

Journal of the American Association  
of Philatelic Exhibitors  
Volume 34 • No. 4 • Whole No. 136  
First Quarter 2021

Great judges get very  
nice awards, too.  
Here is Richard Drews  
when he got one!

A photograph of Richard Drews, a man with a white beard and glasses, wearing a dark suit jacket over a blue shirt. He is holding a framed award plaque in his left hand and a red envelope in his right hand. The award plaque is black with gold lettering and a gold border. The text on the plaque reads: "THE ASSOCIATION OF PHILATELIC EXHIBITORS", "Presented to", "RICHARD E. DREWS", "FOR EXCELLENT AND IMPROVEMENTS IN PHILATELIC JUDGING". The red envelope has "CHICAGOPEX" and "PHILATELIC EXHIBITORS" printed on it. In the bottom left corner, there is a 24-cent postage stamp featuring a blue and white landscape scene with a bridge and water, with "24 CENTS" printed at the bottom.

The  
**Philatelic  
EXHIBITOR**

**INSIDE:**

A comprehensive major article  
by George Struble on the advent  
of Virtual stamp exhibitions

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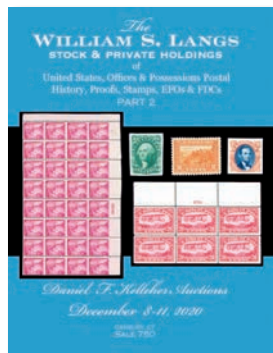
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**On Our Cover:** On our cover this issue is Richard Drews, one of the longest-serving and most popular philatelic judges. Shown here receiving the Hennig Award in 2012

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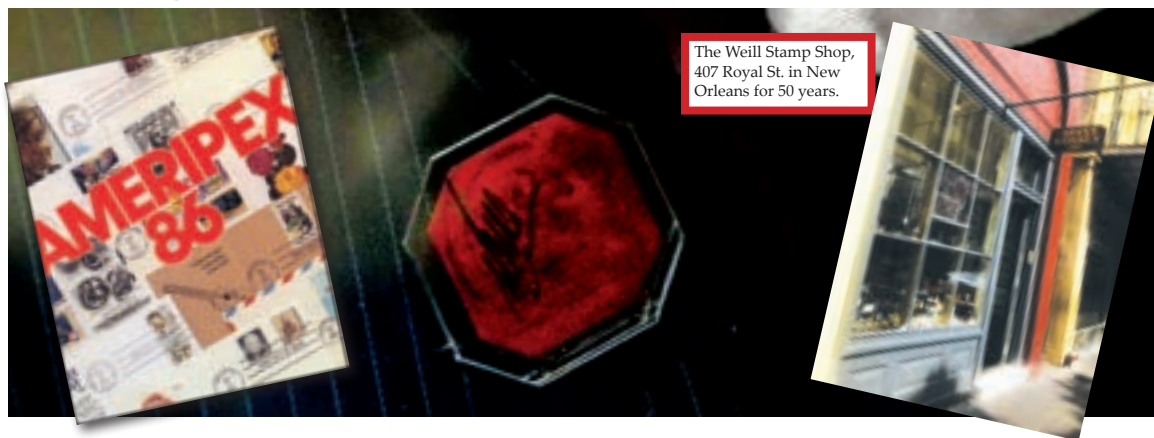
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# History & Forward Motion

## Chicago, Ameripex '86, Mr. Weill, and THE #1 Stamp



The Weill Stamp Shop,  
407 Royal St. in New  
Orleans for 50 years.

**AMERIPEX 86—THE GREAT CHICAGO INTERNATIONAL PHILATELIC EXHIBITION** is one of the focal points in the story about that great city and its roll in creating and staging perhaps the most famous world stamp show ever held in the U.S.A. The photo above shows the "star of AMERICAPEX"—the World's Rarest Stamp (British Guiana's "Penny Magenta" of 1856"—where it was actually on display inside a major grand prix competitive exhibit on the floor of the show, guarded 24/7 by armed guards). But there was an even more amazing story to come out of AMERIPEX. See below.

### I watched this kind and gentle man reach into his inside coat pocket...

*We're talking about Raymond Weill, America's greatest stamp dealer of all time.*

AMERIPEX was an 8-day humongous, jumbo stamp show. One could easily get lost quickly on its show floor. It even had a full-scale fancy restaurant in an alcove, serviced by waiters in tuxes. Wow. An hour before the doors opened each morning, well over 500 people would gather outside and wait for them to open. A quiet crowd standing in 80 degree weather chitchatting about what else (!)—stamps!

By, I believe, the third morning, I had become an avid people watcher. Every conceivable philatelic luminary in the world attended this show and on this particular morning, I suddenly became awestruck. There, standing six feet from me, was Raymond H. Weill, the legendary luxury-level stamp dealer

of New Orleans, certainly the world's most famous commercial player in the hobby. "What is he doing here so early?" I thought. At 10:00, the doors opened and Mr. Weill, in no hurry, strolled to his firm's superbooth near the show's front entrance. Before him were two glass exhibit frames with 32 empty black blank stocksheets already lined up inside; no stamps were apparent.

Mr. Weill reached into his inside coat pocket and took out several glassine envelopes holding small stock cards. His assistant opened the frames and Mr. Weill took from the cards, no fewer than 44 singles and blocks of Scott No. C3A. Inverted Jennys, all of them real. The largest array of C3As ever shown.

### Where are YOU, writers??

One thing we know for sure—we who faithfully put together *The Philatelic Exhibitor* every three months—is the fact that we have some terrifically good writers who are members of the AAPE. One only has to look at the writeups that are in the countless exhibits our members enter into our shows to see the writing abilities. This journal of yours depends on our writer/members to fill these pages. We are proud to say that we are PROUD to say they make TPE excellent. The question is: **Where are YOU??**

### Our #1 Biggie of a Dilemma

Here, of course, is the dilemma of the year 2021. One has only to look at any of the TV news networks (as well as all of our local television news) to see the daily record-setting numbers related to the Covid 19 pandemic. Even with the huge news that we may have not just one, but five or six **or more** vaccines fighting this horror within the coming weeks, none of us is truly cognizant of when the spread of this disease will be under control. Many shows are already experimenting with virtual competitive exhibitions—an idea whose time has come. What's your opinion? Write us.

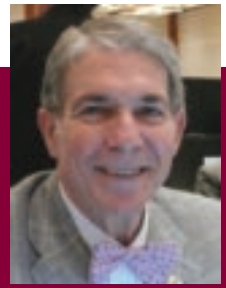
### And now: George Struble

He's on Page 28 of this issue—and with a groundbreaking, vitally important 10-page article on the progress being made with virtual exhibiting around the country.

This lifelong stamp show organizer, worker, and leader has spent many weeks working on this precedent-setting article. It offers the mechanics of this new form of exhibiting and gives our hobby yet one more way forward. Now, it's YOUR turn. What are **YOUR** thoughts on virtual exhibiting & virtual stamp shows? Now's the time to speak up!

*In 1886, two very philatelically historic events took place. The American Philatelic Society was founded—and right alongside, in the same year, the Chicago Philatelic Society ushered in its very first year. The great underpinning of American philately had begun. Will it again underpin our great hobby this year?*

**"CHICAGO, CHICAGO  
It's my kind of town,  
Chicago is My kind of  
razzmatazz—And it has  
all that jazz!" Especially  
PHILATELY! ViewPoint**



Randy L. Neil  
Editor  
neilmedia1@sbcglobal.net



**B**ack in the late 1970s, the leaders of American philately realized that the prospects for staging the country's seventh international philatelic exhibition somewhere along the eastern seaboard were virtually non-existent. New York City had hosted the first five—the very first in 1913 and, then, in 1926, 1936, 1947 and 1956, the city hosted another "international" 13 after '26...then TIPEX, CIPEX, and FIPEX. In '66 it was moved to Washington, D.C., then in 1976, INTERPHIL in Philadelphia.

It was clearly time to move it into the middle of the nation—and standing fully ready to take over were the combined philatelic clubs and organizations of the great lakeside city of the Midwest: **Chicago!** They'd been staging major stamp shows for decades—and with personnel whose abilities in huge event management was respected nationwide.

Under the "crackerjack" leadership of Chairman Bernard Hennig and Show Director Lester Winick—and with a huge talented committee who had named the 1986 8th "international" AMERIPEX '86—they staged an amazingly successful (and profitable!) 8-day world philatelic exhibition at Chicago's O'Hare International Expo Center. Clearly, it had been high time for placing a key worldwide stamp show in the conven-

tion capital of America. It set the pace for all of America's international exhibitions of the future, from Pacific '97 to Omaha 2019.

Can Chicago step in, again, to reinvigorate our hobby at a highly critical time in its history? Years in the planning, that city in this unusual year will host not one, but two jumbo stamp shows: The **Great American Stamp Show** at the same venue used in '86 by AMERIPEX, the American Philatelic Society's annual show and convention. And then, in November the Chicago Philatelic Society's annual Chicagopex coming up in Itasca Illinois at the Westin Chicago Northwestern Hotel.

In my opinion, these are two shows that have the highest propensity to actually be held when America should be well on its way to conquering the lockdowns and the superspreading of the Covid 19 pandemic.

Another opinion of mine is that a number of shows, now scheduled even before these two, will take place. Each of them will be a big celebration. But because of their city's history and record of producing blockbuster stamp shows, a certain focus will be on Chicago as it hopes to prove, once again, its pre-eminence as the impresario of big happenings in the world of American philately.





# From Your President

By Mike Ley

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**E**lection results are in. Congratulations to our new treasurer Steve McGill and Mark Loomis who has joined our board of directors. Steve takes over for Ralph DeBoard who served as our treasurer the past four years. Mark Loomis assumes the board position that was held by Larry Fillion. Larry remains on our board because he is our webmaster, and thus is a voting member of the board per our bylaws. I want to thank Ralph DeBoard for all his work on our behalf. Ralph during this time has been a full-time professor of computer science at Oklahoma Christian University, his alma mater. This year he has been teaching both in person and remote classes.

Elsewhere in this issue there is an article about the Mid-Cities Stamp Club which held their annual show in Grapevine, TX as an in-person event. The Lincoln (NE) Stamp Club is planning to hold their annual show, Linpex, on February 28. The club already held Stamp Collecting Day on October 18 with suitable precautions in a spacious church hall. The event drew 80 non-members to see displays and demonstrations, buy bargain stamps individually or by the bucket. Albums, packets, covers, and other collectibles were available at low prices. Linpex will have dealers and 24 frames of exhibits.

**So far in 2021 WSP shows Southeastern Stamp Expo, Sarasota National Stamp Show, and Aripex have canceled because of the virus.** Sarasota will instead have a virtual show, and there will be meetings and presentations given by the specialty societies who would have been there. There will be virtual exhibits that will be judged. I have entered two exhibits in hopes of getting feedback. One is a new exhibit and the other has some new material and changes in the synopsis.

When are live-in-person WSP shows going to resume now that vaccines have been approved and distribution has started. Much of our collector and dealer population is past the age of 65 and will have some priority for the vaccine. The St. Louis Stamp Expo scheduled for March 19-21 can

comply with their governor restrictions. They will have 35 dealers but no exhibits as it is currently too difficult to assemble a jury.

In April Garfield-Perry will not have exhibits but hopes to have a bourse. Plymouth is rescheduling to the fall. **Westpex is organized and ready but is postponing their show until August.** Philatelic Show is planned for April 30-May 2. Their committee is eager, but governor restrictions by then are unknown.

In May, Pipex has made the decision to hold a virtual only show. Ropex has exhibits and is moving forward, but Tom Fortunato rates the chances of the show happening at 40%. I am hopeful for RMSS in late May. By then many people should be vaccinated. They have specialty societies lined up and are getting exhibit applications including some for our Brett Cup. See their show ad on page 20.

Speaking of show ads, this is a good time to let everyone know that Rick Gibson has now officially taken over from Bill DiPaolo as **TPE** ad manager. There was some delay while Rick moved to his new home in Somerset, WI. His wife, Debbie, grew up in Minnesota and missed cold weather! It took weeks for him to get internet access. His contact information is on page three. Thanks to Bill for the fine job he did while ad manager, and for staying on to help during the traion.

Renewal notices were emailed on November 14 to members who needed to renew for 2021 and for whom we had a current email address. In December regular mail notices were sent out to everyone else. If you did not get a notice it means you already paid for 2021 or else are a life member. Most of us belong to several philatelic organizations.

It can be easy to set some of our notices aside thinking we will take care of them later, and then forget. Thanks to all who renewed right away. If you have not renewed, this is the last **TPE** issue you will receive until you do.

# Your 2¢ Worth



## On the issue of Confederate philately...

Dear Editor.

Confederate philately now seems to be caught in the cross fire between neo-Confederate racism and the Black Lives Matter movement ("Recasting the True Purpose of Exhibiting/Collecting the Philately of the Confederacy," Fourth Quarter 2020).

One of the most salutary effects of the Black Lives Matter movement is that the US has finally recognized that it is long overdue to permanently retire the Confederate cultural myths of "Moonlight and Magnolias" and "The Lost Cause;" remove monuments to Jim Crow racism from the public square; and end the canard that the war was fought solely over "states' rights." The last thing on the minds of Neo-Confederates and proponents of Black Lives Matter is the philately of a 160 year old failed revolution against the duly constituted government of the United States. How the war is remembered, commemorated, studied and taught--yes? Philately--No. One thing I've always liked about exhibiting (particularly during the past four years) is that it is a "politics free zone," no matter what the topic. I don't see the need to inject politics into displays of Confederate material either. So how does one display a cover signed by CSA President Jefferson Davis franked with a 10 cent steel plate issue of 1863-65? By putting it in the exhibit with a red background indicating its "high importance"--because it is. Before changing the exhibit title page, I would like to know what are the "new ways Confederate philately is being thought of these days?" One thing I have learned in my short exhibiting career is that the title page is not a historical or social treatise and that collecting Confederate States material no more makes one a supporter of "The Lost Cause" anymore than collecting NLF/PRG issues makes me a Communist.

In Fort Wayne, Indiana, I set up library displays on stamp collecting three times a year. Included in a display of specialist stamp society publications has always been a copy of *The Confederate Philatelist* because it is both an attractive publication and because it might show the viewer that the Confederacy was more than the Army of Northern Virginia. In a 21 November 2020 vote, the CSA name was changed to the Civil War Philatelic Society, although removing the Stars and Bars from their publication's cover is probably a good idea.

As someone who graduated from The Citadel, the Military College of South Carolina in 1970, I

was surrounded by Confederate battle flags and the song "Dixie" at football games and college buildings named after obscure Confederate officers; the experience did not turn me into a Confederate or a proponent of "The Lost Cause." Neither am I ashamed of collecting "Viet Cong" issues or stamps of the Islamic Republic of Iran (both of which were issues of ultimately successful revolutions). Nor should the newly re-named Civil War Philatelic Society members be ashamed of specializing in the philately of a failed revolution.

Earl Toops

treaty\_ports@yahoo.com

## Can someone help this nice new member?

Dear Editor.

I recently joined the AAPE in order to develop my craft as a first time exhibitor and to help me refine my proposed topic. I am really enjoying reading TPE and have found it very helpful.

I was writing today because I am seeking a bit of guidance. Please feel free to forward this on to someone else if appropriate. The exhibit I am currently working on tells the story of the postal issues for International Expositions between the years 1893 and 1967. The exhibit will chronicle the postal releases, cancellations and postal usages of the 18 IES that happened during that time. I chose 1893 as my beginning because of the Columbian Expo in Chicago and the corresponding US Columbian Issue. I end my exhibit with Expo '67 in Montreal which was the most postally developed IE up until that time. I intend to use primarily stamps, Postal History - i.e., covers, PPC and postal cards - in my exhibit but may also use the odd entrance ticket, site map and brochure as well.

My question is this? What category would an exhibit like this fit into? Would the use of the ephemera make this a display exhibit? Because my project it is somewhat topical, does it qualify as a topical exhibit. Years ago, I am told, this exhibit would have fit into the topical category quite easily. Any guidance you might offer on where to 'place' my entry would be most appreciated. I am new to this and welcome as much help as I can get.

Thanks again for putting together such a splendid publication and for welcoming me so warmly into the AAPE family.

Gregg Redner

greggredner@rogers.com

# Ask Odenweller *The Classics*



## On being wise in stamp show planning

Robert P. Odenweller

**H**elp Preserve Shows. The news just broke that Vapex is soon to be only a memory. Other shows around the country are having problems staying afloat. I seem to recall that Mike Nethersole was able to breathe a healthy life into Vapex as its chairman, but he is no longer with us, and that too few people with the ability or desire to step in have been found. Part of this is probably due to some having a lack of experience with the many things that need to be done, while others may already have too much activity to add something new.

**What Can be Done?** In the late 1970s, when I had recently been elected president of the F.I.P. Traditional Philately Commission, we had discussions about the failures in various aspects of the international shows we had attended. Sometimes these were due to the death of one of the organizing committee, and at other times it was because individuals were given responsibilities where they did not know what they were supposed to do, often until too late, if ever.

At that time, I proposed that the F.I.P. create a show management book, which would be given in two copies to each new show. It was intended to be loose-leaf and updated after each show, from “lessons learned.” One copy would be retained intact by the show chairman, while the other would be used to distribute the various chapters to the individuals who performed the various functions needed. As might be expected, each function had a dedicated chapter. Such a book would be doubly appreciated by many show organizers, since it would give them something tangible in exchange for the fees paid for F.I.P. patronage.

Recognizing that different countries might have different budgets, from well-heeled postal administrations to bare bones, three levels of activity were to be offered for the organizers to consider. Each individual position on the committee would be given a time-line of activities to accomplish, since some goals obviously take longer to organize than others. Each action would indicate the necessary coordination with other organizing committee people, with a range of target dates prior to the show at which the action should be considered. These would help to avoid over-tasking some of the individuals at various points on the time line. As each function was performed, the individual would be expected to check it off his list and note what was done.

It's easy to see that if this were followed as intended and one individual was hit by the proverbial truck, another could pick up the portfolio, know what had been done up to that point, and would have a road map of the things yet to be done. The show chairman would be able to track all the activities of the committee members and their intended

tasks, and able to follow up with any individuals whose actions might have been lagging.

The main idea was to be sure that nothing that was important fell through the cracks. At the same time, innovation was encouraged, whether it was unique to an individual show or one that could be adopted by others. At the end of the show, the organizers would return a copy of the management book or a set of notes to the F.I.P. headquarters, with details about what did not work well and recommendations for the future. As such, it would be a “living” document, keeping track of the changes in show management in the long run.

This would have been an important function in the days when postal administrations were pulling out of financing various shows around the world.

One key aspect needed to be made clear. Show organizers could ignore the book completely, but at their peril. If one or more of the functions was required by the contract and the show organizers failed to observe it, they had no excuse. Similarly, a country that might be undecided as to whether to have a show or not could look at the book and use it to decide whether they had the ability to fulfill all the functions.

By now, you may be wondering where that book is. The answer is that it was rejected, mainly by a few in the F.I.P. hierarchy at the time who could not see how it might work. Over the years I've suggested the idea to a few show organizers, to see if they might keep track of the various functions in their own show to use as a template for the concept. Those suggestions met with mixed results, mainly because they represented a lot of extra work for people who were already heavily involved.

**How Does This Apply to National Shows?** The parallel of such a work, but for national level shows, should be obvious. Many shows have long-time workers who could do the job in their sleep, but do they have anyone on the team as a backup? There is where the problem could lie.

So the idea of about 35 years ago is ready to be launched, but for national level shows. In discussions with members of organizing committees, we have a wealth of talent to draw upon to initiate such a book for national level shows. It is not hard to imagine that CANEJ will see this as a function that it would like to take over, and I would be happy to put it into the hands of someone who sees its value.

Once a national level version is “up and operating,” it is easy to see that a more expanded version could work at the international level. If so, it is possible that F.I.P. leadership might see the value in having a way to pass along its wisdom to organizers, in a form that they might find useful, in exchange for the fees charged for patronage. ☐





# Q & A

By Patricia Stilwell Walker  
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Figure 1.



Figure 1a.

I'm starting this issue's column by repeating the first Question from the last one I wrote.

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

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

Scanning any exhibit takes a lot of time because each page is handled individually, so be sure to get all your questions answered before putting in the time. If your exhibit has double

pages “mixed in”, ask how the show wants them handled.

Elaborating on this Question/Answer from my last column – I can tell you from my very limited experience in receiving the exhibits for the Sarasota Virtual Show that a number of people do NOT read the directions! Kudos to those who read them and asked for clarification if needed. It makes for a lot of extra work by the show committee.

**Question:** Do you have any recommendations about storing scans of an exhibit?

**Answer:** Partly that depends on what makes sense for you – If you scan individual pages – I suggest a naming scheme that is easy to adjust when new pages are added. In my experience it is fairly easy to combine files into

## 1932 Graf Zeppelin Mail Service

The Graf Zeppelin South America flights of 1932 created the first scheduled mail and passenger service across the Atlantic Ocean which went entirely by air.

### OPENING OF COMMERCIAL AIRMAIL SERVICE

**New Procedures** - In March 1932 German Post Office zeppelin mail procedures were changed to facilitate commercial use of the new airmail service to South America.

**Published Airmail Schedule** - Departures of the first four zeppelin flights between Friedrichshafen and Recife were published in a Post Office directive dated 26 February.

**Lower Postal Rates** - The zeppelin transatlantic airmail fees were reduced to RM 1.25 per 5 grams to Brazil or 1.50 per 5 grams beyond Brazil, plus surface postage and other fees.

**Easier Mailing** - Zeppelin mail to South America could now be mailed anywhere in Germany, instead of being forwarded under cover to Friedrichshafen or Berlin - Special services, such as express delivery, pneumatic mail, and streetcar mail could also be used.

**Foreign Acceptances** - New agreements with the German Post Office now allowed more than 25 nations in Europe to use the new commercial zeppelin service to South America.



### FIRST 1932 OUTBOUND FLIGHT

Friedr. Recife  
Zeppelin 21 Mar 23 Mar



**Posted in Hamburg Streetcar Mailbox** - Mailboxes placed on Hamburg streetcars allowed mail to be posted for rapid delivery within the city for an extra fee - Note minutes in Eilbriefe (express) postmark - this type of streetcar mailbox postmark was in use 1927-34 - Postage RM 1.25 airmail, 25 surface, 05 fee for Hamburg streetcar.

Figure 2a.

should always start in a new frame or, at the very least, at the start of a new frame row. This has always resulted in a significant amount of juggling of sheets -- perhaps taking out or adding in not-so-vital material. This has been compounded when I mix sheet sizes, e.g., making a row with three 11 by 11 in sheets rather than four 8½ by 11 ins sheets. How important to presentation/overall points do you think new frame or new row may be?

**Answer:** From Kathy Johnson. This is one area where I think judging expectations have changed. What I see, and this comes up a lot, is that it is no longer a "rule" that a new chapter must or should start at the begin-

ning of a frame. I do think that if you have a chapter starting at an awkward place, say page 14, it is on you to make sure that chapter change jumps out and also looks like the other chapter changes. So, if it has to be in one of the lousy spots, make each chapter change very noticeable (color and font options and maybe some eye catching graphic). Otherwise, I'd say any page from 1 to 9 is good, and 10 -12 can work, the bottom row only has a few pages (13, 14) where you would not likely be able to juggle enough. If the break wanted to land on page 15 or 16, I think juggling pages and creating a solo page from a former non-solo should give enough of a bump to carry you out of no-notice harm's way.

Additional comments from Pat Walker. I don't think it matters to Presentation at all -- it's a matter of Treatment. How important is it to your exhibit that the section changes are obvious? How complex is the story you are telling? For example a thematic exhibit that has

larger files if requested. If working with PDFs, I recommend acquiring a PDF editing program, I use a program originally sold by Nuance and now called KOFAX Power PDF which can be acquired for less than \$150.

If it makes more sense to scan in groups, I would recommend using the logical sections of your exhibit rather than frame groupings. I know that I have no idea what is in frame 4 of my exhibit, but I have a really good idea if it is labelled "Rates from 1825 to 1845".

Shifting gears -- the following pertains to exhibits in frames at an in-person show -- may we return to enjoying these in the not too distant future.



**BALTIMORE: POSTAL HISTORY**  
FROM COLONIAL TIMES UNTIL THE UPU

The objective of this exhibit is to illustrate how the significant aspects of United States postal history from colonial times to the later 1850s can be documented using postal history material from, through and to one of our major cities, Baltimore. Maryland, Baltimore was part of the colonial postal system, was a major port, and an early national hub. The "National Road" went to Cumberland and the rail-work began in Baltimore. In addition, Baltimore issued Postmaster Provisional stamps and stamped envelopes. It had a well organized carrier system and a few short-line local posts.

The exhibit is organized into sections representing the various domestic rate periods. Ship mail and mail to foreign destinations, covered by various postal conventions, are included in the sections corresponding to the chronological domestic rate period. Each section is in approximate chronological order. Rates are emphasized in this presentation. Although rankings are discussed, an systematic classification is attempted.

<p><b>DISTANCE ZONE-RATES IN STERLING</b></p> <p><b>BRITISH COLONIAL RATES 1762 TO 1774</b> Transit, private letter 17d, manuscript rate 17d, five days local rates (London)</p> <p><b>CONSTITUTIONAL POST- 1779</b> Local rates letter (London)</p> <p><b>CONVENTIONAL CONGRESS RATES 1779 TO 1790</b> 10d (local rates), 12d (London), 15d (other rates), 20d (prepaid)</p> <p><b>DISTANCE ZONE-RATES IN CENTS</b></p> <p><b>June 1, 1792-March 31, 1793</b> 10c (local rates), 15c (London), 20c (other rates)</p> <p><b>MARCH 31, 1793-JANUARY 31, 1815</b> 10c (local rates), 15c (London), 20c (other rates)</p> <p><b>FEBRUARY 1, 1815-MARCH 31, 1851</b> 10c (local rates), 15c (London), 20c (other rates)</p> <p><b>MARCH 31, 1851-APRIL 30, 1851</b> 10c (local rates), 15c (London), 20c (other rates)</p> <p><b>MAY 1, 1851-JUNE 30, 1851</b> 10c (local rates), 15c (London), 20c (other rates)</p> <p><b>MAY 1, 1851-JUNE 30, 1851</b> 10c (local rates), 15c (London), 20c (other rates)</p>	<p><b>3¢ AND 10¢ UNIFORM RATES</b></p> <p><b>JULY 1, 1851-JUNE 30, 1851</b> 10¢ (local rates), 15c (London), 20c (other rates)</p> <p><b>3¢ UNIFORM RATE</b></p> <p><b>JULY 1, 1851-MARCH 31, 1855</b> 3¢ (local rates), 4¢ (London), 5¢ (other rates)</p> <p><b>APRIL 1, 1855-JUNE 30, 1855</b> 3¢ (local rates), 4¢ (London), 5¢ (other rates)</p> <p><b>JULY 1, 1855-JUNE 30, 1855</b> 3¢ (local rates), 4¢ (London), 5¢ (other rates)</p> <p><b>JUNE 1, 1855-JUNE 30, 1855</b> 3¢ (local rates), 4¢ (London), 5¢ (other rates)</p>
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Figure 3.

*"I do think that if you have a chapter starting at an awkward place, say page 14, it is on you to make sure that chapter change jumps out and also looks like the other chapter changes. So, if it has to be in one of the lousy spots, make each chapter change very noticeable (color and font options and maybe some eye catching graphic)."*

Figure 4.

**3¢ UNIFORM RATE: FROM 1851**

In 1851 the rate for most letters was reduced to 3¢ per ½ ounce. Letters that travelled more than 3000 miles incurred higher charges – this difference was to cover the costs of transporting mail to/from California. In addition there was for the first time a penalty for mail that was sent unpaid; printed matter rates are introduced. In Baltimore an official Carrier system was established to handle delivery of intra city mail, so most private competitors were short lived. In 1863 the California rate was eliminated and "classes" of mail matter were defined for the first time.

This section includes letters with special handling because of the Civil War and examples of mail to foreign countries representing the increasing number of treaties the United States established in this period.

**July 1, 1851 - March 31, 1855**

Less than 3000 miles - 5¢, unpaid  
Less than 3000 miles - 3¢, pre-paid

July 1, 1851  
October 31, 1852

Act of March 3, 1851 effective *From and after June 30, 1851* established the above rates for single letters (less than ½ ounce).  
Drop letters were 1¢, ship letters still 2¢, plus inland.

Rates effective: July 1, 1851

Not over 3000 miles—pre-paid	3¢
Not over 3000 miles—unpaid	5¢
Over 3000 miles—pre-paid	6¢
Over 3000 miles—unpaid	10¢

*First day of new rate:* Sent unpaid, charged 5¢ although marked on official business. Indeed, the content deals with official Army business, however T.P. Andrews (the sender) as Deputy Paymaster General of the Army did not have the franking privilege.

CDS - 33 mm diameter - BALTIMORE MD. - recorded used 1851-1852.



Typical handstamp denoting prepayment of postage.

PAID 3 in arc known used until 1855.

Unframed CDS, 29mm diameter - BALTIMORE MD. - known used 1852-53.

a clear plan, and the plan "numbering system" is carried in the body of the exhibit, will likely be able to have the section change pages just about anywhere – in my opinion padding to move a section change page is not a good idea at all as the story needs to be "tight". It might be possible to rearrange a sequence, but that's a whole other topic. Likewise, a traditional exhibit with clearly different stamps (color, denomination, etc) won't confuse the judges when changing sections in "odd" places.

As an example Kathy Johnson's exhibit *Uses of the King George VI Definitive Series Frame 1* (See Figure 1) has Section changes on page 3, 8, 12 and 14. Example of page 12 as seen in Figure 1a shows the distinctive characteristics used: double lines, in red, boxed stamp.

In contrast, a themed display exhibit with a non-traditional story, and



**June 8, 1872 - 1878**

**December 2, 1877  
October 26, 1878**

The three classes of mail were re-defined:

- First class included letters and all correspondence wholly or partly in writing except book manuscripts.
- Second class included printed matter *regularly issued at stated periods from a known office of publication without addition by writing, mark or sign.*
- Third class was everything else.

*Rates effective: June 8, 1872*

First Class letter	3¢
Drop letter—carrier office	2¢
Drop letter all other offices	1¢
Postal cards	1¢

Ship letters charged at double postage rates. Postal cards



Drop letter rate—2¢ -  
carrier delivered.



Figure 5.

most postal history exhibits are often dependent on their section change pages to clarify the progress of the story – these pages have to be read by the judges, not merely “spotted”. That being the case – having them in a frame position that is easily read is key – hint: not the bottom row.

Section header page from Dickson Preston’s exhibit “xxxxxxxxx” in Figure 2 uses the “mini-title page” technique – this allows him to put pertinent explanations and a content list at the beginning of a section instead of trying to cram all of the information on the title page. However, it does need to be read which is why I don’t believe it should be on the bottom row.

In another example – my Baltimore postal history exhibit has four major sections – see figure 3 for title page – and each major section has three to six sub-sections. Each major section (Figure 4) uses two of Kathy Johnson’s “Noticeable” techniques: a color shaded framed text box for the introductory text. I make sure these section pages all land on row 1 or 2 in the frame. Figure 5 shows a subsection – the rate period text uses a different font and is in a shaded box. The rate table is shaded a special color not used elsewhere in the exhibit. You will note that the same format for the rate period and table appears under the blue shaded box in the section header.

# Mid-Cities Stamp Club Expo 2020

**Peter Elias, Stanley Christmas, Skip Ely**



Left: Marcos Elias helping with frame set-up, Center: Club President Rich Hildebrand, Right: Ray Cartier mounting one of his exhibits.

November 13 & 14, 2020 marked the 33rd edition of the Mid-Cities Stamp Club's annual EXPO held at the Grapevine Convention Center in Grapevine, TX. Despite the current pandemic, our club was able to put on the annual show, albeit pared down in a couple of areas, and even make a small profit.

In general, we followed county and city protocols by requiring masks, but we didn't take any temperatures since that wasn't mandated. Registration was more detailed to facilitate contact tracing as needed, and social events were canceled. We never had a lot of people at any one time, so distancing didn't seem to be much of an issue. So far, we haven't heard of anyone getting sick.

There were 266 visitors during the 2 days of the show (and pretty much split evenly across both days), and an additional daily 28 people when attending club members and dealers are considered. This was a bit less than previous years, but still very decent considering the current situation, and considering that many potential attendees were in high-risk groups (i.e.: elderly) and either couldn't or wouldn't come. Visitors that did come appeared to stay longer and were in a buying mood. 21 dealers participated, with 10 of them as newcomers to the event. Dealers seemed satisfied, one stating that, even if he lost a little money, it was worth it to have a show anywhere in 2020. In querying more of the dealers, the general consensus was that it was a good show, and the only

stamp "show" (bourse & exhibition) in not just North Texas, but all of Texas, since the Houston show for September was cancelled.

All the TSDA bourses in Dallas have been cancelled, although a Houston TSDA bourse was held just prior to the MCSC EXPO. There were 48 frames of exhibits (instead of the 68 that were planned for at the beginning of the year) and all full-frame exhibits were non-competitive.

We only had 1 APS judge, Patrick Walters, and despite the exhibits being non-competitive, he provided written comments for all and personal review of the exhibits at the frames for those exhibitors that were present. There was no Awards Dinner due to the room being too small given Covid-19 restrictions, and that there few awards.

The only show awards that were given out were cash awards for the TSDA "most-popular exhibit" Award tallied from votes of attendees (and which went to Ray Cartier's *Jules Verne* exhibit) and the "Best 1-page" and "Best 4-page" mini-exhibits, both of which were won by Peter Elias for his *Covid-19 Postal History* (1 large page) and *Counterfeit NetStamps* (4-page) mini-exhibits.

We were lucky enough to put on a stamp show in a year when practically everything ground to a halt, and that it was a reasonable success. While many people call the current situation the "new normal" ... we do hope that we get back to the "old normal" as soon as possible! Here's to EXPO 2021!



# Are These Stamps?

By Ronald E. Leshar



Figure 1. The 1877 special tax stamp for paying the annual occupational tax for a retail liquor dealer

These strange times of the pandemic have led me to explore and reexamine some of the fringe areas of revenues. We have come a long way in what is permitted and, dare I say, embraced in exhibiting from the 1980's. Let's set the stage with two exhibiting stories. The first happened at OKPEX in the early 1980's when the then president of the American Revenue Association, the late Ogden Scoville, decided to exhibit one of his pride and joys, the Special Tax Stamps (an example of these monstrous pieces of paper from the nineteenth century is seen in Figure 1).

The jury informed the show committee that they would not judge the exhibit because it was not stamps. This in spite of the fact these pieces of paper call them selves Special Tax STAMPS! Scoville asked the show committee to unlock

the frames, collected his exhibit, and left the show. He never exhibited again.

Move forward about a decade and a half to the WESTPEX show in San Francisco. Alan Hicks was exhibiting the Civil War occupational licenses, the predecessors of the occupational special tax stamps described above. The jury certainly judged the exhibit. I know as I was on that jury. But while on the floor, I overheard a then officer of AAPE (unnamed!) who was looking at this exhibit, "Those aren't stamps." There is an interesting history about these predecessors to the Special Tax Stamps. Individuals paid the annual fee for the federal licenses to engage in occupations that were illegal in their local area (liquor dealer and lottery dealer).

When the local or state authorities tried to shut down their business they said they had a



Figure 2. Jacob Wirth & Co. of Boston, a restaurant that achieved recognition on the National Register of Historic Places.

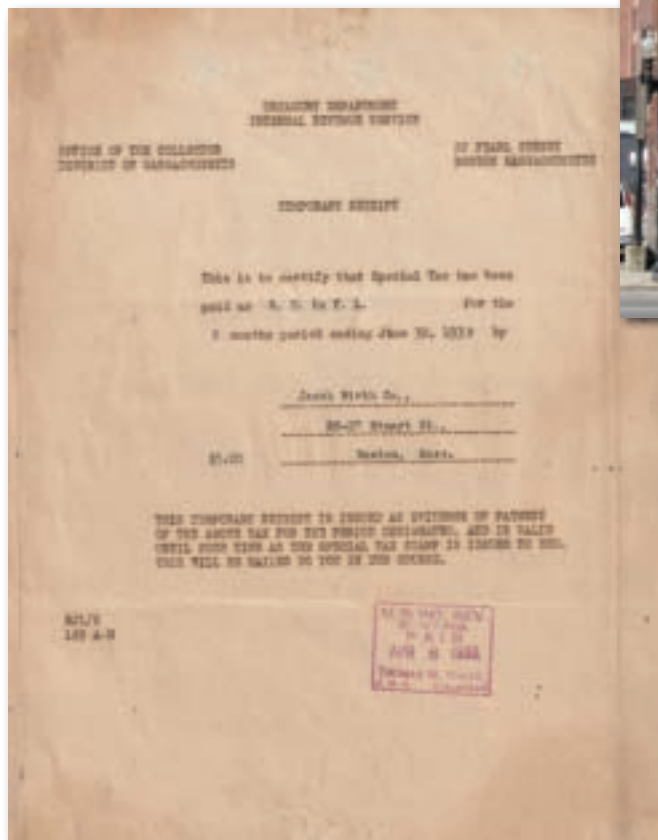


Figure 3. Mimeograph temporary receipt for paying the annual occupational tax for a Retail Dealer in Fermented Liquors,

federal license to engage in that activity. The courts got involved and it made its way to the United States Supreme Court. At the end of the session the court postponed its decision to the next year's session, but informed Congress that these federal licenses would be found unconstitutional (states' rights) and so Congress in order not to lose this source of revenue rewrote the law substituting Special Tax Stamp instead of license with additional language that these occupations could not be in violation of state and local law.

And now to the present. I have become fascinated with the taxation of legal alcohol during National Prohibition and especially the period from April 7 to December 5, 1933. The Volstead

Act in 1919 had defined intoxicating as anything that had an alcoholic content of more than a half of one per cent alcohol. The inauguration of Franklin Delano Roosevelt was March 4, 1933 and he urged Congress move to legalize all alcoholic beverages. On March 22, 1933, Congress passed a bill that changed the definition of intoxicating from half of one per cent to 3.2 per cent. This permitted the sale of 3.2 beer beginning April 7, 1933 and 3.2 wine beginning May 1, 1933. Congress had already proposed the Twenty-First Amendment to repeal National Prohibition in February, 1933.

The states began scheduling ratifying conventions as early as April, 1933 and the schedules were well enough set by April that federal



Figure 4. The Special Tax Stamp for a Retailer in Fermented Liquors for the three months of April - June, 1933.

permits for the production of 3.2 wine were set to expire on December 5, 1933, the projected date when enough state ratifications were expected to repeal the Eighteenth Amendment that had brought National Prohibition.

So to continue the theme on whether these are stamps, let's examine a Special Tax Stamp issued April 8, 1933 to the Jacob Wirth Company of Boston. This German restaurant and bar was opened in 1868 and eventually was added to the National Register of Historic Places (Figure

2). Special tax stamps were for the federal fiscal years, which in 1933 ended June 30. So we see in Figure 3 the mimeograph form of a temporary receipt and in Figure 4 the Special Tax Stamp for the three months of April, May, and June, 1933 that was needed to serve 3.2 beer.

I end this brief foray into these "stamps" with the question of how much of this is desirable in an exhibit on taxes on legal alcoholic beverages during this strange interim period of April 7 to December 5, 1933.

## Diamond, Ruby & Sapphire Awards

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

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

**Alan Warren** is the first recipient of the Sapphire Award, having exhibited in twenty different national level shows in a five-year period, in a mere half of the time frame permitted in the criteria for the award. Congratulations to Alan for his support of our national level shows. See the criteria on our AAPE website

To submit applications for the Diamond, Ruby or Sapphire Awards, visit AAPE's website & follow the directions to submit your application. You will also find a complete list of recipients of each award on the website.

# 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\$ 25.00 for USA applicants (US\$ 55.00 non-USA) covers postage and mailing irrespective of whether an exhibit is one or more frames (photocopies of the entire exhibit must be included with the application. No CDs. Oversize pages must be reduced to 8x10”, 8x11” (legal) or A4 size pages.
- The Service selects an APS-certified judge specialized in the exhibit area of study or topic.
- Evaluation of an exhibit by a judge often averages between 3-5 or even more hours, depending upon subject, versus a fraction of that time by a show jury.
- The exhibitor has an opportunity to potentially improve an exhibit’s heretofore medal level, or avoid a possible low or entry-level award for a new exhibit.
- The exhibitor can potentially avoid initial anguish or disappointment at a show critique session in a public forum, since evaluation by the AAPE Service is confidential and communications are only between the evaluating judge and the exhibitor.
- Re-working an exhibit, based on evaluation comments by the AAPE judge, often enables an exhibitor to raise an award level, albeit without guarantee.

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

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



## Our AAPES of the MONTH

In recognition of their contributions to the success of the AAPE, the Philatelic Exhibitor, and philatelic exhibiting, thanks, and a round of applause to the following people:

**October, 2020: Charles Verge**, who has to his credit decades of work inside the Canadian and international exhibiting communities, and has recently been elected to the Roll of Distinguished Philatelists. *He is also a past president of AAPE.*

**November, 2020: The FIP Postal History Commission**, which recently sponsored five ZOOM seminars with audience participation and discussion on Rarity & Condition, Presentation, Treatment, Importance, and Knowledge & Research. Our own Dan Walker did the presentation on Treatment. These are archived on the FIP website: f-i-p.ch.

**December, 2020: The SEAPEX Committee** which hosted a virtual show with exhibits from Sept. 11-13; helping to keep the spark alive.



# Our Unique Newsletter

We recently published the 96th edition of our full-color quarterly newsletter. All of our customers receive it free. Everyone can always freely view the latest issue on our website!



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

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

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

1. Secure ads for the publications from firms in the philatelic community. Rick is an AAPE board member and a very capable manager.
2. Answer requests for advertising information.
3. Maintain records of advertising commitments (i.e. annual contracts, single insertions).
4. Contact advertisers as needed for new ads.
5. Invoice for all ads and inform the Treasurer.
6. Review pre-publication proof to be certain all ads are included and current.

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

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# *The* Rocky Mountain Stamp Show



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## What's cooking out there in the Youth Exhibiting World? Here in a time of unusual happenings, we let the youth, themselves, tell us.

**T**he Pandemic has caused a year of disruption, change and disappointment for all of us. Even our philatelic activities have been affected: no Shows to attend and exhibiting in its "normal" form has been, basically, non-existent. Perhaps, youth exhibitors have been even more greatly affected than adults. Hopefully, our "future philatelists" will retain their interest in philately.

To see how they have fared this past year, a questionnaire was submitted to a group of active youth exhibitors asking them how the Pandemic has affected their philatelic involvement. Several youth exhibitors, most of whom have been participants in past AAPE Youth Championships responded; all have thematic exhibits. I thank Tyler Kelley (Penguins), Amelia Kelbert (Butterflies), David Geyfman (Judo), Christina Esbeck (Cupcakes) and Tia Gogri (Imagination) for their candidness; their ages do have a 6 year teenage range. Their responses to the questions follow:

### 1) Has your exhibit gone into hibernation considering the pandemic?

**TK:** Frankly, it mostly has. I haven't been able to add new material at shows, and my youth club hasn't been able to meet.

**AK:** Yes, very much so. School has been very tough and I haven't had a lot of time. Because of Covid, I don't see my Grandma much (mentor).

**DG:** Due to the pandemic and the cancellations of many stamp Shows, I have not made major edits to my exhibit.

**CE:** Largely, other than exhibiting at Sf. Louis Stamp Expo in August

**TG:** Due to the pandemic & the lock-down in our country (India) plus my 10th grade boards examination in this academic year, my exhibit has gone into hibernation.

### 2) In what way has the pandemic affected your ability to work on, improve or expand your exhibit?

**TK:** It hasn't. I find that stamp shows are the greatest encouragement to work on my exhibit. Both because I have a deadline, and because I like hunting for new stuff.

**AK:** I just haven't been able to find any new material for the first two frames and only a bit for the next three.

**DG:** Because of the quarantine and being in the midst of my freshman year of high school, I did not have a lot of time to edit my exhibit.

**CE:** Not too much.

**TG:** The pandemic has restricted people to move out

other than essential. All the philatelic events like gatherings and exhibitions were canceled. Due to this situation, meeting senior philatelists and attending local philatelic meetings was not possible which has also affected by ability to improve and expanding my exhibit.

### 3) Has the pandemic changed how you search or study your subject?

**TK:** It has mostly put a pause on my exhibit, unfortunately. But, I have bought more stuff on-line than previously. For example I found a rare French Antarctic stamp for my exhibit on eBay recently

**AK:** No, not really. Just the lack of Shows to find new stuff.

**DG:** I haven't done a lot of searching or studying since the beginning of the pandemic.

**CE:** No, most of the information is found online.

**TG:** I have started an alternate study through internet and informative philatelic websites. I was also able to attend a couple of on-line seminars on thematics organized by the RPSL and our local society.

### 4) Where and how are you finding material to improve your exhibit?

**TK:** Almost exclusively eBay.

**AK:** I'm not finding anything right now.

**DG:** I mainly find my material from my Dad, stamp website online and eBay.

**CE:** Ebay mostly.

**TG:** I have bought a few new materials on line.

### 5) Will you consider exhibiting virtually?

**TK:** No. I like the community of live shows too much to do it on line.

**AK:** Our Club is having a Show at the end of January.

**DG:** Although my Dad already exhibited virtually in the Champion of Champions Show at Chicagopex, I have not considered it because I haven't made a lot of progress.

**CE:** Not too interested. I like the fun of being at the Show.

**TG:** I have heard the organization of virtual exhibitions. It is a very good initiative. I shall love to participate in one.

### 6) Are you considering a new collecting area?

**TK:** Not really. I have lots of things to find for my current collecting areas.

**AK:** o, not right now.

**DG:** I am considering collecting more stamps about other areas of sports besides judo, such as hockey or maybe football.

**CE:** Yes, but trying to decide on a new topic.

**TG:** I might also start with a new theme next year, which would help me pursue my hobby to another level.

# Philatelic History in the Making

## The methods and joys of starting a national stamp society

**John M. Hotchner**



Front cover of Volume I, Number One of *The Philatelic Exhibitor*, the first national (and now very much international) journal devoted exclusively to national and worldwide philatelic exhibiting and judging. It was introduced in the Fall of 1986, with the author of this article as its first editor. It is now in its 35th year having been served by only two managing editors over that span. Note the subject matter for the cover photo—youngsters admiring a competitive exhibiting at a national exhibition. Part of the AAPE's journal mission has always been to attract new blood to the hobby and to the fascinating exhibiting world within it.



**W**e can complain about things that annoy us, or we can do something to make the situation better. Five times in my philatelic life, the lack of a society to bring together collectors in a specific subject area has limited the interest and growth of what I thought could be a more attractive collecting area. Based on discussions with other collectors, looking

at the existing literature, the popularity of the area, the breadth of the area, and assessing what more work and attention could do to promote collectability, I concluded that a new national society would be a positive development. In order of their founding, they are:

**The Errors, Freaks and Oddities Collectors Club (EFOCC) -1976**

**The American Association of Philatelic**

Front cover of Volume I, Number Two of *The Philatelic Exhibitor*, Winter 1986. Perhaps the most famous of all American accredited philatelic judges since the system was initiated decades ago was the late **Clyde Jennings**, a renowned judging expert and flamboyant promoter of everything philatelic. It is the work of such judges that has always been integral to the mission of the AAPE and its journal—underlying all that they do.



## Exhibitors (AAPE) -1986

**The Auxiliary Markings Club (AMC) - 2003**

**The Mourning Stamps and Covers Club (MS&CC) - 2006**

**The Allied Military Government Collectors Club (AMGCC) – 2011**

Each of these societies came to be as the result of an idea – not always mine – and a tried and true method of gathering a core group of willing workers and dues payers.

Four of them focus on a collecting area, while AAPE is devoted to an activity that crosses collecting boundaries. So, let's start there. The idea for AAPE first occurred to Randy Neil, our *KSCQ* editor, in 1982. I was his first recruit toward making it happen. Exhibiting had a long and honorable history up to that point, but it was in the mid-80s, steeped in rules and strictures that

limited its growth, gave rise to constant and ever-louder complaining about hidebound rules that limited creativity, and lack of accountability in the judging process. Our object with AAPE was to get all the practitioners in one room (so to speak), bring their creativity to bear on the biggest complaints and the issues limiting growth of exhibiting, and then be an active advocate in the halls of power to make changes so new exhibitors would feel welcome and supported.

Randy and I spent nearly four years strategizing how we would establish it, who we would tap for the founding council and the first group of volunteers to staff its activities, and how it would be “sold” to exhibitors once it was ready for prime time. This is atypical. Normally, the earlier you can announce and start to recruit, the better.





Front cover of Volume 1, Number Three of *The Philatelic Exhibitor*, Spring 1987—featuring the third of the four important elements of the AAPE—the role of stamp dealers to the successful staging of the philatelic exhibitions that are the backbone of the commerce in our pastime

to potential collectors, creating services to support and encourage collectors already involved, to foster scholarship in the area, and to bring those collectors together so they could help each other. It also has different measures for success. Rather than focusing the participants to improve an activity, the smaller groups are there to fulfill those reasons for being.

I think each of my “children” has found ways to accomplish those purposes, but it is not the object of this article to dig into those. Maybe another time. The object here is to describe what went in to the creation of the groups, and to prove that you, dear readers, can take up the challenge of establishing new groups when your interest areas don’t already have a group. The process happens in six steps.

**Step 1:** Once a decision is made to form a group, the founder(s) need(s) to announce that it is being formed. I was in a good position to do that as my weekly *Linn’s* column was a great vehicle for reaching many other collectors who might form a nucleus. In the case of AAPE, Randy and I knew who the leaders and opinion-makers in the activity were, so the first task was to recruit a founding council to set goals and means, and from which to draw leaders to make things happen.

For subject area groups, someone, generally the founder, has to act as the focal point for expressions of interest. Let’s call him or her The Organizer. The Organizer must start with a one page double spaced press release saying that the [pick a subject area] Collectors Group is being formed, and expressions of interest in membership and in leadership positions are welcome. Reci-

But AAPE was intended to be a 500-pound gorilla in the exhibiting realm from the outset, and that took planning. Indeed, it had 1,000 members by the end of its the first year (1986), and still has over 800. This also is atypical. More usually, a narrow collecting subject group is really pleased to start and maintain a membership of 100, which seems to be a critical level for maintaining momentum.

It is not too much to say that the AAPE’s membership succeeded brilliantly in addressing the complaints, opening up exhibiting, improving show administration, and well over 29 years later, it continues to be a positive and influential force in the field—continuing to attract fledgling exhibitors from around the world.

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The collecting-subject organizations had a different set of reasons for being: summed up as bringing the good news of each area

Front cover of Volume II, Number Two of **The Philatelic Exhibitor**, Winter 1988—featuring the fourth of the four important elements of the AAPE—the essential role every exhibitor and judge has to inform, enlighten and teach incoming exhibitors how to be successful in exhibiting competitively.

ents should include *Linn's*, *The American Philatelist*, *Mekeel's*, *American Stamp Collector & Dealer*, *U.S. Stamp News*, and to related specialty society editors.

These days, the press release should also be provided for posting on the various philatelic news groups; especially the Virtual Stamp Club.

If your subject area includes U.S. material, contact me as well, and I will help you get the word out through my *Linn's* column.

**Step 2:** Draft a response letter that you can send to those who contact you. In it, provide more detail for your vision of what the group can accomplish and the activities you expect it to engage in (e.g. publication(s), member auctions, establishing a specialty library, a website). Note that volunteers will be needed for officers, and “working” positions such as newsletter editor, webmaster, secretary and treasurer, etc. And you seek expressions of interest.

And even if not able to volunteer, you would appreciate it if recipients would register by completing a form that you provide with the letter, and sending a check for a nominal amount; say \$15 to meet the initial expenses. Which assuming the club gets off the ground, will be the first year's dues.

**Step 3:** OK, here is the complicated part: As you get back registrations and volunteers, you will need to engage in discussions by phone, email, or in person (by meeting up at shows, for example) with the people who are willing to volunteer, and to start the process of putting them in touch with one another. Why? Because The Organizer cannot nor should he or she try to do it all. The building of a successful group will take the combined efforts of many people – a



small group to start with, but ever growing. You can be the initial record-keeper, monitor it and give it direction, but you can't do everything, or you become what organizational experts like to call “a single point of failure”.

For this reason, I never sought to be the first president or vice president. Your object should be to select someone with a practical nature, who has enthusiasm, and is decisive (in that order) to replace you as the public face of the club as soon as possible. Given that you will likely not be overwhelmed by volunteers, this should not set up a competitive situation. More likely is the situation where someone volunteers tentatively, but in your discussions you sense leadership potential and then have to do a little convincing.

The first things to seek agreement on are the group's name, the amount of yearly dues, and the date upon which the group

will be established. As soon as possible, transfer the sign-up sheets, and the checks received to the new Secretary-Treasurer, or to both if the positions are split.

**Step 4:** Arguably the most important and most difficult positions to fill will be the newsletter editor, and the webmaster positions. They are also the most critical to the long term success of your group; the former because the newsletter is the one benefit that the entire membership relies upon to develop a club identity, and to provide information that expands our knowledge of the specialty area.

The latter used to be an add-on of little importance, but these days a website is notice to the world that your group is a respectable entity, is a portal for information for those with an interest, for joining, for news between newsletters, and as an online library of information about your specialty. Of course all of this happens over time; sometimes years for the library function. Getting established is important ASAP.

**Step 5:** Once you have a nucleus of half a dozen volunteers in initial positions, and enough registrants to promise success (your call, but I would suggest about 25; a quarter of whom indicate willingness to staff the effort), do another press release that you coordinate with the new club executive, in which you name them and provide contact points for joining, volunteering for still-vacant slots, and for asking questions.

In my experience this will be 60-90 days after the first. This press release can be two, double-spaced pages, and announces that the club has been formed, lists those who are staffing the positions, and specifies the most immediate plans; the most important of which is providing a periodic newsletter to the membership; followed by establishing a website.

**Step 6:** You have an informal entity now; one that shows promise with enthusiastic people talking with each other and making progress on a set of activities. If you have not already done so, this is the time for the executive to appoint someone to draft

a constitution and bylaws. This may be a lawyer, but need not be. In fact, too much restrictive detail and heavy legal language is something to be avoided.

This is an enabling document; one that sets the objectives and normal operating parameters for the group. It sets the ground rules for operations into the future, but it needs to be flexible, and needs to be easily amendable. In fact, as the group grows, the document will need to be periodically reviewed and either amended or rewritten.

From this point on, you can be an advisor, a member of the Board of Directors, a cheerleader for those doing the work, but as noted above, do not respond positively to the pressure to head the executive. You have done what you set out to do, and it is now up to others to make it live.

If you have gotten this far, and think it might be fun to start a group (and despite the work, it IS fun and very satisfying), I would be happy to help you with drafting the various documents such as press releases, letters to people showing interest, a basic constitution/by-laws, or responses to whatever else you might wish to ask about.

**Editor's Note:** *Correspondence on this or any other subject is welcome. Reach John Hotchner at the email address [jmhstamp@verizon.net](mailto:jmhstamp@verizon.net), or P.O. Box 1125, Falls Church, VA 22041-0125. This article will also appear in Kelleher's Stamp Collector's Quarterly.*

## Ever Used This?

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

Take a minute, go there and print out the membership application you find there—and keep it handy for signing up a new member. How convenient!

### AAPE Statement of Purpose

The American Association of Philatelic Exhibitors has been formed in order to share and discuss ideas and techniques geared to improving standards of exhibit preparation, judging and the management of exhibitions. We exist to serve the entire range of people who work or have an interest in one or more of these fields; whether they be novice, experienced or just beginning to think about getting involved. Through pursuit of our purposes, it is our goal to encourage your increasing participation and enjoyment of philatelic exhibiting.



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# Toward a Better Experience with Virtual Exhibits

**George Struble**



*This paper addresses how to improve the virtual exhibit experience, especially for viewers and show committees. It proposes discussions based on what is best for the viewer, but also addresses how show committees can mount better shows with less work.*

**T**hese last few months have been hard on stamp shows. While stay-home orders give us time to catch up with our collections, in-person stamp shows have been shut down. As these months wore on, we – the stamp collector community – looked for ways to have stamp shows anyway. Thus we are getting more virtual shows. Zoom and similar software enable society meetings, seminars, and presentations. Dealers in virtual shows have not worked out very well yet. The third major component of a stamp show is exhibits, which can easily be displayed on the internet.

The way we do such exhibits is not very satisfactory. First, we have no consensus on what features will make the best experience for the viewer of a virtual exhibit. Second, there is no off-the-shelf software for shows to mount exhibits; each show seems to have to figure out how to display exhibits from scratch. The purpose of this paper is to start conversations about what makes a good viewing experience, and how we can mount virtual exhibits in a standard way while requiring much less work from show committees.

American virtual shows in 2020 have included the Great American Stamp Show, SEAPEX, the Germany Philatelic Society show,

and the AAPE-sponsored single-frame champion of champions competition. The Sarasota National Stamp Exhibition in January 2021 will be virtual, and there will be more virtual shows in 2021 until the pandemic eases enough to allow a return to in-person shows. There have also been virtual shows in Australia, Britain, South Africa, and I'm sure others that I don't know of. And there have been virtual shows before 2020; SAVPEX in South Africa, and Richard Frajola have been posting virtual shows since 2017.

Even when virtual exhibits are no longer required by the pandemic, I believe there will still be some virtual shows, as well as hybrid shows – traditional in-person shows with virtual components. For example, PIPEX is planning a hybrid show in May 2021.

Showing exhibits on the internet is not new in 2020. Exhibits have been mounted on the internet for about two decades, and there are, for example, over 4000 listed on a single website! Go to [www.stampontheweb.com](http://www.stampontheweb.com) and click on "4000 Online Exhibits" among the menu items on the left.

Our virtual stamp shows are often put together by one or two people, sometimes with little experience mounting an online exhibit. If they have mounted an exhibit of their own, they remember that one exhibit took many hours. Their main criterion in choosing a protocol for mounting exhibits in their show has to be *how can I do this without requiring 50-hour days?* They succeed, and their shows succeed; we are grateful. But we should be able to make their work much easier, and with greater confidence that we are giving exhibit viewers the best experience.

There are several agendas in this paper, for different groups of people; I will try to start

## #95 Queensland Revenue Stamps

Presented by: Ian McMahon

1 / 128

Fullscreen

**QUEENSLAND  
REVENUE STAMPS**

Queensland introduced stamp duties in 1855 with the passing of the *Stamp Duties Act 1855* at a time of financial crisis for the Queensland Government. Introducing the Stamp Duties Bill in the Legislative Assembly on 21 September 1855, the Colonial Treasurer commented that in his view:

*It is a magnificent way of extracting money from the subject and that after we have perfected our little arrangements for putting on the screw the cost of collecting the duties will not exceed one per cent. ... There is no means of avoiding a tax under this bill and it will be impossible to carry on business ... without coming under the operation of this beautiful invention. The only thing I have forgotten to tax are babies.*

A new stamp duty act, The Stamp Act 1894, came into effect on 1 November 1894. This Act, with its many amendments, remained in force until 2001. It was modified by the Decimal Currency Act 1965 which converted stamp duty rates into decimal currency.

After the federation of the six British colonies in Australia to form the Commonwealth of Australia, most stamp duties continued to be levied by the Queensland Government. Exceptions included Beer Duties and employment and income taxes which ultimately became the responsibility of the Commonwealth Government.

**Scope of Exhibit**

This exhibit covers the revenue stamps issued by the Queensland Government including adhesive and impressed duty, and stamps for a range of special duties including fruit marketing, swine, and buffalo fly levies, beer and betting duty and employment and income taxes.

The stamps are arranged primarily in chronological order within each category of tax or duty. Proofs and specimens have been included. The use of the stamps is illustrated by the inclusion of documents.

**Plan of exhibit**

Frame 1	1856-1879 Stamp Duty and Joint Stamp Duty/Postage Issue from 1880.
Frame 2	Joint Stamp Duty/Postage Issues from 1892 and 1892-1930 Stamp Duty and Adhesive Duty.
Frame 3	1930-1979 Adhesive Duty and Colourless Impressed Duty.
Frame 4	Impressed Duty 1895-1901.
Frame 5	Impressed Duty 1901-1965.
Frame 6	Impressed Duty, Harbor and Banknote Duties, Beer Duties and Commodity Levies.
Frame 7	Commodity Levies, Buffalo Fly and Swine Taxes.
Frame 8	Swine Tax, Employment and Income Taxes, Betting Tax and National Park Camping Fees

**Key Items**

<ul style="list-style-type: none"><li>• 1856 Stamp Duty 6/- brown,</li><li>• 1856 essay of unissued 7/- and 1901 essay of unissued contract note stamp</li><li>• 1871 Stamp Duty plate proofs and specimens, 60 violet</li><li>• 1892 Stamp Duty plate proofs</li><li>• 1916-1970 Adhesive Duty plate proofs</li><li>• 1930 Adhesive Duty £10 on document</li><li>• 1980 Adhesive Duty \$6 &amp; \$200 and plate proofs</li></ul>	<ul style="list-style-type: none"><li>• Colonization impressed duty 7/- Townsville</li><li>• 1895 Impressed duty £500 progressive die proof</li><li>• 1920 Impressed Duty £1,000 and 1920 and 1930 plate proofs</li><li>• Harbor Dues essay</li><li>• Producers' Association used on document</li><li>• Fruit Marketing and Swine and Buffalo Tax Plate Proofs</li><li>• 1923 Unemployment Insurance £5</li></ul>
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References: *Queensland Revenue Catalogue* <http://www.comstamps.com/Revenue/Railway-Local-Portfile-Catalogue/old-revenue-catalogue.htm>, Dave Elmanee  
*The Revenue Stamps of Queensland*, W D Craig  
*Queensland Revenue Proofs, Dues Economy*  
*Queensland Stamp Duty Rates* Ian McMahon *Capital Philately* Vol 7 Pages 51-52  
*Queensland Postage Stamps 1879 to 1912*, Ken Scudler  
*Queensland Committee of Direction of Fruit Marketing and its Levy Stamps, Revenue Journal* Vol 26 June 2015, Pages 7-13 and 35-39, Ian McMahon  
*Queensland Producers' Association Levy Stamps, Revenue Journal*, Vol 23 December 2014 Pages 68-72, Ian McMahon

## #96 Rebel Documents, Yankee Stamps

Presented by: Michael Mehler

Figure 1. First page of an exhibit at the APS Virtual Show 2020. I used 70% zoom to get this view to show pieces of the preceding and following exhibits.

discussions of several of them here. First: what enables the best experience for a viewer of an online exhibit? I believe this is the necessary basis for a discussion of how to organize the online exhibit. Everyone who views exhibits can participate in this discussion.

Second is to translate lessons learned in that discussion into a good organization for the online exhibit. Ideally, this should come after a discussion has reached consensus on the first topic. But I am impatient and of practical bent, and many of you are too. I don't believe we have the patience to spend a few months solely on the first topic before we move on, and at age 88 I don't want to myself! Anyway, this is so closely related to the first topic, it can be worthwhile to discuss them together. But our

discussion of online exhibit organization or presentation should always be in the context of what is best for the viewer.

This part of the discussion can include considerations of the viewer's platform. Some viewers are using desktop or laptop computers. Others are using tablets or smartphones. Virtual Exhibition sites can be made to display on phones, tablets as well as larger computer monitors using standard responsive webdesign. Templates and pre-made code are readily available. However, small screens simply cannot show all the detail of an exhibit page as well as a large computer monitor; fact of life!

Our discussions must take into account the objectives of different viewers. Some want a straightforward read, like a book. Others – for



Figure 2. The magnify feature in the APS Virtual Show.



example, judges – need to study and evaluate and exhibit, and to return to items for another look or for reference.

Third is the software – templates, scripts, etc. – needed to mount an online exhibit. This discussion is for developers, webmasters, and show exhibit committees. With apologies to the general readers, this part of my paper will be directed to those people who will be doing the work. Again, ideally, this discussion should come after the first two have reached consensus. But ...

I am not addressing judging in this paper, except to observe that judges are a very important class of viewers of virtual exhibits! Whatever we do, we must not make compromises that degrade the experience for judges and other serious students.

Let me be upfront about my qualifications and limitations for writing this paper. I taught computer science, including development of web pages, for several decades before my retirement in 1997. I have been a philatelic exhibitor for about two decades. I am exhibits chair of the PIPEX stamp show, which will be either hybrid or strictly virtual in May, and the organizer of the regional Willamette Valley Stamp Show, which will be virtual in March. I am webmaster for the Salem Stamp Society. I have not been a philatelic judge. And there are advanced web development tools like scripting languages that I do not know. You can read this paper with those limitations in mind.

## 1. How does a viewer look at an exhibit?

The entire discussion about the best formats for virtual shows should be grounded in an understanding of what most helps the viewers. Let me start this discussion with my own experience.

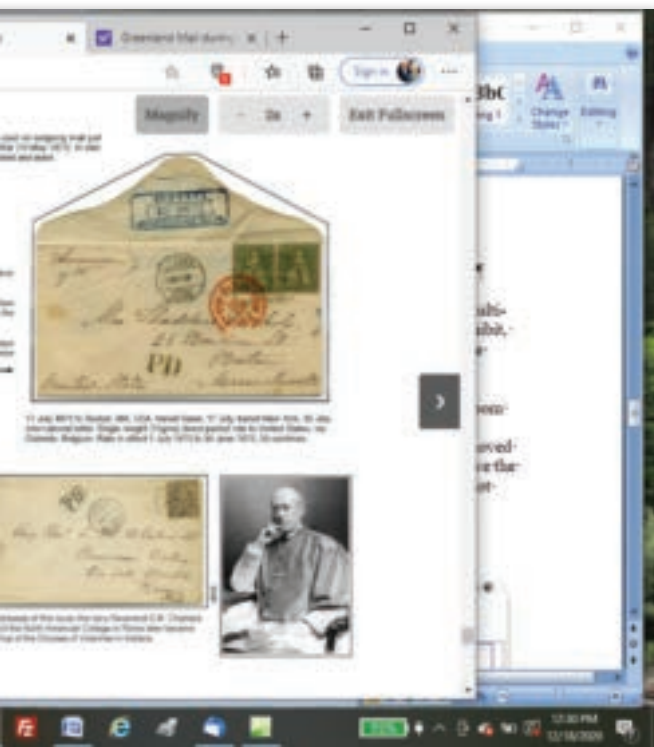
**Overview.** The first thing I want is an overview of the exhibit. The title, a short description, like the 25-words-or-less that would have been printed in the show program. Then the

title page. We ask so many things of our title pages, they are of limited use as an overview. So on the show floor my overview is the first frame of the exhibit itself. Of course I look at the title page. But then I sweep over the titles of the pages in the first frame, notice the kind of covers, stamps, and other items on the pages. How densely written is the text? Is the font readable? I can learn so much in a few seconds!

Ross Marshall, an international judge from New Zealand, wrote me from a judge's perspective that the frame view is absolutely essential in judging balance, presentation etc. with an impression formed in milliseconds!

**Pages.** Then I start reading the pages. The first requirement is readability of the text. Unfortunately, text readability precludes seeing the whole page at a time except on large hi-res monitors, so I must be willing to scroll up and down the page.

**Magnification.** Examining the philatelic items can be a challenge. In many exhibits, some of the important detail on stamps or covers is too small to see clearly at the same resolution that is good for text. So I need a way to magnify the philatelic items. There should be levels of magnification. First, I would like to have just enough magnification to be able to see clearly the whole cover, and read the ad-



addresses, markings, and cancels. Second, further enlargement for finer details of stamps and markings.

**Navigation.** Navigation through the exhibit is important. I want to go to the next page with one click. If I am studying the exhibit, not just doing a cursory read, I want to be able to return to a previous page easily. If there is a good way to find a relevant earlier page without sequencing back through previous pages one by one, I am grateful. If I am viewing the exhibit on the floor, I can easily scan through the frames to find the needed object, so if possible, I would like to have that same capability in a virtual exhibit.

What is important to other people viewing exhibits? We need to share our experiences, concerns, and priorities, and use a common understanding to guide our implementation of virtual exhibits. Do philatelic judges have different viewing needs? They are an important subpopulation of exhibit viewers.

## 2. What online exhibit features enhance the viewer experience?

**An Overview.** If we believe that an overview is important, how can an online exhibit provide it? One obvious way is to provide frame views, similar to what we see on a show

floor. We can't quite replicate the experience; the computer screen is too small for the viewer to see a whole frame and read anything in it! The best compromise I know is to display the full frame and let the viewer scroll around in it to achieve the wanted overview. What level of magnification will be best? The viewer's browser has a zoom feature that lets the viewer set – and change often – the level of magnification. With that, the viewer can choose the right level of magnification at any moment. We can call the page images in the frame view “thumbnails;” they have a lower readability requirement than the page views that the viewer will study later.

Overviews of sixteen pages at a time may not be the best choice. A smaller number of pages may be better. Bill di Paolo of the Sarasota show, and other people, believe strongly that virtual shows give us the opportunity to reinvent the exhibit-viewing experience, throwing out the grouping into frames. That should be part of our discussion, which is why we need to ground ourselves in what makes the best experience for the viewer. Without that, it is too easy just to justify what we have done, and be satisfied!

**The Page View and Magnification.** If we have a frame view or something similar, the viewer should be able to click on any page to get the page view of that page. To be able only to go to the first page of the exhibit is second best. The most important requirement of the page view is that all text on the page should be readable. Unfortunately, that means for most of our computers that we can't fit the whole page on the screen; we will have to scroll up and down to view the whole page. But we are used to that in other applications too. The browser's zoom setting can adjust the magnification of the page to the right level for the viewer. Image zoom code can magnify a section of the page using a virtual magnifier or something similar. Many viewers probably agree with Peter Allan

Figure 3. Frame view in the SEAPEX show. The viewer can scroll down to see the rest of the frame.



who doesn't like to have to scroll to see off-page sections of images.

The viewer will sometimes want to see more detail on a stamp or cover than the normal page magnification provides. The viewer must be able to ask for a magnification. Virtual shows have invested significant energy in providing magnification buttons and options. Some of them provide the second, finer level of magnification but not the first, which would enable us to see addresses, markings, and cancels on a cover. I am comfortable using my browser zoom for both levels of magnification. Some virtual shows are implemented so that the browser zoom does not work on a page view; those shows must provide another magnification option. There is room to explore and discuss a number of magnification options.

In the SEAPEX show, Bill Seymour implemented the feature that, if you click on any stamp or cover, you get a blow-up of *that item*. A further click toggles a greater enlargement. From there, the browser zoom can give still greater magnification. To me, this is the gold standard! But it requires significant extra work in mounting the exhibits.

**Navigation.** One click on a "previous" or "next" button, or scrolling, or a finger swipe, should take the viewer to another page. It is also very useful to go back to an overview – preferably the frame view of the current frame – with one click. Coupled with the ability to go to any page with a click in the frame view, this makes a powerful and flexible way to study an exhibit.

**Loading Time.** The viewer does not want to wait for the next page to load. For this reason, thumbnails in the frame view are usually resized to between 72 and 100 dots per inch (dpi); this is acceptable resolution because fine detail is not needed in the frame view. The page files for use in page views are usually at 300 dpi, but ideally should be related to the viewer's monitor. At least, that works well if the viewer is loading a page at a time. If the pages are in a pdf file, and the whole pdf file is loaded at once, the time to load a single-frame exhibit is acceptable, but more than one frame would be annoying. I understand that a new image file format .webp uses smaller file sizes than .png and .jpg for the same amount of display clarity; this can reduce loading times.

There is plenty to discuss! Various implementations can be tested. The APS Virtual Show did testing on several schemes before settling on their final one; we absolutely must do more of that. After a period of discussion, trials, and testing, we could develop a set of standards for mounting virtual exhibits; what a concept!

### 3. Review of some recent virtual shows

Four virtual shows of the last half of 2020 illustrate some very different judgments of what are the most important objectives; they





are worth discussing. Of these, the SEAPEX show and the AAPE One-frame Champion of Champions competition are – as of this writing, anyway – still accessible. I am grateful to the organizers of the AusVipex show and the APS Virtual Show for giving me access to those shows while I was writing this paper.

### APS Virtual Stamp Show – August 2020

This was a large show. There were 113 exhibits with over 7000 images to be arranged for display. Knowing that such a tidal wave was coming, the organizing committee led by Ross Jones worked to develop ways to build the exhibit displays with as little manual labor as possible.

The committee used templates, CSS scripts, and Javascripts, and ultimately a C# template that constructed the html code and inserted the exhibitor's pages in their proper places. They brought to bear more expertise in website software than most show organizing committees possess. Ross Jones's estimate is APS put in around 200 staff-hours, mostly by Ross and Nora DeGeorge, over ten weeks.

The result was two lists on the show website: one of single-frame exhibits, the second of multi-frame exhibits. There were no frame views. When the viewer clicked on the title of

an exhibit, they were shown the first page of that exhibit, in a vertical list of the first pages, in the same sequence as the original list of exhibits. See Figure 1. From that page, the viewer could sequence to the next or previous page, or scroll up or down to a different exhibit. Several other buttons gave further options. A "fullscreen" button displayed the current page on the screen.

Depending on the viewer's zoom level, this often meant showing the page with a lower level of magnification, and the browser zoom did not work on those pages. However, in fullscreen mode, a "Magnify" button summoned a small magnifier window that could be moved around the page; the degree of magnification could also be selected (Figure 2). The magnifier window was excellent for stamps, but was too small for viewing covers well.

To speed up the page-loading times, they implemented a predictive algorithm that started loading the page the viewer was most likely to ask for next, before the viewer actually asked for it. I don't pretend to understand this, but I did notice it working in my explorations of that show.

### SEAPEX – September 2020

The SEAPEX show was a much smaller affair, with 13 one-frame and 6 multi-frame exhibits. The displays included frame views and page views, and good navigation. Figure 3 shows the frame view; Figure 4 shows the page view, including the navigation buttons.

Figure 4. Page view in the SEAPEX show. The viewer can click on the cover to see an enlargement of just the cover.



### AAPE Single-frame Champion of Champions Competition – November 2020

In this display of the competing exhibits, the viewer first sees a frame view of the exhibit, as in Figure 5. The viewer can then click on “Full exhibit” to see a pdf of the exhibit. The viewer’s browser’s zoom can get further magnification.

In the example I chose to show here, you see there is a double-width page. A template for the frame view normally needs only the file for each page (appropriately named); the template takes care of placing each page properly. The template must specify the width *on the screen* of each page. So when there is a double page – or any odd-size page, manual editing of the frame view code is required. That is true for the frame view in any virtual show. (Almost all of my exhibits use some odd-size pages, which makes extra work for people mounting virtual shows.)

### AusVipex: Australian National Virtual One-frame Stamp Exhibition – November 2020

The viewer first sees a frame view, as in Figure 6. The number of pages shown in a row is 4 by default to mirror a traditional Frame but the browser zoom and the size of the open window may affect this layout resulting in different configurations; there can be one to four pages shown. Clicking on a page gets an image of that page full screen. Browser zoom doesn’t work on a large page; image zoom was not provided. Navigation among pages is good.

### 4. How can we make it work better?

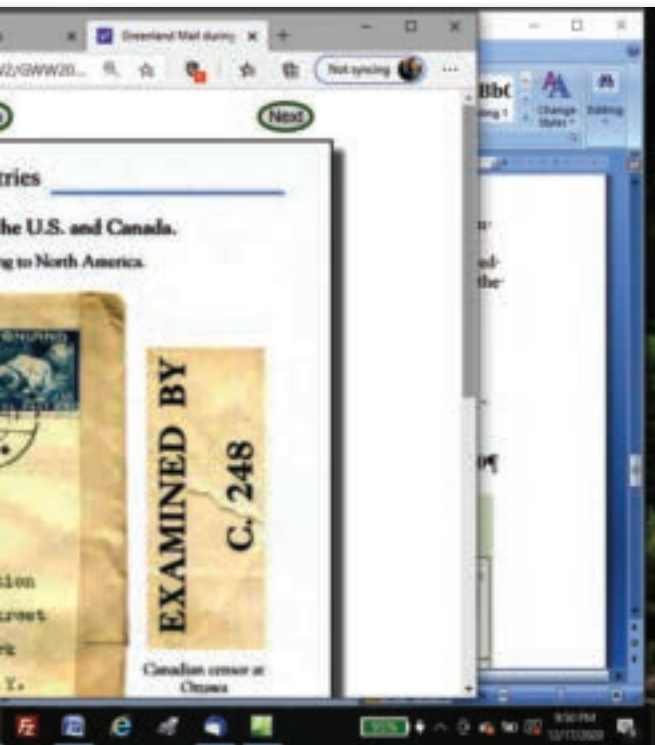
Each of these shows has been an achievement. We have been mounting exhibits on websites for about two decades, so mounting

a whole show may not have seemed like a big step. *It is!* Does your ability to cook a dinner for your family mean you are prepared to cook dinner for 120 people?

For show chairs and exhibits chairs, mounting a virtual show is a very different problem from mounting an in-person show. Their webmasters realize quickly that the show could require a huge time commitment, and often there is little help available – at least from anyone with the necessary knowledge. The first criterion therefore, right after making all exhibit pages visible somehow, is finding a design that takes as little time as possible. The compromises made are all too evident in the virtual shows we have seen.

The rest of this section addresses the work involved, and how shows with better features can be mounted with far less work. It is frankly technical; if it flies over your head, it may still be worth skimming, just for a general appreciation of the problems and possibilities.

There is a temptation to mount exhibits as pdf files, with no frame views or additional navigation or magnification features. The webmaster can produce a table with exhibit and exhibitor names and links to the exhibits; the work involved is minimal. But the experience for the viewer will be subpar in ways



evident from sections 1 and 2. To implement frame views and a file for each pages could take hours per exhibit; this panics some show committees and webmasters into unfortunate compromises.

The next step toward implementing a better show scheme without 50-hour days can be development of a template – or more than one. Such a template can be a set of html files that can be copied into several directories. When the exhibitor's files are loaded – with appropriate names – into one of those directories, the exhibit is ready for viewing. Well, close, anyway. The exhibit title and exhibitor name must be loaded into an appropriate place. And if the scheme includes frame views and page sizes vary, more editing is needed. The result can include frame views and page views with good navigation among frames and pages. Magnification options may be built in, but shows may choose to count on the viewer to use their browser's zoom capabilities for magnification when desired – unless their implementation involved images on which the browser zoom does not work.

Production of thumbnails at reduced resolution and file size for quick loading is a resizing step that can be done in Photoshop or even in the most ancient versions of a Paint accessory

(I believe some form of Paint comes with every operating system). I understand that “actions” in Photoshop enable quick production of small thumbnails en masse.

I believe the development and use of templates is sufficient to mount a virtual show that satisfies the criteria described above, with a manageable amount of labor. Bill Seymour did that for SEAPEX, and though it was a fairly small show, he not only added the click-on-any-item feature but did the rest of the webmaster work for the whole show! I will be mounting the Willamette Valley show, which is smaller yet, using templates of html code.

The second step is development of scripts that can produce html code and lower-level scripts, that reduce the manual work further. Add to this the inclusion of responsive web design, magnification viewers, and other tools. There are several scripting languages; I know of Javascript, PHP, CSS, and C#. Scripting is beyond my own knowledge, so I will not expose my ignorance further by writing more about it.

Progress in all fields has come from standing on the shoulders of our predecessors. If the developers of, for example, magnification tools we see in exhibit formats are willing to package them with clear instructions on how to incorporate them into the next show, we can build successively more advanced platforms for our virtual exhibits. I hope this is being done; I haven't seen it, but I am often the last person to learn what's going on! This could lead to a set of templates and scripts that meets the objectives developed by our discussions, that could then be used by many virtual shows. Our shows could be of high quality while not



Figure 5. Frame view in the AAPE Champion of Champions Competition. The viewer can scroll down to see the rest of the frame.

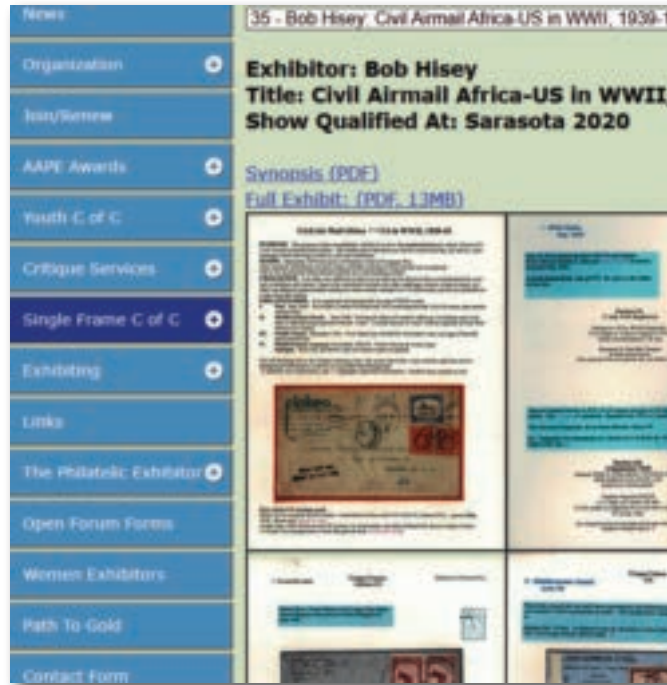
requiring extraordinary web development skills of the committees for each show.

We must consider what we ask of exhibitors. At a minimum, we must tell exhibitors how to submit their exhibit images, and with what naming conventions. We will have accomplished something if we can agree on naming conventions for *all* shows; that ought to be possible! Can shows ask exhibitors to do more, to lighten the workload of the show committees? Exhibitors will balk if, for example, we ask them to send both high-resolution files and low-resolution files for thumbnails. And the more we ask of exhibitors, the more they will get confused and not do it right, and we will have to assist or correct, therefore not save much time! Better to make demands on exhibitors more user-friendly.

One delicious thought is a national (international?) archive of exhibits; when an exhibitor wants to submit an exhibit to a show, he would need only to transfer the exhibit from the repository. (That could also be a headache; I keep fiddling with my exhibits, and maintaining the copies in the repository would be a chore!)

I could foresee developing a nice user-friendly interactive fill-in-the-blanks application for users to tell a show the details of their exhibits: exhibit title, exhibitor name, number of frames, size of a page, then upload the files. If page widths vary, the software could detour into a section that would be more tedious but would take from the exhibitor the size of each page and use that to tailor templates to that exhibit. Time required for development of that would be closer to a weekly lab exercise for one of my classes than to a senior project. Any takers?

Last, show committees should realize that they can't expect to put on a virtual show with the same people that put on an in-person show. Required skill sets are different! And depending on how sophisticated the show design is and how much software the show can import from other shows, the show may need several additional technically competent people to help prepare the software and mount the ex-



hibits. Don't announce your virtual show until you know you have the people to pull it off!

### 5. What's Next?

In a few months, we will be able to mount in-person stamp shows again. We will welcome that, and celebrate. But virtual shows will continue, perhaps remaining as virtual shows



tions, we can develop and share tools so the work of mounting a virtual exhibit becomes routine, and considerably easier than now.

I will welcome contributions to the discussions, in a Google discussion group [google.com/g/aape-ve](https://www.google.com/g/aape-ve). If the conversation within the next month and a half enables it, I look forward to publishing in the Spring TPE an update to this paper. I also encourage you to write your own papers for publication in TPE. I will also happily share my templates, and scripts and other such contributions that others may send me. I recall the computer world of the late 1950s when computer people happily shared their software, advancing the capabilities of all of us!

The APS is sponsoring a StampChat panel discussion "The Future of Philately: Virtual Exhibiting" on January 20, at 1:00 p.m. EST. The seven panelists include people who have been mounting virtual shows and who have



Figure 6. Frame view in the Australian National Virtual One-Frame Exhibit. The viewer can scroll down to see the rest of the frame.

contributed to this paper. This paper probably reaches you after January 20, but the panel will be posted on the APS Youtube Channel where you can watch it whenever you wish. My thanks to the APS for producing the panel and keeping it available.

I acknowledge gratefully the contributions of Ross Jones of the APS, Peter Allan of the Australian Philatelic Federation, the tutoring I have had from Bill Seymour, and the thoughtful communications from Larry Crain, Don Denman, Bill di Paolo, Carol Edholm, Dick Hall, Roger Heath, Mike Ley, Mark Loomis, Bruce Marsden, Ross Marshall, Dickson Preston, Tony Wawrukiewicz, Hans Zinken, and Steve Zwillinger in response to earlier drafts of this paper. But blunders, ignorant statements, and idiotic opinions are all mine!

for specialist societies, but also as hybrid shows with both online and on-the-floor exhibits.

Therefore, it is worth our while to consider how we can make our virtual shows consistently better. Let us have discussions on what the exhibit viewer needs, and on what features best enable the best experience.

After we reach consensus on those ques-

# SYNOPSIS Tools

Neil Donen

Harold Krische

Robert Toombs

**I**ncreasing emphasis is being placed upon the inclusion of a synopsis when an exhibitor is submitting an application for a philatelic exhibition. The synopsis is also deemed by many to be an important aid for the exhibition judges in their decision of awarding a level of excellence to the exhibited philatelic material. As such we see the synopsis as a valuable informational and educational tool for both the exhibitor and the judges.

A well constructed synopsis has the important value of being read pre-exhibition. This setting allows a more leisurely pace of “reflection” than that actually experienced when viewing the exhibit at the frames. The value of a good synopsis is that it

- describes the essential contextual information in the exhibition material,
- shares the thought processes of the exhibition structure and layout,
- articulates the knowledge and research represented in the exhibit,
- resonates well with the criteria used to adjudicate the exhibit.

A quality synopsis will thus facilitate education of the judges as they look to apply their “scoring” guidelines based on meaningful assessments. This is important as assessment can only become fully meaningful when criteria and rationale are understood by all parties. We believe the synopsis provides the exhibitor a unique opportunity to positively guide how the judges will view the exhibition material.

There are personal advantages of a well constructed synopsis for the exhibitor. It presents the exhibitor with an opportunity to reflect upon and rationalise the choice of material and

sequence of the presentation, as well as the ability to highlight what is rare or significant and why.

In an effort to improve the quality of our submitted synopses, we recently undertook a review of the relevant literature, presentations on the subject and synopses of large gold medal awards. We excluded philatelic literature exhibits as the approach and evaluation differs from that of other philatelic exhibiting. Compared to other areas of writings on philatelic exhibiting, the number of articles covering the synopsis were considerably less.

Our primary goal focused on providing the exhibitor with tools for developing an organized and meaningful synopsis to support the understanding of its necessary components. A secondary goal was the use of the synopsis presentation to positively guide the judges’ evaluation of the exhibit.

To achieve these goals, we sought to:

- provide brief descriptions of ideal synopsis components and considerations,
- induce careful thinking around the purposeful layout and sequencing of an exhibit,
- create a structural framework to support synopsis development,
- support alignment of the synopsis with the assessment criteria that parallels the Uniform Exhibit Evaluation Form (UEEF),
- encourage and support a review and reflection process by the exhibitor of the presentation and content of their exhibit synopsis that would render further improvement.

The result was the production of two one-page tables (documents). Table 1 (Synopsis Organizing and Writing Guide (SOWG)) integrat-

*“The most important pages of your exhibit aren’t in the frames.”*

— Andrew McFarlane



# Synopsis Organizing and Writing Guide

## KEY POINTERS

Synopsis aimed exclusively at the Judges. Consider it as an important pre-exhibition informational tool. Used to

- a) facilitate understanding of, and context for the exhibit;
- b) be considerate of and maximise judge's usage of time;
- c) capture their interest;
- d) highlight significant points/information;
- e) emphasize features different from the Title page;
- f) anticipate and answer "potential" questions;
- g) "sell" the exhibit (including yourself); and
- h) support the judge's task by setting up a synopsis structure that follows the Uniform Exhibit Evaluation Form (UEEF).

The Synopsis needs to look and feel different from the Title Page. BE CONCISE. It is NOT a summary.

## FORMATTING CONSIDERATIONS

- Visual Appeal: Consider a two-column layout.
- Header: Label it 'Synopsis'. Identify Exhibition & Class.
- Footer: Show date of latest synopsis version.
- Number of pages: One (best) or two (maximum).
- Fonts: Use easily readable e.g. Garamond, Calibri etc. For focus/effects use bold, caps, colour, DO NOT OVERDO.
- Font size: Suggested range 10 to 12 point (readability). Header fonts: Consider making size slightly larger.
- Text: Break up text in to manageable paragraphs.
- Highlighting: Have a process for indicating rare, significant or featured items (e.g. coloured border, bold red text etc.).

## SYNOPSIS LAYOUT (Per UEEF)

- 1) Introduction.
- 2) Aim, Purpose and Scope.
- 3) Background and Context.
- 4) Structure and Plan.
  - a. Treatment and Importance.
  - b. Knowledge and Research.
  - c. Challenges, Rarity and Condition.
- 5) Highlights.
- 6) Bibliography (References).

## 1. INTRODUCTION

Identify Number of Frames and Exhibit Class.

Explain why you chose to organize the exhibit the way you did.

Highlight quality of exhibit content if necessary.

Indicate if it has been exhibited before (Do NOT indicate medal level(s) awarded). State what has happened since and why (e.g. new items, feedback from judges, new research).

Define any technical terms i.e. If used, then explain.

## 2. AIM, PURPOSE & SCOPE

Aim and purpose: MUST match your material.

Scope: Explain why the start and end (or boundary) points of the exhibit were selected.

## 3. BACKGROUND & CONTEXT

Provide a SHORT historical context. Include additional information to assist judges.

## 4. STRUCTURE & PLAN

### Treatment

Explain how and why the exhibit is organized and is put together (i.e. the Plan)

Define completeness of exhibit and how achieved. What is missing and why.

If 'sections' are uneven, explain the reason(s) (NB. Judges look for balance in the exhibit i.e. the importance of each section to the others – is not numerically equal).

### Importance

Explain subject and philatelic importance (historical/global/regional). Is the exhibit easily duplicated?

### Knowledge and Research

Indicate use of resources (philatelic/ non-philatelic).

Is there new information, hypotheses, facts, or conclusions that your exhibit can support?

Indicate your role in new knowledge/publications i.e. research shown in exhibit.

NB: Highlight your philatelic and subject knowledge.

### Challenges, Rarity and Condition

Indicate which material is difficult to acquire and why.

Characterise scarcity in terms of difficulty of acquisition.

Explain how you use 'rarity' factor and condition i.e. express in a definable manner.

Identify rare or difficult to acquire items.

Discuss nomenclature and numbers identified.

## 5. HIGHLIGHTS

Identify the most important pieces in sequence of exhibition appearance. Explain why they are important.

## 6. BIBLIOGRAPHY (REFERENCES)

Use a maximum four (4) references or resources. Consider identifying only those that would be most useful to the judge.

Use proper referencing with pages etc.

Make references specific to the exhibit.

Include your own articles if appropriate.

Attach pdfs of hard to obtain articles.

Web links – if used, make sure they are still working.

**Note:** This template is a guide only and is not intended to be entirely prescriptive.

Table 1

Synopsis Organizing and Writing Guide:  
Suggested template for usage in writing a synopsis.

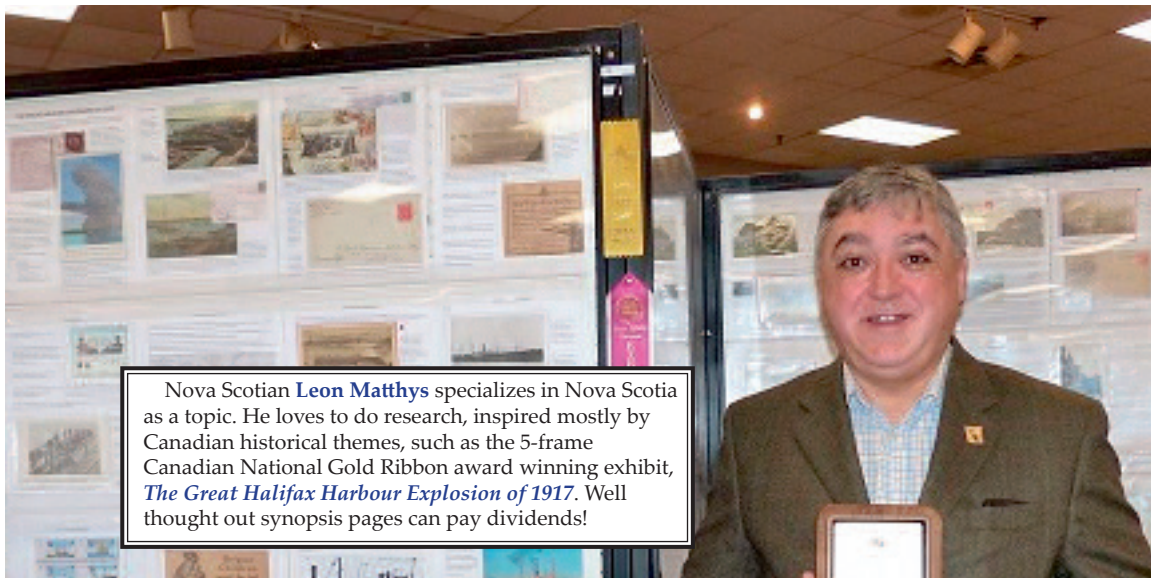
## Synopsis Cross-check and Self-improvement Notes

	QUESTIONS	Y/N/?	NOTES
<b>1</b>	<b>INTRODUCTION</b>		
a	Number of Frames Identified?		
b	Exhibition Class Identified?		
c	Exhibited previously (If yes, changes etc. discussed)?		
d	Technical Terms/Conventions explained (Are they adequate)?		
e	All information included in the synopsis checked and is correct		
<b>2</b>	<b>AIM, PURPOSE &amp; SCOPE</b>		
a	<b>Title:</b> Title clear, specific, unambiguous?		
b	<b>Aim:</b> Aim of the Exhibit clearly stated?		
c	<b>Purpose:</b> Purpose clearly defined?		
d	<b>Scope:</b> Start and end points (boundary limits) listed/explained? Has anything been excluded? Rationale/reason(s) given?		
<b>3</b>	<b>BACKGROUND &amp; CONTEXT</b>		
	Appropriate depth & length of information?		
	Additional information provided to assist judges meaningful?		
	Context for the exhibit provided?		
<b>4</b>	<b>STRUCTURE &amp; PLAN</b>		
a	<b>Plan:</b> Exhibit plan/outline provided?		
b	<b>Treatment:</b> Explanation of how exhibit organized and why? Completeness of the exhibit defined? Balance of how material exhibited discussed? Rationale given?		
c	<b>Importance:</b> Philatelic importance of the exhibit discussed? Important aspects of exhibit identified and explained?		
d	<b>Knowledge/Research:</b> Use of resources listed? Personal research/publications identified? Any new information contained in the exhibit?		
e	<b>Challenges:</b> Challenges identified? Acquirement, condition, research ... (Are these discussed?)		
f	<b>Rarity:</b> Rarity/Scarcity defined? Method of identifying rare/scarce items in exhibit listed?		
<b>5</b>	<b>HIGHLIGHTS</b>		
	Identified and explanation of why they are important?		
<b>6</b>	<b>BIBLIOGRAPHY (REFERENCES)</b>		
a	Relevant limited bibliography/resources provided?		
b	Bibliographic/resource material easily accessible?		
c	Web-based links working (if used)?		
<b>7</b>	<b>SYNOPSIS PRESENTATION</b>		
a	Visual presentation/layout of information?		
b	Synopsis write-up and presentation sequence logical?		
c	Readability of material presented?		
d	Highlighted/significant points easily identified?		
e	Are images (if used) appropriate and meaningful?		
f	Length of Synopsis presentation appropriate?		
g	Overall impression of synopsis?		

**Additional notes:**

Table 2:  
Synopsis Cross-check and Self-improvement Notes:  
Template for reviewing synopsis draft and  
identifying areas for improvement.





Nova Scotian **Leon Matthys** specializes in Nova Scotia as a topic. He loves to do research, inspired mostly by Canadian historical themes, such as the 5-frame Canadian National Gold Ribbon award winning exhibit, *The Great Halifax Harbour Explosion of 1917*. Well thought out synopsis pages can pay dividends!

ed information identified by various authors as important in developing a synopsis. A significant feature of this table is the incorporation of the UEEF format into the Guide.

Using Table 1 as a starting point, we produced a series of questions to be answered in the second table (document). The inclusion of a notes section in this latter table allowed us to achieve the last of above listed objectives i.e., a review and reflection process, for the compilation of Table 2 (Synopsis Cross-check and Self-assessment Tool (SCST)). The numbering order of the items within the two tables was made the same so as to permit easy cross correlation.

The possibility of assigning a score or grade to each of the questions in Table 2 (SCST) was discussed. We discarded the idea for the present as it was important to gain both experience in using the two tables and to identify potential changes before embarking on this next step.

It is our recommendation that the two documents be used in tandem by the exhibitor. The SOWG guide permits improvement in presentation as well as in flow of thought. The SCST tool serves a dual purpose. It functions first as a review on the completeness of the synopsis and second, whether the synopsis writer i.e. the exhibitor, has dealt with the identified key questions raised. It also acts as a self-reflective

tool, with space for notes and other thoughts for improving the synopsis write-up. The process thus challenges the exhibitor to become their own judge and may have the potential to result in positive revisions to the actual exhibit. The SCST document has the additional potential of being used by a third party who could be asked by the exhibitor for feedback on the synopsis document.

It is our hope that our initial attempts on the development of meaningful synopsis tools can be improved on and eventually be used as a guide to others. We look forward to both constructive feedback and suggestions.

Note: The authors have provided the editor with MS Word files of the two tables for those readers looking to use the guides. We can also be contacted through e-mail (ndonen@shaw.ca).

#### **Addendum**

The 2020 Fourth Quarter issue of *The Philatelic Exhibitor* featured an article on the "Synopsis Page" by H. James Maxwell. Maxwell provides insightful depth and understanding of the key 'synopsis' components. We believe our two articles compliment each other and recommend reading the two in tandem. We hope that this approach will enhance the exhibitor's confidence and skills in creating a strong and meaningful synopsis.

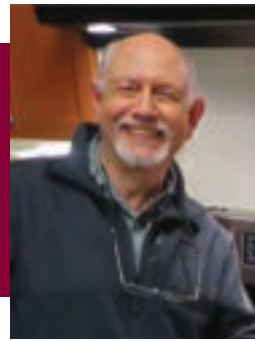
## **Signed up any new members lately?**

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



# On Preparing an Exhibit

Neil Donen



**B**ack in 1993, Chicago exhibiting doyen Sam Ray and John Hotchner wrote an article listing behaviors to be followed when judging a philatelic exhibit.<sup>1</sup> These 15 guiding principles have also been used by exhibitors, like myself, as markers to be followed when preparing an exhibit. Many of these “commandments” have been solidified in the *American Philatelic Society Judging Manual* and the Uniform Exhibit Evaluation Form.<sup>2</sup>

As the years have passed, I have realized that the 1993 article only looked at one side of the coin. This realization was that there was another equally, if not more important, set of behaviors that that needed to be followed by the exhibitor. A determining and influencing experience in this regard was seeking and receiving feedback from colleagues who had judged at the national level.

Their collective wisdom and comments led to a continuing refinement of my exhibit preparation perspective and philosophy. Over time, this has resulted in a list of behaviors, or guiding principles, I felt I needed to follow when preparing for a philatelic exhibition. While I do not claim these to be the ultimate “commandments”, I do believe that following them has resulted in a more meaningful and logical approach to exhibiting.

With a nod to Ray and Hotchner and a somewhat tongue-in-cheek approach, I have labelled my thoughts the “C”s of Exhibiting”. Below I expand on some of the thinking that has led me to embrace these behaviors.

## Table

- Composition
- Content
- Closure
- Clarity
- Concise
- Consistency
- Comments
- Control

**Composition:** The first and most important aspect of any exhibit is to decide what story one wants to tell and how to tell it. Composition will define not only the Aim, Purpose and Scope of the exhibit, it also sets the tone and direction of the Treatment.

**Content:** One question every exhibitor asks herself/himself is, “what material do I have that could be used?” Once this question is answered, it is naturally followed by further questions such as “what do I want to include, how should it be included and, equally important, what should be excluded?” Finally, there is the obvious question, “what is missing and how necessary is it to have in the exhibit?”

**Closure:** Judges use judging criteria and they expect all exhibitors to clearly identify closure or the “end of the story” as part of any exhibit plan. In my experience, this issue is not always as simple as it sounds. Closure depends critically on composition and content. Without a clear plan involving these first three “C”s, a philatelic exhibit becomes essentially rudderless. Thus, before moving forward with any additional exhibit preparation, one needs to ensure that these features of exhibit preparation are clearly in place.

**Clarity:** A key feature of every exhibit is the conveyance of information, not only about the material, but also the related philatelic material such as, printings, routes etc. This information needs to be communicated clearly and unambiguously. While this may seem simple, it is critical in how the material is both presented and perceived.

**Concise:** Closely connected to clarity of information is brevity of communication. The focus of this “C” is to decrease the verbiage without either compromising or distracting from the message. In my experience this “little requirement” has tended to consume most of my time when preparing an exhibit as I seek to limit the number of words I use. The rewards



Exhibitor Ralph Nafziger with judges Ed Andrews and Stephen Reinhard at OKPEX 2012

of being successful in this venture has, in my mind, proven to be a huge ego booster.

**Consistency:** To minimize distraction and to make the work of both the viewer and the judge in looking at the exhibit easier, there needs to be consistency in the Presentation. This includes a uniformity in how fonts and font sizes or colours are used. It also includes the highlighting of certain aspects of the exhibit such as rare items and how the layout of the material is presented.

**Comments:** As I indicated at the beginning of this article, feedback from colleagues with national or international judging experience has not only been a personal enriching experience, it also has resulted in higher quality exhibition presentations. Over the years I have built a small cadre of judges or former judges with whom I am very comfortable critiquing my work and drawing on the valuable insights they have made or drawn to my attention. This planning and preparation requirement is one I cannot emphasize enough.

**Control:** While there have been significant attempts and advances in focusing judges on objective assessment of exhibits, personal bias continues to play an important role in the

scoring. All of us have experienced the disconcerting and, at times, demoralising scenario where feedback on the same exhibit material has resulted in diametrically different opinions and suggestions from different judges. My “ah ha” moment came when I finally realized that this was MY exhibit and that any decision on what feedback and suggestions to either include or exclude were mine and mine alone. Acknowledgement of this level of control over the exhibit has proved to be very important in how I have approached the other “C”s.

I am sure that some of the readers will have additional thoughts and suggestions. These are all welcomed. My only caveat in bringing forth any recommendations is to remember to only consider what principles are necessary, from the exhibitor’s perspective, as they work on preparing their exhibit!

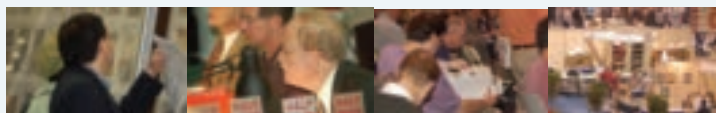
## References

<sup>1</sup>Ray, S & Hotchner, JM. “The Ten Commandments for Philatelic Judges.” *The Philatelic Exhibitor* 1993:7 (Whole No.25. January):15-6

<sup>2</sup>APS Committee for National Exhibitions and Judges. *APS Manual of Philatelic Judging and Exhibiting*. 7th Edition. (Bellefonte, PA. 2016).

# THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



## Special Notice

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

Needless to say, we have reached an unusual and unprecedented juncture in the history of American philatelic events. With rare exception, since early this past spring when the Coronavirus pandemic was at its first full surge, almost all philatelic exhibitions were postponed, then cancelled, for the current calendar year. We note that, due to what many believe is an continuing winter surge of the disease, most stamp show committees have not yet committed to planning and scheduling a rebirth of their shows, for the calendar year 2021. But you might want to see Randy Neil's column on page five where his positive thoughts about the Chicago shows this year offer an aspect of hope.

#### **OUR REQUEST:**

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

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

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

#### **WHENEVER READY,**

Please send your show scheduling info to

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

PRIVATE TREATY PLACEMENT  
AUCTION REPRESENTATION  
COLLECTION BUILDING and ESTATE APPRAISAL

### *New Collections Available*

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

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



Quarterly Membership Report  
 Ken Nilsestuen, Secretary

## Membership Status as of January 1, 2021

### U.S. MEMBERSHIP

REGULAR MEMBERS	504
LIFE MEMBERS	149
FOREIGN REGULAR MEMBERS	115
Life Members	15

**TOTAL MEMBERSHIP: 783**

### Welcome to new members – Sept. 14, 2020 to January 1, 2021

- Steve Bonowski, Lakewood, CO
- Phil Candreva, Salinas, CA
- Zubin Kabraji, Pune, India
- Erik Lee, Quincy, IL
- Richard McLaughlin, Sacramento, CA
- Keith Moh, Hoboken, NJ
- Shiv Nair, Madrid, Spain
- Gregg Redner, Dorchester, ON
- Pete Sarmiento, Fort Washington, MD
- Kurt Streepy, Smithville, IN
- Mannan Mashhur Zarif, Dhaka, Bangladesh

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

**Respectfully submitted**  
**Kenneth R. Nilsestuen**  
 AAPE Secretary  
[knilsestuen@gmail.com](mailto:knilsestuen@gmail.com)

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

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

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

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

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

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

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

## More about you...

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

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

### The Philatelic EXHIBITOR



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

### Advertising Rates

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

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

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

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# • Working For You •

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

## Director of Exhibitors Critique Service

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

## Show Program Advertising

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

## AAPE Youth Championship Director

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

## One Frame Team Competition Chairman

Sandeep Jaswal  
Email: sj722@aol.com

## Critique Service For Title And Synopsis Pages

Jim Hering • rosehering@roadrunner.com

## Director of AAPE Open Forum Meetings

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awards@AAPE.org

## Awards Director/Canada

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son, ON L0S 1K0 Canada  
shirley@griffrealestate.com

## Mentor Center Manager

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

## Diamond and Ruby Awards

Ron Leshner  
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Eastern, MD 21601  
revenueur@atlanticbb.net

## Press Releases/Publicity

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dawnthephilatelist@gmail.com

## Educational Seminars Coordinator

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

## Join Us!

### The American Association of Philatelic Exhibitors

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

### Joining Is Easy!

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

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

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

### Meet Fellow Members

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



Mail AAPE MEMBERSHIP APPLICATION TO:

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

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

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**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.

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