

Journal of the American Association  
of Philatelic Exhibitors  
Volume 34 • No. 1 • Whole No. 132  
First Quarter 2020

**Doug Weisz:  
A famous dealer  
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# The Philatelic EXHIBITOR



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

First Quarter 2020 • Volume 33, No. 4 • Whole Number 132

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**Editorial and Advertising Deadlines:** See notation at far right.

**On Our Cover:** We honor St. Louis Stamp Expo and their excellent Youth Activities area where a key feature is their program to help Boy Scouts earn the Stamp Collecting Merit Badge. We salute the late Scott Ward for developing and nurturing it.

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**Camera Ready Art From Advertisers:**

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# Back Stories & Forward Motion



**This is a beautiful place—we trust you would agree.** No, this is not one of the fine reading rooms of the Library of Congress or the Law Library at Harvard. It is the main reading room of the vast American Philatelic Research Library in Bellefonte, Pennsylvania—the largest exclusively philatelic library in the world! Contained inside these walls is the most extensive holding in existence of our hobby's published literature. There are many wonderful things about it, but it is perhaps true that the philatelic exhibitor values its existence more than any other type of philatelist. The APRL's staff stands ready to aid any of us at any time in seeking, finding and accessing the knowledge we need to pursue our exhibiting. Find out for yourself!

## Many of us cherish our books as much as our stamps & covers

*Without philately's books & periodicals we would be a poor pastime, indeed.*

Along the way toward becoming a truly astute philatelic exhibitor, one learns the necessity of depending on the great and vast literature of our hobby. The chief testament to this premise is the amazing American Philatelic Research Library in Bellefonte, Pa., in a building they share with the APS. It is virtually impossible to develop any kind of serious exhibit using one's own native intelligence; one must turn to the publications that, over the years, have published research and commentary on the subject matter of one's exhibit.

For instance, the rather mundane-appearing book shown here is a case in point. It is No. 4 of the seven original 1902 presentation copies of John N. Luff's *The Postage Stamps of the United States*—this copy signed by



Luff and, in hand notation, remarks to its recipient: Henry Mandel, president the American Bank Note Company, provider of many of the book's exquisite illustrations of U.S. postage stamps.

That this book even still exists is a tribute to the dedicated philatelic bibliophiles over the decades who carefully, lovingly took care of it—and built, with it as the nucleus, the backbone of our pastime: The knowledge contained in our hobby's gigantic publishing history of books, 1,000's of periodicals (in complete runs), and ephemera that give us, today, the factual and anecdotal information that no great philatelic exhibit can be without.

TPE will soon be covering the literature side of our hobby in more depth. We'll have some surprises for you!

### Do what judges do...

**The most successful philatelic exhibition judges** are very savvy users of the American Philatelic Research Library. They know that, merely for the cost of materials (photocopies, mailing/postage costs, etc.) they can ask the librarian at the APRL for help in obtaining information on the subjects that a judge will encounter at his/her next judging assignment. It's important, of course, to request such help well in advance of the exhibition to be judged. Many exhibitors find the same kind of help useful when preparing their exhibits.

### eBay is amazing again!

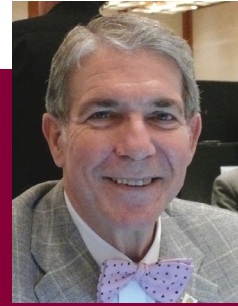
**Many of us collectors have found the online auction/sales site to be the place to find obscure collectibles in the thousands.** But did you know that the giant website is also a huge marketplace for philatelic literature. If you're buying and/or selling any kind of books and periodicals, both from the past (no matter how distant) and present, you might be very surprised to see what's available on eBay.

Note that the extremely valuable John N. Luff work shown above was found & bought on eBay by the editor of this magazine!

### What happened???

**There was a time when as many as ten or more national philatelic exhibitions regularly staged philatelic literature competitions.** Apparently, we are now down to only a handful. Though we are delighted to see the **Sarasota National Stamp Show committee** initiate a special competition for specific writings in our periodicals (what an idea!...and it works!), it would be wonderful to see more big and little stamp shows step up and revive the very useful and important philatelic literature competitions.

**The health of stamp shows is steady and even improving. So is the health of the hobby.**



Randy L. Neil  
Editor  
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**ViewPoint** 

Chicago, Southeastern Stamp Expo, Aripex and The Sarasota National Stamp Show—all great stamp shows with solid working committees and all are indicators of a trend in our national stamp shows. All four of these recent stamp exhibitions have one thing in common—they more than amply filled their frames long before their events took place.

*Huh?*

Did I just say that four major shows filled their frames early without having to go to extra effort to draw in enough exhibits to make the quota?

Yes, you're reading this right. Not only that, but harken back to that "August Surprise" called the APS Stamp Show and ATA National Topical Stamp Show held in that "insignificant" city on the Missouri River called Omaha. Those quotation marks around the word, insignificant, are mine. Many people kept using the word in advance of that surprise event 'cause they thought the Great Midwest, filled with corn and wheat fields and, ugh, thousands of heads of cattle, was the wrong place to stage philately's biggest annual event.

Everyone learned a lesson on that. Omaha was huge. This hobby is, as always, full of surprises.

For instance, who woulda thought, over 20 years ago when, while "philately was on the wane", the internet's World Wide Web started on its road to captivating billions—and changing the way shows, stamp dealing, and communications in our hobby are conducted.

And go figure this: over these 20-plus years, folks were constantly pondering and wringing their hands because, "...stamp shows are gonna fade out of existence." Were you guilty of once or twice saying this out loud? I was. Perhaps we all were.

It didn't happen. We still have pretty much the

same number of nationally-accredited philatelic exhibitions. We even recently added a brand new one in the Seattle area. Seapex is alive and kickin'!

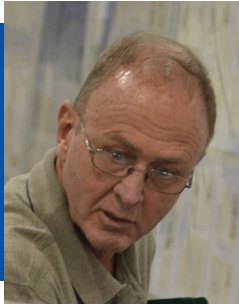
Have you also noted that *Linn's Stamp News*, for one, has managed to survive and apparently thrive again in the midst of an era where fat circulations for philatelic periodicals are often a thing of the past? Their new concept of taking one of their weekly issues each month and fattening it up into a bold and bigger sort of monthly magazine is, in my humble opinion, a masterpiece.

I have to pop a button on my vest here. Have you checked the five year old 80-page *Stamp Collector's Quarterly* magazine published by Daniel F. Kelleher Auctions? With 20 large editions having been published, it will soon enter its sixth year of publication circulating to as many as 60,000 stamp collectors free. It's another sign that, in this still-new century, stamp collecting is on a bright and steady rebound.

If you're into buying and selling stocks and regularly keep an eye on the market, you are quite familiar with how rebounds take place after experiencing, from time to time, a downward spiral. The market's habit of doing this sort of thing is legendary.

Here in philately, we're not used to such "corrections," as market analysts call them. For decades, the pastime was on a growth pattern dating as far back as the 1930s. Roosevelt the Stamp Collector helped kick off a golden era that seemingly kept re-inventing itself.

Philately, at this point in time—and especially for those of us connected in one way or another with stamp shows—is, IMHO, showing its inherent strengths by leveling off and stabilizing itself and, ever more boldly, re-inventing the way it conducts itself. We're on a big rebound and methinks that our shows are going to go along for the ride!



# From Your President

By Mike Ley

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On October 31, 2019 we sent email renewal statements to all members for whom we had a current email address, the first time in our history that we tried this. Things went smoothly although there was some confusion as a few people sent their checks to me instead of our treasurer, Ralph DeBoard, and one person sent a PayPal payment to my personal PayPal account. The money still wound up where it was supposed to, and the memberships were marked paid for 2020. This saved Ralph quite a bit of work and saved AAPE quite a bit of postage. We still had to send some renewal notices by regular mail to those for whom we have no current email address. Either way, if you set your renewal reminder aside intending to take care of it later, now is the time. This will be the last TPE you will receive until you do renew.

AAPE was founded in 1986. The bylaws for our organization were last revised in 1993. Much has changed in the intervening years in the way we manage ourselves and in the technology we have available to us. They referred to positions we don't have such as chairman of the board and executive secretary. For years we have needed our bylaws to be updated and early last year I asked John Hotchner to be a committee of one and work on the project. He agreed but he used our secretary, Ken Nilsestuen, as a consultant because of all his relevant experience. He also used our society attorney, Bob Zeigler, to make sure what John came up with had no legal problems. The entire board had input and was able to make suggestions and express concerns. The final product was approved unanimously in the fall and is now available on our website. If interested just click the organization tab and you will find them.

This coming fall AAPE will be holding elections and ballots will be included with the October TPE. All officer positions and two director positions will

be voted on. Larry Fillion will not be running for re-election as a director since he is already a voting member of the board by virtue of his being our webmaster. Ralph DeBoard will have been treasurer for four years and not be offended if somebody else wants his position. I have appointed Tim Bartshe, Peter McCann, and John Hotchner to be our nominating committee. If you are interested in being on the ballot you can contact one of them. We can have more than one candidate for an office on the ballot. Our new bylaws also prescribe a way to get on the ballot by getting a petition signed by fellow members.

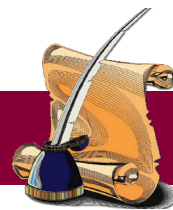
I have already mentioned John Hotchner twice. Many of you are probably aware that our co-founder, former president, and former TPE editor broke his hip in November. As I write this, his activities are very restricted while he recovers. He can only sit at his computer for 30 minutes before he quits because of pain. He prefers to communicate only by email and not by phone as his sleep and physical therapy schedules are very irregular. He is working hard and by the time you read this he should have mended some and may well be driving again. I join with all of you in wishing him well and hoping he has a total recovery as quickly as possible. He is scheduled to judge at Garfield-Perry in March and the Rocky Mountain Stamp Show in May!

I am happy to report we have another Sapphire Award winner, entering 20 different WSP shows in a 10-year period with any multi-frame exhibit. It does not have to always be the same exhibit and there is no medal level required. The national level shows in Canada count as well. I plan to exhibit at Edmonton in March which will add another show as my sapphire quest for 20 continues. All the details are on our website under awards. Not surprisingly, Tony Dewey has now qualified as our sixth winner and will be presented his pin at the Garfield-Perry show in March. Who will be next?

## Have you recruited a new member recently?

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

# Your 2¢ Worth



## The issues facing our smaller shows...

Dear Editor.

This is written on behalf of small local or regional stamp shows who struggle with limited-exhibit space. Due to changes at our show venue, our show recently lost two rooms where we previously placed 36 to 40 exhibit frames. The loss of these two rooms left us with a small entry foyer where we only have space for six or seven table-top exhibit frames—and we can only use one side of each frame at that. I believe that many shows have stopped hosting competitive philatelic exhibits altogether and have become solely dealer bourse events. Pity!

This year we tried a couple of rather innovative ideas to increase the number of exhibits—and thus the number of exhibitors as well). Our exhibit frames are 15 page frames—five pages across and three rows down. So we initiated a concept of creating five-page exhibits, which would allow three separate exhibits in a single frame. (With 16 page frames, we would allow two separate exhibits of eight-pages each.) The five or eight page exhibit format presents some challenges for both the exhibitor as well as the judges panel. For the exhibitor, it is difficult to tell a complete story in only five exhibit pages—(this includes the title page). Due to the limited-space, it is also difficult to include an exhibit plan plus display a strong ending as well. From a judging perspective, basically most available philatelic guidelines are written for single or multi-frame exhibits, not partial-frame exhibits. I feel that judging a limited-space exhibit, using existing guidelines, may not be entirely fair to the exhibitor.

We also tried bulletin board exhibits using color-copies in sheet protectors and pinned to a large bulletin board. (These color-copy exhibits were all shown as non-competitive, and did attract some positive attention at our recent show.) Further we are considering exhibits mounted on plexiglass against a wall or mounted on bulletin boards, or

even using portable partitions, as options to increase exhibit space at our future stamp shows.

So I'm curious how other small shows are coping with the issue of limited-exhibit space. We are basically frozen space-wise at our present venue, and moving our show to a different location would prove very costly. As stated above, I'm also very interested in relaxed exhibiting guidelines for the limited-space exhibit format. Telling a complete story has always been a challenge with single-frame or multi-frame exhibits, however, it is several times more difficult in only five or eight exhibit pages. And most judges want to see some type of exhibit plan plus a solid ending to the exhibit as well. So relaxed guidelines for judging such small exhibits should be considered.

As many of our limited-space exhibits may well be either topical or thematic in nature, we are planning to also contact the American Topical Association (ATA) regarding limited-space exhibiting as well. So perhaps the APS could consider making some re-revisions to the next update of their *APS Manual of Philatelic Judging and Exhibiting* to include limited-space exhibit guidelines as well.

Paul L. Morton  
Secretary, Rio Rancho Stamp Club  
Rio Rancho, NM  
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[Editor's Note: *We invite any and all of our readers to take this thought-provoking letter from Paul as the opening salvo in a discussion of the issues facing all small philatelic exhibitions around the country. It is may be safe to say that all of our larger national and regional shows started out like the Rio Rancho Stamp Club's two-day NewMexPex (a rather clever name, by the way!) with a small local event. Chime in! Email your editor at neilmedia1@sbcglobal.net! Also: do let me know if you would like to write us an article about this!*]



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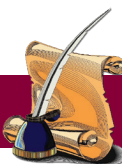
November 20-22, 2020



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# (More) Your 2¢ Worth



## A response to our Jack Ketch's opinions...

Dear Editor:

RESPONSE TO: Letter from Jack Ketch, "Gold, Platinum & Titanium and then what?" Published in Vol 32 No. 3 (October 2018)

Mr. Ketch wondered about who are the "they" that recommended we use the 8 medal levels rather than the 5 levels it replaced.

First, congratulations for your Large Gold (score 95+) for your thematic exhibit. That is an outstanding achievement, not shared by many. Your other Gold Medal (score 85-94) is not "tiny." That is also an achievement of merit. Exhibits on the cusp (94-95) can be rated differently by different juries from show to show – it is not an exact science.

Okay, some history of "they." In 2007, CANEJ sent out a questionnaire to slightly more than 1,000 philatelic exhibitors and stamp exhibition committees. We received over 450 replies – an extraordinary response rate for any survey.

The questions attempted to get opinions about 2-tier stamp exhibitions, types of feedback desired and whether another medal level was desired to recognize the very best exhibits with something above "Gold."

The activities of CANEJ for ten years (2007-2016) were based on the responses to the questionnaire, first with the publication (and mandatory judges' training) of the *Manual of Philatelic Judging* 6th edition, incorporating the Uniform Exhibit Evaluation Form that provided feedback on all exhibits in four standard criteria. After six years of practice, CANEJ wrote the 7th edition, this time entitled *Manual of Philatelic Judging and Exhibiting*. The 7th edition introduced eight medal levels, adding Large Gold, Large Vermeil and Large Silver, which in turn required CANEJ to introduce point scoring because the brackets were tighter than before.

Not everyone agreed to these changes, and there was substantial discussion over the entire period. The changes in philatelic judging were requested by a substantial majority of responses we received in 2007. CANEJ was responsive to perceived needs expressed by our constituent groups. I had the privilege of being part of the development process throughout 2007-2016.

In addition to the original survey responses, the 7th edition had input from 45 senior exhibitors plus a substantial public exposure prior to final release.

We made some changes as a result of these

multiple levels of review, but we could not accommodate all opinions. We believe we did the best we could.

David McNamee  
dmcnamee@aol.com

## Thought-provoking questions for Mr. Drews

Dear Editor.

The proposal by Rich Drews in *TPE* 131 for an updated team competition is quite interesting as are the additional notes from Kathy, Mike, John and Liz. The suggestion is overdue as the 'excitement' of teams seems to have diminished over the last few years.

So, I'd like to ask...

1. Reworking a retired single frame into a 2 or 3 framer is an interesting idea as its character would change radically with new 'subject fit' criteria. Is there any restriction on expanding previous single frame exhibits? I assume it would be encouraged.

2. Chicagopex includes literature, so might a literature entry be acceptable to substitute for a team stamp exhibit and be awarded a couple extra points?

Other shows don't have a literature competition, so this would only work in Chicago. Perhaps it might be an opportunity to promote another avenue for exhibitors when showing in Chicago.

3. Can we promote and reward visual dynamics that draw viewers to exhibits in a new way? Nice presentation is one thing but expanding on that with an unusual twist is the point.

Which exhibit is bold enough to make someone 'want' to spend more time with it? Worth a few points?

4. Current APS/AAPE awards include the epilogue page but not the title page. Are we forgetting title pages since that award was replaced by the epilogue award?

Those pages' importance in smaller exhibits is inestimable as those 2 make up a great percentage of a small exhibit and affect it overall more than any other pages. Reminding exhibitors to improve both pages through extra points will contribute to quality multi-framers in the future.

Thanks for another great *TPE*; I always enjoy reading it. I especially look forward to how this revised team proposal will work out to bring more innovation and interest to the table.

Fran Adams  
fran.adams@gmail.com

# COLLECTING CIVIL WAR PATRIOTICS OR PONY EXPRESS COVERS? DON'T EXHIBIT FAKES LIKE THESE!



The Philatelic Foundation was the recipient of a generous donation from the United States Philatelic Classics Society that includes a number of faked and fraudulent covers produced by the late John A. Fox, a once prominent New York dealer. These covers were sold by him to unwitting collectors from the late 1940's to the early 1960's, including those shown above. They have been added to the PF's extensive reference collection of fake and fraudulent covers. As a service to our hobby, the collection can be viewed on our website.

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# Q&A

**By Patricia Stilwell Walker**

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This issue addresses two very different aspects of how to treat material in an exhibit – the questions come from YOU, the readers of this column. Please send me more; I’m always looking for ideas.

**Question:** When assembling a Traditional style exhibit of material from a new neo-colonial country, what should we do with overprinted stamps? This question comes from Van Siegling, who supplied the illustrations of the Katanga overprint on the Democratic Republic of the Congo stamps as an example. See Figure 1.

So the question isn’t really about how to treat the overprints, but how much if any treatment should be devoted to the “mother country” stamp itself.

Van elaborated on the question by saying:

*“I have been working hard on some African countries where the first stamp issues were overprints of issues from the “mother country.” I have the original issues from the mother country and I have the overprinted stamps from the new country. Do I need to track down proofs, etc. of the original, mother country stamps? That would mean a whole new level of expense and competition for a very limited number of resources!”*

**Answer:** So I checked my response with a few fellow judges, and all of us agreed that an exhibit of overprinted stamps shouldn’t concentrate on the original issue stamps and definitely not essays/proofs etc.

However, sometimes there are proofs of the

overprint on “plain paper” and these would be very worthy of pursuit. If no such overprint pre-production material exists for your issue, be very sure to make that clear in a synopsis. Since every judge brings their own collecting experience as background when judging, if they happen to collect a country where such material DOES exist, they might expect to see it in yours.

Also sometimes the original stamps have printing varieties and an overprint on such a variety is considered noteworthy as well. Such stamps should be part of the study of the overprinted stamps.

I would welcome input of other nuances on this topic from collectors and exhibitors of “first issues” that are overprinted stamps.

**Question:** When using non-original illustrations in an exhibit what kind of description should be expected? Or asked another way – how much of a burden of responsibility do I have to tie those illustrations specifically to the philatelic material versus use pictures to generally advance a story?

This is a rather odd question so here is the background. As many of you know Kathy Johnson is a prolific exhibitor who doesn’t hesitate to tackle subjects that others might pass by.

Here is her specific situation:

*“I’m working on a five frame exhibit of Rhodesia military mail from their war for independence (1974-1980 = Zimbabwe). The mail looks like nothing – date stamped and unfranked.*

*“I jazz it up with period photos that are good looking but reproductions from eBay, all the ephemera I have just makes the story look interesting but has no real \$\$ value and I can’t say much about the photos as to where first printed, etc. – they are just collector photos.”*

Kathy partially answers her own question with the following candid assessment of a possible judge’s reaction:

*“I’m concerned in using the ephemera that the questions would be, “how does this photo of guys coming out of a helicopter related to your “Operation Hurricane” page – are they really in Salisbury here or just somewhere in Rhodesia fighting?” [See Figure 2 for a draft version of this page from the exhibit.]*

*“My photos are put with covers that make*



Figure 2.

Figure 1.

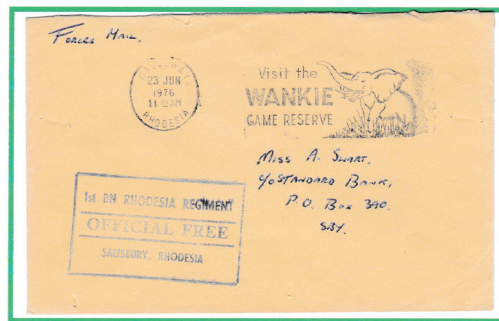
**Campaigns of the War  
Operation Hurricane**

**Combat in North-Eastern Rhodesia  
Causeway—Salisbury**

Fast chopper fire force was key to the Army's success in killing terrorists. The 1st Bn. Rhodesian Regiment, one of the fastest units on the front lines, posted from North East Operation Hurricane.



With a small force of helicopters, the 1st Bn of Rhodesia Regiment could reach the scene of a guerrilla sighting.



1st Bn. Rhodesia Regiment Official Free, Salisbury, Civilian post slogan cancelled Causeway, June 23, 1976.

*common sense but are not, say, the person writing the letter as he jumps out of a helicopter on that day.*

*“I need some kind of phrasing in the title page /synopsis that says the “pictures are representative of the conditions and situations of the troops during the time of the war and are placed to advance the story” The photos are cool in that they show the bush warfare, the hot and dry brush conditions – like hiking with heavy gear wearing shorts and control room tents with papers everywhere. They are also there just so five frames of small boring white envelopes gets glanced at before the viewer moves along.”*

**A**nswer: This is one case where I would strongly recommend a candid (perhaps humorous) explanation of

what you are doing and why in the synopsis. That will head off most judges - it will certainly keep them from speculating and taking a lot of time fussing about your illustrations instead of judging your military postal history story. I'm assuming that this is what FIP calls Postal History Class 2C, and NOT a Display exhibit - it will lose badly if it gets classified as Display, because none of the ephemera is original!

The general reader of the story only needs to have a phrase - on the TITLE page - something like you suggested. The general reader also probably won't wonder (or care) a lot if the “tie” between the picture and the covers is precise. But without the pictures you won't HAVE a general reader, which is precisely the point you need to make in the synopsis.

# AAPE Critique Services

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

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

## TWO CRITIQUE SERVICES ARE AVAILABLE:

1. Title Page & Synopsis Evaluation (no charge).
2. Exhibit Evaluation (fee applicable)  
(Title Page & Synopsis Pages must be furnished with a photocopy of the exhibit)

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

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

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

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

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

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

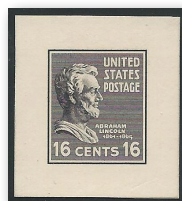
### Nominations for the Bernard A. Hennig Award

**I**t is time to think about next year’s nominations for the Bernard A. Hennig Award—AAPE’s effort to recognize excellence and contributions to exhibiting as a philatelic and/or literature judge. The Award is given to no more than one judge per year, and may not be given if there are no candidates nominated or selected. This is recognition bestowed in the name of peers and exhibitors who have been helped by judges who do a high quality job of providing mentoring and feedback. If you can nominate someone for this award, the form for doing so is on our AAPE Website, [www.aape.org](http://www.aape.org). I encourage you to nominate a judge who has gone out of his or her way to help you. John Hotchner, Hennig Award Committee

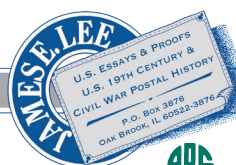
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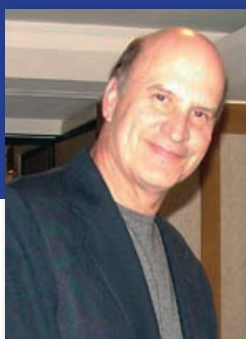
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# Exhibiting Chinese Philately

by H. James Maxwell

Email: [hjm@cssmail.us](mailto:hjm@cssmail.us)



## Part III A “How-To” Course for the beginner



REPUBLIC OF CHINA OVERPRINTED  
Some were sold for a few days

In the last article I urged you to get started making pages! The last page you will want to make is your first page – the title page. Begin working with page number two. As you make pages, ideas will start to pop into your head and you will think of changes you want to make. Take time to study each page and make changes as time goes by. Save each page you create in a folder on your computer set up for the exhibit. Do not number pages at this point in time as you may want to change the sequence later. Use some other page naming technique such as Scott numbers for the stamps on the page or dates and categories of covers. You will find that new pages you want to create are similar to ones you have saved and you can simply make modifications to produce a new page. This greatly speeds up the page

making process. Do not be in a hurry to mount any stamps and covers on pages. The text on the pages will no doubt change as you proceed to put together your exhibit and the title may also change, perhaps several times, before you are finished. Mounting things at this point will only make more work for you later when you have to take pages apart and put them together again. I know you want to see your first finished page, but be patient.

I create a three-ring binder for each exhibit as I start to accumulate the material. Note – I said, “accumulate.” Prepare your book very early in the process. I currently have six books for future exhibits on which I am working. This enables you to spot holes in your exhibit because it forces you to think in terms of positioning the material on pages. Accumulating an exhibit on stock cards or in glassines in a shoebox will never give you this kind of feedback, and feedback is important, not only in making your exhibit as complete as possible but in stimulating your thought process and the design of your exhibit.

In a traditional exhibit the order of presentation of items (to the extent they are available and you have them) follows the sequence of events in the design, production and use of a stamp or set: original artwork, essays, die proofs, trial color proofs, plate proofs, specimens, special printings, shades, watermark and paper varieties, plate varieties, production varieties, postal markings (on and off cover) and

### Chinese Ki-Hei "Restricted Use" Overprints of 1927-1929

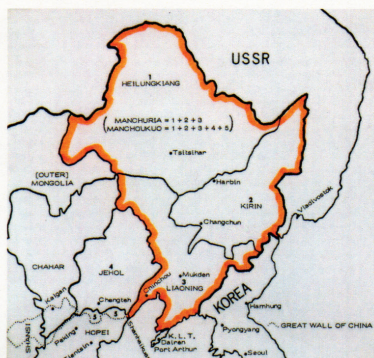
A traditional exhibit of the "Restricted For Use in Kirin-Heilungkiang Province" overprints used in Kirin (Ki) and Heilungkiang (Hei) Provinces of Manchuria to stop currency speculation. The Ki-Hei currency was depressed about 70% under the administration of warlord Chang Tso-Lin. Without the overprint it would have been possible for speculators to buy stamps in the Ki-Hei Postal District and sell them for a profit elsewhere in China, taking advantage of the disparity in currency exchange values. The use of the Ki-Hei Overprints lasted until 1932.

Japan launched the Asia Pacific War on Sep. 18, 1931 by invading Manchuria. Initially its forces concentrated on southern Manchuria and by late-September Kirin Province had fallen. Harbin, in Kirin Province, held out until Feb. 4, 1932. It then turned on Heilungkiang Province in northern Manchuria, which capitulated Feb. 27. Feb. 18 the puppet state of Manchukuo was established. The Chinese Postal Service was suspended July 24, Manchukuo stamps were issued July 26, and the Ki-Hei Overprints were demonetized July 27.

#### Plan of organization:

- ◆ Junk, Reaper & Hall of Classics Definitives
- ◆ Specimens, Uses and Overprint Varieties
- ◆ Anti-Bandit Chops
- ◆ Domestic Uses
- ◆ International Uses
- ◆ Commemoratives
- ◆ Fall of Manchuria and creation of Manchukuo

Important items have thicker borders.



1928, Feb. 17 Shihtowchan, Kirin Province, 2¢ (bisected 1¢ added to 1½¢ postcard) to Shanghai, rec'd Feb. 27. Only postcard reported with the unofficial bisect.

Map courtesy of Robert W. Farquhar

usages on cover. In assembling a traditional exhibit items should be presented on the pages in this order. Postal history exhibits also have a sequence of presentation dictated by the subject of the exhibit. For example in a rate exhibit you would want to consider having for each rate period an ordinary letter, a registered letter, an acknowledgement of receipt (AR), a registered-express and an ordinary express. You may not want to put each of them in your exhibit, but when assembling the material you would want to put all that you have in your exhibit book and consider inclusion. Most importantly the exhibit book procedure shows you what you are missing so you can be on the lookout for it. I recently noticed I really needed a particular cover for one of my exhibits and started watching auctions to see if I could find one. As luck would have it I found one in an auction.

I assemble the materials in my exhibit book on

Vario Stock Sheets, but there are other brands that are equally good. I think it is important to see the items completely and positioned the way I contemplate laying out the pages. This technique may enable you to see some postal marking that you have failed to explain in your text. It also gives you a mental image of how the finished page will look. If you have to crowd a set of stamps to get them on one row on the Vario page they are not going to look good on one row in your exhibit. You will find that this process of preliminarily laying out pages on Vario pages is extremely beneficial. Trying different layouts on these pages gives you a chance to experiment without committing to anything. It is much easier to move things around on Vario pages than to redo finished pages with items inside mounts. Vario pages come with different numbers of slots per page and are perfect to try out hypothetical layouts. I then print out



### Chinese Ki-Hei "Restricted Use" Overprints of 1927-1929

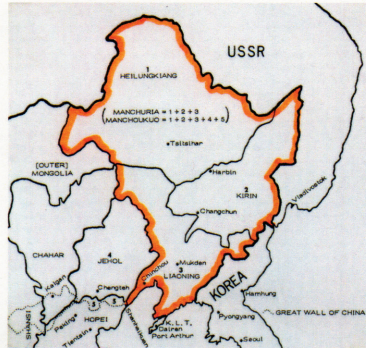
A traditional exhibit of the "Restricted For Use in Kirin-Heilungkiang Province" overprints used in Kirin (Ki) and Heilungkiang (Hei) Provinces of Manchuria to stop currency speculation. The Ki-Hei currency was depressed about 70% under the administration of warlord Chang Tso-Lin. Without the overprint it would have been possible for speculators to buy stamps in the Ki-Hei Postal District and sell them for a profit elsewhere in China, taking advantage of the disparity in currency exchange values. The use of the Ki-Hei Overprints lasted until 1932.

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Important items have thicker borders.



1928, Feb. 17 Shihtowchan, Kirin Province, 2¢ (bisected 1¢ added to 1½¢ postcard) to Shanghai, rec'd Feb. 27. Only postcard reported with the unofficial bisect.

Map courtesy of Robert W. Farquhar

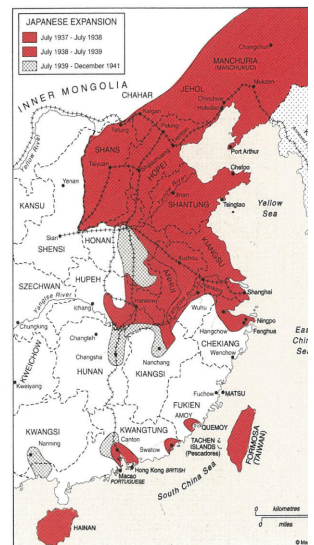
### China's U. S. Constitution Commemorative

On July 4, 1939, China issued four stamps commemorating the U. S. Constitution. The Japanese attempted to prohibit their use in their stamp shops and collectors to confiscate the stamps created the puppet state of Manchukuo. The Japanese showed Manchukuo as part of China and by the pre-

Japan had invaded China in 1937, but the Japanese had fallen in November 1937, and Canton, the last remaining almost completely isolated from the rest of world and "Free China."

These covers were mailed from within, or evaded national because this did not endanger the recipient.

To circumvent the blockade, Hong Kong provided a surface mail from western China were agreed to close that route in June 1940. Some various deceptions were used to send mail from Hong Kong. In the south, the coastal province of Fuki Burma Road was reopened.



One by one all the seaports fell.

on ordinary paper my most recent draft of each page, three hold punch it, and put it behind or in front of the Vario page that holds the material for that page.

At any point in time you can lay out a printed page, or sixteen printed pages, on a desk or table and position the stamps and covers on the pages to see how it will all look together. Hugh Lawrence sets his pages in a row of four (the width of a frame row) on his fireplace mantle. Things always look different upright as opposed to laying flat on the floor or a table.

I bought a large sheet of white foam-core board and glued plastic slots (available from the APS) on it to resemble a frame of sixteen pages. That way I can position my pages on it and see how they will look in an upright position.

### The Title Page

The first page of every exhibit is called the "title page." It is important to understand the difference

between a title page and a "synopsis." A synopsis is a single page (can be front and back) submitted to the judges at the time you enter your exhibit in the show or exhibition. It is prepared for the judges' eyes only and is intended as a way for you to tell the judges things about your exhibit that they should know in order to better evaluate your exhibit. The next article in this series will be on the synopsis page.

Unlike the synopsis, the title page is seen by all who view your exhibit. It is positioned in the upper left corner of the first frame. It is intended to create interest in your exhibit and does this by providing information to the viewers that makes them want to look carefully at the coming pages; in other words its purpose is to capture the viewer's attention. Having said this, I will now discuss all the things that you might want to put in your title page and you will begin to see just how difficult it is to create one that

**Comemoratives: Through-the-Line Usages**

celebrating the 150th anniversary of the U.S. Constitution. The occupied areas and, after Pearl Harbor, even visited. In 1931 Japan had conquered northeastern China and these were angered by the map on the stamps which still had the United States flag next to China's flag.

Let the Chinese continue to produce the stamps. Shanghai's main seaport, fell in October 1938. Thereafter, China's mail. By 1939 China was divided into "Occupied China"

or transited, Occupied China. Most covers are interna-

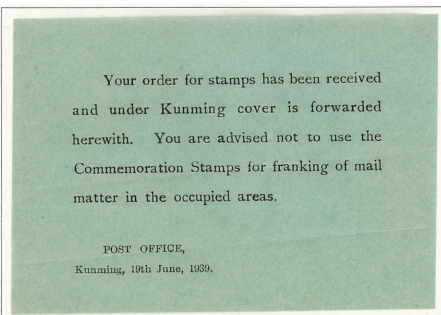
international airmail connections until it fell in December by rail through Indo-China, until the Vichy French mail from Free China went via cities in Occupied China, Shanghai. Some mail went west on the Trans-Siberian Railway, with its many estuaries, was ideal for smuggling to individuals and posted at sea. In the spring of 1940 the



Die Proof of engraved portion of design

**PLAN OF ORGANIZATION**

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



Instructions from Kunming advised against use in Occupied China.

Issue Date:	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.

conveys all the requisite information and still attracts interest. The title pages shown with this article are from my exhibits and have received compliments from judges.

The title page gives the viewers the first impression they have of your exhibit. Some viewers look at each exhibit and start with each title page. Others merely walk down a row of exhibits until they see something that interests them and then go back and look at the title page. In either case the title page must concisely inform the viewer of the "what, when, where, how and why" of the exhibit and do it in such a way that the viewer will be interested enough to keep looking at the pages that follow. It must explain the purpose of the exhibit – what story is it trying to tell? Its explanation must be comprehensive but brief, leaving no doubt as to what is included and what is not. Basically, the title page should contain

seven components: title, statement of purpose, explanation of treatment, your research and knowledge, the background and history, and an exhibit plan. A philatelic item may, but will not always be appropriate.

To see what I mean by "concisely," you can examine the accompanying title pages. Note how much information was crammed into rather short paragraphs.

**Title**

Care must be taken in selecting a title for your exhibit. It must be a complete explanation of the subject and the scope of the exhibit, and this usually involves a concept of time or duration. If the title is "Chinese Airmails" the viewer and the judges are entitled to expect to see all the airmail issues from 1921 to date issued by the Republic of China, the Peoples Republic of China and the Republic of China Taiwan. If the subject is only the first three sets of airmails then the

## China's 1912 Definitives

The 1912 definitives were issued following the Revolution of 1911, which ended the Ching Dynasty (1644-1911). Caught unprepared, and careful not to align itself with the Dynasty or the Revolutionary Forces, the Directorate General of Posts (DGP) instructed the Customs Statistical Department at Shanghai (CSD) to overprint some values of the Waterlow and Sons Chinese Imperial Post issue of 1900 (CIP) with characters meaning "Provisional Neutrality" in black or red. What followed was a rapid proliferation of overprinted stamps with a dazzling array of basic stamp and overprint varieties. This exhibit is of the issued stamps. The presentation is chronological:

- ◆ Foochow Provisional Neutrality (few delivered to post offices)
- ◆ Republic of China Overprinted Provisional Neutrality (some sold; few used)
- ◆ Statistical Department Overprint
- ◆ Commercial Press Overprint
- ◆ Waterlow Overprint

### Rates From August 10, 1911 to November 30, 1920

Date	Domestic			Domestic Service Fees				International			International Service Fees			
	Local	Letter	Single	Reg.	A.R.	Exp.	Reg. Exp.	Letter		Single	UPU Countries			
	Each	20g.	Postcard					First 20g.	Succ. 20g.		Postcard	Reg.	A.R.	Exp.
8/10/11	.01	.03	.01	.05	.05	(1)	(2)	.10	.06	.04	.10	.10	(1)	(1)
9/1/14	.01	.03	.01	.05	.05	(1)	(2)	.10	.06	.04	.10	.10	.12	.22

(1) Service not available (2) Would have used the special 10¢ Express stamp

Chinese cancels typically number the year from the founding of the Republic in 1912. The year 1912 is denoted with the character *yi* for "one" or *yuan* for "first year." To convert to the Gregorian calendar it is necessary to add eleven where the Arabic numeral "1" was used for the year.

Significant Items have thicker outline borders.

Character *yuan* 元

### FOOCHOW PROVISIONAL NEUTRALITY

When the stamps were issued January 30, the new government objected to the wording and they were immediately withdrawn. A few shipped to Foochow City were sold during the first eleven days of February, hence the name. Philatelic covers exist. They were overprinted in sheets of 48 (8 x 6), except the 3¢ which was 25 (5 x 5).



\* certificates on reverse

title should be something like "China's First Three Airmail Issues" or "China's Airmails: 1921-1937." If the subject is commercial aviation during WWII then the title should reflect a limitation of 1937 (Japan's invasion of China) to 1945. One of my examples of a title page uses the concept of an "era" and goes on to define the era as the period from Oct. 1945 to Dec. 1948.

Time is not the only limiting factor. An exhibit can be of only a single issue, a type of stamp, a type of postal service, a category of cancellations, a particular geographic area, a subject or theme on stamps, postal rates, etc. The list goes on and on. The more creative you are about it, the better. One of my exhibits is titled "Keeping Pace With Inflation: the Post-War Chinese National Currency Issues." Hence it is limited to a group of stamp issues that appeared during a particular period of time and is, by implication,

going to be exciting because the title uses the word "inflation," a dramatic scenario in philately. The text goes on to explain which stamps are included and why they were issued. The title implies that inflation increased the burden of the postal authorities in issuing new stamps, which it did, and hints that the viewer will see an exhibit that begins with low face value stamps (10¢) and ends with high value ones (\$5,000,000). This choice of wording for the title explains the nature of the story being told and also answers the question of why it is an important story – a philatelically significant story that needs to be told and is a good subject for an exhibit. It tells what the exhibit is about and the basic purpose of the exhibitor in creating the exhibit. A properly worded title explains the scope of the exhibit, the boundaries (its beginning and end), and why these are logical philatelic boundaries.

**REPUBLIC OF CHINA OVERPRINTED PROVISIONAL NEUTRALITY**

Some were sold for a few days beginning March 20.



Nanking City March 22



Nanking City March 22



Nanking City March 22



元 Yuan (first year) Cancel



Hankow March 23



Nanking March 22

\* certificates on reverse

However, it is most important to remember that whatever your title implies will be in your exhibit must actually be there. Do not say, “Chinese Postage Dues 1904-1949” and then fail to include them.

**Purpose**

The first paragraph of text following the title must directly or implicitly inform the viewer of the type of exhibit (traditional, postal history, thematic, etc.), the purpose of the exhibit, and why it is philatelically important. Either the title or the initial text must make this perfectly clear to avoid any possible confusion. All too often exhibits are judged harshly because the judges were not told exactly what the exhibit will, and will not, show. Left to their own devices they can reach an incorrect conclusion. The paragraph should then go on to briefly give the viewer an overview of the exhibit and explain some aspect of the complexity of the exhibit that elevates it above the ordinary

– justifying the exhibit.

**Treatment**

Depending upon the nature of the story being told it is often necessary to divide up the material into sections or chapters. This provides the basis for your “plan.” It is critical to have a plan of organization for the exhibit. It leads the reader, and the judges, through your subject, presenting it in bite size portions instead of a giant gulp. You must then follow through with your plan by providing in the page headers information that tells where you are in the “plan.”

For material to be worthy of being exhibited it must generally be complex. Breaking the story down into components makes it easier for the viewer, and the judges, to comprehend and digest the complexity. This also gives you an opportunity to reintroduce the drama at the beginning of each section/chapter

STATISTICAL DEPARTMENT OVERPRINTED CHINESE IMPERIAL POST



March 2, 1912 Tsinghwayuan, Hopoh Province, 38¢ registered (10¢ first 20g. + 6¢ each three additional 20g. + 10¢ registration) to U.S.A., via Peking, Hopoh, Mar. 10, rec'd. Apr. 10.



Tsinan  
April 20, 1912



Chungking  
July 16, 1912



Shanghai Local Post  
Nov. 25, 1912



元 Yüan (first  
year) Cancel



Amoy  
Apr. 22, 1912



BAT Co. Ld.  
Perfin



HS&BC  
Perfin



元 Yüan (first  
year) Lunar  
Cancel



Shanghai  
Apr. 2, 1912



Chengtu  
Oct. 31, 1912

with something that is of interest to the viewer. In my rate exhibit I begin each section with a rate table that shows the phenomenal rate increases during the period covered by the exhibit.

This gives me a logical way to divide up the material in the exhibit and also an opportunity to remind the viewer how dramatic the inflation-driven rate increases really were – hence justification for why the material is important enough to be the subject of an exhibit.

Remember, in a 1940s rate study exhibit most of the covers are not extremely expensive, so I must emphasize the importance of particular covers, my research, the complexity of the subject, its worthiness of being an exhibit subject, and the excitement and drama of the events.

Sections or chapters sometimes give you an opportunity to have a beginning and an end in each section.

This may give you an opportunity to repeat your story in each section. In my exhibit the phenomenal rate increases occur over the thirty-nine months covered by the exhibit, but with the exhibit divided into four sections I am able to repeat the story/concept of the exhibit four times, thus driving it home to the viewer.

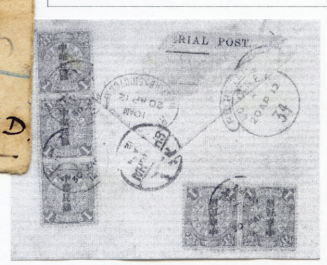
The use of sections or chapters necessitates headings and subheadings on each page to tell the viewer where they are in the exhibit and hence where they are in the story being told. You can study the variety of uses of headings and subheadings in award-winning exhibits and see how headings have cleverly been used to move the viewer along from page to page, all the while keeping them curious about what is going to be presented next.

Previous articles have discussed the importance of presentation, but do not let your guard down on the title page. After all it is the one page in the exhibit

STATISTICAL DEPARTMENT OVERPRINTED CHINESE IMPERIAL POST



March 30, 1912, Nanking, Kiangsu Province, 20¢ registered (10¢ surface + 10¢ registration) to England, via Shanghai, Kiangsu, April 4, rec'd April 20. Additional 5¢ on reverse.



Nov. 11, 1912 Peking, Hopeh Province, 4¢ (postcard rate) to England.

that you are assured will get read.

**Research & Knowledge**

The difference between exhibiting and merely showing album pages lies in three essential elements: (1) research done to develop the story, (2) preparing text that demonstrates you have knowledge of the subject, and (3) imparting that knowledge to the viewer with the exhibit. While it is extremely important to cover these points in the text of your synopsis, they should also be touched upon on the title page. You should briefly explain your original research, how your knowledge is displayed in the exhibit, and the importance of your research and knowledge.

**Background & History**

One of the greatest pitfalls, and something that is frequently the subject of criticism, is too much discussion of background or history on the title page or in the exhibit. We are all confronted with the neces-

sity to provide certain basic information to “set the stage,” so to speak, for the material being presented. In the critique of the first version of one of my first exhibits I had my head handed to me on a platter because I had a title page with four paragraphs of history and two paragraphs of philately. I quickly learned to write very concise, succinct paragraphs providing only the minimum of historical information necessary to set the stage for the story. China’s history has been very turbulent and many military, political, and other events resulting from that turbulence have given rise to exciting philately. But remember, you are not writing a history book you are exhibiting philately.

Having said all this, it is still necessary to explain the background within which the stamps were issued or the covers transported – just remember to keep it brief. Basically the explanation should be confined to

**COMMERCIAL PRESS OVERPRINTED CHINESE IMPERIAL POST**

Because the CSD was unable to prepare sufficient quantities of the two frequently used values, Commercial Press, Ltd. of Shanghai was asked to overprint Chinese Imperial Post stamps of 1900 using #5 Sung type characters meaning "Republic of China" in black. It chose to use a larger type font for the *kuo* (bottom character). Overprinting sheets were of 240 in 12 panes of 20 (4 x 5). Issued in March. Used until May 1913.



**BASIC STAMP VARIETIES**

**OVERPRINT VARIETIES**



Broken yi pos. 20 pane 8 plate IIa    Retouched yi pos. 12 pane 8 plate IIa    Chung (1st character) Shifted Right    Overprint Inverted    Chung (1st character) Shifted Left (right stamp)



Hankow June 14



Apr. 8, 1913, Shanghai Local Post, local (1¢ rate)



元 Yuan (first year) cancel



Shanghai Local Post July 6, 1912



Tungtaihsien Apr. 21, 1913

**COMMERCIAL PRESS OVERPRINTED CHINESE IMPERIAL POST**



Combination Statistical Department and Commercial Press Overprints — Aug. 19, 1912, Kian, Kiangsi Province, surface to Finland, via Kiukiang Aug. 20, Peking Aug. 23 and Siberia, rec'd Sept. 10, franked with Statistical 3¢ (x2) and Commercial 1¢ (x4).



Nov. 6, 1912, Shanghai, Kiangsu Province, 4¢ (postcard rate) to Germany.

only that which is necessary to understand the story.

**Exhibit Plan**

The tables appearing on the sample title pages are examples of exhibit plans. In the CNC Rate Exhibit title page it works rather well to define the four sections, including the fourth section which has two subsections. If your exhibit is more complex, the table format becomes essential. I personally prefer this bullet or outline format because (1) it enables you to crowd a great deal of information into a relatively

small space, (2) it enables you to visually display the treatment of the subject, and (3) it concisely shows how the story will unfold. It also resembles the "table of contents" of a book, which is the way people are used to having things presented to them. If your story is very complex and many sections have subsections it may be best to only list the sections on your title page and then have additional tables at the beginning of each section listing the subsections within that section This way you manage to keep your title

WATERLOW OVERPRINTED CHINESE IMPERIAL POST



Jan. 28, 1912, Tsing Hua Yuan, 20¢ registered (10¢ surface + 10¢ registered) to U.S.A., via Moukden Jan. 30



May 12, 1912, Shanghai, Kiangsu, 4¢ (4¢ postcard rate) to Switzerland, via Siberia.

BASIC STAMP VARIETIES



Broken yí pos. 20 pane 8 plate IIa

Retouched yí pos. 12 pane 8 plate IIa (right stamp)

page simple and concise. The Dewey Decimal System works nicely to organize complexity. Sections or chapters lend themselves nicely to this bullet treatment, but not all stories do. Sometimes it is necessary to use text to explain the exhibit plan. In any event it is absolutely essential to include the exhibit plan and, if it is text, to keep it brief.

Incidentally I always use wide margins on my title page and sometime use small spaces or no spaces between paragraphs and use large paragraph indentations to break for the paragraphs.

**Philatelic Items**

If space permits, the title page is a good place for an illustration or map that helps orient the viewer. Here is a place where using your imagination will be rewarded. When you study championship exhibits you will notice that almost without fail they have very creative title pages. If you work very hard to concisely write the text on your title page you should end up with enough space for something that will attract the viewer's attention and thereby serve a very important purpose. The title page is a page of your exhibit – make use of it.

The title page can be used to display an important philatelic item, an item that will both command the attention of the viewer and the judges and, without

too much explanation, be recognized as truly important philatelically. On one of my title pages I showed a cover paid at a rate that was in effect for only one day. Occasionally you will run across a judge that has a problem with including a philatelic item on the title page. Simply thank him for his comment and then ignore it.

You have to be careful not to move something up to the title page that will create a hole later on in your exhibit, or detract from the story being told by being out of position. Also, the title page can be a good place for a prolog or an example of a forerunner.

The important point to remember is that “you never get a second chance to make a first impressions” and no amount of time spent on your title page is too much time. The title page and the synopsis are the two pages you send in with your application to enter your exhibit in a show or exhibition. They are sent on to the judges to help them prepare to judge your exhibit and will no doubt be read by the judges in the privacy of their homes. These two items represent your sole opportunity to speak directly to the judges before they evaluate your exhibit. Make the best possible use of this opportunity. The next article in this series will be on preparation of a synopsis. Happy exhibiting!



# The 2020 Single Frame Team Competition

By Mike Ley

The first AmeriStamp Expo was an AAPE show in Kansas City in 1993 and was exclusively a show for single frame exhibits. In 1998 AmeriStamp Expo was merged with the APS winter show and APS took over management of the show but it retained a strong single emphasis. The single frame champion of champions competition was introduced in 2000.

In 2006 the APS did not have a winter show ...wanting to focus their efforts on Washington 2006. AAPE wanted to keep AmeriStamp Expo going and the show was held in Toronto in conjunction the annual CSDA Spring Show. It was at this show that AAPE introduced the team competition which has been part of ASE ever since.

The purpose of team competition was to have some fun and to encourage new exhibits to be formed. The rules for 2006 stated that team competition would involve five individuals with each entering a 1-Frame exhibit. Three of the exhibits had to be new, that is, they must not have been shown at any national or international level show. Exhibits, moreover, had to all be of different types, such as traditional, special studies, revenue, thematic, or display. Scoring used the standard single-frame score sheet used at national level shows at that time. Team exhibits were judged in the regular 1-Frame class and were eligible for all applicable individual awards. The team winner was determined by the highest aggregate score among all the teams. At that time single frame exhibits were pointed even though most multi frame exhibits were not.

The rules have changed over the years, but the original purpose has not. The rules for 2020 can be found on our website. Click on

the exhibiting tab at the left. The only change since 2019 is that there will no longer be any bonus points given for the exhibit that wins the AAPE Epilogue Award. Bonus points for special awards are intended to be available to all exhibits. Since an exhibitor, not the exhibit, can only win the epilogue award once there are some exhibits, of course, that are ineligible.

If you have ever attended AmeriStamp Expo, you probably have seen the big Team Trophy which has an engraved plate for each year which lists the team name and the team member's names. There is also an award given to each member of the winning team. Shown is a picture of the individual award from 2018.

There will be a \$30 fee to enter a single frame exhibit in the open competition at Chicagopex/AAPE AmeriStamp Expo held on November 20-22, 2020. There is no additional fee to take part in the AAPE Team Competition. All you need to do is find four other exhibitors and register the team as indicated in the rules. We hope many will take part in this no cost option and join the fun.

## AAPE 2020 Single Frame Team Competition – Rules & Regulations

- A team shall consist of any five (5) individuals. These individuals may share membership in a stamp club, a philatelic society or fraternity, or join together solely for this competition.
- An individual may be part of more than one team (a maximum of two). An individual may enter only one exhibit for each team that he/she is a part of in the 1-Frame Team Competition
- A team entry consists of five (5) 1-frame exhibits. Each exhibit must be the bona fide

property of one and only one team member.

- Team exhibits must be entered in the Chicagopex 2020/AAPE AmeriStamp Expo Single-Frame open competition. (See show prospectus for application procedures, as well as show rules & regulations.)

- Exhibits entered in the Single-Frame Championship competition are not eligible. Note: Chicagopex/AAPE AmeriStamp Expo rules state that an exhibit eligible for the Single-Frame Championship class is NOT eligible for the Single-Frame open competition. Additionally, exhibits that win a Grand at any WSP or Canadian National exhibition between January 1, 2019 and August 31, 2020 are not eligible for the 1-Frame Team Competition.

- Exhibits will be evaluated by the jury with the following points assigned for each medal level: Large Gold = 110, Gold = 100, Large Vermeil = 90, Vermeil = 80, Large Silver = 70, Silver = 60, Silver-Bronze=50, Bronze = 40, Certificate = 30.

- Teams will earn a 20-point bonus for each “new” exhibit – never shown at the national or international level (minimum = 0; maximum = 100). Exhibits previously shown at local/regional shows are acceptable as “new” exhibits.

- Teams will earn a 10-point bonus for each Youth exhibit (as defined in the Chicagopex 2020/AAPE AmeriStamp Expo prospectus).

- Teams will earn a 10-point bonus for each Novice exhibit (as defined by the rules for the AAPE novice award).

- A bonus of 25 points is earned by the exhibiting the 1-Frame Grand Award, 15 points for a Reserve Grand Award and 10 points for the 1-Frame Youth Grand Award. Teams can 10 bonus points for reach special award sponsored by the APS or the Creativity Award sponsored by AAPE, no other Society awards carry any points towards the team’s total score.

- The team score is the total of the scores its five entries plus any bonus points earned. The team with the highest aggregate score will be the winner.

- Ties will be broken by 1) the number of new exhibits, 2) the number of different



types, 3) the number of Large Gold awards, 4) the number of Gold awards, 5) the number of Large Vermeil awards and so on.

- Each member of the winning team will receive an award. (Other awards may also be available to the 1-Frame Team Competition.)

- Exhibits entered in the 1-Frame team competition are eligible for all applicable awards at Chicagopex 2020/AAPE AmeriStamp Expo (as set forth in the show prospectus).

- Participants in the 1-Frame Team Competition may enter other exhibits as set forth in the show prospectus.

- There is no additional fee for participating in the 1-Frame Team Competition.

Team must register with the 1-Frame Team Competition coordinator by providing a list of the team members, their exhibit titles, whether the exhibit is “new”, whether the exhibitor is a youth and/or a novice and the exhibits’ types. Forms are available from the Coordinator: Sandeep Jaiswal, Box 8689, Cranston, RI 02920, 401-688-9473 or sj722@aol.com or the AAPE website: [aaape.org/docs/2020\\_Rules\\_Regulations.pdf](http://aaape.org/docs/2020_Rules_Regulations.pdf). Deadline for Team Registration is September 20, 2020.



As I have recently been traveling around the country visiting and judging at shows, several points have come up that I will address here in this column.

Now that shows can post the exhibit points (cumulative totals)

on the Palmares this will highlight some concern shown by various exhibitors as to the difference in their points scores from one show to another. If the point difference is 1 -3 points, this should be of no concern as mostly the exhibit is still in the same medal level and the reason could be the make-up of the juries.

If there is a specific specialist on a jury that can affect the points, either up or down. On the whole, we are not seeing the wild swings that were first evident in the beginning of 2017. In addition, now that Chief Judges are given the history of an exhibit before the show, there is a further cross-check to exhibit scoring. Our analysis has found that most point differences seem to be in the treatment section of the exhibit. This is the area where exhibitors can and do most quickly address judges' concerns. In very few cases are exhibitors told to get more "stuff".

Had a great suggestion from an exhibitor, that Show Exhibit chairmen should notify those that mailed in their exhibits as to what scores they received and to thank them for sending their exhibits on Sunday, at the end of their show. I know in the hectic weekend this is one more thing to do. However, in this case, this exhibitor had mailed his exhibit and had not heard back a week later as to

what his score was and when the exhibit would be mailed back. This is a small courtesy that could be extended to those who support shows by mailing their exhibits.

Concerning judging and teams: At a few larger shows the Chief Judges took the team approach. One show because of the large number of exhibits and another (Chicagopex) because of the specialty of exhibits of the four convening societies, the teams were split into three. This worked well even though they had to take time to combine the score sheets and cross check the scores back in the jury room. This function was much like the process at our StampShow.

Concerning the feedback sessions: A one show the Chief Judge encouraged the exhibitors to set up a time to meet at the frames before and after the critique, this led to a shortened critique session. In this case there was more one on one time at the floor, however and some comments were made that the overall learning experience for everyone was not available.

As regards the exhibitors, all were extremely happy to have a relatively lengthy one on one at the frames. If this concept goes forward I have asked one the CANEJ committee members to come up with a short program to address general feedback topics of interest to all exhibitors that could be given at the critique before everyone went to the frames.

Our CANEJ Seminars: The new Knowledge Seminar was beta tested at Chicagopex. The Seminar was well received with a few comments and tweaks to be added. It is hoped that the new Knowledge will also be given at Aripex and Garfield Perry, with other shows to be announced later.

Hope to see you all at our many wonderful WSP shows!

## WHAT ARE YOUR EXPERIENCES LIKE? TELL US ABOUT THEM.

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? We have new writers in TPE all the time! Send an article or just a question or two to your editor: [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net). Do it today!

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

Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting.

Deadline for the next issue: June 1st, 2019!



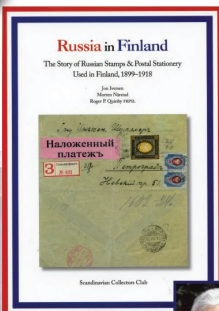
# Southeastern Stamp Expo

JANUARY 31 - FEBRUARY 2, 2020

Come meet Atlanta's own Roger Quinby Saturday, February 1 for his book signing.

**Russia in Finland - The Story of Russian Stamps and Postal Stationery Used in Finland, 1899-1918**

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Roger P. Quinby specializes in the stamps and postal history of Finland. He has exhibited at the International level and at the Large Gold level nationally. Roger is a past-president of the Scandinavian Club and is an APS accredited philatelic judge. Roger was recognized in 2017 as the Rowland Hill honoree of the Southeast Federation of Stamp Clubs and is a Fellow of the Royal Philatelic Society London.

Roger's book covers such topics as the importance of Russian stamps used in Finland, the administration of postal operations under Russian authority, the Russification of the Finnish post, the removal of Finnish national identity from postal mailings and many other cultural and historical events that influenced the postal history of the era.

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Update By Mark Schwartz

# 4th Annual George Brett Cup Competition to be held at the Rocky Mountain Stamp Show

The Arapahoe County Events Center, the new home of the Rocky Mountain Stamp Show



On May 24-26, 2020, the Rocky Mountain Stamp Show (RMSS) will host the annual competition among the country's best 20th century exhibits in Aurora, Colorado.

This is the fourth year that the American Association of Philatelic Exhibitors (AAPE) has sponsored the George Brett Cup at this Denver-area show. More than 72 exhibitors have been invited to showcase their exhibits, which have garnered 93+ points and a Large Gold medal in WSP competition during the last three years. At least 150 frames have been set aside for this competition until February 15, so competitors will need to get their applications

in early. The RMSS website can be found at [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com)

In the three years the RMSS has hosted the George Brett Cup, the winners have been:

- Nick Lombardi for "The 1903 Two Cent Washington Shield Issue";
- Steve McGill for "Britain's Marvelous Machines 1967-2017"; and
- Santiago Cruz for "Colombia - The 1917 Perkins Issue".

The prize for the winner continues to be the 10" cut glass Waterford crystal bowl which is shown in the photo above



## Our AAPEs of the MONTH

Our Founding Editor, John Hotchner, initiated the tradition of honoring our "AAPes of the Month." One does not need to be a member to be honored here.

**October, 2019: Jay Bigalke**, editor of Linn's, who has been seen at more shows, and is devoting more space in the weekly to promoting shows.

**November, 2019: John Barwis, Bob Benninghoff and Hugh Lawrence**, who arrived at Filatelic Fiesta 2019 to find that the exhibit frames were not yet up. They pitched in and put up 120 frames.

**December, 2019: Scott English and the APS Staff, and the Boards of APS, ATA, and AFDCS**, for the ways in which they have worked together to establish and participate in the Great American Stamp Show concept. This is a giant leap forward; inclusiveness, with everyone concerned being a winner.



# Multiple Taxation Authorities

By Ronald E. Lesher

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

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

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

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

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

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

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

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

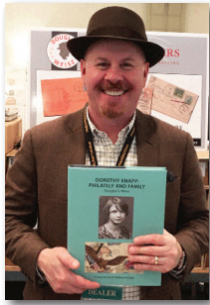


Figure 1. Pennsylvania real estate transaction from May, 1937 showing both federal and state stamps.



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





# Including a letter in an exhibit

By Doug Weisz

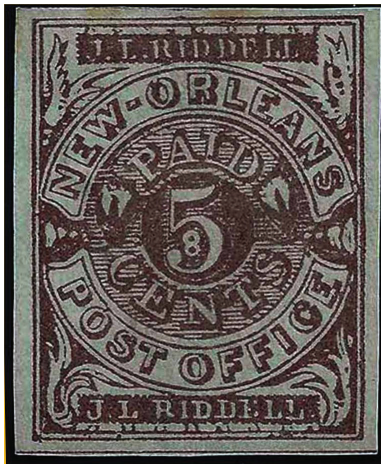


Figure 1.

My purpose here is to show the genesis of the inclusion of a two page letter in a single-frame exhibit. I'll use the second page in my one-frame exhibit entitled *New Orleans in the Confederate Mail System* to talk about the challenge. This is the only page in which there is an item that is not philatelic including the title page. It began its life as two pages until it was pointed out to me by a few judges and friends that it was unnecessary to the exhibit and especially so as two pages. Over the years, I had given this quite a bit of thought and settled on keeping it for the sake of story but struggled with how to make it great as one page. I had to show its relevance to the story and tie it seamlessly to my purpose and objective on the title page to allay the concerns of its inclusion.



New Orleans in mid-1861

Confederate Postmaster New Orleans

August 15, 1861 Letter from Dr. John L. Riddell to General P.T. Beauregard asking for the position of official Confederate Postmaster of New Orleans.

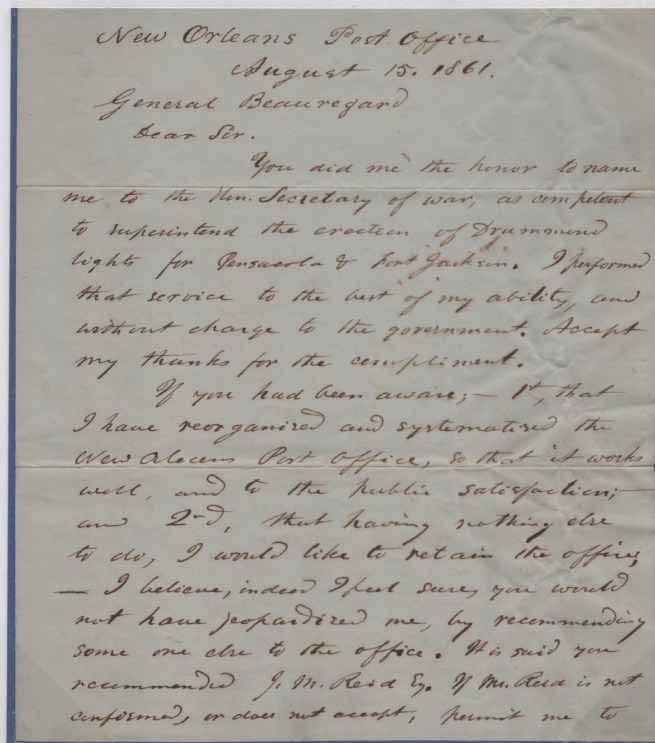


Figure 2.

New Orleans Provisional Uses

Dr. John L. Riddell, postmaster of New Orleans, ordered stamp production while awaiting delivery of Confederate issues. His provisionals were the second adhesive stamp produced in any city. Announcement of their release appeared in the local Times Picayune on June 6, 1861.

August 15, 1861 two page letter from Riddell to General P.G.T. Beauregard asking for the position of official Confederate Postmaster of New Orleans.

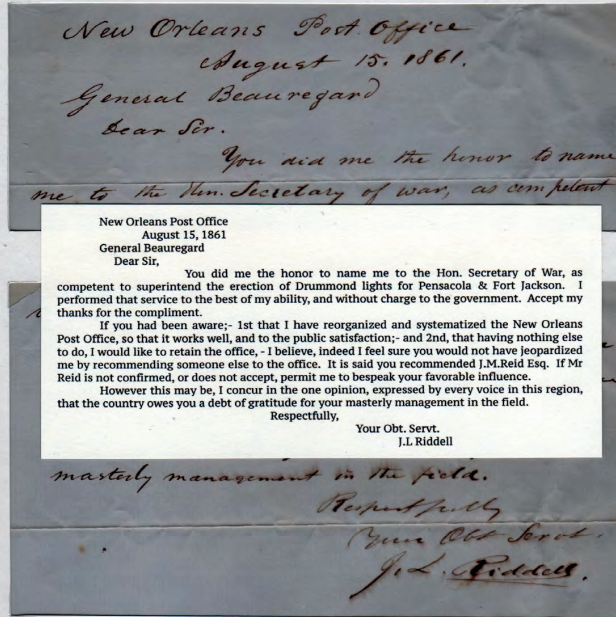


Figure 3.

New Orleans Post Office  
August 15, 1861  
General Beauregard  
Dear Sir,  
You did me the honor to name me to the Hon. Secretary of War, as competent to superintend the erection of Drummond lights for Pensacola & Fort Jackson. I performed that service to the best of my ability, and without charge to the government. Accept my thanks for the compliment.  
If you had been aware- 1st that I have reorganized and systematized the New Orleans Post Office, so that it works well, and to the public satisfaction;- and 2nd, that having nothing else to do, I would like to retain the office, - I believe, indeed I feel sure you would not have jeopardized me by recommending someone else to the office. It is said you recommended J.M.Reid Esq. If Mr Reid is not confirmed, or does not accept, permit me to bespeak your favorable influence.  
However this may be, I concur in the one opinion, expressed by every voice in this region, that the country owes you a debt of gratitude for your masterly management in the field.  
Respectfully,  
Your Obt. Servt.  
J.L. Riddell

J.L. Riddell, appointed postmaster at New Orleans in 1860, continued in this position until federal occupation. Seemingly, Riddell remained loyal to the Federal government throughout his tenure as postmaster. This he stated in a letter to U.S. General Butler on May 3, 1862. He never resigned as U.S. Postmaster, was never appointed as Postmaster of NOLA by Jefferson Davis, nor did he ever relinquish control of the office to any Confederate official. Riddell continued to pay his accounts to the U.S. government, the last sent on August, 27 1861 well after the Confederate Postal system commenced.

In the face of objections to this letter is the struggle all exhibitors seem to miss when they're so close to their material. We want to show everything in our collections at a cost to the exhibit and the story we're ultimately trying to tell. Yes, I love this letter. Its moment of acquisition is one I will never forget but I only have 16 pages to tell my story. I absolutely wanted to show it to the world. This fueled the creativity that seems to have won out over the judges initial responses.

A short diversion from the purpose of the article. Some background information here might be of interest for those unfamiliar with the subject. The Confederate postal system took over their mails on June 1, 1861. Postmaster John Riddell was postmaster of New Orleans by President Buchanan in 1860. Two other men were appointed postmaster after June 1st but never took office. All the while, an industrious Riddell continued on in the position.

Seemingly, Riddell remained loyal to the Federal government throughout his tenure as postmaster. This he stated in a letter to U.S. General Butler on May 3, 1862. He never resigned as U.S. Postmaster, was never appointed as Postmaster of NOLA by

Jefferson Davis, nor did he ever relinquish control of the office to any Confederate official. Riddell continued to pay his accounts to the U.S. government, the last sent on August, 27 1861 well after the Confederate Postal system commenced.

Central to this particular exhibit, Riddell created provisional stamps with his name on them for use in the New Orleans post office prior to receiving stamps from the Confederate government. (figure 1). He also created provisional hand-stamps for use on river mail and he is important to the story of mail handling in this period. The letter central to this article is one from Riddell to General P.G.T. Beauregard asking him for the recommendation to the post. The page allows an introduction of this key character in the history of this exhibit while showing a letter in his hand.

Back to the technical aspect of the page. Shown in figure 2 is the original draft for the presentation of the letter. I mounted it on blue paper to denote an important item and placed it through slits in two pages ("importance" standing discarded down the road in the process). This allowed complete viewing of the written portion to be seen as it is quite leg-

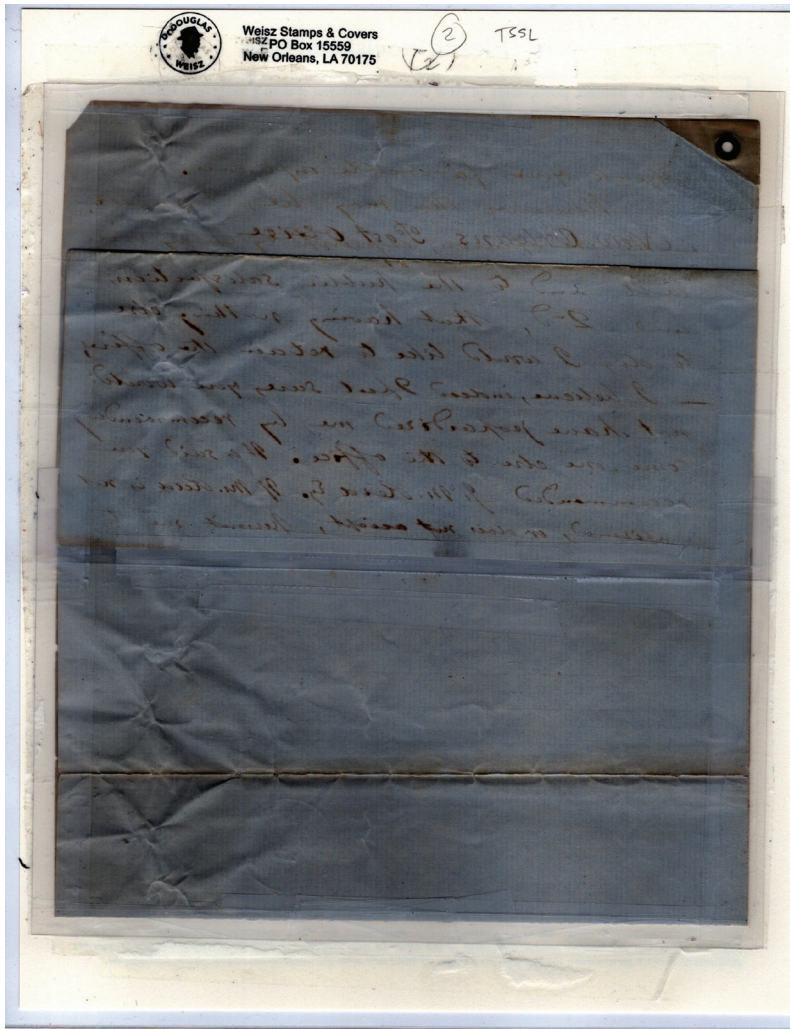


Figure 4.

ible. I provided a transcription for ease. Mounting it gave the option for movement through future drafts and the draft in figure 2 is on a common white stock I used for my years of edits prior to exhibition. Months of fussing resulted in what I thought would be acceptable until Bill DiPaolo told me it was too many pages for a single frame exhibit. In retrospect, I think it's too many pages for a multi-frame.

Figure 3 shows how the problem was solved. Creative folding of the two pages illustrate the highlights of the two documents. I lightly folded them into exhibit page sleeves in as few moves as possible. I had to hide the separation between the two pages from the viewer by creating a double window. The resulting bar across hiding the junction of the two pages reverse (figure 4). The crossbar also afforded a place to add adhesive to my transcription box without having to attach the box to my letter. The transcription box tells the story as well as my text above and below.

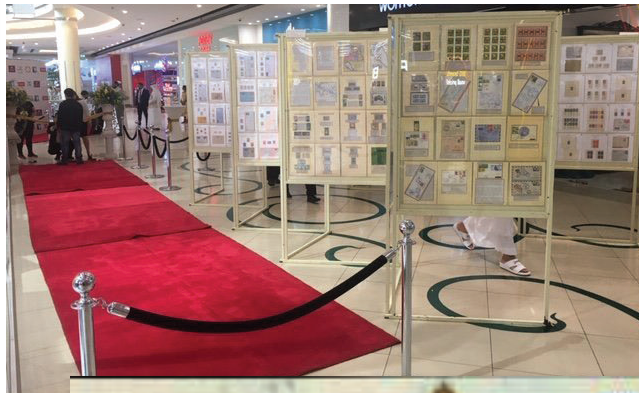
I could have printed this page out with the transcription in the middle and cut around the transcription box. I easily made 20 drafts, however, and I can't imagine having to had cut those complicated windows 20 or more times. It was painful enough to cut the perfect rectangular ones over and over again. Creating the transcription box separately gave me the freedom to move it around where I felt it looked the best. I can also just pick it up and put it on the next version without printing out another one. Since no exhibit is ever really finished I don't know if I could bring myself to make this a one-piece page and cut these windows without this removable box.

In conclusion, sometimes if you receive a comment about removing something from your exhibit, it might just mean you haven't integrated it properly. It's not clear to the viewer why this item belongs and it's up to you to either change the entirety of your story or make it clear why it furthers your scope and objectives spelled out on your title page and in your synopsis.

# Exhibiting in Other Countries: Sharjah, United Arab Emirates



By Emory Earl Toops



The goal of many AAPE members is to compete at the national level in the annual APS-sponsored StampShow. But, as George Struble pointed out in his article “Exhibiting in Other Countries: Switzerland” (*The Philatelic Exhibitor*, Volume 32, Number 4, Whole Number 128, First Quarter 2019), competitively exhibiting in another country provides new opportunities, new rewards and new challenges. Recently, my Large Gold/Single Frame Grand Award Exhibit “The Trucial

States: Palm Trees and Dhow Series of 1961,” competed in the Sharjah 2019 Stamp Exhibition held on 19-23 November 2019 in Sharjah, United Arab Emirates. This article will relate my own experiences participating in my first overseas show as well as comments on how US shows can also “up-grade” their own show program guides.

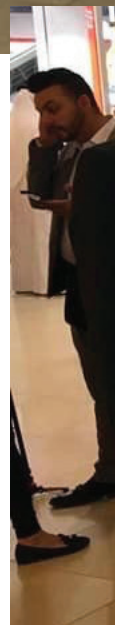
#### Year of Tolerance:

**10 Years of the Sharjah Stamp Exhibition**  
Organized philately in the United Arab Emirates is well-developed with major shows in Ajman,

Special Note: *The photographs of various scenes from the Sharjah Philatelic Exhibition that appear in these pages were taken by the author, Earl Toops. They are intended to show the meticulously planned and organized aspects of the event—and its modern and inviting atmosphere.*



***“Corporate or business sponsorship of civic activities in the Middle East is a common practice and, since one of the objectives of the Emirates Philatelic Association is promoting every aspect of philately in the Gulf region, what better place than in an air-conditioned shopping mall with its high-density foot traffic.”***



Dubai and Sharjah but the Sharjah Stamp Exhibition, held at Mega Mall Sharjah, is the oldest and largest national exhibition organized by the Emirates Philatelic Association. Unlike the Ajman show which is limited to participants from the Gulf Cooperation Council (GCC) states (UAE, Bahrain, Kuwait, Oman, Qatar and Saudi Arabia), Sharjah is open to all GCC states, Australia, China, Iraq, New Zealand and Pakistan.

My exhibit was also accepted and was one of two exhibits dealing specifically with Trucial States philately. Fifty-one exhibitors (of whom four were in the “youth” class) and 27 dealers and postal administrations were present at this year’s show along with the 152 frames devoted to exhibits. Although most exhibits naturally focused on philately of the

Arab world, there were also exhibits on American Civil War revenues; Southern Rhodesia King George VI issues; and the Kingdom of Cambodia. Judging was in accordance with FIP standards with the judges being from the UAE, Australia, China, New Zealand and Pakistan.

To exhibitors more familiar with attending national level shows in exhibition halls or conference centers, the location of a shopping mall may at first seem “off-putting.” Yet for those of us who have lived in the Middle East (like I did in Bahrain from 1992-2004), the idea is not as strange as it seems. Corporate or business sponsorship of civic activities in the Middle East is a common practice and, since one of the objectives of the Emirates Philatelic Association is to promote every aspect of philat-



ely in the Gulf region, what better place than in an air-conditioned shopping mall with its high-density foot traffic. And, since this was the 10th anniversary of the national show, the Emirates post office also issued a special set of commemorative stamps.

George Struble's article and my own article "A Tale of Two Exhibits and Three Countries" (*The Philatelic Exhibitor*, Volume 32, Number 3, Whole Number 127, October 2018) provide a basic summary of FIP judging and/or the progress one must make through local and regional shows to exhibit at the national level so I won't go into further detail here. Suffice it to say, against very strong international competition and the most respected philatelists in the Emirates, my exhibit earned 89 points, a Large Vermeil, and a special prize for study and

research. Yet the highest honor I received from the Sharjah show committee was being asked to write an article on Trucial States philately for the show program booklet. And that is what the remainder of this article is really about.

#### **Are You Using the Show Booklet to Your Best Advantage?**

On the basis of an article I wrote on the Trucial States Palm Trees and Dhow issue that appeared in the December 2018 of *The American Philatelist*, the show committee asked if I would do an article on some aspect of Trucial States philately. It turned out to be both more difficult and easier than I thought. At first, I assumed all I had to do was just select portions of the AP article and string them back together with a few new transitional sentences—but



*“Interspersed throughout the remainder of this article are extracts from the Sharjah program booklet to illustrate these points. [Sharp-eyed readers may note that UK, not US, spelling is generally used throughout the Sharjah exhibit article; this was deliberate and in keeping with local practice].”*

the result would be rather akin to some displays that looked like they were a randomly selected number of pages taken from a larger exhibit. No, a whole new article was needed for the show booklet.

What follows is one way to “upgrade” your show booklet to attract a wider audience and to better inform show attendees about philately and the show theme in particular. Caveat: Not all of these ideas will work for every show as they are very dependent on show location. Shows held in hotels with a higher density of foot traffic are more likely to attract the casual visitor than a show held in a conference venue where it is the only event going on.

#### **Know Your Audience**

Although Sharjah 2019 was attended by experienced collectors and exhibitors, it would also attract a lot of casual foot traffic. With the objective being to promote philately to a general audience,

the normal “scholarly” philatelic writing approach would not do. So, the first things were to “connect” with the audience; explain the types of exhibits shown; and address “the elephant in the room” of Trucial States philately—the proliferation of issues between 1963 and 1972. Interspersed throughout the remainder of this article are extracts from the Sharjah program booklet to illustrate these points. [Sharp-eyed readers may note that UK, not US, spelling is generally used throughout the Sharjah exhibit article; this was deliberate and in keeping with local practice].

“As salaam alaikum and welcome to the Sharjah 2019 Stamp Exhibition. At Sharjah 2019, you will see not just stamps and covers [envelopes] but the social and historical record of peoples’ lives. My own exhibit, *The Trucial States Palm Trees and Dhow Series of 1961*, is on display and I trust you



will all find it to be a small window into the past history and life of one of the United Arab Emirates, perhaps a “simpler” time than today but one that was no less busy. The focus is, quite naturally, on Dubai, at the time the only postal agency on the Trucial Coast, but my exhibit does include a cover from Sharjah to India and one from the Agricultural Trials Station at Ras al-Khaima to a citrus nursery in Florida. The other related exhibit on display is Saeed bin Mohammed Al-Qassimi’s *UAE Stamps*. I hope you enjoy these two exhibits that tell the philatelic story of the UAE.” [Welcomes the visitor; makes an immediate connection with their own country and emirate; tells them what they are going to see; and that stamp collecting is more than just amassing little bits of paper].

The “Trucial States” (from the word “truce”) are so-called for their participation with Great Britain

in the 1853 Treaty of Maritime Peace in Perpetuity which suppressed maritime piracy in a region previously known as the “Pirate Coast.” However, there is little evidence that the inhabitants of the sheikhdoms of the lower Gulf ever used the term “Trucial States” to describe themselves and Sultan Muhammad Al-Qasimi, in his book *The Myth of Arab Piracy in the Gulf*, offers a counter-vailing view that the perceived “piracy” of the Gulf was created by the British East India Company for commercial reasons in order to increase its own trade with the Gulf at the expense of local Arab traders.” [Avoids a “Euro-centric” view by recognizing that Emiratis have their own viewpoints and historical frames of reference regarding the history of the lower Gulf].

#### **Now Some Philatelic “Stuff”**

This is a stamp show, after all, so yes, there is some overt philatelic history, most of it taken





from my exhibit Synopsis and my Title Page. This portion of the program quickly dealt with the first postal services in Dubai in 1909; the succession of postal administrations; assumption of responsibilities by the London General Post Office; rising Arab nationalism; the need for designs reflective of the Gulf; and the appearance of the Palm Trees and Dhow issue. [The important thing—find the right balance between general philatelic information and philatelic “details”].

#### What Are You Going to See?

“Many aspects of philately are on display at Sharjah 2019. Although there are at least 15 different display classes within philatelic competitions, the most common classes encountered are “traditional” exhibits and “postal history” exhibits. A traditional exhibit deals with a particular stamp or series of stamps from conception to design to production to use whilst a postal history exhibit concerns itself with covers and a study of postal rates, postal

routes, markings, means of transport and uses. All three UAE-related exhibits at Sharjah 2019 are in the traditional class so look for a study of stamps and uses. But other classes on display can include “postal stationery” (cards, envelopes and aerogrammes in which the postage is already imprinted on the item); “thematic” (tells a story using a wide variety of philatelic material such as stamps, covers and cancellations; “revenues” (stamps used to show prepayment of a fee for service or receipt for taxes paid); “picture post cards” (a focus or theme based on images on picture post cards); and “youth” (any type of exhibit where the exhibitor is 21 years or younger). Exhibits also come in two sizes: Single-frame in which the entire exhibit story is told in one frame or 16 pages; and multi-frame which can be anywhere from two to ten frames in length. Whatever your interest, I’m sure you’ll find something at Sharjah 2019 that you will like.” [We often assume that collectors are familiar with every type of





*“But there is another aspect of philately that is not always readily apparent when looking at an exhibit—and that is what I call “social philately.”*”

competitive exhibit. This informs the visitor of what they’ll be seeing—types and lengths of exhibits—and can guide them through the exhibit classes to where they become interested in a particular exhibit or exhibits].

#### **What’s the Story Behind the Stamp?**

“But there is another aspect of philately that is not always readily apparent when looking at an exhibit—and that is what I call “social philately.” This is not an exhibit class but rather deals with the life “behind” the stamps or covers—who sent the item and who received it? What was being bought or sold? The Palm Trees and Dhow stamps were used in pre-oil Dubai; tourism was generally non-existent. But the city was the centre for the carrying and entrepôt trade on the Trucial Coast, making it a vital global port for the transshipment, import and re-export of goods between Europe, the Middle East and Asia, so most Trucial States mail tended to be commercial in nature. What makes Trucial States

philately so interesting from a social history perspective is that many of the Dubai companies and businesses shown in my exhibit still exist. I have even talked to or corresponded with a daughter and granddaughter related to mail shown in this exhibit. A small amount of personal mail exists, usually sent by expatriates, along with some official mail but commercial mail predominates. Information about the sender and/or receiver of Trucial States mail in my exhibit can be found in italics at the end of the philatelic information on each cover.” [Establishes a “living” connection between the visitor and the philatelic material of their own country].

#### **Dealing with Past Philatelic History**

Given the many pejorative terms used to previously describe philately in this part of the lower Gulf, this is the philatelic “elephant in the room.” Nevertheless, it needed to be addressed.

“In the decades after the 1960’s, the term “Trucial States” has, unfortunately, also been associated with



***“The U.S. Scott catalogue, which generally ended their listings of most emirates’ stamps in 1965, is now expanding their listings for all the emirates, starting in 2020 with Ras al-Khaima.”***

“philatelic excess” as some of the emirates issued thousands of stamps during their short period of postal independence from 1963 to 1972. For years, the German catalogue Michel was about the only authoritative guide to the many stamps that were not listed in either the UK Stanley Gibbons catalogue of the US Scott catalogue. However, this attitude is changing as “Trucial States philately” in all areas—Indian, Pakistani; British; independent emirates; and UAE—is receiving new interest and study. Yet no matter how many stamps may have been issued by the independent emirates, collectors, exhibitors—and now catalogues—are finally recognizing that they were still valid postal emissions by legitimate governments.

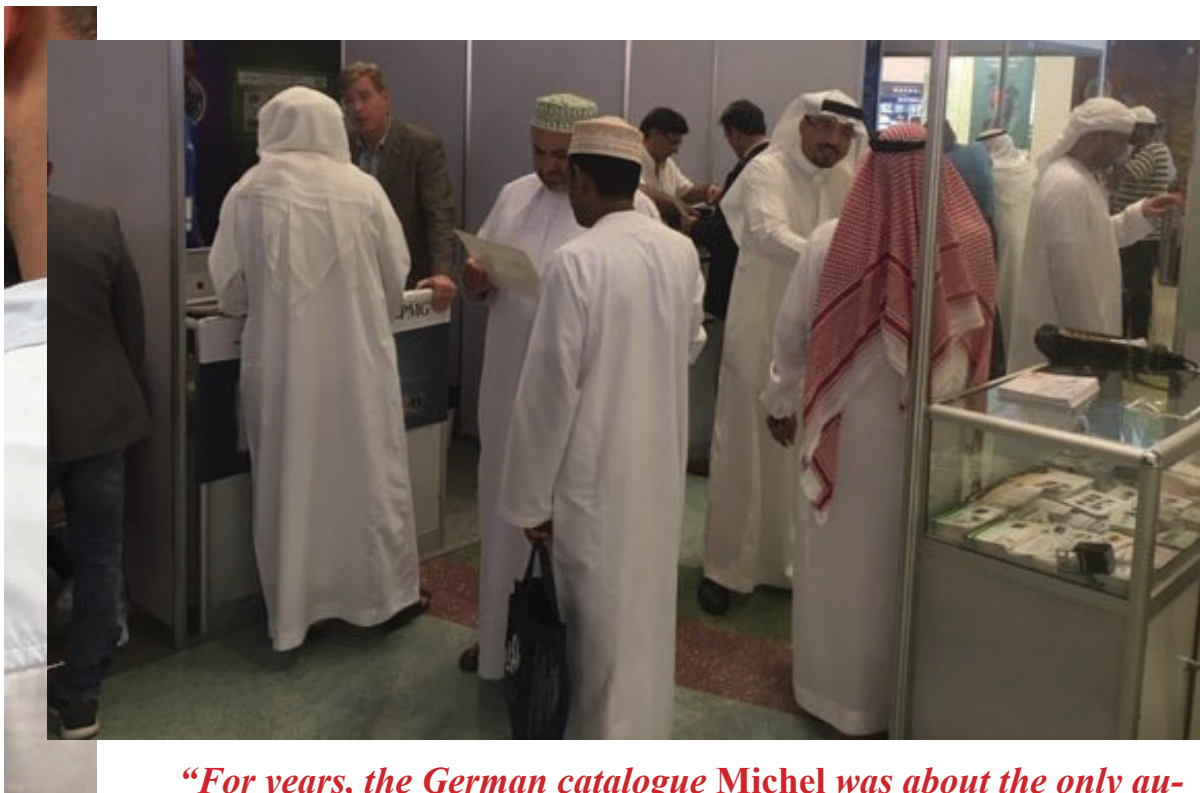
The US Scott catalogue, which generally ended their listings of most emirates’ stamps in 1965, is now expanding their listings for all the emirates, starting in 2020 with Ras al-Khaima. New listings

will end in 1970 and the goal is to add one additional emirate each year then work on the more difficult period of 1971-1972 where much information is still lacking.” [Recognizes the new “reality” that Trucial States philately is a valid field of study and encourages Emirati collectors and dealers to assist catalogue editors in updating stamp listings].

**The “Epilogue”**

“At the London 2010 Festival of Stamps, International Stamp Exhibition, I was privileged to see Abdulla M.T. Khoory’s exhibit “Abu Dhabi Trucial States to the UAE” and Omar Mohammed Ahmed’s “A Glance on Stamps Used in Dubai.” Both exhibits gave me the inspiration to create my own exhibit on the “Trucial States: Palm Trees and Dhow Series of 1961.” You would enjoy all the exhibits at the Sharjah 2019 Stamp Exhibition and the “windows to the world” they provide.” [Connects my own exhibit to the efforts of UAE collectors in promot-





*“For years, the German catalogue Michel was about the only authoritative guide to the many stamps that were not listed in either the UK Stanley Gibbons Catalogue of the US Scott Catalogue. However, this attitude is changing as “Trucial States philately” in all areas—Indian, Pakistani; British; independent emirates; and UAE—is receiving new interest and study.”*

ing the philately of this area].

**Will All This This Really Work at a Local or Regional Stamp Show?**

In a word, No. The Sharjah 2019 Stamp Exhibition had some built-in advantages that local or regional shows in the U.S. will never have: National support plus sponsorship. Many local and regional local shows in the US are heavily dependent on volunteer labor from beginning to end and trying to include a narrative article of any length competes with just ensuring an accurate listing of exhibitors, dealers and schedule of events; moreover, commercial printing is not always available and often depends on volunteer efforts and someone’s home computer and printer.

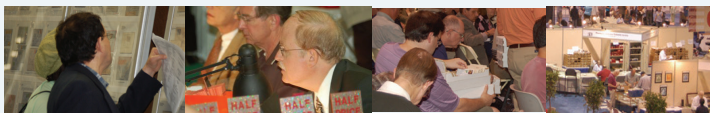
But beyond the cost and more volunteer hours, show location is really the determining factor. Including a program article of interest to both the casual visitor and the serious collector is probably not

worth the effort if the show is in a location where it is the only activity. Now, I have never seen a US show in a shopping mall but I have attended plenty of shows in hotels which hosted other activities or just had a large number of casual foot traffickers. This is where an “article” in the show program might work. Remember, the goal is NOT to create a program booklet to rival that of an international show but to provide a link between the show topic or theme; the casual visitor; and the beginning to advanced collector. A philatelic judge once wryly commented that exhibitors usually spend five to ten minutes looking at just their exhibit and then wandering off to the dealers’ tables. But if a narrative article in the program booklet can make a philatelic connection with the visiting public, be they collector or non-collector, then perhaps it just might bring a few more people into the exhibit aisles at a stamp show.



# THE SHOWS

## STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



### **MARCH PARTY 2020** **Garfield-Perry Stamp Club** **Strongsville, Ohio** **March 6-8, 2020**

The Garfield-Perry Stamp Club will celebrate its 130th annual show in suburban Cleveland at the Holiday Inn Strongsville, 15471 Royalton Road Strongsville OH (on Route 82 at Interstate 71). The revamped show and bourse is in an easy-to-access location with plenty of free parking. The site serves as the show hotel, allowing show-goers to stay onsite for the three days of the show. Special show rates are available. Shuttle service also is available to and from the hotel to the airport a short distance away.

The WSP show hosts the annual meeting of the United States Philatelic Classics Society in 2020 as well as other meetings and seminars. It will also feature more than 150 frames of exhibits and 40 dealers will be on the show floor. Details and the prospectus can be found at [www.garfieldperry.org](http://www.garfieldperry.org).

### **THE PLYMOUTH SHOW 2020** **Westland, Michigan • April 25-26, 2020**

The Plymouth Show, a world series of philately two-day show, sponsored by the West Suburban Stamp Club, invites all exhibitors to participate in its 51st annual exhibition. Held at the Hellenic Cultural Center, 36375 Joy Road, Westland, Michigan. This modern banquet facility offers free handicapped accessible parking and professionally catered refreshments available for purchase. The awards banquet will be held Saturday in the same facility, see website for details. Features a 40 dealer bourse, specialty society meetings, and a free education program for beginners of all ages.

Prospectus and application may be found on the show website, [www.plymouthshow.com](http://www.plymouthshow.com) or contact our Exhibits Committee at [exhibits@plymouthshow.com](mailto:exhibits@plymouthshow.com). Please mail or email all applications and synopses to West Suburban Stamp Club, PO Box 700049, Plymouth, Michigan 48170. See show website for event rate at our host hotel, Comfort Inn, Plymouth, Michigan.

### **WESTPEX 2020—Our 60th Annual Show!** **April 24-26, 2020 • San Francisco, California**

At the San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, just a mile south of the San Francisco International Airport. This World Series of Philately exhibition will offer 300 frames of exhibits. Founded sixty years ago, WESTPEX enjoys a reputation of being one of the finest and most feature-packed stamp shows in America. The show's bourse includes 75 dealers in stamps, postal history and stationery along with a four-day auction by Schuyler Rumsey Auctions of San Francisco. Numerous specialty societies, clubs, and study groups will hold more than 50 meetings and seminars during the three-day event. On Sunday May 1st a Boy Scout Merit Badge program is scheduled. The exhibitor's prospectus and entry forms are available from Ross Towle, 400 Clayton Street, San Francisco, CA 94117 or at [www.westpex.org](http://www.westpex.org).

### **PHILATELIC SHOW 2020** **May 1-3, 2020 • Boxborough, MA**

The Northeastern Federation of Stamps Clubs will present Philatelic Show, its annual national bourse and exhibit (an APS World Series of Philately Show) at the Boxboro Regency Hotel & Conference Center, 242 Adams Place, Boxborough, Massachusetts 01719, With 70 dealers plus over 240 exhibit frames available. Costs for multi-frames are \$10 per frame for adults, \$5 for youth, \$25 for single frame exhibits. An exhibit prospectus with all pertinent information can be downloaded online from [www.philatelicshow.org](http://www.philatelicshow.org) or from Larry Fillion, Exhibits Chairman, 130 Arlington Street, Acton, MA, 01720, email: [malariaistamps@yahoo.com](mailto:malariaistamps@yahoo.com). A special reduced hotel rate is available—see show website for details. Questions to Jeff Shapiro, Show Chairman, P.O. Box 3211, Fayville, MA 01745 or [coverlover@gmail.com](mailto:coverlover@gmail.com)

**Stamp Show Listings Here Are FREE!**

### **Rocky Mountain Stamp Show** **May 22-25, 2020 • Denver, Colorado**

The RMSS, a World Series of Philately show sponsored by a consortium of Colorado stamp clubs is celebrating its 70th annual show is seeking exhibitors for its show. Entry prospectus and forms may be found at website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com) or request information from Exhibits Chairman, RMSS, PO Box 371373, Denver CO 80237-1373. Additional information about the show, the show location, room availability and more can be found on our website.

This year's show is being held at Exhibition Halls A & B, Arapahoe County Fairgrounds, 25690 E. Quincy Ave., Aurora, CO which offers free parking, spacious exhibition facilities. Information about the new show hotel (Doubletree Denver-Aurora) is on our convenient website: [www.rockymountainstampshow.com](http://www.rockymountainstampshow.com)—Free shuttle service is available between the airport and the show. Additional information from our President, Steve McGill, [Steve.mcgill@comcast.net](mailto:Steve.mcgill@comcast.net), 303-594 -7029.

### **OKPEX 2020** **June 26-27, 2020 • Midwest City, Oklahoma.**

The Oklahoma City Stamp Club will present, its 44th annual national bourse and exhibition at the Reed Conference Center, located at 5800 Will Rogers Road, in Midwest City, Oklahoma. The show is a two-day World Series of Philately event with 125 sixteen page frames of exhibit space available, with a maximum of 10 being single frame exhibits. Exhibits from all of the APS classes and divisions are welcome to compete. Costs for multi-frames are \$10 per frame and \$25 for single frame exhibits. An exhibit prospectus can be downloaded online from [www.okpsc.org/okpex](http://www.okpsc.org/okpex) or from Ralph DeBoard, Exhibits Chairman, P.O. Box 3015, Edmond, OK. 73083. This is the finest venue with free parking, air conditioning, carpeted floors and modern spacious meeting rooms. The Oklahoma Philatelic Society will hold its annual meeting and several specialty groups will hold meetings and seminars during the event. A very reasonable reduced hotel rate is available at the Sheraton Midwest City. Questions to Joe Crosby, Show Chairman, 5009 Barnsteeple Court, Oklahoma City, OK. or [joecrosby@cox.net](mailto:joecrosby@cox.net)

### **Minnesota Stamp Expo 2020** **Minneapolis, Minnesota July 17-19, 2020**

Join us for the 77th production of the Minnesota Stamp Expo, a WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association. Please note that an APS "On The Road" Seminar will be held here and is to be announced very soon.

200 16-page frames available at \$10 per frame, \$20 minimum per exhibit; youth exhibits free up to 3 frames and \$5 per frame thereafter. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 25+ dealers, USPS and UN booths. Download the prospectus/entry form from our website, [www.stampsminnesota.com](http://www.stampsminnesota.com), or contact exhibits chair Todd Ronnei at [tronnei@gmail.com](mailto:tronnei@gmail.com) or by mail at 9251 Amsden Way, Eden Prairie, MN 55347.

### **71st Greater Houston Stamp Show** **September 18-20, 2020 • Houston, Texas**

At the Humble Civic Center, 8233 Will Clayton Parkway, Humble Texas, a suburb of Houston. The exhibits will be judged by APS accredited judges and will compete for five different medal levels. Entry deadline is August 1, 2019. The show features 30+ dealers, a USPS substation, society tables, seminars and society meetings on Saturday. For more information on the show and on exhibiting, please visit our website at [www.houstonstampclub.org](http://www.houstonstampclub.org). You can download the Exhibit Prospectus at the site. Questions? Please contact the Show Chairman, Ron Strawser, at [ghss2018@earthlink.net](mailto:ghss2018@earthlink.net) or at P.O. Box 840755, Houston TX 77284-0755.

**Send your show listing via email to our editor  
at [neilmedia1@sbcglobal.net](mailto:neilmedia1@sbcglobal.net)—use the format shown here.**



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



Quarterly Membership Report  
Ken Nilsestuen, Secretary

**Membership Status as of December 12, 2019**

<b>U.S. MEMBERSHIP</b>	
REGULAR MEMBERS	599
LIFE MEMBERS	143
FOREIGN REGULAR MEMBERS	113
Life Members	15
<b>TOTAL MEMBERSHIP:</b>	<b>870</b>

**Welcome to New Members: Sept. 20 to Dec. 12, 2019**

Will Castillo, Marietta, GA  
Jere W Dutt III, Doylestown, OH  
Michael Fogarty, Tipperary, Ireland  
Bernard C Smith, Winnipeg, Manitoba  
Moody Tidwell, Sturgeon Bay, WI  
Joe Voice, Pasco, WA

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

Brian Murphy, Chester Basin, Nova Scotia

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

George Campbell, Waldwick, NJ  
Alexis Kneeland, Flossmoor, FL

**Congratulations to our Youth winners**

Kaitlyn Zhang, Rowland Heights, CA

**Welcome back to rejoining members**

Phillip Fettig, Orlando, FL

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

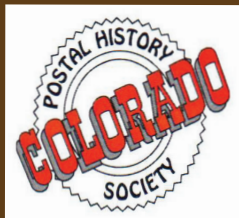
**Respectfully submitted,**  
Kenneth R. Nilsestuen  
AAPE Secretary  
nilsestuen@sbcglobal.net

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MAY 22-24, 2020

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Have you been thinking of writing an article for *The Philatelic Exhibitor*? We encourage every member to write about your experiences and opinions on exhibiting. Deadline for the next issue: December 1, 2019!

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### 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, Bill DiPaolo at [billdip1@gmail.com](mailto:billdip1@gmail.com).

**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 • stottsjd@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 Robinson, 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  
revenueer@atlanticbb.net

## Press Releases/Publicity

Dawn Hamman  
21042 Anclote Ct  
Venice FL 34293  
dawntheophilatelist@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.





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realized \$11,500 in the August 2019 APS auction*

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**Harmer-Schau Auction Galleries, Inc.**

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