

Journal of the American Association
of Philatelic Exhibitors
Volume 34 • No. 2 • Whole No. 134
Third Quarter 2020

James E. Lee
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Collector and...
EXHIBITOR, too!



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INSIDE:

...the mind of an exhibitor who's been doing it for 65 years—and bringing to fruition an exhibit that's been gurgling in his mind for over 35 years. Will it ever be completed?

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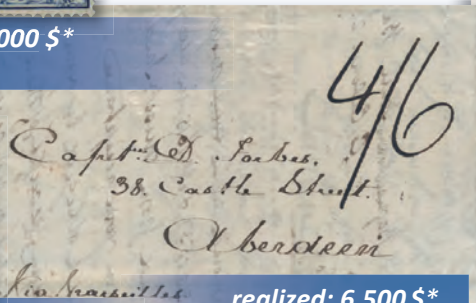
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The Philatelic EXHIBITOR



Official Publication of the American Association of Philatelic Exhibitors

www.aape.org

Third Quarter 2020 • Volume 34, No. 2 • Whole Number 134

• Table of Contents •

Usages and postal History

The author again presents one of his classic columns from the past

Robert P. Odenweller.....8

Q & A—Featuring some of the largest images we’ve ever run

Patricia Stilwell Walker.....10

In Their Own Words...a new feature

The Editor.....17

AAPE’s History in Pictures

Exhibition & Exhibitor Happenings Over the Past Ten Years

Many photographers.....22

Doing Your Own Census

An brilliant article which may come in handy in coming years

Lester C. Lanphear III.....28

Exhibiting the Japanese Attack on Pearl Harbor

The author explains a 30-year piece of work

Randy L. Neil.....36

Update on the Youth Exhibiting Program!

Vesma Grinfelds, Director.....44

• Departments •

Forward Motion.....4	Q and A.....10
Viewpoint	AAPEs of the Month.....17
Randy L. Neil.....5	Youth Exhibiting Report.....42
From Your President	The Shows.....44
Mike Ley.....6	Secy’s Report, Ken Nilsestuen.....45
Your 2¢ Worth.....7	CANEJ Report.....46

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The Philatelic Exhibitor (ISSN: 0892-032X) is published in the first month of each quarter: January, April, July, and October by the American Association of Philatelic Exhibitors. For information on joining, see page 47.

Postmaster: Send address changes to: **The Philatelic Exhibitor**, c/o Ken Nilsestuen at nilsestuen@sbcglobal.net, 1000 Kingswood Drive, Akron, OH 44313
Editorial and Advertising Deadlines: See notation at far right.

Send YOUR Change of Address to: Ken Nilsestuen at nilsestuen@sbcglobal.net, mailing address: 1000 Kingswood Drive, Akron, OH 44313

On Our Cover: We salute one of our founding members who, as a stamp dealer, is a rather “rare bird”. Jim Lee has not only been a full-fledged collector and then renowned stamp dealer, he has also been an ardent exhibitor in his philatelic career.

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Deadlines:

Articles/Written Input from
writers and members:

March 1st, June 1st,
Sept. 1st, Dec. 1st

Camera Ready Art From Advertisers:

March 5, June 5, Sept. 5, Dec. 5

History & Forward Motion

Were they *really* once like this once upon a time??



Oh my gosh!! What was all the excitement? Could it have been the fact that this New York City 1954 ASDA National Postage Stamp Show was hosting the first day of issue ceremony for the six-cent Theodore Roosevelt Liberty Definitive Series postage stamp? Or was it the fact that Nassau Street stamp dealer Frank Warner, a very popular guy, was having a giant sale at his triple booth on the show floor? Or the fact that the admission charge was only fifty cents for youngsters? Noooo....actually, it was just another annual ASDA stamp show. Over 15,000 people came each of the four days of the show! Turnstile counts proved it! Is the "Big Crowd" touchy feely element of stamp collecting still alive today? Don't you wish it was? Gosh again.

One of our favorite stamp dealers caught COVID-19 back in March

We were terrifically glad to learn that Doug Weisz survived and is doing just fine!

Just as the pandemic was beginning to show some serious numbers—and within days of the national lockdown having begun, there apparently was a carrier of the coronavirus at one of our late winter stamp shows and, somehow, one of the most vigorously active dealers we know of was a victim of it. Doug Weisz who, with his lovely wife Miriam, are familiar on the bourse of countless stamp shows around the country. It's hard to picture a young man—so physically active in the commercial stamp



business and who travels to as many as (we think) a couple of dozen shows per year—coming down with a malady that would lay him low for quite a number of days.

As one might expect from a very hard working and active individual, Doug didn't come down with the full force of the disease as so many Americans have over the past four months. We understand that he is now healthy & working on a new exhibit for competition. Meanwhile, we send him and Miriam our fondest regards. Stay safe!

Is there an exhibit in this?

Many of us remember the Lockerbie, Scotland, crashing of a Pan American passenger jet in December 1988—a terrorist bombing that had philatelic implications because a stamp dealer and his wife were on board—specifically the son and daughter-in-law of the founder and namesake of the Earl P.L. Apfelbaum firm. Later, some of the crash mail from that disaster was made into a small exhibit. We already know of 3 philatelists who are contemplating exhibits that relate to the current pandemic.

Only 1 city could pull this off

And many of us remember the philatelic community of Chicagoland's highly successful AMERIPEX International Philatelic Exhibition held in that city's Rosemont, Illinois, suburb in the spring of 1986. Even more amazing is that the same committee also staged CHICAGOPEX that year in the fall—also a giant event held at Rosemont's Westin Hotel. Both were jumbo successes. Again, we salute our friends in Chicago for, in 2021, they will stage the APS's Great American Stamp Show in August and, also, the annual CHICAGOPEX in the fall! Wow!

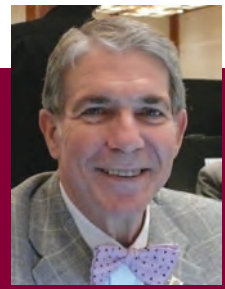
What are YOU working on?

We'd like to hear from you if you have been working on a new exhibiting project which you're planning to unveil when we emerge from self isolation. It would be fun for all of us to perhaps learn what exhibiting titles are lurking out there in the future. Ehat's up with you?

Your editor is about to pull out a valise that's been stored in a cabinet and contains a growing, 11-years-in-the-works, potential exhibit of the stamps and mails of the Japanese Occupation of the Philippines. It'll tell a strange, tantalizing tale!

The cartoon below is from the era of World War I and 1918 when the Spanish Flu pandemic was in full swing. The emphasis on face masks was just as prevalent then as it is today. Use of them was seriously instrumental in overcoming that deadly outbreak.

This pandemic is a giant dichotomy for philately. We'll get through it if we agree to stay smart about it.



Randy L. Neil
Editor
neilmedia1@sbcglobal.net

ViewPoint 

*Mask Shows Individuality of Wearer
* * * * *
Fancy Indulged in Varied Styles*



On page 46, you'll see the updated (as of July 1st) list of America's stamp shows that have been cancelled for the year 2020. Of course, it's definitely not a pretty sight. We love our shows and we've done a lot of keep them safe and successful in recent years. But now.....*what?*

The list represents all but about six of our shows from now 'til the end of the year. There are a few brave holdouts, though—shows willing to risk the problems of holding them in a pandemic still without a vaccine to rescue us. These are committees who are simply unwilling to accept cancellations until the very last minute.

This is an opinion column—so I've decided to let my latest one go public. On one hand, we have a hobby seemingly in trouble...dozens of stamp shows deciding to take a one-year hiatus due to a deadly disease. Commercial philately (dealers, auctions, etc.) supposedly not doing well—seemingly on the rocks, etc., etc. I'm personally in a position to know a few rarely heard facts about this dilemma. F'instance, I know things are a lot better than they may seem.

And that's why, for safety's sake and for com-

mon sense, I think shows holding out cancelling for this year can perhaps open up...and be really smart about it and lay down reasonable rules absolutely protecting every single person who enters their venue. Take the time to recast and imaginatively plan your 2020 event. Remember that philatelic demographics show that well over half of all philatelists are over 65—the most vulnerable among us. Why have your show take even the smallest sort of risk?

How is your impending show handling the safety factor and the seriously necessary precautions? Do email us and tell us how you're doing it.

Right now, our hobby is a dichotomy. On one hand, many of our shows are gone for a while. On the other hand, woweeeee! Right now, stamp collecting, whether online, by mail selling or dealers/collectors doing ol' time back n' forth is in a decent Boom Period. We collectors have turned to our collections during this economic interruption in a large way. But serious safety and health precautions must be observed and mandatory every second your show is taking place. To me, that means masks and social distancing always.



From Your President

By Mike Ley
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Covid-19 has made it tough on shows. I had planned a busy year of exhibiting, but six shows I entered have been canceled. Since we are not traveling, many have found time to work on exhibits and even start new ones. Finding new material on-line has been possible but foreign purchases can present challenges.

On March 26 I ordered a cover for an exhibit from Mike White in Thailand. The next day he found out Thai Post mail service to the USA was suspended. It was not until June 5 that he was able to send it. I have a cover sitting in Germany because DHL has a €16 covid-19 surcharge. The dealer suggested waiting for that to end unless I am in a hurry.

The last WSP show held this year was Garfield-Perry March 6-8. It appears St Louis Stamp Expo will take place August 14-16. Missouri has restrictions less severe than some states. Everyone will be required to wear a mask. They will be taking temperatures at the door.

Anyone with a temp 100 degrees or higher will be denied admittance. It is expected that they will be limited to 50% of the ballroom capacity of 1000 people, so 500 people at any one time. They are restricting the number of people manning dealer booths. Chairs will be cut back as well to assist social distancing. I certainly hope Mike Peter and his committee can make this work out well as the hobby could sure use a successful show.

Balpex, Seapex, Omaha, and Milcopex were scheduled for September, but now all but Omaha have canceled. The Balpex venue stipulated that only one collector at a time could be at a dealer booth and that all dealer stock had to be sanitized/misted in the loading area before entering the building. I am involved with Omaha as exhibit chairman and now as a replacement judge for someone whose doctor recommended that he not come. Nebraska has been easing restrictions, so I there is still a reasonable chance for it to happen.

Strict observance of a 6-foot social distancing requirement will be a challenge for any show. It will

make a crowded bourse with dealer tables full of eager customers a problem. It will be difficult for a jury of five judges to walk around as a team reviewing exhibits with 3-foot wide frames while staying apart the recommended distance.

Will a five-person jury need to break into two and three-person teams and then reconcile everything in the jury room?

AAPE has made plans to be heavily involved at Chicagopex in November. We hope to be conducting all the AmeriStamp Expo single frame activities including the Team Championship and Single Frame Champion of Champions competition. Chicagopex is not a certainty because the Illinois Governor has stated that gatherings of 50 or more will not be allowed until there is a vaccine or a highly effective therapy widely available.

If there is no Chicagopex there will still be a 2020 Single Frame Chmpion of Champions conducted by our organization. It will be a virtual competition using exhibit scans judged by the same jury and with the same awards. We will have a special Single Frame C of C section on the AAPE website with all the qualifying exhibits that are entered. This will be an opportunity for people to see many great exhibits without leaving home and to pick their favorite and try to figure out which one the judges will choose.

Elsewhere in this issue is a full-page ad for *Topical Adventures – A Guide to Topical and Thematic Stamp Collecting*, a new handbook published the American Topical Association. I have seen a pre-publication draft. It is loaded with many gorgeous pages and short articles from many ATA members who are also AAPE members. Much of the book is directed to beginners and there is a useful 32-page chapter on competitive exhibiting focused on topical, thematic, and thematically organized display exhibits.

AAPE is mentioned as a good resource. This would be a good addition to your library, especially if you are thinking about doing your first thematic type exhibit.

Your 2¢ Worth



As with most human pursuits—from grocery shopping and going to church, to participating in sports, hobbies and/or just daily life—we are living through one of the most challenging periods in the history of the planet. There’s hardly anyone around us who doesn’t wonder how this horrid interruption of every form of lifestyle will be affected. How will stamp collecting—and philatelic exhibiting—will be impacted? Incoming letters in this issue reflect how we are dealing with such questions.

A youth exhibitor with a long memory...

Dear Editor.

When I was a youngster back in the late ‘80s and early ‘90s, I became AAPE Member No. 1000 when my dad and many of his friends were starting this organization—which, by the way, was just as much for school age collectors like me (I was born in 1976, ten years before the AAPE was founded). I grabbed onto stamp collecting, most of all, because I liked to attend all the stamp shows with my dad—and it was only a short time after starting a collection that I was a fledgling exhibitor.

Though I have not collected in nearly two decades, when this pandemic started to take over America, I wondered how philately would handle the challenges it would present. Would stamp shows disappear? Would stamp dealers go out of business? How about stamp club meetings: would local clubs have to disband? Though I’m no longer an active stamp collector and exhibitor, it’s in my blood.

In talking to some of the friends I have in the stamp hobby, I began to realize that, philately could very well enter a positive period rather than a new era filled with disappointments about losing the good elements of collecting stamps. Yes, stamp shows were being postponed, but there is strong talk about planning a rebirth of shows when a vaccine is found. Many stamp dealers didn’t skip a beat—hundreds of them have been on the internet with their their businesses for many years. And while the active “people mingling” of the hobby is on something of a hiatus, everyone seems to be talking and sharing ideas for “what we will do when the pandemic ends.”

I’ve heard that the pastime went through America’s Great Depression of the 1930s (when more than 40% of adults were unemployed) like it was only a bump in the road because people needed a hobby to

help them fight the mental depression over the huge hardships. And thanks to a stamp collecting President (FDR), it was a boom time for the hobby.

Here’s something to ponder. Stamp collectors are “people people”—they love to gather, mingle, chat, have meals together, talk stamps, and buy and trade stamps. Along comes a giant pandemic that isolated us in our homes and kept us from most of the things we loved to do. And then we happened to look over there on the kitchen table and there stood that amazing computer. Suddenly, we could now be “people people” in a new kind of way!

I am impressed right now that the people who populate this hobby are actually not spending a lot of time wringing their hands over current hardships (like all of the shows that have been cancelled for the current year). They are now into the serious planning stages for the shows, events and activities that are fully expected to happen next year!

Merritt Neil
Kansas City, MO

A pandemic can open new doors

Dear Editor.

It’s hard to believe that it’s been almost 25 years since the internet and what was called the World Wide Web (www) were unveiled. When the pandemic hit, though it meant all sorts of misery, it forced large numbers of people to become more acquainted with using the Web to search for, and purchase, things. I was on it every night looking for stamps and covers needed for an exhibit I am doing for when stamp shows go back into business.

I have found, over the years, that not only is almost every stamp dealer known to man dealing stamps (and buying them, too) on the internet, but thousands of non dealers are there, too, selling stamps, covers and all things philatelic. It’s a phenomenal tool for the exhibitor, too. It’s the world’s largest stamp and cover bourse—and time and time again, people like me end up finding things for our exhibits that, perhaps, we never knew existed.

Well, I found a new side hobby to philately that I never really paid any attention to—and it’s just as much a philatelic hobby as the one that has me building a new exhibit. I found a treasure trove of low priced philatelic literature on eBay I’d never paid much attention to. Exhibitors need & collect solid literature to back up their exhibits.

Ed Sullavan
Chicago, IL

In honor of one of the greatest exhibitors & judges in philatelic history, we are pleased to bring back some of his most memorable columns over a 33-year period.

From Winter 2011

Ask Odenweller *The Classics*



Usage and Postal History

Robert P. Odenweller

The nomenclature used in philately often reflects an individual's personal interpretation of a word rather than universally accepted terminology, if such a thing exists. Thus it is with matters having to do with stamps on cover. I cringe every time I hear someone say "I collect postal history." The stamps on cover are not "postal history" until they are treated that way in a collection or an exhibit. And note that for all practical purposes, stampless covers are outside this discussion.

A cover with stamps (and from here on, let's just call them covers) can be handled in an exhibit in a number of different ways. In 1993, I prepared a book for the F.I.P. that showed how a cover could be used as a good (or bad) traditional exhibit and the same one used for a good (or bad) postal history exhibit. It's all in the treatment. That two volume set may still be available, and the price is ridiculously low.

Most traditional exhibits are expected to show unused and used stamps, along with covers showing usage, all of which may be augmented with varieties. The writeup of the cover often considers such matters as shade, plate position, flaws or a multitude of other aspects regarding the stamp. At the same time, it has always been considered good form to add a relatively brief description of the rate the stamp(s) paid, possibly commenting on routes and markings, if they were notable.

This shows the exhibitor's knowledge beyond saying that it is a specific stamp or variety used on cover. In any case, none of this is expected to be as detailed as the postal history writeup would be for the same cover.

On occasion, I have heard individuals (sometimes a judge) say that if such information about rates, routes or markings is present in a traditional exhibit, it's "postal history" and therefore a defect in a traditional exhibit. Poppycock! As long as the usage of the stamp can be seen as the main reason for including it on the page, it is valid.

True, it is possible to let the discussion of rates, routes or markings overwhelm the writeup, which is the caution aimed at in the new judging manual. In

any case, I would consider the treatment of covers in a traditional exhibit that did not mention something about the rates, routes or markings to be lacking a bit in treatment of the exhibit.

Postal history exhibits obviously analyze the covers, concentrating on the three elements (or whichever of them may be appropriate), and show how they were a part of the postal system under discussion. The covers in such an exhibit can benefit from a brief discussion of features of the stamps involved. For example, a cover showing the 3¢ rate in the U.S. in 1851 might have three 1¢ stamps, of which one is Type I, position 7R1E. To fail to identify that in a postal history exhibit would be a defect in much the same way as would be avoiding describing an unusual rate in a traditional exhibit.

So what's the bottom line? Select material for a traditional exhibit that shows or expands on the stamps (usage), describe the stamp and any features, but also give some idea of what function the stamp played in getting the mail to its destination, whether rate, route or marking, as appropriate. Just keep the latter to the point.

The same holds true for the postal history exhibit. The writeup on covers should discuss the rates, routes and markings, as appropriate for the subject, but may also include information about the stamps involved. The latter is not required, but should be viewed as adding to the whole picture, particularly if the stamp(s) may have significance beyond the usual.

Exhibits Qualified for International Showing

Greg Herbert has mentioned that he left his exhibit out of international competition for more than ten years, and that he has to requalify. I believe this is incorrect and needs to be remedied. The only ten-year rules in F.I.P. that I know of are those governing the Championship Class; once you are qualified, the clock starts ticking and such high level exhibits have five of the ten years in which to compete. If they receive the Grand Prix d'Honneur, they are out of competition.

If they try in five different years of the ten year period and fail to get the prize, they are also out. Finally, if they do not compete, or try only a few years,

they are out after the ten years has passed.

This does not, unless some change was made, apply to any other exhibits.

The other part of the ten-year rule with the Championship Class is that an exhibit that receives a large gold or higher in three different years within a ten year span is moved to the Championship Class the year following the third award. Some exhibitors I have advised use this carefully to avoid getting “elevated” to the do-or-die Championship Class, and show only once or twice in any ten year span, keeping an eye on the moving clock.

How did this start? The record-keeping at F.I.P. headquarters was on a database, which I supplied to them in 1991, with all results from well before 1980. It included a carefully crafted F.I.P. exhibitor identification number, which was not used after that time. The database structure was also changed to a rather strange one, put together by a friend of F.I.P. president D.N. Jatia, which was cumbersome to use and avoided by almost all shows except to report the final results.

The third, and most damaging action, was to limit the data to the last ten years (to accommodate the Championship Class rules), so no records were remained, or even archived (as far as I know), at the F.I.P. level. This was probably the source of Herbert’s complaint.

Is there a solution? Of course, and it’s an easy one. An exhibitor is expected to show the exhibit’s results nationally and internationally on the application form. It should be no problem at all for the organizers or F.I.P. to check the palmares of earlier shows to see if a claim is correct.

Under no circumstances, unless a regulation has been changed, should an exhibit have lost its ability to participate. Some U.S. exhibitors I have known will not show at any F.I.P. show except when they

take place here once every ten (or so) years, which could expire (if the perceived rule were to be correct) in the case of 1986 to 1997.

This is certainly not a problem that needs much to correct it. If the records of previous results have not been archived, that is even more of a travesty. When I prepared a paper copy of the results in 1991, it gave every exhibitor’s exhibit a full history of results that would serve as a fine research tool for future students looking into exhibiting habits. If that cannot be restored, at least memory is cheap, and all records should be kept and archived for future reference.

The “Story”

Perhaps too much is being made of the need for the “story” in developing an exhibit. Greg Frantz and Jeff Modesitt have bounced all around the idea, showing that it’s easy to see how some could be confused with what is being said about “story.” In essence, I view “story” rather simply, as nothing more than a cohesive treatment that shows and develops the sequence of material within the frames. There’s no need to develop a “story,” as such. The selection of the material, how it is put onto the pages and how each page leads to the next should be sufficient. No “extra” story is required; the cohesive treatment is the story.

The treatment and significance element makes up one third of the evaluation. Knowledge, personal study and research a bit more than a third, and condition and rarity the final third, with presentation as the kicker.

A good story line could encompass aspects of each of the three main groups, by expanding on the features that make the exhibit more exceptional than just a batch of stamps and covers mounted on pages.

There is a moral of this “story” and that is to keep it simple, and not to try to build something that may look artificial. ☐



Is Bob Odenweller correct when he says, “The stamps on cover are not ‘postal history’ until they are treated that way in a collection or an exhibit.”? Of course, he is!



Q & A

By Patricia Stilwell Walker
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Trips #9 & #10
Niagara Falls

An early airplane photo of the Whirlpool used as a post card view. Copyright 1919. Note the rails on both sides of the river.

*Undivided back card
With rubber stamped notations including "Made in Canada."*



Niagara travelers moved from site to site via the "Gorge Line," an electric line loop that was in the gorge on the American side and on the bluffs in Canada. It was considered an engineering marvel and an attraction itself.

*Divided back card.
Published by Valentine & Sons and printed in Great Britain.*

Mailed in 1908.

Sender wrote:

"We passed this today and I wished for both of you for I think this is one of the finest places anywhere."

Figure 1.

This issue's column deals with visual effects at both ends of the

spectrum one large and one small. I am grateful for having Kathy Johnson's suggestion for this.

Question: I've often heard advice that pages that look like railroad tracks are not a good idea. Exactly why is this a "standard" recommendation and what can I do about it?

Answer: First a couple of clarifications on terminology – railroad track pages are those where all the items mounted are approximately the same size and every page has the same graphic design, that is, the headings and body text are exactly even and the items are laid out at precisely the same

distance from the top/bottom of the page. Obviously, if you are exhibiting stamps and covers mixed or a thematic/

display topic your pages will likely never have this formatting result.

By far the two types of exhibit to wrestle with this problem are firstly postcards, since no matter the era a large majority of the cards displayed will have the same dimensions; secondly the cachet cover section of a FDC exhibit. A few postal history topics can also run into this if the envelopes for the topic being exhibited are uniform.

The next part of the question is why is the "railroad track" effect considered bad? If you look at each page individually their symmetry can be quite

“(I sincerely hope you were not suffering from the illusion that every judge reads every word of every exhibit!) It is also my opinion that the general reader will find such a layout boring and be inclined to skip your exhibit and move on to something with more variety.”



Figure 4a.

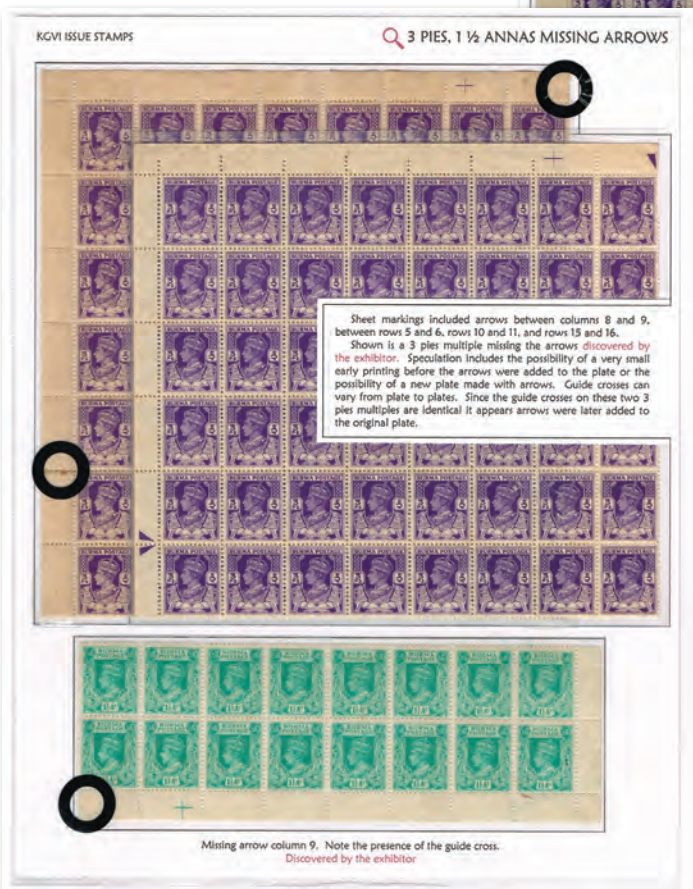


Figure 4b.

pleasing. However, from a distance all the pages “run together”. This is not a good thing because of how judges work. Judges need to read fast and your exhibit needs to be shown in such a way that the important pieces or important research information “catches the eye” and encourages the judge to stop and read more in depth. The railroad track style

makes everything seem the same, when obviously some of your items/explanations are more important to your story than others. (I sincerely hope you were not suffering from the illusion that every judge reads every word of every exhibit!) It is also my opinion that the general reader will find such a layout boring and be inclined to skip your exhibit

2c. Getting to the Fair

Next it's on to the Exposition. Arrive at the main entrance and get a first view of the Tower of Jewels.



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#49 of a set of 76.

Purchase a ticket for the day...



Admission: Adults, 50¢; Children under 12, 25¢;
Soldiers and Sailors in uniform, free.

On this day to honor the citizens of San Francisco,
348,472 people attended, nearly 70% of the city's population.



Published by Cardinell-Vincent, C.T. (Curt Teich) Artchrome.
hidden by stamp.
walking around

If you have a special...
the Fair...



Published by Charles Moore, President.
hand colored half-tone.
The Albertype Co.
This series one of a set of 76.

and move on to something with more variety.

So how do you overcome the problem? Take advantage of any items that are markedly different – for example, vertical postcards when most are horizontal. But your primary tool will be the placement of the item and its accompanying text to break up the sameness. Figures 1 & 2 are taken from Jay Stotts's postcard exhibit *The 1914 Summer Tours*

of the C. & B. Line which showcases Lake Erie steam ship trips using as a framework a tour book published by the C[leveland] & B[uffalo] Line. In Figure 1, note that the cards are offset, the text is either right or left justified so that the outside profile is uneven. I especially like that the message from the bottom card is quoted in a large bold font to add contrast. In Figure 2, Jay has put three cards on the

ready to walk.

VENUE OF PROGRESS
PAN-PAC. INT. EXPOSITION
SAN FRANCISCO, 1915



Cardinell-Vincent. RPPC, stamp box
The company had photographers
and the PPIE snapping photos.
Half-tone.

are dime, you can take
gl Auto Train.



Weidner, #19 of a series of 56
one postcards, printed by
e Co., Brooklyn, N.Y.
of the finest of the PPIE.

Crowds everywhere!



Published by Charles Weidner, printed by The Albortype Co.,
Brooklyn, N.Y., #7 of 56 in set, hand-colored half-tone.

More than 4 million people rode the Auto Train.
Cars were low, so tired passengers
could board easily.



RPPC, AZO stamp box. Recognizable as Cardinell-
Vincent, #E80 of series of 390 postcards.

page with minimal overlap, thus disrupting a series of two cards per page layout.

However in the opinion of Dawn Hamman (and me) your ultimate weapon is the 11 by 17 page. Figure 3 shows a page from Dawn's exhibit *The Jewel City: Postcards of the Panama Pacific International Exposition San Francisco, 1915*. Of course it helps that the ticket (bottom left) is smaller than the

cards, but none of the cards are lined up and there is enough text present to justify their placement.

Question: What are your recommendations for illustrating features on my items that really cannot be seen easily – specifically, what is needed to show plate varieties of stamps—when you need a magnifying glass normally—or to show their plate markings?

Figure 6.



Broken frame line R 3/11
Not known on pre-war stamp



Broken frame line below BURMA TEAK-R 1/2
Not known on the pre-war stamp



The break was later crudely repaired.

Answer: Let me answer the second part of this first because the answer is more straightforward. The markings on a plate are usually more obvious than the features needed to identify stamp's plate position.

However if you are showing a complete pane or a very large multiple, how do you call attention to where the viewer (judge) needs to look? You use some type of overlay. In my first example, taken

from Mike Ley's exhibit *Burma – The First Two Issues*—Figure 4a shows an early version and Figure 4b the revised version of a page illustrating a discovery by the exhibitor of missing arrows in the sheet margins.

These are called out by the largish circle over the location in question. The color of the circle in the initial version was considered too jarring, so Mike went to the trouble of having a company local

Figure 2

Trip #29 - Saratoga Springs

The Casino, built in 1870, was remodeled in 1894. It was in the center of Congress Springs Park.

Divided back card published by Robson & Adee of Saratoga Springs.



The interior of the Casino was elegant as shown here in the dining room view.

Divided back card published by Walter M. Stroup of Saratoga Springs.



"THE VILLAGE CASINO, DINING ROOM, SARATOGA SPRINGS, N. Y."

The race track, America's oldest thoroughbred track, was founded in 1863. It's oldest race, the Travers Stakes, dates from 1864, so the 1914 race was the 50th Travers Stakes race.

Divided back card. Poly-chrome card published by the American News Company of New York City. Printed in Leipzig, Germany. Mailed in 1907.



Largest Crowd at the Races. Saratoga, N. Y.

to him make the black ones he uses in the revised version. Unfortunately, that company no longer is in business – if any reader knows of a source for such an item, please let me know. In my opinion, the revised version also does a better job of emphasizing the exhibitor's discovery of this plate variety.

The first part of this question asks for recommendations on how to illustrate plate varieties. I'm showing two possibilities here and would welcome

feedback from readers (with examples, please) on other methods they have found effective.

Method 1 is provided courtesy of Gordon Eubanks from his US 1847 Issues exhibit. He uses a drawing in a muted gray for the stamp and a dark black highlighting the variety. See Figure 5 – note that he doesn't show the entire stamp if that is not needed by the viewer to locate what he is showing.

Method 2 comes from Mike Ley's exhibit of *Post*

Plate Bruising in Margin



Cover from Baltimore MD. Stamp canceled with two strikes of 's' in circle and town postmark. Stamp shows plate bruising in the right margin. Bruising was caused by "over-rocking" the image into the plate causing a depression where ink could gather.

Dot in 'S'

The dot in 'S' occurred in all stamps in the 9th vertical column of the left pane.

Mourning Cover



Cover from Syracuse to Elbridge NY.

October 1849 folded letter from New York City to New Orleans LA. Left stamp dot in 'S' variety.

War Burma: 1945-1947. Mike uses color enlargements of the area of the stamp in question, a black arrowhead pointing to the variety in the enlargement and the same size black arrowhead pointing to the actual stamp.

See Figure 6 – I especially like that the variety's name is included in the descriptive text and that because the actual stamp is shown in multiple, the illustration enlargements do not dominate the page. The arrow heads are cut off of full size self stick

arrows commercially available from Subway Stamp Shop or Unitrade – they come in a packet that includes four colors. When the "self stick" feature doesn't work I've been known to use a bit of the removable glue I use to mount my cover mattes. After all you are sticking them to the stamp mount not the stamp itself.

Again, I welcome feedback about both these questions with illustrations of successful techniques that you have utilized in your own exhibits.

In Their Own Words...

James E. Lee



[In this issue, we begin a new column featuring prominent philatelists and dealers and their encounters with philatelic exhibiting. We welcome one our pastime's most popular dealers to help us kick it off!]

My philatelic journey encompasses almost my entire lifetime. It started on Christmas Day in 1955 with the gift of a Minkus: *My First Stamp Album* and has never stopped. When I left for college in 1966, everything went on hold, I sold my *Scott National Album*, but continued my subscription to *Linn's* to keep in touch with the hobby.

Upon my return to Chicago in 1971 I made the rounds of the dealers downtown, John Ross, Carl Subak, and the Rasdale Stamp Company. My interests shifted from stamps to essay and proofs with the help of my mentor Falk Finkelburg. All the while continuing to spend weekends as a vest pocket stamp dealer.

In 1972, postal history was added to my mix and I found myself specializing in the one cent 1861 issue. By 1990, I had spent 20 years developing businesses for other people. I abruptly left that world in June of that year and became a full-time professional stamp dealer. However, I never left collecting.

About 1995 I was encouraged by Randy Neil and Rich Drews to exhibit my one cent 1861 postal history. I did so at Midaphil that year and received a Vermeil award. It is the only time that I have ever exhibited.

However, the experience had a positive impact on my relationship with clients who do exhibits. Family, business, and client needs just took up all my time, but I never stopped collecting. For the past 15 years I have been acquiring material and researching the Union invasion of Port Royal sound on November 7, 1861. It is a fascinating philatelic story that connects philately to American history.

Today I have over 100 covers, letters, and documents all pertaining to that four-year period that encompassed Hilton Head Island, Buford, S.C., and the surrounding low country areas. Now that I am in what I refer to as the "fourth quarter of life" priorities are changing, and I have finally found time to explore what I have acquired. Over the next few years an exhibit will be forthcoming.



Our AAPeS of the MONTH

April, 2020: The members of the many 2020 stamp show committees who did hours and hours of work only to have their show cancelled by the pandemic; which itself brought on more work to shut down what they had worked so hard to bring to life. Your efforts do not

go unnoticed!

May, 2020: Jim Maxwell, whose continuing series in *TPE* on exhibiting Chinese philately brings attention to this often-neglected area. It is plain to see that the erudition and scholarship, not to mention the importance of Chinese material in the first place, is as formidable as one could ever expect. Thank you, Jim.

June, 2020: David Piercey, whose long running column "Let's Talk Exhibiting" in *The Canadian Philatelist* helps to de-mystify and encourage collectors to try their hand at this field.

We need your help...*PLEASE!*

More and more the AAPE communicates with members by e-mail. When AAPE was founded we never asked applicants for their email address. Now we do. AAPE does not share or sell member email addresses. They are only for internal use.

If your name is on this list, we have no valid e-mail address for you. Either we have nothing at all or what we have is no longer valid. Unfortunately, people do change e-mail addresses but fail to notify us. Please send your current e-mail address to Secretary Ken Nilsestuen at nilsestuen@sbcglobal.net.

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C Norman Andrews
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Carl Bogatiuk
Robert Buckler
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Don Chenevert, Jr
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Shirley Damon
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Lester Wadsworth
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Linda Webb
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Kent Wilson
Charles A. Wood

2020 Ralph & Bette Herdenberg Life Award Goes to Ron Leshner!

Since the APS/ATA/AFDCS Great American Stamp Show has been canceled, I am announcing in this issue Ron Leshner AAPE's selection for a very important award.

The Ralph and Bette Herdenberg Award, named in honor of two 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. The selection committee, composed of the immediate three living past presidents, makes a recommendation to the Board at the STAMPSHOW meeting, and the award is then announced in the next available issue of *The Philatelic Exhibitor*, and the honoree is recognized at the following AmeriStamp Expo.

Ron, a regular decades-long faithful contributor to your journal, was a member of the AAPE Board from 2005 thru 2014, and he has been a consistent contributor to *TPE*. He has been administrator for the Diamond, then Ruby and Sapphire Awards from the beginning. He has been a prolific exhibitor, but many may not realize just how prolific because he does not always use his own name. At Omaha in 2019 he showed *Fresh Cigarettes* using the pseudonym Sir Walter Raleigh and *Meat Inspection: Labels and Carcass Tag Before 1906* using Upton Sinclair. Ron believes our

hobby is supposed to be fun.



Our Unique Newsletter

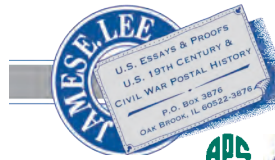
We recently published the 93rd edition of our full-color quarterly newsletter. All of our customers receive it free. Everyone can always freely view the latest issue on our website!



It always features very special offers from our vast inventory of U.S. essays, proofs and a large array of postal history.

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Advertising Manager Needed The Philatelic Exhibitor

Bill Di Paolo has served as our ad manager for the past four years and is now looking to step down. I want to thank him for his important efforts on behalf of our association. His replacement will do the following:

1. Secure ads for the publications from firms in the philatelic community.
2. Answer requests for advertising information.
3. Maintain records of advertising commitments (i.e. annual contracts, single insertions).
4. Contact advertisers as needed for new ads.
5. Invoice for all ads and inform the Treasurer.
6. Inform the Editor on request before each issue of ads scheduled for the current issue and transmit new ads.
7. Review pre-publication proof to be certain all ads are included and current.

If you are willing and able to serve our organization in this manner, please contact **Mike Ley** at giscougar@aol.com.

Much thanks, Mike Ley

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AAPE Critique Services

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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.aape.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\$ 25.00 for USA applicants (US\$ 55.00 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.

It behooves members to maximize AAPE opportunities and to take advantage of this membership benefit as well as potentially improve one or more exhibits.



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Caught in the Act!

Scenes and people from recent stamp shows.



Chief Judge Steve Schumann with that usual smile on his face at Garfield-Perry's 120th March Party in 2010.



How's this for a novice exhibitor? Bill Sammis's reason for his ear to ear smile is his Grand Award at NAPEX '09. His winner is an amazing exhibit of *The Expresses of Maine, Private and Postal*.



Longtime St. Louis Stamp Expo Exhibits Chair Betty Nettles has much to ponder. In 2010, she was the latest recipient of the Elizabeth Pope Life Achievement Award.

By The Editor

AAPE's History in Pictures

From countless past issues of *The Philatelic Exhibitor*



Over the past dozen years, the **American (and international) philatelic exhibiting world** has passed through many phases. And through this length of time we've seen new forms of exhibiting emerge, our largest American international philatelic exhibition take place in a glorious return to the roots of these giant shows in New York City, and the passing of some of the true greats of our hobby.

The Philatelic Exhibitor has been there, always, to cover the people and events in this unique competitive world where philatelists compete for honors and recognition by their peers. We hope you enjoy this look back. We'll have more in future issues.

Experienced exhibitor and judge the late David Herendeen discusses a non-competitive exhibit at NAPEX 2008.



John Sacher discusses his exhibit of *The Oil Rivers and Niger Coast Provisionals* during his presentation at a Collectors Club of New York meeting in 2009. The author of a book on the subject, Sacher—a former president of the Royal Philatelic Society, London—knew well how to weave a story into a world class exhibit—bearing in mind, throughout, the importance of treatment.



It's a rare occasion, and often a delightful one, when an American stamp show brings in an overseas accredited judge to participate on one of our juries. Such was the case in 2009 when Francis Kiddle, former president of the Royal Philatelic Society, London, was on the NAPEX jury.

The group picture from the highly successful WE Fest in 2009 at the American Philatelic Center in Bellefonte, Pa. Note the participation of several men at this event—the **Women Exhibitors have a very encouraging open-door policy! They are now a key fluent body in the American stamp exhibiting world.**



The very first participants in the Youth Philatelic Leaders Fellowships program of the APS pose with founder Alex Haimann (left) and APS president Wade Saadi (rear) in 2010. To the right of Alex are: James Chenevert, Melissa Stanton and Jimmy Tian.



James Chenevert is shown here with future APS vice president Jeff Shapiro (left), his mentor in James' chosen Fellowship track of philatelic exhibiting. James won the youth grand award at the Boxborough show in 2010 with his exhibit, *Security Features of United States Postage Stamps 1974-2009*.

It easily could be argued that Robert Dalton Harris and Diane DeBlois were (and still are!) the doyens of the American postal history community. She is editor of *The Postal History Society Journal* and, together, they have researched, conducted studies, and even published their own long-running journal (*PostScript*) on the entire postal history field for four decades. Who better to further define (or re-define, whichever the case may be) the term: Postal History?



The Herdenberg Award for 2011

Bob Hisey shown with his Grand Award-winning exhibit, *The Official Stamps of South Africa 1926-1949*, at the Sarasota National Stamp Show in 2009.



The Ralph and Bette Herdenberg Award was announced at Charleston, South Carolina at the AAPE Annual General Membership Meeting February 12, 2011, during AmeriStamp Expo. The recipient, **Robert W. Hisey**, was late to his own (but unknown) ceremony, having been sitting at the AAPE Booth signing up new members to the association. He had an uncanny way of encouraging non members to sign up and utilize the benefits of AAPE. His surprise was only surpassed by his service to AAPE.



A highlight of the 2011 ARIPEX in Tucson, Arizona, was the appearance of Nancy Sellers, the daughter of the late Bud Sellers, who presented the show's Grand Award (named after her father) to Mark Banchik. That's jury chairman Steve Schumann in the middle grinning from ear to ear.

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Creating Your

Lester C. Lanphear III

Several months ago I was asked by Mike Ley, president of the AAPE, to write about how I obtained the census and rarity data for my exhibit on U.S. Official stamps. Mike wrote the following to me:

*"I know you have written many articles for The Chronicle. Would you consider writing one for **The Philatelic Exhibitor**? I think a great topic for you would be about all the research you did to come up with all the census information you have about the Officials. Many exhibitors have no idea where to begin when there is little or nothing already published about their subject. They can't come up with any real rarity statements. They just indicate things they think are rare but can't quantify it.*

"Even though you have a 19th century subject there was not that much known about it. People assume everything has been known about 19th century for some time now. Not when you started. I don't think you are fully appreciated for all that you have discovered about your subject. I had one judge tell me you had a "check book" exhibit. Find it and write the check. I told him about all the census work and he assumed you just had to look that up in some book."

This article is in response to that email. I will discuss both the U.S. Departmentals, 1873 to 1884 and the United States Penalty Clause Mail: the Classic Period 1877-1909 exhibits. They involve different problems that have to be addressed in different ways. For those unfamiliar with U.S. Officials, it is more correctly

called U.S. Departmentals as the Executive Branch of Government had separate sets of stamps for each department and one for the President as head of the Executive Branch.

First, some background on my getting involved in collecting these areas. In 1975 I was helping Robert L. Markovits, a stamp dealer and lawyer, at stamp shows in the West. One Saturday evening we were talking and Bob said he noticed that my interest in the area of U.S. Booklet Panes seemed to be waning.

I agreed, as I could find little new material, the items I could find were too costly, and there was little information to determine if various items even existed. He suggested starting a collection of U.S. Officials and showed me the section in the Scott Specialized Catalogue where they are listed. He also showed me the proof and essay sections which have Official items in each. After talking about this area, he mentioned that he had a starter collection for sale with many different items in the collection. For a few months after that I looked at U.S. Officials at various stamp shows and bought a few used stamps and then I made the decision to buy the starter collection. Some of the items in the starter collection are still in my exhibit today. Many years later, it dawned on me that this was standard practice for Mr. Markovits: get a client hooked on a new specialty, and potentially you can service him for years.

I started looking for information on U.S. Officials and I found two sources. The first was the *Scott Specialized Catalogue* and the second was *The Postage Stamps of the United* • by

ur Own Census



Figure 1: 10¢ Navy single on 1877 cover to France.

John N. Luff. The Luff book has great information on the area but no values or rarity information. At first, the Scott catalogue seemed to have all the basic information that I needed but I quickly determined that for certain other factors nothing can substitute for many years of experience.

What I mean by this is that if there are two items in a sale with the same catalogue value and you have money to buy only one, which is more important? Of course, if there are five items for sale and you have money for only one or two the problem is very tricky.

Early on in collecting Officials I asked several people if there were other collectors of the area. At the WESTPEX show in 1977, I was introduced to Charles Starnes and we talked. He was mainly interested in covers which is also my favorite area of philately. He invited me to come to Michigan to see his U.S. Official cover collection. It was not until 1980 that I was able to visit Charlie and see his collection.

Viewing his collection of U.S. Official covers was a fantastic experience and I will never forget it. Seeing great covers in the flesh is very exciting and made me more interested in the area. He mentioned he was working with Morrison Waud of Chicago to put together a census of Official covers. After returning home I asked if it would be possible to obtain a copy of their census and he said yes, but with some restrictions as to who else could have access. I had no problem with this and he sent me a copy of the list.

Not long after receiving the list the Rae Ehrenberg collection was offered by the Siegel Auction firm in 1981 under the name of "The Crystal Sale" and I was able to buy a unique stamp on cover shown in Figure 1, as no one present at the sale had the knowledge that I possessed. This cover remained the sole copy of the 10¢ Navy on cover for over 35 years after my purchase. The saying, "Knowledge is Power" definitely applied to this purchase.

After the sale I took the list and determined I needed copies of several auction catalogues. Finding old auction catalogues is not as easy today as it was back in the 1980's, as many of the literature dealers of the past are no longer in business. Using these additional catalogues, I discovered other catalogues that I also needed.

Really early auction catalogues in some ways are almost useless for a cover census, since the descriptions are insufficient for identification of duplicate items and there are no pictures. They concentrate on the stamp centering which is not the kind of data one needs. The early catalogues rarely mention where the covers were mailed and the destination seemed to be unimportant. The old catalogues give you a general idea that a stamp is known on cover but no idea how many exist. Also, as cover collecting was relatively new not many of the items were listed. Here are a couple of examples of lot descriptions from a 1923 Morgenthau auction:

- Executive 1¢, 2¢ on one envelope; very fine, very rare
- Justice 2¢, 6¢ on one cover, 12¢ on another cover, very fine, rare
- State 1¢, 2¢ together on 1 cover, the 1¢ slightly damaged

As you can see, from these descriptions, it is impossible to determine anything about the covers in this auction catalogue. By the time of Congressman Ackerman's auction in 1933 the descriptions were better but still insufficient as shown in an example that is probably the third listing above:

- State 1¢, 2¢ green, both defective, tied to legal cover with WASHINGTON D. C. MAY 11 and bull's eye.

From the Seybold collection. Rare, though poor.

We can see from the Ackerman catalogue that the descriptions are much better. But you do not know the order of the stamps on the cover, the cover destination or to whom it was sent. Today my census lists three covers with 1¢ and 2¢ State stamps but none of the covers say only the 1¢ is damaged. With the date included in the Ackerman auction we know that



this cover has never been seen since that sale. Is the cover with the damaged 1¢ the Ackerman cover or another cover that has also not been seen in modern times? We may never know.

Over the years the preferred data for covers in the census has grown. Photos in auction catalogues has greatly assisted this effort but for several years there were either no pictures in the catalogues or some of the cover was hidden behind an image of another cover. Of course, with many color pictures in today's auction catalogues and the ability to obtain scans from auction houses this task is much easier.

Over the years I have expanded the data I try to include in the census. The following is the preferred data included in the listings today:

- Scott No's and number of stamps on the cover, if different values the order of stamps from left to right.
- Where the cover was mailed,
- Date the cover was mailed,
- Corner card information,
- Who the cover was mailed to and where



Figure 2: 30¢ Post Office strip on 1873-1876 cover.

and prevalent that to include them in a listing would be futile. For the most part they are not worth enough to be lotted separately in an auction catalogue. This applied to a few other values.

The one exception is the three cent Post Office soft paper stamp on cover, for which there are few copies. This information was determined after several years of study of the covers and not using auction catalogues as the Scott value was not enough to include as a single lot. You do want to keep track of those covers with common stamps that are important for some other reason. It should be noted that my career was in the area of computer software; however, for this effort I did not use a database but instead used an MS Word document for each department.

You might wonder why. The main reasons are that the data being maintained kept changing as I learned more about the area, and the total number of covers is not that big for each value in each department. Maybe someday I will get around to putting all the information in a database.

Once you get the census data together with all the required details described above, how will this affect your collecting, exhibiting and writing? First, you will learn which covers are the most important. That kind of information may not be obvious just from looking at the raw data. For example, there are foreign destination covers. Some of these may not be in the regular census as the stamp used is too common to be included. The fact that a cover is the only use to a specific foreign destination is more important than one of hundreds of covers with a common stamp not in the census.

In the area of Western Fort covers, I was fortunate as Charles Starnes told me that most of the fort covers had only one or two examples. That meant I kept track of these cover no matter what stamp was on the cover. Of course, you may not have information like that at first and need to figure it out over several years.

Some of The Department of State covers

they were located,

- Cancellation information (front and back) including color and anything special,
- Who previously owned the cover and previous auction information,
- Current owner if known.
- Scan/photo of the cover if available

This is a lot of information but it helps determine if you have previously listed a cover. Also, the previous owner and auction information may tell you which catalogue you do not have that you also need to obtain. Over the years, I have had two covers with the same date and stamp which were actually two different covers, once I was able to examine photocopies of the covers.

I divided the census into separate lists for the Executive Office and the eight subordinate Executive Departments. Charles Starnes' original typewritten list excluded many Official stamps that were too common. I expanded the list to include more values. For instance, the three cent Post Office on cover is so common

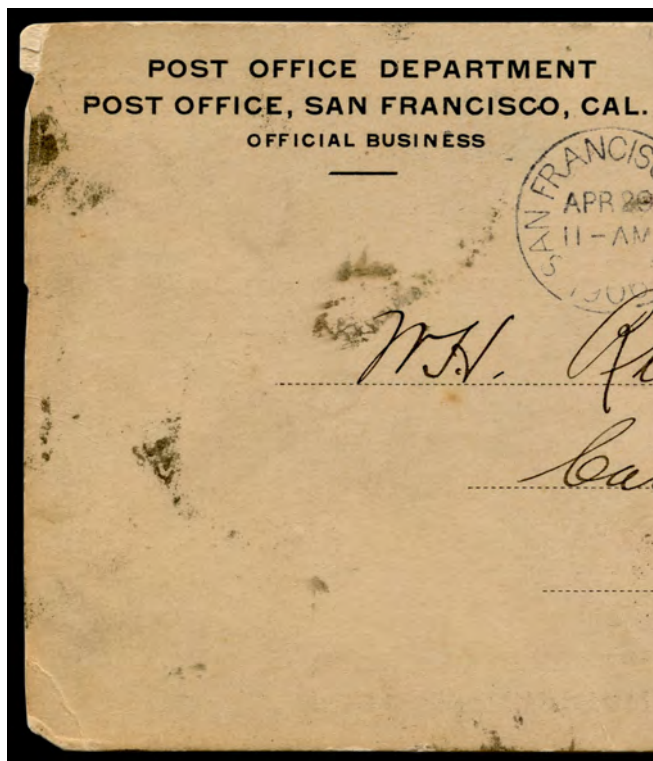
provide another challenge unique to U.S. Officials. Personnel assigned overseas could place a personal letter without postage in a counselor mail bag and the cover would travel to the US. When the cover arrived in Washington, D.C. the State Department would apply the appropriate postage and place the cover in the regular mail.

What data on these covers is the most important? First would be the corner card. The overseas location is usually included in the corner card. Also, you need the address and addressee. Some of these covers do not have an identifiable consulate in the corner card, but the personnel overseas usually corresponding back to their family members, so the address and addressee of other covers may help determine the origin.

The area of special items that are not covers, such as printed on both sides, or imperforate between just takes looking at catalogues you have gathered in your quest for data on covers. Most of the catalogues with covers from your area of interest will also have other items of interest in your field. Most of these items will require pictures or scans to determine if the listed item is previously listed or a new item in your census. Early catalogues have insufficient information to determine how many items exist. Of course, this means you may miss some items that have not been in the public auction space for decades. Personal contact with other collectors in your field may be able to assist in this area.

There are two additional areas of U.S. Officials that have different problems. The first is used blocks or large pieces. Most of these have a nondistinctive cancel device like a roller. Because the value is low and the item is not interesting they are often grouped together into a couple of auction lots. You may know that a certain block exists but have no way to determine how many there are.

Over the years you can gradually assess which blocks are unique or have only a couple of examples recorded. The one advantage with used blocks is there is no monetary reason for a dealer to break the block into singles. This is not true of the second area I have tracked over



the years. Plate blocks and plate strips present a different problem for the collector and census work. Never hinged examples of Official stamps are included in plate pieces and are susceptible to dealer ripping.

Several years ago, I was walking around a stamp show (remember the feeling) and came upon a dealer ripping Official plate strips into single stamps. I asked him to stop and made an immediate call to my friend Alan Campbell and described the strips to him along with the prices. The next day he went to the show and bought the surviving strips. Looking at old catalogues may tell you that a particular plate piece existed years ago, but there is no certainty that it has survived the philatelic rippers. Of course, the more off center the item, the more likely it is that it still exists. For this effort you need scans and proof that the item still exists intact. Only then can you say how many have survived. Of course, if only one plate piece has ever appeared at auction and you own that example, then you may well have a unique item.

Another interesting aspect of compiling census data is you are then able to compare your exhibit/collection with those of the past and

Figure 3: Front of the 1906 San Francisco penalty card.



determine where you should reconcentrate your efforts. Knowing what you are missing is fine but then finding these items may seem next to impossible.

An example of this happened in 2017. A 30¢ Post Office strip of three on cover, see Figure 2, came up for auction that was last seen in the 1933 sale of Congressman Ackerman. I had frankly given up on ever seeing this cover. It is really important as it is the only example of any high value Post Office on cover. The collector who bought the cover died in the 1960's and the family did nothing with the collection for decades. Instances like this give one hope for other missing items.

Many areas of philately encounter the problem of too low a value to be listed as a separate item in an auction. These items may be included in a large lot with no information on a specific cover. The few exceptions to this are on-line dealers with large cover inventories and eBay, if watched at least twice a week. Finding other collectors in your field is important, since some of them may have been specializing for a long time and have expertise that you do not have as a beginner. But finding such collectors

can be difficult. I have met them while sitting at a dealer booth and someone walks up and asks for items in one of my collecting areas. I have also met other collectors when they are spending a lot of time looking at my exhibits at shows.

Of course, you cannot just sit beside your exhibit like a spider and wait for someone to come along. Giving presentations on an area at stamp shows may attract other collectors, but you need enough knowledge to give the talk in the first place. Maybe someone else you don't know is giving a talk about your field. This is a great opportunity to meet the presenter and others in attendance.

Today I would look at the Philatelic Libraries around the country for old auction catalogues. This is a big task as the auction catalogues have no master list of what they contain so you do not know where to look. If you are a member I would start with the Collectors Club of New York, Collectors Club of Chicago, Western Philatelic Library and a few others. Without any idea where to start I would ask a dealer what auctions he would recommend or whom he would recommend that you contact.

There are several other modern sources with data to help you create census data for covers and stamps. The first would be the various certification organizations with on-line access to their certificates of past items they have handled. You can find covers, stamps, and other philatelic items on these sites. They are as follows:

- The Philatelic Foundation - <http://www.philatelicfoundation.org>
- APS (American Philatelic Society) - <https://classic.stamps.org/Certificate-Archive>
- PSE (Philatelic Stamp Experts) - http://stampsmarter.com/features/Home_PSE.html

Next, I would go to the only auction house with a web site that allows you to search for specific items sold in their auctions over many years.

- Robert A. Siegel Auction Galleries, Inc. - https://siegelauctions.com/lot_lkp.php

There are other auction houses with web sites where their past auctions can be studied

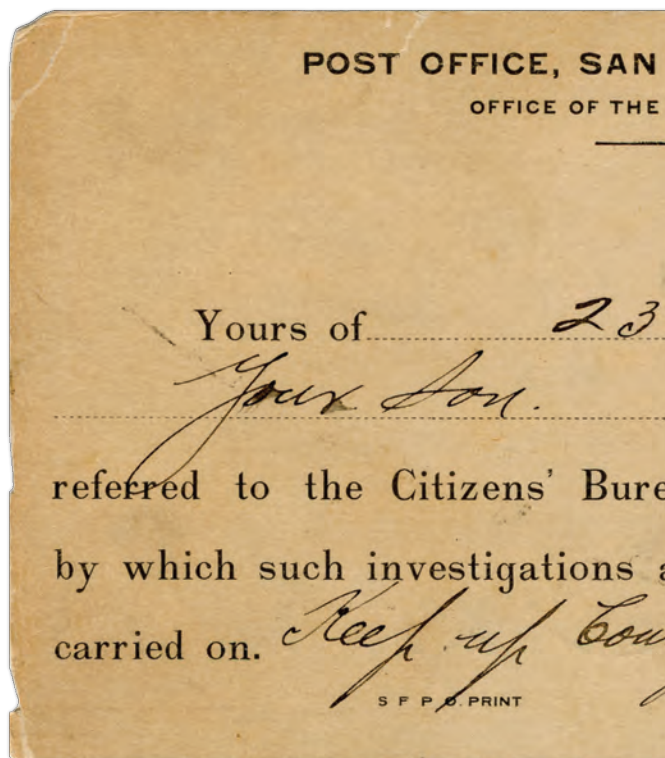
one sale at a time. I know of no other auctions where you can search for a specific stamp or cover and receive a list of items from previous sales. The only problem with this search is it only looks at items in past Siegel sales.

There are a couple of other potential sources where you may be able to obtain information about what you are collecting. The first are specialty organizations with journals about your collecting interest. If you are not a member you need to join now. Once you are a member try to locate another member near you who has all the back issues of the journal.

Go through the back issues turning a page at a time, as the index to past articles may not meet your needs. If you cannot find a member consider contacting a nearby philatelic library or the American Philatelic Research Library (APRL) to see if they have the journal. A trip to the APRL is worth all the time and effort as their holdings are extensive. Looking back at the U.S. Philatelic Classic Society when I started collecting officials there was nothing written about U.S. Officials in their journal. It was not until 1990 that a special section on Officials was created. Since then much has been written by other collectors and myself to fill the gap of knowledge in this area.

There is a second area that may be of help to you. Look for census books that may contain part of your collecting area. There may not be a book exclusively about your field, but there may be a book about a particular aspect of what you are collecting.

There may be a book on cancels of the general area or a book on wreck covers of the era. General books that include a little information about your area are important. For instance, if you were interested in collecting the area of New South Wales when it was a colony of Great Britain there is a rare census book on the



Sydney Views stamps on cover but only private census data on other issues of New South Wales.

The third area is more difficult. Contact as many collectors of the field as you can and you may find an unpublished census of items you are interested in. Of course, this is just the luck of the draw.

Now for a more difficult problem. When I bought the US Official starter collection there were several U.S. penalty covers included. As most of them had an official stamp I started to collect them along with the U.S. Officials.

This area of collecting presents a very big problem in the area of census data for covers. In the 45 years of collecting penalty mail I rarely saw a single penalty cover for sale in a major auction unless there was a stamp or two on the cover.

When the Charles Starnes collection was sold in 2007, after being stolen twenty years previously, there were some penalty covers in the sale. Of course, the penalty covers without any stamps were grouped together into one large lot of 58 covers. I was not able to buy the lot as it went higher than I thought was reasonable

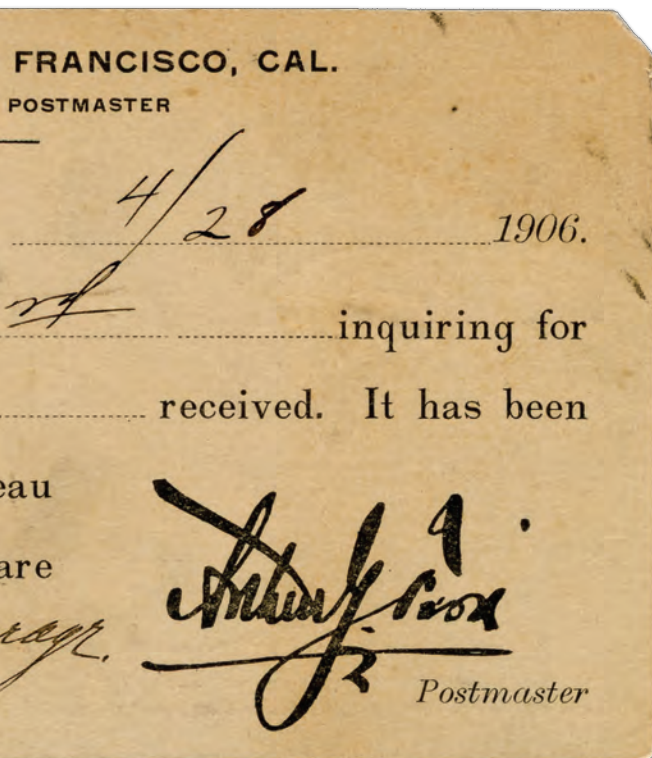


Figure 4: Back of the 1906 San Francisco penalty card.

but later when another auction house split it up into individual items I was able to buy the five covers I wanted. My U.S. Penalty Mail exhibit still has one of these covers. As there are virtually no auction records for individual penalty covers it is impossible to determine what is important from sales in the past. Ask me what I am missing and I cannot give you an answer today as there is no data to base this on. But with 45 years of effort in this area I know what covers are scarce or unique in my collection or when they come up for sale. I have looked for other collectors of penalty mail with little success. Most collectors of U.S. Officials have a few penalty covers in their collection, provided they collect covers along with the stamps. There are a few articles on this area but most are generic in nature and none have any data that would help in a census effort.

Good luck if your area is like the U.S. Penalty Mail area, as you will only find interesting items from the various dealers you have bought from over the years and never know what you might be missing. I once had a mental list of two penalty covers that I thought might exist. Within the last five years I was able to obtain

these items. There is currently no list of any possible items I am missing. You ask me what are the two items that appeared. For over forty years the earliest penalty cover I could locate from Pago Pago was from the 1920's and now the earliest penalty cover from Pago Pago is dated 1901.

The other item I hoped might exist was a penalty cover from the 1906 San Francisco earthquake, although I thought this was probably a pipe dream. The exhibit now has a penalty card from the San Francisco Post Office related to the earthquake mailed eleven days after the quake. The front and back of this penalty card are shown in Figures 3 and 4. This card concerns an inquiry about a son in San Francisco.

The Post Office was one of the few standing buildings after the quake and fire. The actions of several postal employees saved the building from the massive fire after the quake. Note the manuscript on the back of the card, "Keep Up Courage".

There had to be many identical cards in response to other inquires after the quake. According to collectors who specialize in mail and other items related to earthquakes this is the only example known to date. So, if you collect an area like my penalty mail collection keep looking as fabulous items show up from time to time.

I hope this article proves useful for other collectors in other fields where little prior research is available.



The philatelic story of the Japanese attack on Pearl Harbor

"I am afraid that all we have succeeded in doing is to have awakened a sleeping giant and filled him with a terrible resolve."
Admiral Yamamoto
8 December 1941



Circa 1941 Japanese post card depicting dive bombers on the aircraft carrier *Akagi*.



Postal communications, stamps and numerous related ephemera are used here to trace the story of America's "*Day of Infamy*"—from the pre-December 7, 1941, prelude period through the attack, itself, and the aftermath.

Though not known to many, during the 1930s, both Japan and the United States were positioning themselves for the events of December 7th. America's General Billy Mitchell had warned of such an attack in the 1920s and U.S. Naval war games even rehearsed the surprise assault.

By 1931—with militaristic warlords imposing their influence on their people—Japan had begun a 10-year incursion into Manchuria and China. Mails in this exhibit depict this "prelude" era.

Simultaneously, U.S. armed forces and the American people were largely "asleep"—with one critical exception: *President Franklin D. Roosevelt realized our nation was heading for a confrontation.*

By 1938, when Germany took control of Austria, it was plainly apparent to FDR that war was imminent. And by 1940, after Germany had begun the war, Roosevelt's actions (including a rigid embargo on crucial raw materials and oil being shipped to Japan) were, to many, geared toward forcing Japan to bring America into the war by simply attacking us.

Did U.S. officials know in advance of the impending attack by naval forces under the command of Admiral Isoroku Yamamoto? This exhibit takes the position that we did, in fact, know a lot more than the general public has long assumed.

Philatelic collectibles are available to assist in telling this often mysterious and tragic story. In fact, they do much to bring the events of this horrible morning—as well as those leading up to, and following, it—back to life.

Exhibiting the Japanese Attack on Pearl Harbor

By Randy L. Neil

**THE MODEL FOR THE PEARL HARBOR ATTACK:
ADMIRAL TOGO SURPRISES THE RUSSIAN FLEET - 1904**

On the morning of 27 January 1904, the Japanese Fleet under Vice Admiral Heihachiro Togo slipped into waters off Port Arthur on the coast of China and launched a surprise attack on the Russian Navy. Just over 38 years later, Togo's strategy was used as a prototype for the Pearl Harbor attack.

Th "road to the Pearl Harbor attack" began with the Japanese surprise attack on the Russian fleet on the morning of January 27, 1904. Their success on that day generated widespread celebration throughout Japan and caused the U.S. to spend the next 37 years remembering that the Japanese would have no compunction about attacking a foe without a declaration of war or any kind of warning.

Following Japan's successful surprise attack on the Russian fleet at Port Arthur, and their subsequent defeat of the Russian Navy at the Battle of Tsushima Straits on 27 May, 1905, Admiral Togo and his fleet were honored by the Emperor with a Grand Naval Review in Tokyo Harbor in 1906.



Rare commemorative post card featuring Admiral Togo, his officers and his flagship, the Battleship Mikasa. Tokio special cancel.

Admiral Togo's Battleship Mikasa as it appears today—moored at the Kure Naval Yard.



The "Z" flag, Admiral Togo's banner that flew from the Mikasa and was hoisted again by Admiral Nagumo on the Akagi (aircraft carrier) as it launched planes for the Pearl Harbor attack on 7 December.

This exhibit of mine—which has been in the works for many years (and after a lot of waiting, hunting and pondering how it would be organized)—originally emerged from my mind because of deep family ties to the subject matter and a lifelong intense interest of how a rather tiny country 5,000 miles west of us decided that, against all odds, they "had to" attack the most powerful country in the world. And how the attacked country had miserably underestimated the power of that diminutive foe.

But did it have any philatelic connections? Could an exhibit be built that employed the fruits of our hobby—stamps and covers?

The answer became a clear and emphatic "Yes!"

As a life member of the Universal Ship Cancellation Society—which I became because of it—I found that there are philatelic artifacts that are permanently tied to every named U.S. vessel in or near a rather vulnerable harbor on an island in an American Territory 2,500 miles west of Los Angeles.

And nine days before I was born in 1941 into a Navy family, six aircraft carriers from that "tiny country" attempted to decimate United States ships, the world's largest naval fleet, in and around that place called Pearl Harbor.

A Lifelong Personal Interest

The place, all my life, has weighed heavy in my mind. Well before the attack, in the 1930s, my grandfather's brother, a 4-star Admiral, was commander of the Pacific Battle Fleet. The day of the attack, my mother's brother, Lt. Cmdr. Caleb Laning, commanded the destroyer USS *Conyngham*, which withstood Japanese dive bombers the morning of Dec. 7, 1941. He later retired as a 2-star Admiral. A cherished cover from his ship is on an exhibit page illustrated here.

As most Americans know, since World War II began for our country on that day, it was publicized that the Japanese had "destroyed" our Pacific Fleet—which was actually not the case. There were

**USS CASE - DD-370
USS CONYNGHAM - DD-371**

Destroyers

**Location: East Loch moored alongside
three other destroyers and a tender**



**Mr. Claude W. Parker,
501 C Street, N.E.,
Washington, D.C.**

Three-cent letter rate (paid with two National Parks issues) with postmark commemorating the launching of both the Case and the Conyngham on 14 September 1935.



**Caleb B. Laning,
captain, shown on
the bridge of the
Conyngham in
1944—with symbols
indicating Pacific
war campaign
actions.**



**Two views taken of the USS Conyngham during
World War II. The exhibitor's uncle, Captain Laning,
was in command of the Conyngham on the day of
the Pearl Harbor attack. The vessel is credited with
shooting down two Japanese aircraft.**



96 named vessels in and close to Pearl Harbor on the morning of the attack.

All eight U.S. Navy battleships were damaged, with four sunk. All but the USS *Arizona* were later raised, and six were returned to service and went on to fight in the war. The Japanese also sank or damaged three cruisers, three destroyers, an anti-aircraft training ship, and one minelayer. Though many other U.S. Naval vessels took hits that morning, they were expediently repaired and returned to service within days or weeks.

Most notably, the two aircraft carriers of the Pacific Fleet were out on missions during the attack (the *Lexington* was delivering aircraft to Midway Island, the *Enterprise* doing the same for Wake Island. Also, one should bear in mind that, by the war's beginning, the U.S. Navy was placing less importance on its battleships; shifting battle emphasis to the carriers for obvious reasons.

Now that I've backgrounded the "significance leadup" to this singular day (considered one of the top five most important days in American history by historians), let's examine the "wheres and whyfors" of brainstorming a competitive philatelic exhibit about this infamous day. I'll preface that by saying, that after more than a few years in this exhibiting game (active in it since the fall of 1955) and some satisfying rewards for having, perhaps, around 15 different exhibits in the frames, I have turned to what I believe, at least to me, is something more deeply rewarding: creating exhibits that do more to enlighten and entertain the viewer than coming away with another cup to put on a mantle. Not only that, but with this "Pearl Harbor" exhibit, I can say that I'm also on an education mission of sorts.

The Hunt Begins

Most exhibitors begin their thought processes in developing a new exhibit by thinking about it

The cover honors the launching of both the USS Conyngham and the USS Case—destroyers that were put into service on Sept. 4, 1935. The Conyngham was commanded by Lt. Cmdr. Caleb Barrett Laning, the uncle of the author of this article (at right)



Two members of the author's family. His great uncle Harris Laning (top), former Cmdr of the Pacific Battle Fleet prior to Pearl Harbor & (eventually) Adm. Caleb Laning, his uncle who fought there..

USS LEXINGTON - CV2
America's Second Aircraft Carrier

Location: Four hours out of Pearl Harbor with Admiral Halsey's *USS Enterprise* task force en route from Midway Island.



Two pairs of three-cent booklet pane definitives and the 20-cent Trans-Pacific Air Mail stamp pay the airmail special delivery rate from the *USS Lexington* to Los Angeles in May 1941. Ship's hand cancel.

On 7 December 1941 *Lexington* was at sea with Halsey's Task Force 12 carrying marine aircraft from Pearl Harbor to reinforce Midway when word of the Japanese attack on Pearl Harbor was received. She immediately launched searchplanes to hunt for the Japanese fleet, and at mid-morning headed south to rendezvous with *Indianapolis* and *Enterprise* task forces to conduct a search southwest of Oahu until returning Pearl Harbor 18 December. The *Lexington* was scuttled by U.S. vessels after a Japanese submarine torpedo attack disabled her at the Battle of the Coral Sea on 8 May 1942.



February 2, 1933, aerial view of the *USS Lexington* sailing off Waikiki Beach, Honolulu, with Diamond Head in the background. Aircraft on deck.

even long before much of the material for it is to be acquired. I would look for material that, in essence, fits the basic outline and chronology of the exhibit. What kind(s) of thing(s) should/would fit into it? I began the quest over 30 years ago—and the search was agonizingly slow right at first. And then along came 1995—and the advent of a small-time operation from the East Bay area just below San Francisco. In fact, a soon-to-be-jumbo thing called eBay!

I could get on eBay, which I did, even then, almost every night, and do searches of all kinds with search phrases that, even remotely, might relate to stamp/cover collecting relating to Pearl Harbor, the Pacific War, Japanese Attack, Yamamoto, Nagumo, Akagi, Kaga, Torpedos, you name it. The initial goal, of course, was to locate covers that had been mailed from the ship's post offices of every vessel in or near the harbor on Dec. 7.

Virtually every named vessel had a ship's postmark handstamp—and I searched for uses from all vessels, but requiring that each cover I would require would have emanated from a "Pearl Harbor Naval vessel" before the attack occurred. I did not want covers that commemorated the attack, but ones

from innocent vessels awaiting their unknown fate.

It might sound like an easy task with all these ships' crews using their vessels' mail services to send letters home. Not so. For whatever reason, it is difficult to find hand-cancelled ship's mail. The quest for the latter took me, on and off, the full 30+ years—only finishing within the past year when one of my best friends, retired Marine Corps Major Ted Bahry, who is pretty much the doyen of U.S. Naval mails. No matter what form of war or duty was taking place. I lacked covers from only six of the 96 named vessels known to be in and around Pearl on 7 December '41. Ted found 'em for me in about three weeks!

All along I was learning and learning...

I'm not much on rote-memorizing lists—and it's been a sizable task trying to keep in memory all of the names of the vessels. The battleships and cruisers are easy, but what is a *USS Cachalot*? The cachalot is a fish, thus it must be submarine. And the *Honolulu* must be a cruiser since they're named after cities—and then states are for battlewagons. And another job was to make sure I knew where each vessel was when the shooting and bombing be-



This page will appear near the ending of the exhibit. This June 24, 1942, cover was sent by the new Commander of the Pacific Fleet, Chester Nimitz, to a friend shortly after the Battle of Midway earlier that month.

gan. My uncle's ship, the *Conyngham*, was moored in what is known as North Loch in Pearl Harbor—about 200 yards north Ewa (west) of Battleship Row, the mooring for which are Diamond Head (east) of Ford's Island in the middle of the harbor. In the exhibit, each cover will be mounted on a page which will show where the ship was when attacked.

Another key job was to find out everything I could about each vessel. A fairly easy, but long and tiring task because there are almost huge amounts of info to be found about every U.S. Navy ship of any kind. The entire U.S. Navy ship histories dating all the way back to the Revolutionary War can be found (images, too) at this giant (and easy to search) website:

<https://www.history.navy.mil/research/histories/ship-histories.html>

This site is providing me with detailed information on how, when and where each ship that survived the attack would end up participating in World War II. For instance, the battleship USS *Nevada* was run aground at Pearl, the only ship that

tried to escape, but didn't. However, it was in the waters off Normandy Beach at the D-Day invasion of France on 6 June 1944! This very fact, alone, proves the excitement and importance of an exhibit like this when there are so many amazing tales about virtually any of the ships one might name. Another amazing tale: the battleship USS *West Virginia* was sunk in shallow waters by the Japanese on 7 December. On September 2, 1945, the *West Virginia* proudly was moored in Tokyo Bay to witness the surrender of the Japanese armed forces on the deck of the battleship USS *Missouri*. Today, the *Missouri* is moored permanently next to the sunken USS *Arizona* in Pearl Harbor!

As you can see, even though this quest has taken three decades, the exhibit is still in the early stages of preparation, page by page. Ideas for how I should cast it are still being dreamed up. For instance, somewhere around the 21st year I realized it would be important to cover the history of the relationship between the U.S. and Japan long before war broke out. Even as early as 1915, historians and politicians were predicting the attack would inevitably take

USS PENNSYLVANIA - BB 38

Flagship of the Pacific Fleet

Location: Number One Drydock just forward of her usual berth in 10-10 Drydock



"Navy Day" hand cancel from the post office aboardship while docked in the San Francisco Navy Yard in October 1931. Two-cent commercial use to Oakland, California.

Commissioned on 16 March 1915, the Battleship *Pennsylvania* had a complement of 2,290 men. Most were on board ship the morning of the attack. With Japanese planes concentrating on "Battleship Row", the *Pennsylvania* only sustained serious, yet repairable, damage.



USS *Pennsylvania* during the 1930s.



Inspection of the Marine Guard on the *Pennsylvania* in early December 1941. Above: Menu for ship's dinner on Christmas Day, 1941.

The page in the exhibit devoted to the USS *Pennsylvania*, the flagship of the United States Pacific Fleet. The ship, in drydock when the attack occurred, survived the onslaught and was brought back into full service subsequently.

place. In fact, the navies of both countries were, separately, continually wargaming a future attack. Time and again, those wargames predicted the Japanese would be successful—whether it was Japan conducting their own, or the U.S. ours.

There are also facts to be told about the attack itself. How in heaven's name could Japan (which turned out to have, at the time of the attack, the most powerful aerial navy in the world) pull off the attack without being detected beforehand either months or days before the attack?

Generally, it has been determined by historians that America was rather "asleep" through much of the 20th century before Japan attacked. The latter's military knew what America thought of them, with ethnic discrimination, as a rather unaware people, short in stature, blind to the rest of the world and certainly possessing a weak, poorly trained military. Wholly too ill-educated to plan a sophisticated well-thought-out attack.

Oops.

Not only the above, but it is documented in a book called *Three Days to Pearl* by Peter Shepherd published by the the U.S. Naval Insitute (an arm

of the United States Naval Academy in Annapolis, Maryland) that, in Malaya in 1941, the author was ordered on a clandestine mission to Japanese-occupied Indo-China where he heard about a Japanese naval task force seretly on its way to Hawaii to attack the U.S. Fleet at Pearl Harbor! He also learned of the Japanese plans to simultaneously invade U.S., British and Dutch possessions and military bases throughout southeast Asia. He immediately returned to Malaya and alerted British authorities...but nothing was done with the information! Three days later the attacks occurred.

There was a need in my mind to gather additional philatelic material and information to concisely tell the story of happenings leading up to the attack—even beginning as far back as when the Japanese fleet conducted a surprise attack on the Russian fleet on 8–9 February 1904 marking the commencement of the Russo-Japanese War. It began with a surprise night attack by a squadron of Japanese destroyers on the neutral Russian fleet anchored at Port Arthur, Manchuria, and continued with an engagement the following morning; further skirmishing off Port Arthur would continue until May 1904. The attack

ended inconclusively, though the war resulted in a decisive Japanese victory. That attack showed the world the formidability of Japanese naval warfare and, most of all, warning that the country had no compunction about starting a war with a surprise attack. The same methodology was used for the Pearl Harbor attack—thus causing America to be aware of Japan’s capabilities. But...we kept our heads in the sand.

The above pre-attack era will be covered in the exhibit including such incidents as when the Japanese signed a forced agreement with Manchuria so they could acquire the country for its own use. One of many “signals” that Japan wanted the expansion they further demonstrated by causing a huge war of imperialism in the Far East with Pearl Harbor as the vanguard. The exhibit will also show philatelic elements (like official correspondence of Admiral J.O. Richardson, the Commander in Chief of the U.S. Pacific Fleet just before Admiral Husband Kimmel took over in the spring of 1941).

It was Richardson’s belief—and indeed generally supported by the Navy—that the Fleet should never be berthed inside Pearl Harbor where it would be a mark for attack. This was particularly true in such troubled times when the airways of the East were hot with rumors of approaching conflict. What is more, Richardson held the belief that Pearl Harbor was the logical first point of attack for the Japanese High Command, wedded as it was to the theory of undeclared and surprise warfare. For ten years the U.S. Navy held wargaming “attacks” on the Army defenses at Pearl Harbor, and were always successful. Defending the base was rather hopeless, in Richardson’s mind. He was almost alone, among military and civilian leaders, in this belief.

The Personalities of the Attack

From Franklin D. Roosevelt, his Cabinet and, most of all, his Departments of the Navy and War, to American citizens wary and, frankly, scared to death that a war was coming, it is important to consider the Home Front as war approached. Lots of big names were becoming involved with impending war.

As the Japanese fleet was slowly crossing the North Pacific in the days between America’s Thanksgiving Day and the attack, itself, newspapers were carrying all sorts of news and commentary which reflected how truly close war actually was. The exhibit must, of course, include patriotic mails and postal artifacts relating to impending war.

This exhibit is to begin with the Japanese strategies apparent when they won their 1904-06 war with Russia—which actually ended with a peace treaty negotiated and signed in the United States.

Thereafter, it will touch lightly on Japan’s politics and methods of warfare as it changed dramatically after the Russo-Japanese war—into a dictatorship the flames of which were fanned by its military

and its new young Emperor Hirohito. By the 1920s when the latter acceded to the throne, Japan was ready to begin its march to take over Asia. Beginning with incursions in Korea, then Manchuria, and then a broad takeover in China, its moves, more and more, raised the ire of the United States. War became inevitable.

At what point will the exhibit be brought to a close? The post-attack period is one filled to the brim with controversy. There were no fewer than nine separate investigations into why and how this event was allowed to happen—and who was to blame. Those investigations began in less than three days after the attack when Secretary of the Navy Frank Knox was ordered by President Roosevelt to fly to Hawaii and begin his own investigation. I choose to end the exhibit after the attack on the day of the attack—with a page or two of an epilogue.

I might add, at this point, that I was tempted to continue through the great Battle of Midway on June 3-5, 1942, when three U.S. carriers—part of a task guided to the area near Midway Island because of we had broken Japanese codes to find out their fleet was heading there—sunk four of the six carriers whose planes had attacked Pearl Harbor. What an incredible payback only six months after Pearl! But that’s a whole other story!

Japan’s attack on Pearl Harbor is still, even today, filled with unanswered questions and minor and even major secrets and yet-to-be-told stories. I am hopeful that this exhibit will end up being one of them.

The fun of it, naturally, are the elements of philately that can help tell this story—and in a broad illustrative manner I hope you and everyone who will see it will enjoy it.

Tell it like it is!

If you’re one of the people who serve the AAPE—whether as 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 here, it’ll encourage others to help the AAPE, too!

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Signed up any new members lately?

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

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

Due to the cancellation of the Great American Stamp Show, the 2020 AAPE Youth Championship will be combined with the 2021 Championship and will be held in August 2021. The youth who qualified for the 2020 event will be participating along with those who qualify during the upcoming season which will end June 30, 2021. The following philatelic autobiography was written by an up and coming youth exhibitor, age 13.

MEET DAVID GEYFMAN—ASPIRING TO QUALIFY FOR THE AAPE YOUTH C of C

David is working on a single frame thematic exhibit on the subject of "Judo". He has written the following about his interest in philately and challenges in exhibiting.

It was at the APS Stamp Show (now known as The Great American Stamp Show) in Hartford, Connecticut in August of 2015. I was eight years old at the time, with my dad, and at one of the biggest stamp shows in the country. I had a collection of my own already then, including some dinosaur and hockey stamps.

Because I was a little kid, I went to the children's section of the show and saw that they were handing out large amounts of stamps to kids for free. In the collection of stamps, I saw a lot of stamps that I enjoyed.

This is the story of my journey through stamp collecting. I like to collect many different kinds of stamps, especially stamps about judo, hockey, and animals.

So far in my time collecting stamps, I have only been to four stamp shows. Only four! They included the show in Hartford, a small local show in Toledo, the NAPEX show in Washington D.C, and CHICAGO-PEX in Chicago.

I have exhibited one time so far. In my opinion, the hardest part of exhibiting is finding the perfect stamps and arranging them onto the pages. But with the help of my dad and a little extra research on my part, we always get the job done. My dad has been very instrumental in helping me through this fun journey. He has really been extremely helpful and supportive while I was creating my exhibit.

Since I was about five or six years old, I have been practicing the sport of Judo. Judo is a martial art that has some

aspects of wrestling takedowns, jiu-jitsu submissions, and striking components embedded in it. I chose to create an exhibit featuring Olympic Judo stamps from its original Olympic debut in 1964 to present-day Judo because, in my opinion, Olympic Judo is very exciting and entertaining to watch. Sometimes, I even learn a new technique or a new takedown just by watching only a couple of fights. By forming this exhibit, not only have I learned more about the history of Judo itself, but the history of the founder of Judo, Jigoro Kano, and the history of the ideas and beliefs that helped shape the Judo that we all know today.

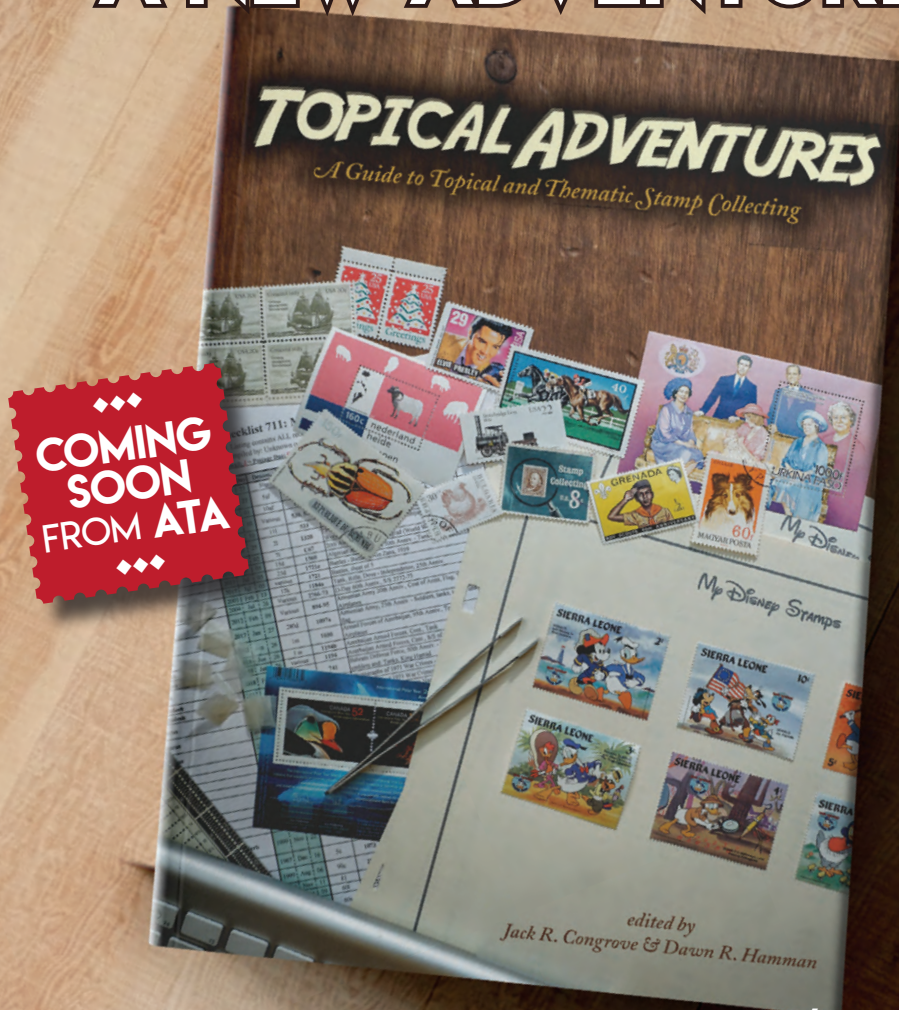
Outside of my philatelic activities, I also enjoy collecting sports memorabilia, especially hockey. I enjoy playing sports and drawing as well. Next year, I will be a freshman in high school. As I get older, I hope to become more involved in the philatelic community around me."

This exhibit of mine is dedicated to Pinki and Totti. My dogs. Sadly, they passed away a few years ago. I am proud to say that this exhibit was done in their honor. By creating this exhibit, I have learned more about their wonderful species and how they have benefited mankind for quite a while now.

Outside of my philatelic interests, I enjoy collecting enamel pins, stickers, and notebooks. I enjoy reading and drawing as well. Next year, I will be in eighth grade. As I grow up, I hope to immerse myself in the universe of stamps even more!"



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THE SHOWS

The American Philatelic Society has informed us that the following APS chapter-affiliate shows and exhibitions will be canceled due to the COVID-19 pandemic. Members and attendees should contact the show or club specifically regarding any questions or concerns.

• **BALPEX - September 4-6, 2020**

Sponsor: Baltimore Philatelic Society

• **BNAPEX 2020 - Sept. 4-6, 2020**

Sponsor: British North American Philatelic Society

• **CINPEX 2020 - August 7-8, 2020**

Concord Coin & Stamp Show - July 18-19

• **Eastern PA Stamp Show (EPASS) - June 27, 2020**

Sponsor: Allentown Philatelic Society

• **Evergreen Stamp Club Exhibition - July 18-19, 2020**

Sponsor: Evergreen Stamp Club, Washington State

• **Filatelic Fiesta - November 2020**

Sponsor: San Jose Stamp Club

• **Great American Stamp Show - August 20-23, 2020**

Sponsors: American Philatelic Society, American Topical Association, and American First Day Cover Society

• **2020 Greater Reno Stamp Show - July 25-6, 2020**

Sponsor: Nevada Stamp Study Society

• **MILCOPEX 2020 - Sept. 25-27, 2020 (New)**

• **Minnesota Stamp Expo - July 17-19**

Sponsors: Twin City Philatelic Society & other organizations

• **NOJEX ASDA 2020 - October 23-25, 2020**

Sponsor: North Jersey Federated Stamp Clubs and American Stamp Dealers Association

• **OKPEX - June 26-27, 2020**

Sponsor: Oklahoma City Stamp Club

• **Philatelic Show 2020 - July 24-26, 2020**

Sponsor: Northeastern Federation of Stamp Clubs

• **Precancel Stamp Society Show - August 24-29, 2020**

• **Sacapex - November 7-8, 2020**

Sponsor: Sacramento Philatelic Society

• **SEAPEX 2020 - Sept. 11-13, 2020**

Sponsor: Seattle Philatelic Exhibition

• **WINEPEX 2020 - October 2-4, 2020**

Sponsor: Redwood Empire Collectors Club

• **Worthington Stamp Show - December 11-12, 2020**

Sponsor: Worthington (OH) Stamp Club

• **CAPTOWN2021 South Africa (International)**

postponed to November 9-13, 2021

• **Eugene, Oregon Spring StampFest**

postponed from March 21, 2020, to September 19, 2020

Sponsor: Greater Eugene Stamp Society

• **Fernpex 2020 rescheduled to August 28-29, 2020**

Sponsor: Birmingham and Ferndale Stamp Club

• **London 2020 International Stamp Exposition**

(International) postponed from May 2-9, 2020, new date February 19-26, 2022

• **Nashville Stamp and Postcard Show 2020**

postponed from March 21-22, 2020, to August 8-9, 2020

Sponsor: Nashville Philatelic Society

• **RIPEX 2020 postponed to November 7, 2020**

Sponsor: Rhode Island Philatelic Society

• **Salem STAMPEX**

postponed from March 22, 2020, to September 20, 2020

Sponsor: Salem Stamp Society

• **St. Louis Stamp Expo**

postponed from March 27-29, 2020, to August 14-16, 2020

Sponsor: St. Louis Area Clubs

• **Strait Stamp Show**

postponed from August 8, 2020, to October 17, 2020

Sponsor: Strait Stamp Society

• **Tuscopex 2020**

rescheduled for September 26, 2020

Sponsor: Tuscora Stamp Club

AAPE Nominating Committee Report

The nominating committee of Peter McCann, Tim Bartshe, and John Hotchner has completed their work. Steve McGill will be running for treasurer replacing Ralph DeBoard who is stepping down. Steve is the exhibits chairman at Rocky Mountain Stamp Show. You probably have seen his Machin exhibits. Mark Loomis is running for the board of director position being vacated by Larry Fillion. Larry will still be on the board by virtue of being our webmaster. Mark the show chairman and has a lovely exhibit of Southern Rhodesia Missionary Mail.

Bill Schultz is running for reelection to his board of director position. The current president, vice-president, and secretary are also running for reelection. The next **TPE** will have candidate statements for these and any other candidates and a ballot.



The
American
 Association of
Philatelic Exhibitors



Quarterly Membership Report
 Ken Nilsestuen, Secretary

Membership Status as of June 22, 2020

U.S. MEMBERSHIP

REGULAR MEMBERS	492
LIFE MEMBERS	149
FOREIGN REGULAR MEMBERS	110
Life Members	15

TOTAL MEMBERSHIP: 766

Welcome to new members – March 21, 2020 to June 20, 2020

- John P. Beall, Spring, TX
- Don Francois, Ellington, CT
- Johannes Hoffner, Ziefen, Switzerland
- John Howker, Hockessin, DE
- Dean Jenson, Oregon, WI
- James Lawless, Groveland, CA
- Foster Miller, Annapolis Junction, MD
- Prathmesh Patel, Anand, India
- Torrey Seland, Kvinesdal, Norway
- Amy E Wieting, Bowling Green, KY

Deceased

- Eddie Bridges, New York, NY**
- Michael Rhodes, Australia (2018)**

As always, please advise immediately of any address change. It's the only way to ensure uninterrupted delivery 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

I hope everyone is weathering these different times with their exhibits and collections. First, I would like to thank Scott English and the APS Board for their leadership as we try to make sense of the virus and its implications on our hobby.

Next, I would also like to recognize the various stamp show committees who had to make the difficult decision to cancel their shows. We know this has had financial and social implications and has taken a lot of behind the scenes work. With the social distancing requirements and the fact that most of us fall into the vulnerable risk category, we support and applaud the decisions they made.

Here is an important note for exhibitors: As the Great American Show that was to be held in Hartford was cancelled, the CANEJ committee, after a motion was made and voted on, approved the rolling over of the Champion of Champions for 2020 into the Great American Stamp Show 2021 to be held in Chicago, August 12-15, 2021. How this works is that Rule 12a of the Rules for Shows will remain in effect—"An exhibit winning a Grand

award at any WSP show is no longer eligible to compete again in the same WSP year except at the C of C event for that exhibition year" In this case the time period is July 2019 – June 2021.

After several emails from exhibitors, judges and the CANEJ Board, CANEJ is going to explore the ramifications of virtual judging of stamp exhibits, so more to come on this in a few months. Some say this is an idea whose time may have come.

A committee of CANEJ members have been working on how to make the feedback session more effective to ensure that exhibitors are receiving the best feedback that they can get. We want to support the exhibitors, provide feedback individually at the frames and in the group session of the Feedback Forums and strengthen the UEEFs exhibitors receive. Recommendations will be forth coming for Chief Judges and judges.

I look forward to seeing all exhibitors and judges in the near future, as we return to our philatelic events.

Liz Hisey
CAN EJ Chairman.

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Artmaster Archives

This amazing stock from 1948-2001 has both the original Artwork used for the cachets and the metal plates from which they came. Also included are many House of Farnam Artwork. The early Artmaster covers were single color engravings and then starting with the Christmas issues of the 1960's, they began experimenting with multicolor printing. These unique plates and artwork are sure to pique the interest of both Issue and Topical collectors! The artwork typically measures 15" high by 13" wide. Engraving plates measure approximately 3" x 4 1/4"

Artcraft Archives

In 2007, Washington Press selected Henry Gitner Philatelists as the exclusive sellers of the ArtCraft original production artwork and engraving plates from the Washington Press archives. The artwork and plates being sold are from the period between 1939 and 2002. Using a combination of photography, airbrushing, free-hand touchup and old-fashioned cut and paste, designs were created on artboards. With the development of sophisticated graphics programs, cachets are now designed on computers, so artboards don't exist for the more recent cachets. Although artboards may vary in size, they are usually 11" high by 14" wide. Engraving plates measure 3" x 8" and weigh approximately 1/2 pound.

Jack Davis Artwork

Cachet maker Jack Davis sold covers in the 1970's and 1980's. The majority of these are the final drawings for the cachets

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Photo Essays - Photo essays were photographed proposed designs of stamps that were never issued and often contain topical elements not found in the issued stamp. Approved photo designs are also listed and many are signed by the designer or engraver. *Autographed Plate Blocks* - These are mint plate blocks generally autographed by the designer, lettering and frame engravers. Also there are plate blocks that are signed by the famous individuals who inspired the issue. *Price list available on request!*

U.S. Dignitary Presentation Albums

These specially prepared albums were given to dignitaries, prominent legislators, and high postal officials and were produced in very small quantities. Presented by postal authorities, each contains a sheet of the newly released stamps or postal stationery. Earlier issues (the 1950's into the 1960's) were autographed by the Postmaster General. In addition, the name of the recipient is inscribed in gold or silver on the cover. Many contain an accompanying letter specially related to the issue which will be noted. Most for 1988-2009 were presented to (Ret) Congressman, Gary Ackerman

And Much More!

Including: Photographs used for design, Souvenir Programs, Press Releases, Letters relating to the issue, USPS sheet pad and box issue labels, 20th century Fancy Cancels, Postal History, Errors and the unusual!

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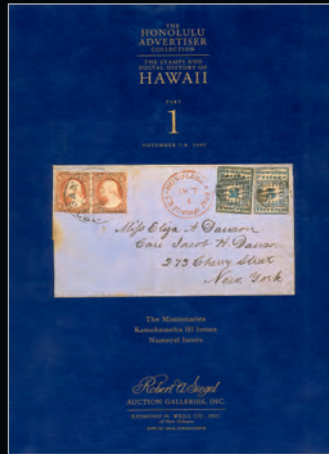
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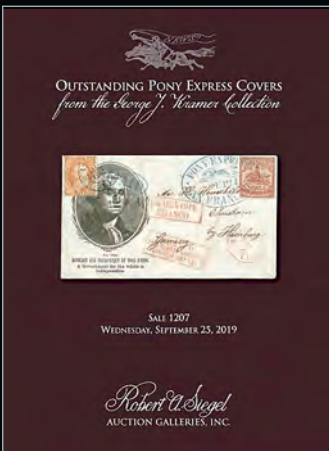
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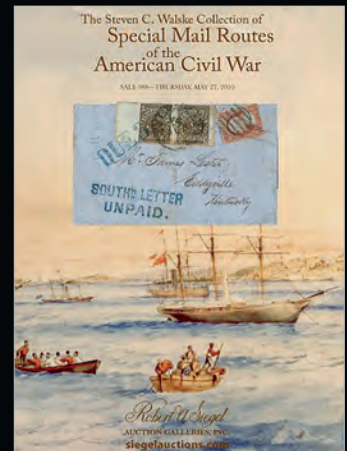
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