

Journal of the American Association  
of Philatelic Exhibitors  
Volume 34 • No. 3 • Whole No. 135  
Fourth Quarter 2020

Is AAPE's Second  
president Steve  
Schumann our  
longest serving judge?  
If not, then who?



# The Philatelic EXHIBITOR

## INSIDE:

Is there a necessity to recast  
Confederate States of America  
exhibits in the current political  
climate? An opinion. p. 22

# H.R. HARMER

EST · 1940

FINE STAMP AUCTIONS



Alfred H. Caspary



Alfred F. Lichtenstein



Franklin D. Roosevelt

## Great collectors put their trust in H.R. Harmer...



A century ago, in 1918, **Henry Revell Harmer** held the first of his famed Bond Street auctions in London. Very quickly the Harmer name became synonymous with **high-quality philatelic sales**. After several decades atop the British market, H.R. Harmer began branching out around the globe: first to New York in 1940, then to Sydney in 1948.

The philatelic marketplace has changed immeasurably in the 100 years since Henry R. Harmer founded his company. **One fact has remained remarkably consistent, however: H.R. Harmer's reputation and reliability.**

Whether **buying or selling** with us, you can be assured that you will receive the same **customer service and philatelic expertise** that philatelists have associated with the Harmer name for a century. To learn more, **please contact a member of our team today.**

*Ex 'Erivan,' Lehman, Haas:  
"San Francisco News Letter"*

**Price realized: \$7,500**

*Lot 240, Auction 3016*



*Background image from H.R. Harmer's 1930-1931 Annual Resume*

**We are currently accepting consignments for our next auction,  
May 10-12, 2018.**

H.R. Harmer · Global Philatelic Network · USA

2680 Walnut Ave, Suite AB · Tustin · CA 92780-7052

[www.hrharmer.com](http://www.hrharmer.com)

Phone 714.389.9178

*In the world of philately  
you can discover something  
new every day ...*

**[www.auctions-gaertner.de](http://www.auctions-gaertner.de)**



Auctioneer  
Christoph Gärtner

## CONSIGN OR SELL NOW!

*All benefits at a glance*

- International auctions 3 times a year
- Non-binding and confidential consultations from our experts, free valuation
- Fast and reliable handling
- Excellent consignment conditions, free of any additional costs ('flat fee all-inclusive')
- Send us your material as a parcel free of charge using DHL's ePaket Service or FEDEX
- For larger consignments we organise a free pick-up service at your home
- Regular consignment tours across America – our associated company partners in the USA can always visit you personally



**realized: \$ 513.100\***

lot 45 | 1<sup>st</sup> Special Auction

„Collection Peter Zgonc“

\* hammer price + premium

## SAVE THE DATE!

### 48<sup>th</sup> AUCTION

**12 - 16 OCTOBER 2020**

*All unsold lots are available  
until 30 November 2020*

### 49<sup>th</sup> AUCTION

**22 - 26 FEBRUARY 2021**

*philately, banknotes & coins*

### 50<sup>th</sup> AUCTION

**Anniversary Auction**

**21 - 25 JUNE 2021**

*philately, banknotes & coins*

### 51<sup>st</sup> AUCTION

**18 - 22 OCTOBER 2021**

*philately, banknotes & coins*

### Closing date to consign:

*Single lots 8 weeks and  
collection lots 7 weeks  
before auction.*



## ANY FURTHER QUESTIONS?

**+49-7142-789 400 | [info@auktionen-gaertner.de](mailto:info@auktionen-gaertner.de)**

### UNIQUE OR FORGERY?

*Our international experts take a close look  
at everything – always in search of real value.*

**AUCTION-CONSIGNMENT AND OUTRIGHT PURCHASE AT ANY TIME!**

**Auktionshaus Christoph Gärtner GmbH & Co. KG**

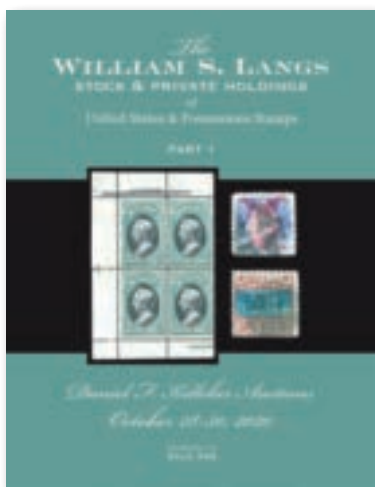
Steinbeisstr. 6+8 / 74321 Bietigheim-Bissingen, Germany / Tel. +49-(0)7142-789400  
Fax. +49-(0)7142-789410 / [info@auktionen-gaertner.de](mailto:info@auktionen-gaertner.de) / [www.auktionen-gaertner.de](http://www.auktionen-gaertner.de)

**C.G.**

# Starting October 28-30, 2020

**N**ot since the Weill Brothers Stock, over three decades ago, has there been a holding commissioned to public auction of this value and size.

*The Extraordinary Lifetime Stock  
& Extensive Private Holdings from the late William S. Langs*



A holding so vast and valuable that only Brinks Armored Car Services could be entrusted to transport the **Strong Eight-Figure** insured property to its destination at our galleries in Danbury.



**MULTIPLE PUBLIC AUCTIONS  
ARE BEING ASSEMBLED TO SHOWCASE:**

**United States Classics • United States Rarities  
Vast Essays, Proofs, Trial Color Proofs and Specimens  
Postal History • Important Autographs  
Zeppelin Flights • Classic First Day Covers • Major Errors**

**Additionally, the largest EFO holding EVER to come  
to market in both scope and depth**

Call, email or write for  
your free catalog—  
or view & bid online!

*Daniel F. Kelleher Auctions*

America's Oldest Philatelic Auction House • Established 1885

22 Shelter Rock Lane • Unit 53 • Danbury, CT 06810

Phone: 203.830.2500 • Toll Free 800.212.2830 • Fax: +203.297.6059

Email: [info@kelleherauctions.com](mailto:info@kelleherauctions.com)

[www.kelleherauctions.com](http://www.kelleherauctions.com)



# The Philatelic EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors

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

Fourth Quarter 2020 • Volume 34, No. 3 • Whole Number 135



## • Table of Contents •

<b>The Use of Points in Judging Exhibits</b>	
<b>The author again presents one of his classic columns from the past</b>	
Robert P. Odenweller.....	8
<b>Q &amp; A—How to enter your exhibit in a virtual exhibition</b>	
Patricia Stilwell Walker.....	10
<b>Estonia 2020—This year's ONLY international show</b>	
Jean-Jacques Tillard/Grand Prix Winner!.....	11
<b>To Epilogue or Not To Epilogue, That is the Question</b>	
Ronald Leshner.....	14
<b>Recasting the True Purpose of Exhibiting/Collecting the Philately of the Confederacy</b>	
Randy L. Neil.....	22
<b>The Synopsis Page: Your Chance To Talk to, and Exchange Views, With the Judges</b>	
H. James Maxwell.....	30
<b>It's Time To Elect Our Officers!</b>	
<b>Here Are The Candidates for the AAPE 2020 Election</b>	
Use The Ballot That's Enclosed.....	40

## • Departments •

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

### Randy L. Neil

Editor & Designer

P.O. Box 8512 • Shawnee Mission, KS 66208-0512

Email Address: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)

### Rick Gibson

Advertising Manager

Email: [smokeynav@comcast.net](mailto:smokeynav@comcast.net)

**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](mailto: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](mailto:nilsestuen@sbcglobal.net), mailing address: 1000 Kingswood Drive, Akron, OH 44313

**On Our Cover:** On our cover this issue is the second president of the AAPE, the respected judge and chief Judge Stephen D. Schumann. We want to know: is he the longest serving judge in our APS system of judging accredited national exhibitions? Is it true? We think so.

## The American Association of Philatelic Exhibitors Founded 1986

### President

Mike Ley

330 Sonja Drive  
Doniphan, NE 68832  
[giscougar@aol.com](mailto:giscougar@aol.com)

### Vice President

Kathy Johnson

10 Obediah Drive  
Galena, IL 61036  
[kjj5217@gmail.com](mailto:kjj5217@gmail.com)

### Secretary

Ken Nilsestuen

1000 Kingswood Drive  
Akron, OH 44313-5921  
[nilsestuen@sbcglobal.net](mailto:nilsestuen@sbcglobal.net)

### Treasurer

Ralph DeBoard

P.O. Box 3015  
Edmond, OK 73083  
[ralph.deboard@oc.edu](mailto:ralph.deboard@oc.edu)

### Immediate Past President

Patricia Walker

8403 Abingdon Court  
University Park, FL 34201  
[psw789@comcast.net](mailto:psw789@comcast.net)

### Directors

Larry Fillion (to 2020)  
Bill Schultz (to 2020)  
Rick Gibson (to 2022)  
Mark Schwartz (to 2022)

### Society Attorney

Robert Zeigler

[rzeigler@zcklaw.com](mailto:rzeigler@zcklaw.com)

### Committee of Past Presidents

Randy L. Neil, Steve Schumann,  
Peter P. McCann, Charles Verge,  
Tim Bartshe, John M. Hotchner  
Patricia Stilwell Walker

### 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

Will it ever be like this again? **Hmmm. Maybe in Atlanta!**



**Harken back to November of 1982.** The weather is fairly nippy outside and it's five minutes until 11:00 am in the morning of the opening day of the National Postage Stamp Show (34th annual) at the Coliseum at Columbus Circle in New York City. The crowds have already gathered—people of every walk of life—all in a jovial anticipatory mood. They can smell the hot coffee brewing at the snack bars just about to open on the Coliseum's second floor—one of the two giant floors where America's largest stamp show is about to open!

## Flash forward to the hot, pandemic-prevalent August of 2010

*It's almost 38 years later and the St. Louis Stamp Expo is about to open.*

An annual event, usually staged in the that great midwestern city in late winter, the St. Louis show is being held in a beautiful luxury hotel near the city's famous Charles A. Lindbergh Airport. It's been long anticipated—postponed several times, the organizers hope for a nice attendance even though a national Coronavirus pandemic has swept the country since January and much of the nation is still under quarantine. Expectations are hopeful and high that she show will go forward.

It's been a sparse 2020 for America's stamp shows, large and small. Almost all of those originally scheduled in the months from March and well into the fall have been cancelled. St. Louis's show and its orga-

nizers have been willing to “brave it out” and try to see if their event will succeed. They worked out ways to engender “social distancing” for both visitors and show dealers; they reduced the number of exhibit frames down to 40 from well over 200; Dealers tables areas were half vacant holding less than half the normal number of bourse dealers; on and on. Events and festivities were greatly limited.

Will the sense of anticipation among America's stamp shows recover from this year of enforced reductions and low attendance? We think so! And we fervently hope that St. Louis will be at the forefront!

**First out of the gate, though, looks to be Atlanta's Southeastern Stamp Expo! See page 17.**

### See the ASDA Magazine

On pages 26 and 27, two AAPE board members (Bill Schultz and Mark Schwartz)—offer a bright and quite optimistic assessment in *The American Stamp Collector & Dealer* magazine of what things will be like when the concept of Virtual Stamp Exhibitions reaches adulthood. Virtual Stamp Shows—events held within the electronic world on computers and various forms of cyber space communications. The APS staged one this past summer—a HUGE success. Watch the pages here to see how it develops. Exciting!

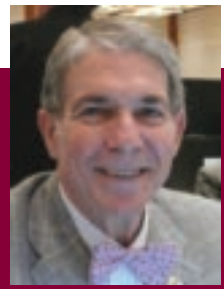
### Is ATLANTA the Vanguard!?

Here's something we never thought we would see: A period of weeks when we did not receive a single notice about the scheduling of future national, regional and local stamp shows. In other words, there is no regular calendar in this issue of *TPE* showing when, where and what kind of shows are welcoming competitive philatelic exhibits! Instead, we offer a special notice on page 44 telling show committees to be in touch as soon as possible with INFO. **However, see p. 17 RIGHT NOW! Southeastern Stamp Expo in Atlanta is on for January!**

### What's your new project?

We've been betting that countless stamp collectors have renewed their stamp collecting lives by taking on new ideas and projects. What have YOU been doing in this regard?

Many of you have been and are preparing brand new exhibits—while others have begun totally different kinds of specialties. Not to mention some of the treasures many of you have discovered lying around in the places where you've stored old acquisitions. How are things shaping up for you? **Tell us about 'em!**



Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net

**“Holy Stamp Dealer,  
Batman!! Could it be  
that we attended a  
big stamp show back  
in August of 1953?”  
Of course!**

**ViewPoint** 

Below: two panels from *BAT MAN Comics* (yes, Batman was two words then) in its August-September 1953 issue. The Dynamic Duo attended a “rare stamps show” and the next thing one knew, they were after a stamp collector who was a killer! (Copyright DC National Comics Publications, Inc.)



**A**s a fledgling stamp collector back in 1955, I read in the *Kansas City Star* that the Olathe, Kansas stamp club was about to stage a stamp exhibition in early September. It got my juices flowing! Wow a stamp show just miles from where I lived in a KC suburb. “Will they have a section for junior exhibitors?” I thought.

Sure enough, they did! I called up the show chairman of this one-day event and asked about entering an exhibit. A very nice guy. He told me each exhibitor had to do his entry on a piece of 24”x 36” posterboard. Okay. I knew most exhibits were on something akin to an album page, but hey, I’d be glad to do a posterboard exhibit.

I did and won first prize in the junior division. It was a piece of cake—after all, I was the only junior to enter the show. It was my first time as a philatelic exhibitor—by the following spring I would have an exhibit in FIPEX in NYC.

What whetted my appetite for exhibiting in the first place? Well, that happened back in 1953 when I was in seventh grade and only then starting to put stamps into a *Minkus All American* album. I was also doing my own cachets for

first day covers using colored pencils.

By that time, even before I decided to dive into stamp collecting, I was a big comic book fan and an even bigger junkie for Batman and Superman. I’d even made my own Superman cape! On the first day of every month, one could spot me at the soda fountain in the nearby Crown Drug Store perusing the latest issues of *Bat Man* and *Superman* comics. A dime each for the comic books, 20 cents for a burger, five cents for a Coke. I was in heaven.

And so, on Saturday morning, Aug. 1, 1953, there I was sitting eating my lunch and reading the story in which appeared the Bat Man comic panel shown above. I about jumped off my stool! Right in the middle of the Aug-Sept issue, was a full story about Bat Man and Robin immersed in a mystery about a rich philatelist who was also a murderer—and who would kill some prominent person and then find a stamp with subject matter connected to his victims.

And at the heart of the story was the Dynamic Duo’s visit to, you guessed it, a stamp show! From that moment on, I dreamed of being a stamp exhibitor. Wow! **And now, I are one!**



# From Your President

By Mike Ley  
330 Sonja Drive  
Doniphan, NE 68832  
giscougar@aol.com

Enclosed with this issue is a pre-addressed postcard ballot for our election of officers and board members. Candidate statements appear in these pages. Please take the time to vote. Denise Stotts needs to receive our ballots by December 1 for them to be counted.

These are interesting times. For the first time, AAPE held a required Board of Directors meeting on August 22 using Zoom. It worked well for everybody but me, who was trying to conduct the meeting. My internet was not behaving, and I was kicked off frequently with the message Your internet is unstable. Eventually I had to call Mark Schwartz who put me on speaker phone. I was able to be heard and could mostly hear what was being said. Secretary Ken Nilsestuen sent the meeting minutes shortly after it was over. I was happy to see the board had taken no actions that I was unaware of!

Our website [www.aape.org](http://www.aape.org) has contained an archive of all *TPE* issues older than five years. AAPE is indebted to John M Walsh for scanning the initial 20 years to start this archive. We have now decided to include all issues older than one year. Anybody who joins receives all issues for the year they join and now they will be able to view everything prior to that.

The requirements to qualify for our Diamond, Ruby, and Sapphire awards are spelled out on our website. They all specify a rolling ten-year period to complete the task. We decided that those pursuing these awards have been hampered by 2020 being mostly a lost exhibiting year. To compensate we changed the period to 11 years if 2020 is in the time frame being used. This was good news for me.

This year I entered single framers in two shows and would have qualified for a Ruby had I won at least a Gold in each, but the shows were cancelled. I also entered a multi-frame exhibit in a show new for me that would have gotten me one step closer

to a Sapphire, but it was cancelled. The extra year will help.

The 2020 One Frame Champion of Champions was scheduled to be held as part of Chicagopex 2020 with the winner being announced November 21. Knowing that the show might be canceled, AAPE started preparing for the need to hold a virtual competition.

AAPE started the One Frame Champion of Champions in 2000 and we thought it important there still be a 2020 championship. When the show was cancelled, we were ready. This historic virtual event will be judged by the same jury that would have judged it at Chicagopex and the winner will still be announced on November 21. Beginning on November 8 all the exhibits will be available for viewing on our website by clicking the Single Frame CofC tab on the left. When you do that, a full frame view will be shown, and you can study individual pages by scrolling through a page by page pdf. You will also be able to read the synopsis for each exhibit, which is normally only seen by the jury.

If we have your current email address, you were sent a pdf copy of this *TPE* at the time it was being mailed. The pdf was low enough resolution that it could be sent as an email attachment. The service we receive on our class of mail is slow. We could use a presort first class mail option to send out our journal but that would require a dues increase, something the board wants to avoid. The pdf was not intended to replace your hard copy, but it did give you quicker access to news and time sensitive ads while waiting.

I hope to see this continued. If you did not receive the pdf it means we do not have your current email address. You can fix this by sending an email to Secretary Ken Nilsestuen at [nilsestuen@sbcglobal.net](mailto:nilsestuen@sbcglobal.net).

Like most of you I am eager for all shows to resume. Unfortunately I have now learned that Florex and Sarasota have been canceled.



# Your 2¢ Worth



## We're full of surprises...

Dear Editor.

All through these years, ever since I joined the American Association of Philatelic Exhibitors back when it was founded in 1986 at AMERIPEX in Chicago, I've always thought of *The Philatelic Exhibitor* as one of the liveliest “people oriented” journals in philately. From the first editor John Hotchner's wry sense of humor to the photography that now regularly appears in our journal. And now we come to the front cover of the Fourth Quarter 2019 issue. I had meant to write you about it a while back, but then the pandemic set it and I simply put it on my future “to do” list.

The photo is of one of the more philosophically inclined stamp dealers and “major helper to exhibitors and judges, alike”, Mister Sergio Sismondo. Often your photographer has the knack of capturing a subject in the very pose that explains the kind of person that subject really is. He's done it again with Sergio, a dealer and specialist in world classic postal history, also runs his own expertizing service. Few experts and dealers in this hobby have ever been of such universal service to the kind of people who read this magazine. His vast knowledge of worldwide postal history makes him one of the best conversationalists I've ever met in the pastime.

And there he is, in the cover photo, listening with sincere intent to someone who probably needs his help. I wish I could have been there to listen, too.

E. Sullivan  
Evanston, Illinois

## On Jim Maxwell's fine articles

Dear Editor.

I am getting ready, today, to send in my check in order to join the AAPE—and I think it appropriate that I pay a compliment to someone who is most responsible for getting me to decide to become a member. I've just finished reading the third and fourth quarter issues of *The Philatelic Exhibitor*—and, of course, the two articles (part of a series, I think) from 2019 by James Maxwell on how one goes through the beginning stages of exhibiting. It surprised me that an organization of experienced exhibitors and judges on the subject would have such major articles for novices in their main publication.

Mr. Maxwell's article which, I understand, is to be in five parts, should be turned into a special booklet for every new member.

Jack Ketch  
Memphis, Tenn.

## One man's lifelong pursuit

Dear Editor.

When the article, “My Hollywood Exhibit!” [2nd Qtr 2020], started off with the phrase, “Sixty-five years ago in the fall of 1955...” I immediately wondered, who possibly could have been alive so far back that he could easily write about it today? Then I found that the piece was about a six decade-plus story of putting together a philatelic exhibit about a famous, beautiful Hollywood movie star and how and why a set of stamps was issued (in 1956) on the occasion of her marriage to a prince.

I have six different exhibits—all of them five frames or fewer—on subject matter dear to my heart that have to do with memorable encounters I've had in my lifetime. Mr. Neil's Monaco Royal Wedding stamps odyssey is just my cup of tea. I suppose he's drawn to exhibiting for much the same reasons it captured my attention about 30 years ago—and that is: one simply can't name any subject in the world around which a stamp and/or cover collection or exhibit can't be built.

Got a great childhood memory? Could be it's a medal-winning exhibit in the making.

Levin D. Laning  
Springfield, Illinois

## “You need more of this sort of thing...”

Dear Editor.

Every so often, *The Philatelic Exhibitor* includes something that is not seen as frequently as I believe it should in its pages. The journal, of course, is normally filled with personal—and sometimes anecdotal—experiences on the part of exhibitors and judges. That's well and good—ours is a sub-field in philately that deals up close with personal experiences we all share. What is not seen very much is the kind of warm and anecdotal *scholarly* sort of article the kind produced in your 3rd Quarter 2020 issue by Lester Lanphear.

As an example, in one single paragraph of his article, Lester writes of an experience witnessing a stamp show dealer rip plate strips of U.S. official stamps into single stamps, ignoring the importance of keeping them intact. After locating a friend who was happy to buy the remaining strips from the destructive dealer, he explained in detail why preserving them was quite vital.

I personally hope Mr. Lanphear will be in your pages again soon!

George Pendleton  
Kansas City Mo.

*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 2012

## Ask Odenweller *The Classics*



## The Use of Points in Judging Exhibits

Robert P. Odenweller

**N**otice was sent recently by CANEJ asking for input on three levels regarding the use of points in judging. Three subcommittees will consider the national rules used by other countries, comments by exhibitors and comments from judges. This may be a good time to give a personal observation about how judging has evolved over the last 45 years.

### Some History

My first involvement in judging was spurred by the late Enzo Diena, of Rome, who had served on many international juries, usually as secretary. We would meet for lunch or dinner starting in the late 1960s when my flying for TWA included layovers in Rome, and we discussed the philosophy of judging. The basic judging criteria then were condition, rarity, completeness, knowledge and presentation. The criteria are effectively the same, even if the names have morphed into something different over the years.

My first U.S. national judging assignment was in Rochester in 1971, and then in Wellington, New Zealand, in 1972. My exhibit of first issues of New Zealand was entered in the FIP show in Basel, Switzerland, in 1974, but Enzo asked me if I'd like to serve as FIP. I agreed, asking that my exhibit be placed out of competition. After having achieved FIP accreditation, the APS also gave me national accreditation.

The rules at that time remained pretty much as Enzo and I had discussed them. The great Herbie Bloch gave his "modification" of them saying that the judging depended on "material, material and material, and it had better be RARE !" Evaluating an international exhibit in those days was similar to the style used in the United States until some years ago; the material was looked at, multiple examples of the same rare item were considered to be better than only one, words of the writeup were sparse, if there at all ("the material speaks for itself"), and a medal level was announced.

The jury members had no advance notice of what they would see, with teams being announced at the first jury meeting, and sometimes swaps taking place. Jury members were expected to have a broad and deep knowledge of the world, and many of them did. The ones who were "politically" appointed from a country's quota (often by themselves) but weak on judging knowledge, knew enough to keep their mouths shut, and to nod when the more knowledgeable ones spoke. I'll have more to say

about this later.

In 1976, I was appointed as U.S. delegate to the FIP Traditional Philately Commission, which had been given the job of codifying judging rules for traditional exhibits. After two years, Gary Ryan, the president of the commission, stepped down and I was elected in his place. Members of the commission spent a few years meeting and discussing the rules, with major input from the major philatelic powers. The document that resulted is largely the same today as it was then, and it is nice to recognize that some of the phraseology I wrote then is preserved both there and in the current APS rules.

In 1980, Ladislav Dvoracek was elected FIP president, and after a few years he asked all of the FIP Commissions to develop a uniform point system. We met in Lugano, Switzerland, after a major snowstorm and frigid weather, to work on the differences that each commission had evolved. Up to this point, only the Thematic Commission had been using points regularly, and the major contention between traditional (and its similar fields) and postal history (and its similar fields) was the division of treatment and importance. The total had been agreed to be 30 points in earlier discussions that gave thirds to each of the three major areas to be considered, with knowledge getting the additional five points and the final five to presentation. Postal history wanted 20 of the 30 for treatment, with 10 for importance, which reflects the proper emphasis for postal history.

Traditional and its followers was the other way around, where the material (importance) was 20 and treatment was 10. Postal history published its breakdown while traditional did not. The result in later years was the assumption that the split given by postal history is the "official" one for all. In recent years, the difference seems to have been absorbed, and that treatment has become the dominant aspect.

After all was agreed, the Thematics Commission announced they had to use a system that was mature and different from all the rest. Literature was considered differently as well. After absorbing the "surprise" given by the Thematics Commission, the rules were in place.

At the Rome FIP Congress in 1986, the point evaluation system was adopted, to be effective for any shows approved by FIP after that date. At the same time, national federations were encouraged to adopt FIP rules

in their national judging, which would make the transition from national to international judging go smoothly. Most countries accepted the change happily, not having to create their own rules, and knowing that the move to the FIP level would be much more readily accomplished.

With the need to judge using points, those “political” appointees to the jury were often hard pressed to render judgment. Most chose to go to thematics, posing a burden on the thematic judges who felt it necessary to teach them the ropes. Those who did not fell back on what they could evaluate, which were presentation and treatment. The title page, newly required by the new rules, became required reading. The weaker judges depended on it to inform themselves of what was good in the exhibit, even if it may have been overstated.

In recent years, the U.S. inspired idea of distributing title pages and synopses has given the judges a chance to pre-study the exhibits, even if not many seem to have done so. It’s a far cry from the days when most judges were expected to have deep worldwide knowledge.

### **The U.S. Reaction**

The United States was an exception to other nations adopting the FIP rules. As the country with dozens of national shows annually and a large cadre of jury members, a number of judges and exhibitors did not want any changes. Heated discussions about certain words made the divisions of opinion even more contentious. Although many felt that it would not be bad to adopt the rules accepted by the rest of the world, some strong voices opposed any change.

To give exhibitors a chance to have a preview of FIP judging, I created the “FIP Option” that was offered at Stampshow starting in the late 1980s. It was offered only on special request, for which the exhibitor was required to pay an additional fee per frame. This was made a part of the process to reassure those who didn’t like FIP judging that their exhibits would not be judged by FIP rules. A jury team of FIP accredited jury members, who were not part of the regular jury, evaluated each of the exhibits, and were paid the fees from the FIP option for their efforts.

A written critique sheet, which included the points awarded for each judging category, was given to each exhibitor. In the times that I was involved with the FIP option, I would also prepare an additional cover sheet that sometimes ran to multiple pages, offering general suggestions based on the repeated problems that had been seen in the exhibits. Some who signed up for the FIP option did so only to get the written remarks, which foreshadowed today’s UEEF.

### **Progress**

The APS Manual of Philatelic Judging has long been the basis for judging in the United States. Over the years it has had many sources of input, including an extensive series that I wrote for The Collectors Club Philatelist. That series explained and expanded on the

philosophy of judging that Enzo Diena and I had discussed for many years.

Successive editions of the Manual have shown increasing sophistication, using nomenclature and phraseology from FIP sources as well as others. Today’s UEEF is in many ways identical to the FIP judging forms, with the exception that the “weights” or relative percentages given to each criterion happen to match the points in FIP use.

Seminars dealing with each of the groups of criteria have been conducted, and have been required for all accredited judges to retain their accreditation. These have examined deeply each of the criteria, allowing each judge to appreciate the amount of weight (or might we say points) achieved by the exhibit in each area.

The only part presently lacking in filling out the UEEF is to indicate the percentages achieved. Yet those numbers, whatever they are called, are a clue to where improvement is needed, as well as a gauge of how far into a medal level the exhibit has gone, which in turn gives an idea of the effort needed to advance.

### **Training**

The objection often raised is how hard would it be to transition to using points. The answer to that is, for most people, not much. I’ve taken judges with moderate experience through an exercise in judging using points, and before we have finished more than about a dozen exhibits, they admit that the process is easy and that they understand it. Further, they say that some exhibits that they had trouble rationalizing a medal for had fallen directly into what they felt was the right level when points were applied.

Still more, some of the exhibits that might have had lower level medals before were found to score very well in areas of strength and achieved one or even two levels higher medals. On the other hand, we occasionally encountered an exhibit that might have had a record of receiving higher medals before, but certain weaknesses may have been overlooked before.

The important part is that after using the points, each of the judging elements or criteria was seen as being solidly defensible. The response to those newly exposed to how to use the points has been quite positive. The job is easier and quicker. Difficulties posed by “unbalanced” exhibits in the past, such as strong in material but weak in knowledge and treatment, were now much easier to understand. That same exhibit would also be easier to improve, rather than getting its traditional “gold,” yet wondering why it was not getting higher consideration.

Our goals in judging are to render accurate results consistently, as well as to help exhibitors to improve their exhibits. Those of us who have used points regularly find that their use makes it possible to do both. After too many years of insisting on staying out of step with the rest of the world, it is my opinion that we should erase the distinction and become a part of what everyone else considers to be normal. ☐



# Q & A

By Patricia Stilwell Walker

8403 Abingdon Court  
University Park, FL 34201  
Email: psw789@comcast.net

*[Editor's Note: We are missing Pat's usual lengthy column in this issue because she is dealing with some illness (not of the pandemic kind, thankfully!) right now and hasn't had the time to gather her usual grouping of tips, solutions, and general helpful commentary. All of us here, including my three dogs, wish her the very best and a speedy recovery!]*

**Q**uestion: Now that there are beginning to be opportunities to participate in a virtual exhibition, is there any advice I should pay particular attention to?

**A**nswer: First things first – read the instructions. They should tell you several things: what format is requested? PDF or JPG. What minimum DPI is required (at least 300dpi, more if enlargements are being offered)? Should the exhibit be a single file or each page be a file?

Scanning any exhibit takes a lot of time because each page is handled individually, so be sure to get all your questions answered before putting in the time. If your exhibit has double pages “mixed in”, ask how the show wants them handled.

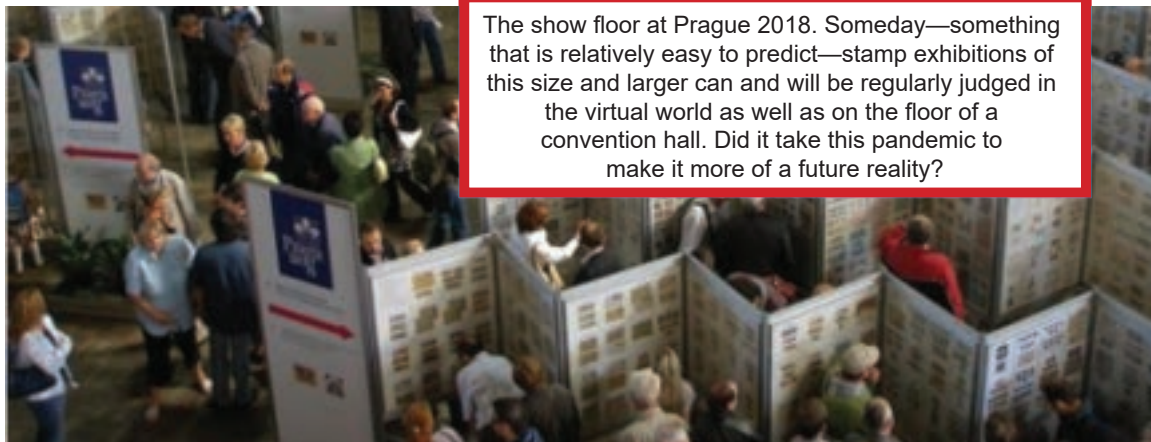
**Q**uestion: Do I need to take off the sheet protectors to scan a page?

**A**nswer: NO you don't. I'd recommend checking if you are using a sheet protector with special properties to protect against light, but I and a handful of other exhibitors here in the Sarasota “enclave” have run a few tests and you can't tell the difference. Sometimes the sheet protectors made the material look a bit dirty – because dirty sheet protectors! Think of it as dirty frame glass; it won't make a difference to the judges.

**Q**uestion: I don't do a lot of scanning what do I need to know to get started?

**A**nswer: Do you own a scanner? If you have a reasonably new printer it probably has a scanner function. There are two basic ways to control it: from a panel on the device or with a scanner “driver”. The first is easier, the second offers more precise control. I have a Epson Work Force printer/scanner/fax which offers the ability to plug in a USB thumb drive and scan to that.

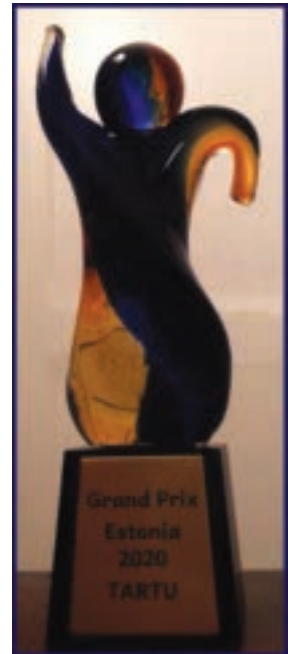
I have the choice to scan as a PDF or as a JPG which is helpful, however the default DPI is too low. So step 1 is to check out what you have and practice using it, especially changing the default settings when needed



The show floor at Prague 2018. Someday—something that is relatively easy to predict—stamp exhibitions of this size and larger can and will be regularly judged in the virtual world as well as on the floor of a convention hall. Did it take this pandemic to make it more of a future reality?

# Report From: ESTONIA 2020 Tartu - July 10-12, 2020

By Jean-Jacques Tillard



[Editor's Note: It is a pleasure to welcome Jean-Jacques' article to these pages and congratulate him on his fine success in Estonia.]

**ESTONIA 2020, the FEPA European International Exhibition**, was held in Tartu, Estonia, on July 10-11-12, 2020. It seems it was the only official international philatelic competition held during the crisis of Covid 19.

The organizers had thought big. Indeed, the exhibition took place in the famous National Museum of Tartu—recently-constructed building that allows visitors to the museum to also admire the philatelic collections. It is an idea that should be taken into consideration in many countries.

Fourteen countries were represented. I had already opted for participation a few months before the show, and when I saw that this exhibition was being arranged, I wanted to support the organizers by confirming my participation.

The icing on the cake for me was because my exhibit study of eight frames, *The Over-*

*prints of Saint Pierre Miquelon in the 19th Century* won the title of champion and thus, the Grand Prix Estonia 2020.

I would like to thank the organizers and especially Oliver and Kaido. These two good friends gave all the energy necessary to provide a quality exhibition in this Baltic country in Eastern Europe. It must be said that Estonia is one of the healthiest countries in Europe and was certainly a pleasure to visit and attend this fine event.

#### **Award winners included:**

Grand Prix Estonia 2020 : Jean-Jacques Tillard - *St-Pierre et Miquelon, ses surcharges au 19ème siècle*

Grand Prix International : Chris King - *The Posts in the city of Lubeck before 1868*

Grand Prix National : Jaan Roots - *Estonia 1918*

# A pretty simple idea As I See It



By John M. Hotchner  
jmhstamp@verizon.net  
or PO Box 1125  
Falls Church, VA 22041

## Howze about adding exhibitors' email addresses to Show programs?

One of the reasons exhibitors make the effort is to show the knowledge and material we have developed for our chosen subjects. Inherent in this dynamic is that we are always interested in finding additional material and new knowledge about it.

Many times I've been gratified by an exhibit viewer tracking me down at the show to tell me about a mistake I've made in my write-up, material I could include, or literature on my subject that I had not yet stumbled on. But what of the many viewers who might have something along these lines to contribute, but haven't time to track me down, or can't find me if I'm not attending?

We make a big deal about the need for feedback to exhibitors from judges. That is indeed important. But what of feedback from other

exhibitors, from collectors, and from those who enjoyed the exhibit and might like more information? There is no real way to get in touch unless you the exhibitor can be identified in the hall.

So, as per the title of this piece, I would like to see show committees add the email address of exhibitors to the listing in the show program. I believe most of us would welcome that initiative. For those who don't want their email address shown, it should not be a requirement, and an opt-out checkable box could be included on the show prospectus. Would your show be willing to try this?

---

*Responses are welcome, either directly to the author at [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net), or in the form of a Letter to the Editor.*

## Diamond, Ruby & Sapphire Awards

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

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

**Alan Warren** was the first recipient of the Sapphire Award, having exhibited in twenty different national level shows in a five-year period, in a mere half of the time frame permitted in the criteria for the award. There have now been seven members for this new award!

Congratulations to Alan for his support of our national level shows. See the criteria on our AAPE website

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

**Ron Leshner, Chairman, Pin Awards**

# Highlights • AAPE Board of Directors Meeting Zoom Virtual Meeting • August 22, 2020 • 1:00 pm



## 1. Establishment of a Quorum:

Present: Mike Ley, Kathy Johnson, Ken Nilsestuen, Ralph DeBoard, Bill Schultz, Mark Schwartz, Larry Fillion, Pat Walker, Bob Ziegler

Absent: Randy Neil, Rick Gibson

Guests: Mike Loomis, Steve McGill

## 2. Reports

**a. President's Report** – Bill Johnson will be able to continue as awards contact.

We sold several books since our last meeting.

All officers are running unopposed this year. Ballots will be in the October *TPE*.

There are 37 invitees to the 2020 single frame Champion of Champions competition. So far ten exhibitors have entered.

**b. Secretary's Report** – We have 644 domestic and 126 foreign members as of today.

**c. Treasurer's Report** – Our cash and money market funds total \$131,000 as of July 1, 2020. We are in good financial condition.

**d. Title/Synopsis Critique Service Report** – Seven members took advantage of this service so far in 2020.

**e. Mentor Report** – Bill Schultz said he is getting about two requests per month for mentoring help. The mentor service is going well.

**f. Ad manager report** – Bill DiPaolo is transitioning his responsibilities to Rick Gibson. They expect to complete the process before the end of 2020.

**g. Getting *TPE* on our website** – The board unanimously agreed to post all *TPE* issues on our website except the current year, all of which to be available to any site visitor. Should renewals fall off because members find they can access our journals without paying dues, the board will revisit this decision.

**h. Chicago 2021** – We agreed that AAPE should have a presence at the show, but it is too early to take any action towards that goal.

**i. St. Louis show report** – Bob Ziegler reported on the St. Louis show, which was not WSP qualified.

**j. Brett Cup Report** – The board agreed that invited exhibits should get an extra year to qualify (a four year lookback rather than three) for as many years as is required to reflect 2020 as a year without the opportunity to qualify.

**k. Diamond, Ruby, Sapphire awards** – The board agreed to extend the qualification period for all three awards by one year for as long as 2020 is included in the period.

**l. Virtual exhibiting** – We had a long discussion about virtual exhibiting. We agreed that virtual exhibiting is likely to continue even after Covid-19 has run its course. We encourage any interested persons to write articles about the subject and to report any significant discussions or events where virtual exhibiting and judging occur. There was a sense that AAPE needs take no specific actions at this time.

**There being no additional business, we adjourned at about 2:50 PM EDT.**



# To Epilogue or Not to Epilogue: That is the Question

By Ronald E. Leshar

Figure 1. The concluding page of an exhibit on the taxation of wine.



Those who have exhibited and attended exhibit feedback sessions have heard commentary about closure or an epilogue. I take this to mean how the exhibit ends. Those of you who know me are aware that I am nearing the fifty year mark since I first showed at the national level, an exhibit entitled "It's Not Easy Being Green."

This was a tribute to the beginnings of a song sung by Kermit the Frog on Sesame Street that my children were enjoying in the early 1970's. By today's standards this was a terrible title for a philatelic exhibit of United States wine stamps, which coincidentally were all printed in green.

That exhibit was rated as a Silver Bronze.



Figure 2. Page one of an epilogue from an exhibit of the taxation of 3.2 wine.



But that exhibit grew and expanded to the point that it eventually received a gold and the Grand Award. The final version of the exhibit closed with a page, which included (1) two production errors, (2) a stamp story of the Welch Grape Juice Company's attempt to produce wine and (3) a wine stamp cancelled after the discontinuation of the use of the wine tax stamps (Figure 1). The last time that this page was shown in competition was seventeen years ago, some time before the word epilogue was introduced into the judging manual.

Would we agree that the single stamp cancelled after the official cessation of the use of wine stamps is a satisfactory conclusion to such an exhibit? Does a single stamp at the bottom

of the last page of an exhibit qualify as an epilogue?

The word epilogue comes from literature and in my encounters with literary epilogues they usually look like an additional chapter. Usually what is described in the literary epilogue takes place in time after the end of the story and may give some additional insight into what happened later. With that in mind, reconsider the question posed above. Does a single stamp at the bottom of the last page of an exhibit qualify as an epilogue?

Consider the conclusion of another exhibit, a one frame exhibit that to the best of my knowledge has been shown in competition only once. The epilogue consists of two pages (one eighth



Figure 3. Page two of an epilogue from an exhibit of the taxation of 3.2 wine

of the one frame exhibit!). The title of the exhibit is "3.2 Wine or Fermented Fruit Juice: A Fiscal and Commercial History."

From May 1 until Dec. 4, 1933 a special beverage, wine of alcoholic strength 3.2% (the same as for beer) was permitted. This was the result of a midnight compromise on the redefinition of intoxicating beverages in March, 1933 just after the inauguration of President Franklin Roosevelt. Two classes of manufacturers of wines rushed to fill orders for the newly legalized beverage, vineyards and what I call opportunists.

The beverage proved not to be very popular, many adding carbonation to make the drink palatable. The epilogue of this exhibit is shown in Figures 2 and 3. What did one of the opportunists do when the attempt to market 3.2 failed? In my opinion this fulfills what I think an epilogue should do. Not part of the main story of 3.2 wine and its taxation, but what resulted at the end of this strange episode of taxation..

So should every philatelic exhibit have an epilogue of this sort? Probably not, just as every literary work does not need an epilogue.

Why not sign up a **NEW** member today?



# Southeastern Stamp Expo

JANUARY 29 - 31, 2021

Join us with an exhibit!

20+ Dealers | 125 Frames of Exhibits | Seminars | Awards

World Series of Philately Show



Exhibits Chair  
sestampexpo@gmail.com  
770-335-5606

## THE 2021 JURY

Peter McCann, Chief Judge, Florida  
Colin Fraser, New York  
Rick Gibson, Maryland  
Liz Hisey, Florida  
Regis Hoffman, Pennsylvania  
Van Siegling, Apprentice, Ohio

## Hilton Atlanta Northeast

5993 Peachtree Industrial Blvd  
Peachtree Corners, GA 30092

Just \$106 / night + tax. Includes breakfast!

[www.sefsc.org](http://www.sefsc.org) - [sestampexpo@gmail.com](mailto:sestampexpo@gmail.com)

[www.facebook.com/SEStampExpo](https://www.facebook.com/SEStampExpo)

[@SEStampExpo](https://twitter.com/SEStampExpo)

Do you have one of these?  
[www.aape.org/docs/AAPEApplication.pdf](http://www.aape.org/docs/AAPEApplication.pdf)

If you would, take a minute and go there and print out the membership application you find there—and keep it handy for signing up any number of new members. How convenient!

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

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting. Deadline for the next issue: Dec. 1st!



## Our AAPES of the MONTH

**July, 2020: Richard Frajola** who has sponsored for the last several years a single frame competition on his PhilaMercury bulletin board ([www.rfrajola.com](http://www.rfrajola.com)). This year's prize is a \$20 gold piece. Over 50 entries are competing.

**August, 2020: Fred Boatwright and his St. Louis Stamp Expo committee**, which pulled off a successful if somewhat attenuated show in August. Congratulations for solving a wide range of problems no committee has had to face before. Also a shout out to APS President Bob Zeigler, who shouldered the responsibility of judging the exhibits by himself; filling in for a geographically dispersed jury that found it impossible to travel for the show.

**September, 2020: Bill Schultz and Mark Schwartz**, whose long running column "Facets of Exhibiting" in *The American Stamp Collector & Dealer*, not only keeps exhibiting before readers, but encourages collectors to think about and plan exhibits for when exhibitions return.

# 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.

Drop us an email message and let us send you our semi-monthly Email Bulletin full of lots of special items at great prices.

## JamesLee.com



P.O. Box 3876 • Oak Brook, IL 60522-3876

Phone: (847) 910-6048  
Email: jim@jameslee.com

[www.JamesLee.com](http://www.JamesLee.com)

*The Gold Standard in*  
**REVENUES**  
**ERIC JACKSON**  
*the hobby's premier dealer  
of revenue stamps since 1975*



Eric Jackson is the "Gold Standard in Revenues" with more than 47,000 items in stock — specializing in revenue stamps of the United States and Possessions, Match and Medicine Stamps, Revenue Stamped Paper, Taxpays, State Revenues, Canada Revenues, AMG Revenues, U.S. and Canada Telegraph Stamps, U.S. Local Post Stamps, and much more. We also maintain an inventory of philatelic literature pertaining to revenue stamps of the world. Wherever you are — online, at a show, or near a phone, finding and buying what you need is simple and quick with Eric Jackson.

**Huge Online Catalogue**  
**Our Own Internet Auctions, plus...eBay Auctions!**  
*Visit us online at [www.ericjackson.com](http://www.ericjackson.com)*



**Buying & Selling**



P.O. Box 728 • Leesport PA 19533-0728  
Phone: 610-926-6200 • Fax: 610-926-0120

E-mail: [eric@revenueer.com](mailto:eric@revenueer.com) • Online: [www.ericjackson.com](http://www.ericjackson.com)

**Welcome to our New Advertising  
Manager: Mr. Rick Gibson**  
**—for The Philatelic Exhibitor**

Bill Di Paolo has served as our ad manager for the past four years and we offer him our profound thanks for a very efficient and caring record in this position. I want to thank him for his tireless efforts on behalf of our association.

**Rick Gibson**, his replacement will do the following:

1. Secure ads for the publications from firms in the philatelic community. Rick is an AAPE board member and a very capable manager.
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. Review pre-publication proof to be certain all ads are included and current.

As you can see, this is one of the most important tasks an AAPE volunteer has to fulfill. Welcome, Rick!!

**WEISZ STAMPS & COVERS**  
APPRAISALS, BUYING AND SELLING

**U.S. Stamps**  
**U.S. & Worldwide Postal History**  
U.S. FDCs, Flights and Events.

P.O. Box 15559, New Orleans, LA 70175 • 773.914.4332  
E-mail: [weiszcovers@yahoo.com](mailto:weiszcovers@yahoo.com)

[www.douglasweisz.com](http://www.douglasweisz.com)

# PF Offers \$10 Grading Special



Scott #7 Graded 98    Scott #11 Graded 100J    Scott #17 Graded 100J    Scott #313 Graded 95

Many collectors own extremely fine and superb United States stamps which have received PF Certificates over the years, but have never had them graded. With the growing market for graded stamps, the PF is offering a special limited time discount rate of \$10 for each stamp submitted for grading which the PF has previously certified as genuine at any time from 2006 to date. Even better, at the time of submission, you will be able to designate the minimum numerical grade you believe the stamp should receive. If it is awarded the requested grade, you will receive a replacement certificate with the original date and the grade on the certificate. In the event our expert staff determines your designated grade is too high, your stamp will be returned and it will not receive a graded certificate. At \$10 per stamp, be sure to take advantage of this limited time offer.

To maximize your savings and reduce the expense of mailing and handling, forward a submission of a number of your highest quality stamps together with their ungraded certificates. Even better, stop by and bring them to our offices next time you're in New York, or at our booths at WESTPEX and the Great American Stamp Show in Hartford. Whether by mail or in person, all you need do is mark the instruction box on the PF's submission form "Grading Special" and send the stamps with their certificates. You can download a submission form on our website: [www.philatelicfoundation.org](http://www.philatelicfoundation.org).

So act now and get your highest quality stamps graded with replacement certificates for those with ungraded certificates issued by the PF from 2006 to date. For 75 years, the PF has issued the most reliable and authoritative certificates in all of philately. Now is the right time to enjoy peace of mind with graded PF Certificates for only a nominal cost. Any questions? Call our Executive Director, Larry Lyons or email, [llyons@philatelicfoundation.org](mailto:llyons@philatelicfoundation.org).

**COLLECT WITH CONFIDENCE —  
WITH A GRADED PF CERTIFICATE**



**The Philatelic Foundation  
22 East 35th Street, 4th Floor  
New York, NY 10016**

**Phone: 212-221-6555**

**Web: [www.philatelicfoundation.org](http://www.philatelicfoundation.org)**

# AAPE Critique Services

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

**A**side 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](http://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.



*Atlantic  
Protective  
Pouches*

**PAGE  
PROTECTORS  
FOR  
EXHIBITORS**

*Made from  
Archival Grade  
Mylar D  
Polyester in Any  
Size or Style*

**P.O. Box 1191  
Toms River, NJ 08754  
Phone: (732) 240-3871  
Fax: (732) 240-4306  
Email: [APP1191@aol.com](mailto:APP1191@aol.com)**

**[AtlanticProtectivePouches.com](http://AtlanticProtectivePouches.com)**

# EXHIBIT CHAIRMEN!

*Advertise your Stamp Show*

*in*

## The Philatelic EXHIBITOR

- 1,000 Copies Read Quarterly
- Increase Your Exhibit Applications
- Increase Show Traffic

**1/2 Page Advertisements only \$165.00**

**HELLO EXHIBITORS!**  
We welcome you to FLOREX 2014 and will extend a 10% Discount on the total exhibiting cost (one per person) on all applications postmarked by 06.01.14.  
Applications & Prospectus are available at [www.FLOREXStampShow.com](http://www.FLOREXStampShow.com)

**FLOREX 2014**  
The Florida State Fair of Stamps Shows  
Held at the **Central Florida Fairgrounds**  
4603 W. Colonial Dr. • Orlando, FL 32808  
Dec. 5 (10am-6pm) • Dec. 6 (10-5) & Dec. 7 (10-3)

Come enjoy the fun & sun at the large "World Series of Philately Show" in the Southeast. Be part of the magic in Orlando!

Contact: Francis Ferguson  
407-493-0956 (cell)  
show@FLOREXStampShow.com

**EDMONTON STAMP CLUB**  
**2014 SPRING NATIONAL STAMP SHOW**

March 22-23  
Saturday 10-5pm, Sunday 10-4pm  
**- NEW LOCATION -**  
Central Lion's Recreational Centre  
113 St & 111 Ave  
(Large Gym)

Stamp Dealers from across Canada  
Prize Draw, Junior Stamp Table  
All-level Competitive Stamp Exhibits (WSP)  
Admission, Free Stamp Evaluations  
Your show is Under 20 World Cup Women's Soccer  
Information: [www.edmontonstampclub.com](http://www.edmontonstampclub.com)

Enjoy Some Southern Hospitality and Exhibit with  
**SOUTHEASTERN STAMP EXPO**  
[www.sefsc.org](http://www.sefsc.org)  
20+ dealers, USPS, 160 frames of exhibits, seminars

**JANUARY 30 - FEBRUARY 1, 2015**

Part of the APS World Series of Philately  
**Atlanta Hilton Northeast**  
5993 Peachtree Industrial Blvd  
Norcross, GA, 30092  
JUST \$89/NIGHT

Contact: Bruce Roberts  
sestampexpo@gmail.com  
[www.facebook.com/SEStampExpo](http://www.facebook.com/SEStampExpo)

*Actual Ads produced by TPE in 2014.*

***A Half Page ad is 4 3/8 x 5 7/8 inches  
TPE can produce your ad for an additional \$50.00.  
See ad rates on page 46.***

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

Now's your chance! It's great fun to write for *The Philatelic Exhibitor*. Of course, you get your name out there, but best (and most) of all, you get to help, encourage and teach other exhibitors (new and old)—and you're making a contribution to your hobby. Want to write? Send an article or just a question or two to your editor: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net). Do it today! (Or tomorrow...that's okay, too.)

# *The Only Profitable Postal Service* in the Whole History of the North American Continent— and it didn't belong to the United States of America!



Beginning a Series of Articles  
By Randy L. Neil

**P**reface to this article: One of the major moments of my young life over five decades ago was something my mother and father set down as a cardinal rule of the household when I was in 4th grade. You see, I had picked up a terrible word one day in school and, of course, brought it home and spoke it. You might forgive me if I don't write that word here—suffice to say that my mother on that day spoke quietly and firmly to me in a low voice, "If you ever speak that word again in this house, you'll not sit at the dinner table for one full month!"

That "cardinal rule" has lasted a lifetime. And there is some background to that rule. The illustrations at the top of the next page tell a bit of the story. Our family heritage is immersed in the Land of Lincoln in Illinois—from within a small town near the state capital in Springfield. Called Petersburg, it was a town of abolitionists in the years before the Civil War.

When I was a boy in northeast Kansas back in the 1950s, my mother would sometimes, wistfully, wish that my sister and I were being raised in Menard County, Illinois, where she had spent her childhood. She had lived in Petersburg which was quite a political hotbed

back in the middle of the 19th century. A surveyor by the name of Abraham Lincoln had platted it in the 1840s when the nearby town of New Salem had succumbed to flooding of the Sangamon River. He was then a practicing attorney down the river in Springfield. After, of course, the time Lincoln had spent as a store keeper and postmaster of New Salem.

He and his good friend, my greatgrandfather Thomas Langrell Harris, also a practicing attorney, formed a pact with two other lawyers, the four of whom would run (and hopefully win) and then hold onto the seat in Congress's 7th Illinois District for a number of years, collectively. It worked. Harris was first, then Lincoln, then their friends and then Harris again. He died in 1858 while serving in the 35th Congress.

Lincoln was a Whig, Grandfather Harris was a Democrat. Both were strongly against slavery. So was Stephen A. Douglas, Democrat, my greatgrandfather's very good friend.

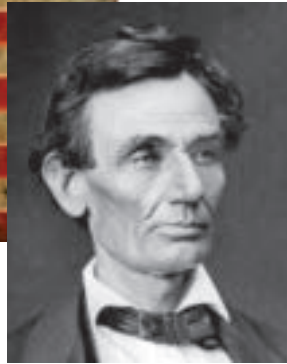
The preceding is my family heritage. For 51 years I've collected Confederate States postal history because it is unique postal history, having accomplished something that was thought impossible (see the headline above).

The preceding are my bona fides. I state them here with appropriate pride.





The 31-star American flag in use during the late 1840s, Below: Lincoln as he was during his time in Springfield.



**Thomas Langrell Harris** (1816-1858), the author's great grandfather. Member of the 31st, 34th and 35th Congresses of the United States from the 7th District of Illinois. Abraham Lincoln succeeded Harris and served one term in Congress, the 32nd.



## Recasting the True Purpose of Exhibiting/Collecting the Philately of the Confederacy

**H**istorians and librarians, alike, have stated that well over 20,000 English language books have been written and published about World War II—and the Civil War is not far behind that number. Regardless of the reasons for the conflicts (and there were some very ugly ones in both wars) countless scholars have studied every conceivable aspect of each. Many thousands have not only done that, they have meticulously collected every kind of artifact from them—and in our case, especially those concerned with the mail services.

There have been, all along, messages from the past to be delivered and broadly studied in regards to how the mails were organized,

handled and delivered during the two wars. Lessons to be listened to, read about, and even heeded because of the innovations that were made during the conflicts.

We in philately, for instance, have marveled for 155 years as to WHY and HOW the Confederacy's Postal Service endured the vagaries of war while simultaneously making a very attractive profit—something the USPOD (and its USPS successor) could never accomplish.

Studying this vast anomaly is just one of the many fascinating facets of southern Civil War mails that have attracted every kind of philatelist, from the modestly-budgeted stamp collector interested in cancels, to the world's richest collector—a man named Col. E.H.R.

# The Confederate States of America

## The 10-Cent Steel Plate Issues of 1863-65

### Type for Die I

Line engraved in March-April 1863 by John Archer. Circumstances equally visible at corners. Davis head is fuller under chin. None printed.



Archer & Daly Printing  
1863-64



Keatinge & Ball Printing  
1864-65



### Type for Die II

Line engraved in April 1863 by Frederick Halpin. A thin line encloses entire design around full perimeter. Head of Davis is less full.



Archer & Daly Printing  
1863-64



Keatinge & Ball Printing  
1864-65

**PURPOSE OF THE EXHIBIT.** Using research and study that began in 1976, this is the story of the design, development, production, postal markings and uses of the key letter rate postage stamps that guided the mails of the CSA during its final two years. Included in the off-cover material are all known states of marginal imprints from both printers of the stamps—plus varieties and the extraordinary “experimental” perforated stamps.

These 10-cent stamps were issued at the mid-point of the Civil War (April 1863) after which many uses became especially rare—when before that half-ounce print, they were much more common.

Patriotics, national uses, semi-official envelopes, college covers, prisoner-of-war uses and even ordinary manufactured envelopes, themselves, became truly scarce. The specific reasons: wartime paper shortages became extreme by mid-1863.

Virtually every cover in this exhibit represents a highly elusive one. Among the most significant are:

- A Cover addressed by Pres. Jefferson Davis in his own hand.

- Both West-to-East and East-to-West uses of Trans-Mississippi River Express Mail—plus one of only six known single rate uses.
- Two covers to/from one of the “Immortal 600”, tragic Confederate prisoners of war who lived through a unique ordeal.
- Captured Union patriotic covers used in the Confederacy.
- Major adversary uses including a cover smuggled out of Union-held New Orleans to be mailed from Mobile, Alabama—plus covers made from unusual materials, like colorful wallpaper.
- Clear strikes of the “Jackson, Miss.” and “Goodson, Va.” straightlines and the “Army of Tennessee” cancels, among others.
- Two uses relating to Confederate Missouri—only 6 known.
- Unique cover to Capt. of the Ironclad warship, *Monitor*.
- Unique cover with contents describing the sinking of the famous Confederate submarine *M.E. Ranney*.
- A Clothing Express-labeled private Trans-Mississippi use.
- Fancy Valentine on a cover bearing a 7-Star patriotic sticker.
- The last known legitimate use of a CSA stamp on cover.

### The Outline



Special Notes:  
Red back-ground behind certain items denotes material of high importance.

#### I. The Printers and the Printings

- All five states of the Archer & Daly Richmond printings
- All states of the Keatinge & Ball Columbia printings

#### II. The Shades

- Archer & Daly - Types I and II
- Keatinge & Ball - Types I and II

#### III. The Few Printings & Production Varieties

- Types I and II on and off cover

#### IV. Experimental & Unofficial Perforations

- Types I and II on and off cover
- Shades of cancels in order of rarity
- Unusual cancels & markings
- The Army of Tennessee cancel
- Army of Northern Virginia cancels

#### VI. Postal Rates

- Overpaid drop, double, triple & quadruple rates
- The Trans-Mississippi Express Mail

#### VII. Special Uses

- Prisoner of War mail
- Flag of Truce mail
- Patriotics, including Union ones used in the South
- College mail
- Official & Semi-Official mails
- Railroad uses
- Commercial mail

#### VIII. Adversity Mails

- Turned Covers
- Handmade & wallpaper uses

#### IX. Especially Unusual & Exotic Uses

- X. Very Late Uses

It should be obvious that the current title of the author’s exhibit on the Confederacy’s 10-Cent Steel Plate Issues should be dramatically updated.

Green back in the early 20th century—who was paying tens of thousands of dollars, even then, for Confederate postmaster’s provisionals on cover.

That anomaly of profitability for the Confederate postal service took place, by the way, during a unique period of massive adversity on both sides of the war. How, for instance, did mails cross the Mississippi River when scores upon scores of union gunboats patrolled its waters from Memphis to the Gulf?

Well, the postage for a half ounce piece of mail to cross—going either east or west—the Mississippi River was 40 cents. To send a

normal piece of letter mail anywhere else cost 10 cents, over three times the cost of same in the northern states where the USPOD operated. The CS postage prices were logical and fair—and profitable!

And why didn’t the Confederate postal service accept package mail? [*Too expensive and too risky.*] Why didn’t registered mail exist with them? [*Hugely difficult to make money with it—not to mention the danger of bandits.*] And quite often, folks picked up their mail at a post office instead of expecting home delivery. [*Faster, safer in virtually all instances.*]

And finally, it must be borne in mind that

thousands of former trained employees of the USPOD had gone to work for the latter's counterpart in the South. All of them were happy to be working for a postal service that had no trouble meeting a payroll.

The above is why I have collected Confederate covers and stamps since I left college. They are full of entrancing reasons to collect them for all the wartime horrors they endured.

The sidebar that was equally as fascinating for me—being a citizen of Kansas, a state actually founded in the 1850s as an abolitionist territory—was the war's key purpose, among many, of freeing an entire race of people who had been trapped in this continent for centuries. Runaway and freed slaves actually founded two towns in Kansas that still exist today.

The CSA's postal service was managed and run by employees who did their work in spite of the war and alongside it. The vast majority of them owned no slaves. Their essential job was to keep people connected. And they did that admirably.

I remark on these facts because, in my five-decades of countless encounters with collectors of Confederate philately, the element of bigotry has never been an issue in the ranks of these specialists.

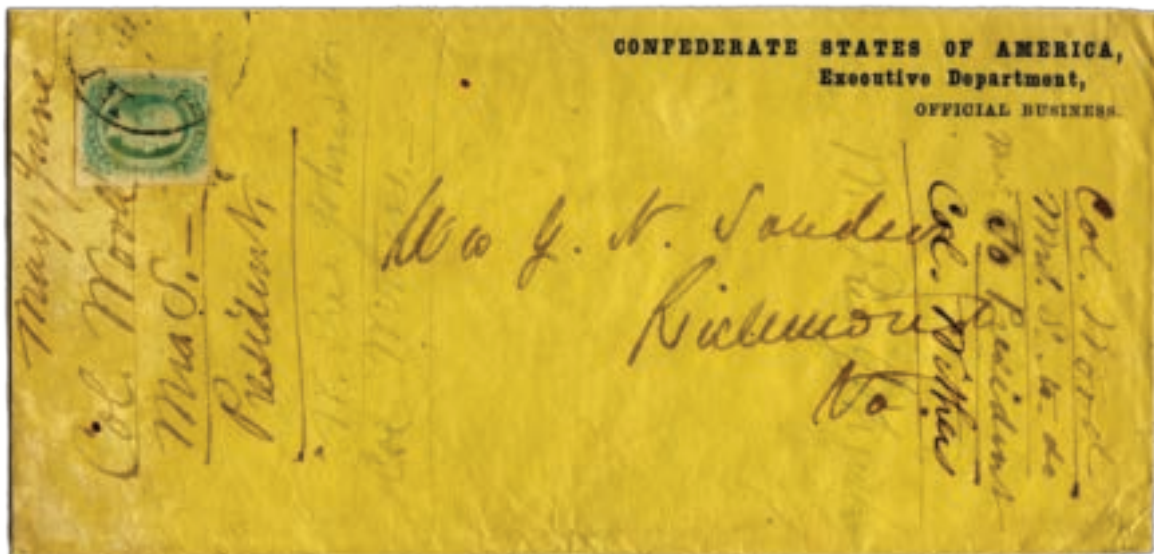
But issues exist in America—manifesting

themselves in disheartening and bizarre ways. The very fact that the Confederate battle flag (not the official single-star flag of state of the "Confederate States", but the "stars & bars" flag carried by forces in battle) existed inside the state flags of several modern day southern states (now having been removed) brought the issues of the Civil War to life again.

Those, like us, who study our collectibles in the reflections of Civil War history, know full well that the 11 Confederate States were never recognized as a sovereign nation and were, in fact, in rebellion to the Constitution of the United States. And were until Ulysses S. Grant allowed Robert E. Lee's soldiers to turn and go home with their weapons intact. Lincoln, then Andrew Johnson, followed suit with full pardons: "Pardons for ex-Confederates were given by U.S. Presidents Abraham Lincoln and Andrew Johnson and were usually extended for those who had served in the military or civilians who had exercised political power under the Confederate government." The power to pardon offenses to the U.S. government was given to the chief executive in the Constitution under Article II. And as Lincoln remarked countless times, the Confederacy never "legally" left the Union.

I mention the preceding because it was Lincoln/Johnson's desire at the end of the war to forgive and to pardon. How else would it

Shown below is a use of one of the 10-cent steel plate stamps on a CSA Executive Department official envelope. Postage was applied because it was required on all "official" mails except for the CSA Postal Service. All of the handwriting on it is in the hand of CSA President Jefferson Davis, who was not only chief executive, but a confirmed racist. Therefore, does it belong in this exhibit? and if so, how does one do that?



Pre-war Embossed Corner Cards | Made in the North



From Murphy & Co. Lithographers, New York City  
Green embossed corner card for cabinetmakers and undertakers. From Charleston, S.C.  
Type II stamp with manuscript cancel.



Distinctive blue embossed imprint of northern manufacturer—Commission Merchants.  
Type I sent by August, Ga., cancel on cover in Danville, Va.



Such pre-war corner card envelopes are very uncommon due to drastic military shortages from the point in the war and to the post.

Two uncommon embossed corner card covers that were originally manufactured in the North. The “enemy’s” influence was always present.

have ever been possible for the two sections of the country to, once again, unite to fight with honor, decades later, the two world wars?

This “forgive and forget” policy in ending wars runs like a vein through all of the wars this country ever fought, with the possible exception of one with the Seminole tribe in Florida over a century ago. Despite the huge atrocities and rancor with Germany and Japan in World War II, the U.S. not only forgave these adversaries, but we largely financed their recovery.

Though battle flags continue to be symbolic of racism and bigotry, any importance they

presume today should, without fail, always be concretely denied. Most especially, they have no part in philately, ever more. Perhaps they once did when one reaches back to when there were still Civil War survivors alive. But not since I started collecting. I abhor the idea.

There is one aspect of Civil War era philately that has always stumped me. From the standpoint of stamp and cover collecting, why has the philately of the North during the war been studied and collected wholly separately from that of the South? They are so obviously entangled and bearing countless forms of similarity, it is difficult to keep them apart.

Since so much of the mail in the 1861-65 period here on this continent dealt with some aspect of war happenings and issues, one almost can't think of the story and postal history behind any cover, North or South, without pondering its relationship with the other side.

The answer to that question above lies with those who pursue the southern side of things. To me, it is the result of 85 year old faulty planning. In 1935, under the guidance of perhaps America's foremost expert on Confederate States philately — August A. Dietz of Richmond, Va., and with the help of many of his closest friends—an organization called the Confederate Stamp Alliance was formed.

Down through the decades since, the CSA, like so many other specialty societies, welcomed collectors and dealers who were students, exclusively, of the stamps and covers of the rebel nation. To the exclusion of any attention being paid to the CSA's counterpart nation comprised of the states who had not "seceded" from the Union.

It was a war then and, for all practical purposes, the "separated spirit" of that war held sway in the Alliance. I know of no meeting of the CSA that ever included even a remnant of the large number of students/collectors of

Union stamps and postal history. The twain never met.

That was fine with the organization of the Confederate Stamp Alliance. In a spirit of friendship and camaraderie—and for the sake of the philately of a whole section of 19th century southern America, this organization is filled with many, many people who've been dear friends and members who, over the years, conducted themselves within the highest levels of philatelic scholarship. Many delightful traditions have been enjoyed in a non-political atmosphere that is one of the CSA's hallmarks. Included in their annual meetings is a scrumptuous comfort food dinner accompanied by ice cold drinks.

But to me, the Alliance's separation in philatelic scholarship with those who pursue Union-side philately is so sad. I have pondered, for many years, what the scholarship of Civil War philately could have been—and be—if we had/could have a specialty society that welcomed both sides.

Perhaps the symbolism of this schism provides us with why it remained this way for nigh onto a century. Until the current decade, the Confederate Stamp Alliance has included the "stars and bars" battle flag in its logo!

Only recently was that symbol removed.

**August Dietz**, lifelong collector, writer and publisher of everything related to the hobby of collecting of Confederate States stamps and postal history. In February 1935, Dr. Marye Y. Dabney suggested to Dietz that a national society of Confederate collectors should be formed. Two years later, the Confederate Stamp Alliance had 81 members. *(Photo taken in the mid 1940s)*



## Confederate Philately In the Future

Probably not since the Civil War, itself, has the Confederate States of America been in the news like its media exposure over the past four or five years—culminating with the murder of Minneapolis resident George Floyd on May 25, 2020. It's not my intention here to go into the series of happenings—some of them with major headlines like Mr. Floyd's killing—that has brought, simultaneously, the crystal clear civil right that **black lives matter** to the forefront of America's public attention and that some of the various Confederate States flags had remained outright symbols of continuing racism, the key underlying cause of the Civil War—nearly 16 decades ago. Flags that have continued to be on display in countless locations across America.

Such manifestations and symbols of racism's past and present are just that: ugly reminders of oppression and how it continues to exist. For instance, until quite recently, the Confederate battle flag remained an integral part of the state flags of Georgia and Mississippi.

How should the horrors and the ugly part of America's social history, past and present, be treated within the confines of our vast hobby? After all, there are countless purely collectable artifacts of this history that exist to be studied and understood. Such artifacts, like it or not, are part of our culture's intellectual past. Perhaps they don't deserve to be loved, but they certainly can and should be studied. The Confederate philatelic specialty has pursued these aspects for well over 150 years on the part of philatelists around the world.

## Supporting "The Cause"?

I was once asked by one of the most experienced and prominent judges in the APS accreditation system, "Isn't the Confederate Stamp Alliance just an ancient organization of old southerners who sit around and dream about the days of yore—and wish the war could be fought again? And still retain a lot of the prejudices of yore?"

That man, one I considered a good friend, was exercising what I called then and now "sneaky bigotry". He was assuming that just because someone loves southern fried chicken and a well-conceived mint julep, he must be an intolerant racist.

Given that a majority of my earliest friends in the CSA back in the 1960s were veterans of WWII—and very patriotic Americans through and through, I never in those days, nor in the more recent eras, encountered any evidences of support for any element at all of the prejudices that once underlied the Confederate States existence. That is not to say that there were no members who may have harbored such feelings. I never knew any who were blatant about it.

I replied to that judge, whose own feelings about the issue seemed rather disjointed, that he couldn't be more wrong and that he should join and find out for himself! Meanwhile, I did my best to stay away from him as a judge when I was exhibiting Confederates.

We enjoy studying that monumental struggle, but we're not interested at all in fighting it again.

## Is Serious Change On The Way?

There are more than simple changes afoot. The hobby of philately has long needed a specialty organization (which very well could be one with a quite sizable membership) that encompasses the full scope of the Civil War. A society with a full range of activities and services, as well as a professionally-produced journal, and even a regular national convention and other forms of meetings. It would and should be an exciting, lively and enjoyable body of philatelists interested in a broad period that, perhaps, might even take in the periods before, during and after the war—for the issues during that broad timeline very much pertain to the whole conflict from the point of view of both sides—as well as in countries that were also affected by it.

The board of trustees of the Confederate Stamp Alliance is in the process of submitting to its membership for vote a proposal that would, in effect, change the name of their organization to the Civil War Philatelic Society. I, personally, would urge them to add the word, American, to its name. From my point of view as a pretty active collector, writer and editor, I think this would be the wisest thing the CSA could possibly do—in its entire history.

I have always thought that it is well nigh impossible to do scholarly and intellectual duty to Confederate philately without also fo-

cusing on the other side of the Civil War. How does one, for instance, study the mails going in either direction across the Mississippi River without the always-prevalent Union/Confederate encounters and interactions? Take the latter statement into *every* such incident in the war and one has the entire impression that one can't do justice to one side without involving the other.

This change will, of course, bother some of the very longtime CSA members (who have been called "colonels" for decades). But this move is an act whose time has clearly come—and even if the members do not adopt it by vote, the likelihood of a wholly separate Civil War Philatelic Society being meticulously founded and in operation soon stands, in my view, at nearly 100% possible.

Why is this so? The lively and dedicated collectors, scholars and exhibitors who populate the Confederate philately stronghold of the hobby are not at all interested in being a little-recognized and little-respected bastion of the pastime. The background of their element of the hobby has commanded honor and respect dating back 85 years. It can vigorously continue when, once and for all, the full spectrum of Civil War philately and postal history are at last being embraced. It's as simple as that.

### How Does All This Affect Exhibiting?

This leadup to the nucleus of this story has been necessary to present the groundwork to how the Confederate collector will and/or should plan, execute and enter and compete with his/her competitive exhibits in the stamp shows of the future.

It is interesting that this is being written during the very first full-scale national and international **pause** in the vast array of public philatelic exhibitions and shows of all kinds. Many of us in CSA philately are of the opinion that some of the "personality" of our exhibits needs to move to a new level—and the treatment and presentation (call the latter what you will) needs to be recast.

In many, if not all, cases, there may be only a small handful of currently-owned competitive exhibits that will not have to undergo various kinds of changes and refinements. In my own exhibits, I don't see the necessity for a lot of renovations, but the ones that are

needed are, in my opinion, quite important.

Why would those of us who exhibit Confederates need to pay attention to a potential need for refinement?

The populace of our country may not be particularly knowledgeable about the Civil War (or as it is known to many in the Deep South as the War Between the States) in these current days. I have many friends and acquaintances who couldn't tell anyone in what ocean and bay Fort Sumter is located—or what the word, Appomattox, means.

But a large number of people connect a prominent Confederate battle flag and the word, Confederate, to racism. And the latter have gotten on television rather frequently.

We are the collectors and exhibitors of materials from an entity of prejudice and racism the forms of which have never been tolerable—and which was soundly and heavily defeated. I believe that is a theme that needs to be present in some form in our exhibits.

The re-engineering of my main Confederate exhibit—something that has been constantly in the works and continually refurbished since 1969—will be the guinea pig. This will be covered in detail in the next installment of this article.

But first, take a hard look at the current title page (p. 24) of the exhibit (which has not been exhibited for three years). What would you do to this page to bring forth the new ways Confederate philately is being thought of these days? That and what else? Should changes be subtle or "up front"?

Near the end of this series, I'll tackle the synopsis. This is the document where a judge might naturally look for any non-philatelic motives within the exhibit. Of course, my chief motive, by the way, has always been, and is, to always have fun with my pursuits in this hobby. Refighting a war is not one of them.

**Do you have  
one of these?**

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

If you would, take a minute and go there and print out the membership application you find there—and keep it handy for signing up any number of new members. How convenient!



**H. James Maxwell**

## The Synopsis Page:

# Your chance to talk to, and exchange views, with the judges

**B**efore I say anything, I want to urge you to obtain a copy of Steve Zwilling's book *The Path To Gold – 175 Proven Stamp Exhibiting Tips*. It is available on the web site of the Association of Philatelic Exhibitors, [www.aape.org](http://www.aape.org).

Also, you should obtain a copy of Ada M. Prill's 2006 update to Randy Neil's book *The Philatelic Exhibitors Handbook, 3rd Edition*. It is available from Subway Stamp Shop, Inc. for \$31.99.

The dictionary defines synopsis as "a brief summary or general survey of something." The concept was first used philatelically when Clyde Jennings, a famous, longtime exhibitor and judge, introduced it as a way to improve exhibiting. It has now achieved universal acceptance. The stamp show will require you to submit a copy of the title page and a synopsis when you enter your exhibit. This is typically done with PDFs. In some cases you are allowed to send them in at a later date as long as they are received in time for distribution to jury members for their preparation and research to evaluate your exhibit.

Included with this article are two examples of mine. Take a moment now and look them over.

There are no rules, only conventions, as to synopsis format. They typically follow a subject matter outline of the judging criteria as set forth in the latest edition of the Judges Manual and the APS World Series of Philately Uniform Exhibit Evaluation Form. However, the trend is toward a more explanatory approach.

An example of the Uniform Exhibit Evaluation Form is also included with this article. Take a moment and look it over.

As you scan through the list of evaluation criteria and the percentages of weight given to each you readily see what the judges are looking for in a good exhibit. What you will want to do in your synopsis is give the jury a nudge in your favor in evaluating each of these criteria. I have touched upon several of these concepts in prior articles and will cover others in future articles. For purposes of preparing a good synopsis you need only remember what the criteria are and to the extent appropriate discuss each in your synopsis. In discussing them it is not necessary for you to state the obvious, only



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

## Synopsis

April 2019

### Treatment

A postal history study of the prohibited usages of these commemoratives.

### Presentation

The material is presented grouped into places of transit through Japanese Occupied China (e. g. Shanghai), routes of egress from China (e. g. Hong Kong, Indo-China, Trans-Siberian Railroad, the Burma Road), and methods of egress from China (e. g. Smuggling, Posted At Sea).

### Difficulty Factor

Although philatelic uses can be found, this exhibit focuses on the scarcer commercial usages. An extremely scarce domestic usage is included. The factors explained in the exhibit gave rise to the scarcity of some of the material.

It is important to point out that this exhibit does not contain usages for all the routes out of China during this wartime period, only those routes for which examples are in private hands. Usages on other routes, primarily through Sinkiang, exist in government and philatelic museum collections.

### Knowledge and Research

The exhibitor is the editor of the CSS <sup>1</sup> catalog, which includes the definitive listing of the constant varieties of the basic stamps. This exhibit disproves the statements contained in both the Chan <sup>2</sup> and Ma <sup>3</sup> catalogs that, "These stamps were not allowed to be used in the occupied areas," <sup>2</sup> and "When these stamps reached Shanghai, they were not allowed to be issued publicly. The sale of these stamps in Shanghai was only limited to stamp collectors. The Japanese prohibited the use of same on postal matters."<sup>3</sup>

The frequent absence of transit and censor markings sometimes render it difficult to determine the route they traveled.

### Condition

Condition of items in this exhibit is as good as can be obtained.

### Justification For One-Frame Treatment

The subject of this exhibit has been thoroughly presented in one frame.

### Other

Place names are given in Wade-Giles Romanization. The title page map is used with permission.

### Selected Bibliography

<sup>1</sup> Maxwell, H. James, ed. China Stamp Society Specialized Catalog of China to 1949. Kansas City, MO: The China Stamp Society, Inc., 2016, p. 72.

<sup>2</sup> Chan, Shiu-Hon, ed. Colour-illustrated Stamp Catalogue of China (1878-1949). 3rd ed. Hong Kong: MFI Services Asia, Ltd., 2010 Vol. 1, pp. 86-87.

<sup>3</sup> Ma Ren Chuen, ed. Ma's Illustrated Catalogue of the Stamps of China. 1st ed. Shanghai: Shun Chang & Co., 1947, and all subsequent editions, p. 98 of 1998 edition.

Figure 1. The author's concise and to-the-point synopsis page for his exhibit, Through the Lines Usages for China's Constitution Commemoratives

to convey meaningful information. In other words, if your exhibit is of first day covers it probably is not necessary to discuss "condition." But if it is of Tibetan pre-adhesive postal history and most covers are found with splotches of yak dung, you had better say: "the covers shown are typical of the period and their condition is as good as one should expect."

Unlike the title page, which will be seen by

all those viewing your exhibit, only the judges will see the synopsis. While the title page is to attract the viewer's attention and stimulate interest in your exhibit, the synopsis is to educate jurors on your subject and the important aspects of your exhibit. You should answer those all-important questions of who, what, when, where, why, and how on your title page, and should only repeat any of this informa-



tion in your synopsis if it is necessary to drive home an important point. Each judge will have both the title page and the synopsis and will typically read the title page first, so repetition in the synopsis will be tedious unless it is necessary to reinforce a particular point. It is better to use the synopsis as a means of informing the jury of specific things about the exhibit.

**PURPOSE**

The first category on the Exhibit Evaluation Form (representing 30% of your total evaluation) has two components: “Treatment: Title, plan, development, balance, comprehensiveness” and “Importance: Subject importance, philatelic importance.”

Although you may have working drafts of a Title Page and Synopsis, they are usually the last two items you prepare in connection with your exhibit. At that point in time your decisions have been made with respect to the

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

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

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

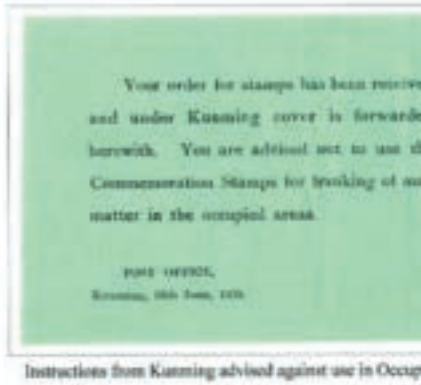
These covers were mailed from within, or evaded or transited, Occupied China. Most covers are intentional because this did not endanger the recipient.

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



**PLAN OF ORGANIZATION**

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



criteria in this first evaluation category. I have tried to cover these subjects in prior articles in this series.

Both the title page and the synopsis normally begin with an explanation of the purpose of the exhibit. Try phrasing the statement of purpose differently in each. That way you get to drive home important points twice so that the jury has a clear understanding of what they should expect to see and what they should not expect to see.

There are three “Classes” of exhibits: general, single frame, and youth. Within the General Class there are different types of exhibits: “Advertising, Patriotic and Event Cover, Aerophi-



The Proof of engraved portion of design

Issue Date:	July 4, 1939	Quantity:	2,000,000 each
Sale suspended:	March 31, 1940	Sheet size:	100 (10 x 10) with gum
Demonetized:	May 1, 1940	Perforation:	Gauge 12
Without plate numbers or printer's imprints			
Printing process:	Engraved, with flag by offset lithography		
First Chinese stamp printed using two processes.			
Printer:	American Bank Note Co. (appears below frame in Chinese)		

**INTERNATIONAL RATES DURING THIS TIME FRAME**

Date	Postcard	Letter		Fees to UPU Countries			
		First 20g.	Succ. 20g.	Registered	A.R.	Express	Reg. Exp.
2/1/36	.15	.25	.15	.25	.25	.50	.75
9/1/39	.30	.50	.30	.50	.50	1.00	1.50

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

or, at the very least, explain that you know about it and just don't have one.

You can limit the scope of your exhibit in several respects. Typical limitations are: stamps of a particular issue, a set of stamps, those prepared for a special purpose, uses dur-

ately, Astrophilately, Cinderella, Display, Experimental, First Day Cover, Maximaphily, Picture Postcard, Postal History, Postal Stationery, Revenue, Thematic, Topical, and Traditional. In your synopsis you should also state what type of exhibit you are presenting.

Also explain what you are trying to accomplish. What is your story? Why have you chosen to put these particular things (stamps, covers, etc.) in an exhibit? Remember you are not just showing off a collection, you must tell a story. And the story has to be philatelically meaningful. The things you chose to tell that story have to get the job done. If an important item is noticeably missing you have to find one

ing a limited time period, stamps by a certain engraver or printer, those from a specified geographic area – the list goes on and on. Just remember that when you set the parameters for your exhibit they must comport with your title. Do not title your exhibit “Early Aviation of France” when you are only showing the 1920s and 1930s. Better to title it “French Aviation in the 1920s and 1930s.” Most importantly, remember that if you limit your scope to exclude the tough stuff (the better, scarcer or more expensive items) you do so at your own peril. The judges will figure out what you have done and will probably think less of you for doing so. Having said that, it is important to point out

Figure 3. The exhibitor's fourth and final occasion when he has interaction with the judges. After the judge has encountered the exhibitor's synopsis and title page, his exhibit is personally seen and evaluated by the jury, then the exhibitor mingles with the judges during the face-to-face critique. Finally, the one-on-one meeting with one or more of the judges at the frames. Shown here: exhibitor Ralph Nafziger gives his thoughts to jury member Ed Andrews at OKPEX in 2015.

that once you have set the boundaries of your exhibit, stick to them, defend them, and be consistent with respect to them. Do not include that really great cover you want to show off if it does not fit within the scope of your exhibit. State your boundaries in your synopsis, explain them, and follow them when you prepare your exhibit.

### WHAT IS PRESENTED?

Here you can explain why you chose the boundaries of your exhibit. If appropriate, explain what is not presented and why it is not presented. If something a judge would expect to see is not there you need an explanation. It may be that your exhibit is short on pre-production items: original drawings, essays, proofs, etc. If so, you may need to explain that in your subject matter area there are few such items on the market because they are all in postal museums. Be honest on this – a misstatement here can come back to haunt you. A judge that knows other collectors knowledgeable in your area may consult with them.

### TREATMENT

The object is to describe the story, tell how it unfolds, and explain why this particular treatment was chosen. It may be possible to do this in narrative text, but often a summary approach works better. Here an exhibit plan or outline is very helpful. The choice depends upon the complexity of the story. Typically the development of the story is constrained by the chronology. Not that there is anything wrong with a chronological presentation, but if your exhibit is complex you may find yourself having to restart the chronology again as you begin each sub-part of your exhibit. In cases like this,



or where the subject is otherwise complex, an outline or exhibit plan can help lead the judges and your viewers through the exhibit and keep everyone on track. It can be presented in a bullet format: simply listing each of the parts – much like chapters in a book. If it is more complex you can indent sub-parts within the list of bullets. Or you can present it in the typical outline format: Roman numerals, sub-parts as capital letters, sub sub-parts as Arabic numerals, and then small letters.

You also need to explain your method of highlighting important philatelic items. It is advisable to have a method of making them stand out. Some people use colored dots next to the item, some use different colored paper matting, some use colored outline borders (easy to do on your computer), and some use darker or thicker outline borders. I use a black hairline to frame the items in my exhibits. When I want to draw attention to an item, I make the frame line much thicker. In my Title Page I state that “Significant (items, covers, etc.) have thicker outline borders” and show an example of what I mean so that the judges know what to look

For the jury _____	Award _____
E-mail _____	Chief Judge _____
Primary Contact/First Responder _____	Reviewed _____
<b>Treatment:</b> Title, plan, development, balance, comprehensiveness	maximum 20 pts.
<b>Importance:</b> Subject importance, philatelic importance	maximum 10 pts.
<hr/>	
<b>Philatelic/Subject Knowledge:</b> Selection, correctness	maximum 25 pts*
<b>Personal Study and Research:</b> Analysis, evaluation, study, research	maximum 10 pts*
<i>*For Thematic exhibits, thematic philatelic knowledge/study/research have equal weight, the two areas total maximum 35 pts.</i>	
<hr/>	
<b>Rarity:</b> Challenge, difficulty of acquisition	maximum 20 pts
<b>Condition:</b> Physical condition and appearance in light of quality obtainable	maximum 10 pts
<hr/>	
<b>Presentation:</b> General layout, free from distractions	maximum 5 pts
<hr/>	
<b>Other Comments</b> (use reverse as necessary)	
<hr/>	
<b>Point Ranges:</b> Large Gold 90-100; Gold 85-89; Large Vermeil 80-84; Vermeil 75-79; Large Silver 70-74; Silver 65-69; Silver Bronze 60-64; Bronze 55-59; Certificate <55.	Total points _____ Revised August 2016

Figure 4. The universal Exhibit Evaluation Form.

for. My thicker border appears below:

## RESEARCH AND KNOWLEDGE

The second category on the Exhibit Evaluation Form (representing 35% of your total evaluation) has two components: “Philatelic/Subject Knowledge: Selection, correctness” and “Personal Study and Research: Analysis, evaluation, study, research.”

Selection of appropriate items to tell your philatelic story and correct, insightful descriptions of those items are the two best ways to demonstrate that you are philatelically knowledgeable. You should thoroughly research the subject and, hopefully, come up with some new

conclusions that add to the sum total of philatelic knowledge. In short, read everything you can find, write something if you have anything new and different to say, and show off your knowledge when you assemble your exhibit by writing good descriptive text.

Here I like to talk about the double and triple “whammy.” What I mean by this is selecting an item that enables you to talk about more than one aspect or area of philately. Don’t just put in a cover franked with the stamp that went from point A to point B. Find one that has a variety of the stamp, paid an unusual rate such as printed matter, went from an obscure place or to an unusual place, was underpaid and

Via Indo-China Route—by rail from Kunming via Hanoi to port of Haiphong



Sept. 26, 1939, Penghsien, West Szechwan Province, 50¢ surface to Canada, via Chengtu Sept. 27, Chungking Sept. 30, Kunming Oct. 5, Hanoi R.R. Oct. 9, and Haiphong Oct. 11, received Nov. 15. Indo-China censor's tape tied by 'D'ouvert par l' 'Autorité Militaire.'



Aug. 22, 1939, Yungning (Nanning), Kwangsi Province, 25¢ surface to Singapore, via Hanoi R.R. Aug. 27 and Lang-Son Aug. 27.

Oct. 13, 1939 Mengtze, Yunnan, 50¢ surface to USA, via Hanoi R.R. Oct. 20. Indo-China censor's tape tied by 'D'ouvert par l' 'Autorité Militaire.'

After the last of the war in 1938, most surface mail from western China went to Hanoi until the Victorians closed this route in Jan.

required postage due, needed to be forwarded, etc. Nothing is as boring as ordinary covers. Find ones that give you something else to talk about in your description to show off the philatelic knowledge you used in finding the item and correctly describing it.

In your synopsis you can elaborate on research you did, explain the sources of data, tell how it was used in putting together your exhibit, and explain where you used unconventional research sources to find something that is not contained in the traditional body of philatelic knowledge. This original research not only makes for a more interesting exhibit, but scores points with the judges and will probably earn you a higher medal level.

### CHALLENGE FACTORS

The third category on the Exhibit Evaluation Form (also representing 35% of your total evaluation) has two components: “Rarity: Challenge, difficulty of acquisition” and “Condition: Physical condition and appearance in light of quality obtainable.”

Your choice of an exhibit subject and the

story you set out to tell should involve some challenge factors. You also need to explain them in the synopsis. The most common such factor is “difficulty of acquisition.” Judges are usually impressed with those exhibits that contain a significant number of items that are simply hard to find, such as covers. These items need not necessarily be expensive, although they typically are. After all, they are expensive because so many collectors want them and that drives the price up. People want them because they are interesting, the very reason that makes them so desirable for an exhibit.

“Rarity” is a rather elusive concept that initially brings to mind “cost,” but that is not



Figure 5. A double-sized page from the author's colorful exhibit of China's Constitution Commemoratives. Bold colors in an exhibit's subject matter lends well to the broad double-size page format.

comes on the market. Probably the most common statement made in this section of a synopsis is something to the effect that "it took me 'X' years to accumulate the items in this exhibit," the so called "lifetime achievement" exhibit. But there is good reason for the frequency of this sort of comment – that is because it is true. One of the few positive aspects of increased age is that you have been around long enough to have acquired

necessarily the case. Anyone who has been collecting for a number of years should have acquired knowledge that gives him an advantage over the usual collector when looking at items in his subject matter area. Most of us have at one time or another stumbled upon that elusive cover in the midst of common covers in a dealer's box. Also, the mere passage of time and an increase in knowledge of all collectors brings some items to the forefront. Hopefully you were wise enough to be acquiring such items before the rest of the world discovered they are important.

"Rarity" not only manifests itself in the price of an item, but in the frequency in which it

the things it takes to make a good exhibit.

There are always those with a thick wallet that can quickly overcome this advantage, and that is just one of the facts of life. You can usually best that exhibitor with hard work and the knowledge that makes for a better exhibit.

Other challenge factors can include the difficulty in researching a subject. The synopsis gives you an opportunity to explain how you overcame this challenge.

Exhibitors frequently make a general statement that "the condition of the items in this exhibit is as good as can be obtained." It is a bit of a hasty generalization, but sometimes necessary. A typical 10-frame postal history

**Rates During The Post-War Chinese National Currency Era**  
**Synopsis of April 2019**  
**Page 1**

**SCOPE:**

The Chinese National Currency (CNC) era — Oct. 1945 to Dec. 1948 — was the first and longest of China's post-war inflationary periods. Chaotic conditions in the aftermath of WWII make this era an important one for study. The lack of postal service accounts for the scarcity of many of the covers in this exhibit. Reconstruction included the governments efforts to reestablish and improve postal services, but this was frustrated by China's ongoing Civil War with the Communists.

**PRESENTATION:**

This exhibit is divided into four categories, each of which is then divided into from five to 21 rate periods.

Summary Rate Tables appear in the headers on each page to serve as a benchmark to let the viewer know where they are within the rate periods of that category. This avoids having to refer back to the four rate tables at the beginning of the categories.

**SIGNIFICANT ITEMS WITHIN A CATEGORY:**

These have designations in **bold titles** immediately preceding the covers description, and include:

**Related Postal Rates** — Printed matter, postcards, samples, etc. are in their proper rate periods.

**Special Rate Period Related Covers** — First Day of Rate, Last Day of Rate, and Grace Period Covers (those allowed for a short while to be mailed at the former rate).

**Special Rate Entitlements** — These include:

- (1) the Shanghai-Nanking Night Express Train, which transported mail overnight and delivered it immediately at the ordinary surface rate;
- (2) the special surface and airmail services to Hong Kong and Macao at domestic rates;
- (3) military servicemen's mail, sent by airmail if available at the surface rate;
- (4) the Official Domestic Air Letter Sheet, usable at any time within one year of the date of issuance irrespective of rate increases;
- (5) the Formula International Air Letter Sheet, which passed at a reduced international airmail rate; and
- (6) a new type of domestic insured mail called Value Declared Mail (VDM), introduced Jan. 4, 1947. The VDM covers included illustrate the insurance fee decreasing over time; the insurable amount increasing over time; the addition of optional airmail, acknowledgement of receipt (AR), and express services; and the addition of an optional airmail return of the AR slip for a fee equal to the first increment of the applicable airmail surcharge.

**Special Interest Covers** — Includes those:

- (a) mailed from the newly established Mobile Post Offices and Postal Kiosks;
- (b) mailed from Scarce (very small) Towns of Origin or to Scarce (very unusual) Destinations;
- and (c) franked with Japanese Occupation Puppet Currency stamps converted into CNC stamps.

Figure 6 and 7. The two-page synopsis for the author's exhibit, *Rates During The Post-War Chinese National Currency Era*. Notice how he gives the date the synopsis was prepared below the title of the exhibit.

exhibit will typically have over 300 covers. Generalization is the only thing possible. But, it is also important when the issue arises in connection with a particular cover or other item you need to explain that is as good as can be "obtained" due to some particular circumstance.

### MATERIAL HIGHLIGHTS

It is important to think of the synopsis as an opportunity to say to the jury those things that you would want to say if you could personally walk them through your exhibit. Think in terms of pointing out what you want to emphasize, key items that are the focal points of your exhibit, anticipating things they might find confusing and explaining them, anticipating and answering unasked questions, and explaining why some things are not present that they might expect to see in your exhibit. I cannot overemphasize this point. It is your one and only opportunity to talk directly with the judges before they see your exhibit.

I had a personal experience at an exhibitor's

critique that drove home this last point. In the bibliography of my synopsis

I had listed a specialized catalog of China, thinking it would be a concise way to acquaint the jury with my subject. Unfortunately that catalog had an incorrect listing of a double overprint on one of the stamps and a judge criticized me for not having it in my exhibit. After that critique I added a sentence to my synopsis explaining that the catalog was in error and the double overprint it listed does not exist.

This is also the place where you can list the highlights of your exhibit and use words like: "one of only six," "earliest recorded date," etc. You have explained how you drew attention to these items with special borders, etc., and here you get an opportunity to brag about them. Yes, I did not say "mention them," I said, "brag about them." It is perfectly permissible to blow your own horn in the synopsis. After all, it is your chance to tell the judges why your exhibit is important. Here you let the judges know what they can expect to see and tell the judges what they need to know about what they



**Rates During The Post-War Chinese National Currency Era**  
**Synopsis of April 2019**  
**Page 2**

**SIGNIFICANT ITEMS WITHIN A CATEGORY: cont'd.**

Also included are (a) single franking, (b) covers inappropriately franked (such as airmail stamps used on a surface item), (c) covers franked with large numbers of stamps, (d) RPO, (e) postage due items, and (f) temporary post office cover.

**DIFFICULTY FACTOR:**

The common appearance of many of these covers is deceptive. Philatelically important covers, such as short rate periods, scarce usages, and unusual frankings abound in this exhibit. The significant range and depth of rates and uses represents over 45 years of diligent acquisition effort. Only a portion of my collection is shown. The condition of the items is as good as can be obtained. Provenance is shown where appropriate.

Encompassing 1,217 days of Chinese postal rate history, the exhibit includes 21 rate periods of 20 days or less; which present a significant challenge for an exhibitor. Domestic surface rate changes did not always coincide with domestic airmail surcharge changes. Note the one day domestic airmail rates of April 5, 1948 (two of the four reported covers are included) and Nov. 18, 1948 (three of the eight reported covers are included).

To show the airmail rate periods resulting from the confluence of the surface rate and the airmail surcharge is significantly more challenging than merely showing the surface rates and the airmail surcharges separately.

Although CNC stamps remained valid until January 31, 1949, January covers franked with any CNC stamps are scarce and those franked with only CNC stamps are rare. Shown are three of the 10 reported such covers. They appear in the Epilogues to three categories.

**PERSONAL RESEARCH:**

I compiled a rate study for the period and researched the interplay between stamp production, inflation, and rates which appeared in Vol. 70, No. 6, Sept. 2006, of *The China Clipper*, the journal of the China Stamp Society (CSS).

I also edited the CSS catalog listed below which contains substantial information relating to rates and stamp production to meet those rates.

**NOT INCLUDED:**

Taiwan Province, the North Eastern Provinces, and the Communist Liberated Areas are not included because they did not use CNC currency or stamps.

**BIBLIOGRAPHY:**

*Postage Rates of China 1867-1980*, by J. Lewis Blackburn and Pingwen Sieh; Republic of China: DGP, 1981. See Ch. 8-9 and Tables 2C, 3B-C, 8A-B, 9.10, 10B-C and 11B. (the only such publication in English)

*China Stamp Society Specialized Catalog of China to 1949*, edited by H. James Maxwell; The China Stamp Society, Inc., 2016 Edition. See pp. 150-186 for the interplay between postal rates and CNC stamp production.

are going to see. If you do not tell them these things no one else will.

An important trend in exhibit evaluation involves the judges increasingly asking for and expecting “quantity data.” In descriptions of important items in the exhibit you should where possible include statements as to the number of existing examples of the item. Such statements as: “one of 8 reported,” “one of 8 known to the exhibitor,” etc. are now expected. If you don’t provide them you should probably, either in the body of the exhibit or in your synopsis, explain why you can’t.

### **BIBLIOGRAPHY**

It is tempting to list all those books and other references you used in researching your exhibit thinking that this will show how thorough you were. But, unlike most bibliographies, this one is intended for a different purpose and should be concise. It is only intended to assist the jury in preparing to judge your exhibit. You should

only list the most important sources – ones that will quickly familiarize them with the subject matter. You are not trying to make them experts. If appropriate, specify the pages so they can find things quickly, and confine your listing to publications readily available in a language common to the jury. It may be impressive to cite a book in Mongolian, but chances are the judges do not know anyone who can read it. Listing the relevant pages enables them to ask for copies or PDFs from a library and not borrow the entire book.

Most importantly, if you have been planning ahead you have already written an article on the subject of your exhibit for a philatelic magazine and can reference it. Nothing is better than demonstrating that you are one of the experts in the field.

[Additional information on all aspects of exhibiting is available under “Exhibits and Exhibiting” on the CSS web site ([www.ChinaStampSociety.org](http://www.ChinaStampSociety.org))]

# AAPE 2020 Election

## Your vote counts!



**TO ALL AAPE MEMBERS: The ballot for this year's biennial election of our officers is included with this issue of your magazine. Please be sure to vote! Participation is, as always, the hallmark of our association!**

### **Mike Ley for President**

I joined AAPE in 1986, the year it was founded. My first exhibit, twelve pages long, followed shortly thereafter. I have been an enthusiastic exhibitor ever since and have used the AAPE critique service and title and synopsis service. My most successful exhibits have been Burma related but I have done exhibits on United States, Uruguay, and Finland subjects.

I have been involved in the hobby as a local club president, local show chairman, exhibits chair of the Omaha Stamp Show, and as an APS accredited chief judge. I loved AAPE and was thinking I should get more involved when I was asked to run for Secretary in 2014. It was plenty of work, but I got to meet and interact with so many of our fine members. I was part of the group that came up with the idea of the Brett Cup and have been heavily involved with it ever since.

I was honored to be elected our President in 2018 and am running for re-election this year. It should be an exciting time as at some point the pandemic will be behind us, our shows will resume, and we can start showing our "stuff" again.

### **Kathy Johnson for Vice President**

The AAPE has been such an active organization in promoting and sharing ideas on exhibiting. Like most of you, I thoroughly enjoy the Philatelic Exhibitor, and look forward to reading each issue and especially photos from shows and tips from exhibitors. I've been an active exhibitor and believe that keeping this very engaging aspect of our hobby alive and well is most important. I want to continue to contribute new ideas to continue encouraging

others to participate and improve their exhibits. We all can learn by sharing our experiences with others.

I am running for re-election to the office of Vice President. Working with the AAPE President and Board has been productive, energizing and has allowed all of us to contribute to the growth and success of the hobby through AAPE.

My background is like that of many of you, I very much enjoyed the hobby as a child and caught the exhibiting bug early on. More recently I've served on the APS Board of Directors and as Treasurer and now serve on the CANEJ board and have been your Vice President of AAPE for this past term. It would be an honor to serve again as Vice President of the AAPE, and I'd give the role a good effort and a lot of my attention.

### **Kenneth R. Nilsestuen for Secretary**

In more than 60 years of collecting, I have developed a variety of interests. Most recently I have exhibited the 1900 French Congo pictorial issue, and now have published one article with four more in process. Before that I assembled a comprehensive exhibit of early Algerian postal history that has received numerous national gold medals, including a Grand Award. I also have an illustrated mail exhibit of the 1949 Minnesota ox cart stamp that allowed me to earn a Diamond Award from the AAPE.

I am a nationally accredited philatelic chief judge. I am also an officer or director in many societies including the APRL, the American Association of Philatelic Exhibitors, the American Philatelic Congress and the Institute for Analytical Philately. I have been president of the France and Colonies Philatelic Society for many years, and I serve as treasurer of both the Garfield-Perry Stamp Club and the Collectors Club of Akron. My articles have appeared in the American Philatelist, the Congress Book, the Philatelic Exhibitor, the Collectors Club

Philatelist and the France and Colonies Philatelist. I also co-wrote a monograph on the hand cancels of Algeria that won several silver medals.

I have enjoyed three years serving as AAPE secretary, and I hope to continue in that role for another term. I appreciate your support.

### **Bill Schultz for Director**

Born in Washington D.C., now residing in West Chester PA USA. He has been a philatelist and postal historian for over 60 years.

Bill is an energetic accredited APS Chief Judge and an enthusiastic exhibitor, having produced over 50 different exhibits so far in his lifetime. He is an active participant in numerous philatelic organizations, such as Assistant Treasurer of the United States Philatelic Classics Society, board member and life member of the American Assoc. of Philatelic Exhibitors, lecturer for the APS summer seminar series, guest speaker of the New York Collectors Club, past President & Editor of the Pennsylvania Postal History Society, as well as writing a monthly column for the American Stamp Dealer & Collector publication entitled "The Facets of Exhibiting". Bill actively assists many exhibitors to achieve their expectations in the world of exhibiting and in the area of postal cover/document restoration.

### **Mark Loomis for Director**

Like many of us, I began collecting stamps when I was young, and returned later as an adult. I have been actively collecting British Africa, in particular "the Rhodesias," now for over 35 years. About 10 years ago, I was bitten by the exhibiting bug after visiting a local stamp show and have been working on "fine tuning" my exhibits and exhibiting skills ever since. I am currently an "apprentice" judge (waiting for shows to re-open so I can complete my apprenticeship), and am President/Show Chair of PIPEX. I also enjoy contributing to the Rhodesia Study Circle Journal and website.

AAPE has been a great resource along the way. I have benefited from the articles and have taken advantage of the critique service

to get helpful feedback on my title page and synopsis. I am running for the Board of AAPE as a way of giving back and deepening my connection with this great hobby.

### **Steve McGill for Treasurer**

I have been a collector since childhood though with a long hiatus during early family and business development years. I returned to collecting the late 1990's focusing on Great Britain and Colonies, China, Germany and cold, remote places (Antarctic, Faroes, etc.).

Beginning in 2000, my interest in modern Great Britain was accelerated when I became active in The Great Britain Collectors Club (Past President), The Great Britain Philatelic Society (Member) and the Royal Philatelic Society of London (Fellow). Chance encounters with a few British modern material collectors in the U.K. and prodding from a local (Colorado) philatelic judge pushed me into first exhibiting the Machin definitive series in 2008. At that time, I knew little about the Machins and nothing about exhibiting or judging.

With the help of many philatelic judges; an excellent U.K. dealer and support from like-minded enthusiasts, the early exhibit has morphed into three displays covering early British postal mechanization efforts (leading to the origin of the Machin); the Denominated portion of the series and the Non-Value-Indicated printings (British equivalent of U.S. 'forever' stamps). The exhibits have won numerous awards in the U.S. and U.K. including WSP Grand Awards and recently, the George Brett Cup. I was particularly honored in 2019 to have one of the Machin exhibits selected by the German-British Philatelic Society to be published as a book. I became an accredited APS philatelic judge in 2018 and am an active presenter on the Machin series in the U.K., Europe and the U.S.

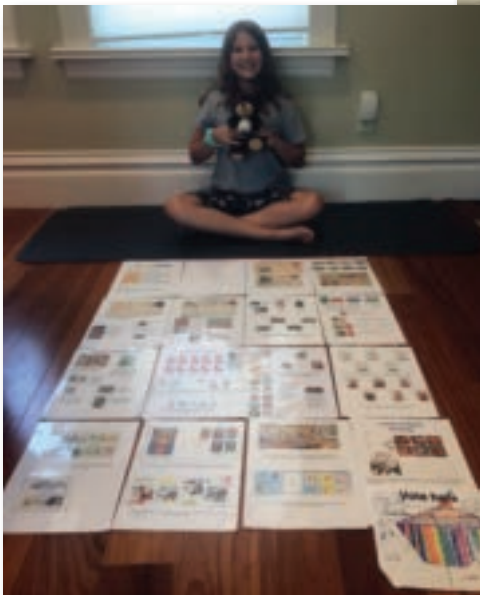
With this background in philatelic exhibiting and a strong background in business management, I believe that I can contribute to the AAPE as Treasurer and to the Board of Directors by combining my philatelic experiences and business knowledge.

## **Signed up any new members lately?**

In recent months, AAPE has experienced a decent growth in members. 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!

*In the continuing series of articles introducing aspiring youth exhibitors, this exhibitor interestingly focuses on how she came about choosing her subject. What could have been a somewhat large subject area, easily became an appropriate single frame subject. The exhibit even concludes with an interesting way to involve the viewer. The following philatelic autobiography was written by an up-coming youth exhibitor, Age 11.*

## MEET CHRISTINA ESBECK - LARGE GOLD RECIPIENT AT ST. LOUIS STAMP EXPO



Christina, shown in the photo with her single frame exhibit, had early exhibiting success! She has written the following about how she came about choosing her subject and mentors who have helped her on the journey.

**“My name is Christina Esbeck.** I am 11 years old and in 6th grade. I decided to start collecting cupcake stamps, at age 7, when I was in the youth room at the Saint Louis Stamp Expo. While I was looking through the stamps, I found a whole bunch of cake stamps but could not find any cupcakes. I asked Scott Ward who was working in the youth room that day why there are so many cake stamps and no cupcake stamps? I drew a picture of a cupcake stamp for the stamp drawing contest that year. I won the contest and, when I did, Scott Ward sent along one cupcake

stamp he finally found. That one stamp started my collection. I chose to start exhibiting because my dad exhibited the year before and I thought it sounded like fun. We also saw a Harry Potter exhibit and got some ideas from that.

My exhibit shows cupcake stamps and stamps and covers for the ingredients to make them. Mostly, my dad helped me find some of the stamps and he also helped me with sending emails and arranging my exhibit, I typed it up and put the pages together. Some other hobbies I have include rock climbing and collecting one stamp from every country. The most fun part of working on my exhibit was probably putting the pages together and then putting it up in the frame. I also love showing my exhibit to people at the show”.

# ARE YOU READY FOR A NEW ADVENTURE?

◆◆  
**COMING  
SOON  
FROM ATA**  
◆◆



**PRE-ORDER ONLINE AT: [WWW.BIT.LY/ATA168](http://WWW.BIT.LY/ATA168)**

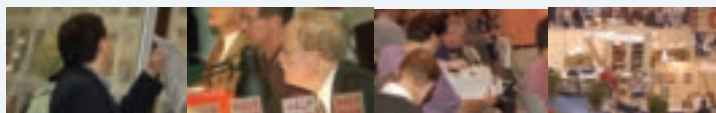
*Topical Adventures* is the 168th handbook from the American Topical Association. This exciting new edition explores the entire spectrum of topical and thematic stamp collecting and exhibiting. The book is a comprehensive resource you'll want to have as you acquire, store, display and exhibit your collection.



**AMERICAN TOPICAL ASSOCIATION • PO BOX 2143 • GREER SC 29652-2143**

# THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



## Special Notice

### Show Committees • Philatelic Organizations • Exhibitors • Dealers

Needless to say, we have reached an unusual and unprecedented juncture in the history of American philatelic events. With rare exception, since early this past spring when the Coronavirus pandemic was at its first full surge, almost all philatelic exhibitions were postponed, then cancelled, for the current calendar year. We note that, due to what many believe is an approaching winter surge of the disease, most stamp show committees have not yet committed to planning and scheduling a rebirth of their shows, for the calendar year 2021. Thus, in this Fall 2020 issue of *The Philatelic Exhibitor* we are unable to publish a viable schedule and contact information for any 2021 U.S.-based stamp exhibition.

#### **OUR REQUEST:**

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

asks you to please inform us at the following email address at the moment your stamp show (all shows with competitive exhibitions) has been scheduled for its next staging—hoping, of course, that it happens for 2021.

As usual, we will need all pertinent information: dates, location, contact person, show email address, website, and where and how to obtain the exhibition prospectus and entry form. All other information, too—like show events, hotel location, society meetings, etc., are needed.

#### **WHENEVER READY,**

Please send your show scheduling info to

**Randy L. Neil** [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)

PRIVATE TREATY PLACEMENT  
AUCTION REPRESENTATION  
COLLECTION BUILDING and ESTATE APPRAISAL

### *New Collections Available*

We have a number of important collections available for collectors and exhibitors interested in finding new and challenging philatelic areas to explore. Contact us for details.

### **FRASER'S**

Colin G. Fraser • Pamela Kayfetz Fraser  
P.O. Box 335 • Woodstock, NY 12498  
Tel: (845) 679-0684 • Fax: (845) 679-0685  
Email: [frasersstamps@cs.com](mailto:frasersstamps@cs.com)



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



Quarterly Membership Report  
 Ken Nilsestuen, Secretary

**Membership Status as of September 14, 2020**

**U.S. MEMBERSHIP**

REGULAR MEMBERS	499
LIFE MEMBERS	147
FOREIGN REGULAR MEMBERS	111
Life Members	15

**TOTAL MEMBERSHIP: 772**

**Welcome to new members – June 20, 2020 to Sept. 14, 2020**

Steven Kennedy, Riviera Beach, FL  
 Cran Lucas, Shreveport, LA  
 Joseph Morris, Portland, OR  
 Michael Wilhelm, Southbury, CT

**Welcome back to rejoining members**

Basil Copeland, Maumelle, AR  
 Steven Roth, Washington, DC  
 John Tollan, Auckland, NZ

**Deceased**

Jack Congrove, Fort Lewis, WA  
 Juan Diaz, Grand Junction, CO  
 Tom Myers  
 Sandra Strzalkowski, Redford, MI

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**  
**knilsestuen@gmail.com**

I hope everyone is well and enjoying spending time with their collections and exhibits. It has been a very quiet quarter as you can well imagine with all the shows cancelled. I can now report that all shows through the end of 2020 have been cancelled, and at least one in January 2021 has been cancelled as well. With the current situation regarding the virus there are too many unknowns for show committees to put on successful shows. We all look forward to 2021, and the return of our in person shows again.

In the meantime, CANEJ will be looking at the future of virtual exhibiting from the standpoint of setting up some standard guidelines for uploading exhibits, and also looking at the required criteria

for WSP shows to maintain their WSP status should they choose to go virtual. CANEJ will be working on suggestions for actual judging of virtual exhibits. There have been several instances where some virtual exhibits have been judged, so we will be talking to those judges to learn from their feedback.

One of the positive side effects of the current situation has been the variety of Zoom meetings that various societies are holding. It has been a chance to hear and talk to a wide range of speakers from all over the world, hopefully the success and variety of these presentations will not go away when life gets back to normal.

If anyone has suggestions or input, please contact me. Liz Hisey, CANEJ Chairman.

## Here's a viable opportunity for you...

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

## More about you...

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! Drop us an email.

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

### The Philatelic EXHIBITOR



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

### Advertising Rates

**NOTE:** Contract rates apply to advertisers who place their ads for a minimum of four consecutive quarterly issues of the magazine.

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

#### MARKETPLACE ADS:

Marketplace is a special section in *The Philatelic Exhibitor* where both collector members and dealers may purchase smaller size ads that are approximately one eighth of a page in size. (2 3/4" Wide x 2" High.) Per insertion: \$60. Contract Rate: \$50.

**AD SPECIFICATIONS:** All ads should be submitted as PDF files or as image files in the jpg format at a minimum of 300 dpi resolution. For more information, Rick Gibson at [smokeynav@comcast.net](mailto:smokeynav@comcast.net), our ad manager.

He will be happy to discuss any aspect of your advertising in TPE.

**THE BEST ADVERTISING BUY IN PHILATELY.** Philatelists who exhibit their collections competitively are the most vigorous, active purchasers of high-level stamps and postal history in the stamp hobby. *The Philatelic Exhibitor*, quarterly journal of the American Association of Philatelic Exhibitors, is avidly read by nearly 1,000 AAPE members in the United States and worldwide. For target marketing to the highest demographic in philately, there is no more potent advertising venue.



# • Working For You •

Contact these fine people for answers, information, and help:

## Director of Exhibitors Critique Service

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

## Show Program Advertising

Edward Fisher  
1033 Putney  
Birmingham, MI 48009-5688  
efisherco@earthlink.net

## AAPE Youth Championship Director

Vesma Grinfelds  
3800 21st St.  
San Francisco, CA 94114  
vesmag@gmail.com

## One Frame Team Competition Chairman

Sandeep Jaswal  
Email: sj722@aol.com

## Critique Service For Title And Synopsis Pages

Jim Hering • rosehering@roadrunner.com

## Director of AAPE Open Forum Meetings

Mark Schwartz  
2020 Walnut Street, #32C  
Philadelphia, PA 19103  
mark.schwartz1@verizon.net

## Webmaster

Larry Fillion  
18 Arlington Street  
Acton, MA 01720  
webmaster@aape.org

## AAPE Awards Coordinator:

Bill Johnson  
4449 NE Indian Creek Road  
Topeka, KS 66617  
awards@AAPE.org

## Awards Director/Canada

Shirley Griff, 25 South St. South, Port Robin-  
son, ON L0S 1K0 Canada  
shirley@griffrealestate.com

## Mentor Center Manager

Bill Schultz  
235 Chatham Way  
West Chester, PA 19380  
bill@patriciaschultz.com

## Diamond and Ruby Awards

Ron Leshner  
P.O. Box 1663  
Eastern, MD 21601  
revenueur@atlanticbb.net

## Press Releases/Publicity

Dawn Hamman  
21042 Anclote Ct  
Venice FL 34293  
dawnthephilatelist@gmail.com

## Educational Seminars Coordinator

Michael Zolno  
1031 E Oregon Ave,  
Phoenix, AZ 85014  
mzolno@aol.com.

## Join Us!

### The American Association of Philatelic Exhibitors

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

### Joining Is Easy!

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

### Need More Information? Visit our website at: [www.aape.org](http://www.aape.org)

and find out about the wide range of events and activities conducted by the AAPE. We'd love to have you involved, though it's never necessary to enjoy our many benefits.

### Meet Fellow Members

at every stamp show in America. Most stamp shows feature special AAPE seminars where you can meet other members and find out more about us.



Mail AAPE MEMBERSHIP APPLICATION TO:

**Ken Nilsestuen, Secretary**  
1000 Kingswood Drive  
Akron, OH 44313-5921

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

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

COUNTRY: \_\_\_\_\_

eMAIL: \_\_\_\_\_

PHONE: \_\_\_\_\_

PAYPAL: Yes: \_\_\_\_\_ No: \_\_\_\_\_ PHILATELIC MEMBERSHIPS: APS \_\_\_\_\_

OTHER: \_\_\_\_\_

BUSINESS AND OR PERSONAL REFERENCES (NOT REQUIRED IF APS MEMBER):

SIGNATURE: \_\_\_\_\_ DATE: \_\_\_\_\_

\***Premium membership** levels are also available—All amounts over the annual dues are a tax free donation. Members at these premium levels (Contributing, Sustaining, Patron) will be listed on the website and in **TPE** (if so desired). Thank you for supporting AAPE. Contributing Membership: \$45 per year. Sustaining Membership: \$60 per year. Patron Membership: \$100 per year. (All preceding for U.S. & Canada members.)

**LIFE MEMBERSHIP:** Those under 65 will pay \$500, under 70 - \$400, under 75 - \$300, and 75+ - \$200. (Foreign life members \$100 more at each step.)

**Multiple memberships** are available at all levels. Up to 4 additional years may be paid in advance. PayPal Convenience Fee (\$1) applies only once at the basic level of \$25.00 per year (US & Canada) or \$35 per year (all other foreign addresses).

\* **Youth Membership** (age 18 and under) \$10 annually; includes TPE.

\* **Spouse Membership:** \$12.50 annually—TPE not included.

# Seeking, Selling or Enjoying— We are your Best Choice. Seeking New Stamps or Covers?



Frequent Major Public Auction Sales including Specialty Sales, plus frequent Internet Sales. Also, Look for our eBay offerings and Store Kelleher Online

## Selling Your Collection?

- Consign or sell—Receive the market price *Now!*
- Outright purchase for *Immediate Payment*
- Auction Consignment • Cash Advances
- Ask about our Guaranteed Value Program
- Private Treaty



## Enjoying Your Collection?



View all issues of our outstanding magazine— *FREE Online!*  
*Stamp Collectors Quarterly*—at [kelleherauctions.com](http://kelleherauctions.com)  
Have your article published— Share your story or passion!  
Email us for your free printed copy...**80 pages in color!**

**Our philatelic team includes over 300 years of unparalleled professional expertise**



David Coogle  
Co-Chairman



Laurence Gibson  
Co-Chairman



Michael Rogers  
President Emeritus  
Michael Rogers, Inc.



Stanley J. Richmond  
President Emeritus  
DFK Auctions, LLC

Job opportunities at Kelleher—  
Philatelists enquire, both full and part time needed

*Daniel F. Kelleher Auctions*

America's Oldest Philatelic Auction House • Established 1885

22 Shelter Rock Lane • Unit 53 • Danbury, CT 06810 USA

Phone: U.S. Offices: +203.830.2500

Email: [info@kelleherauctions.com](mailto:info@kelleherauctions.com)



[www.kelleherauctions.com](http://www.kelleherauctions.com)

# Find the **rare gem** among more than **80 million collectibles!**



With more than **1.2 million members**, Delcampe has been the collectors' favourite partner for **20 years**.

**Registration is free of charge.** Buyers do not pay any Delcampe commission. Our selling fees are among the lowest on the market.

**Join us** to give a new dimension to your collection!



**The collectors' marketplace**

[www.delcampe.net](http://www.delcampe.net)

# Gold Medal and Grand Prix Winners have ONE NAME in common



Kapiloff



Honolulu Advertiser



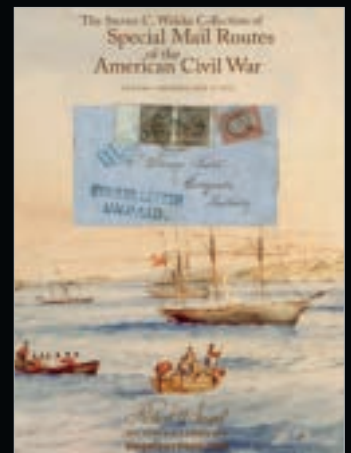
Islander



Kramer



Gross



Walske

*Robert A. Siegel*  
AUCTION GALLERIES, INC.  
siegelauctions.com

Siegel offers unparalleled expertise, a worldwide client base, financial reliability, intelligent marketing, and the best internet resources and search tools.