



Journal of the American Association
of Philatelic Exhibitors
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Second Quarter 2021



The
Philatelic
EXHIBITOR



INSIDE:

Part II of your editor's series on recasting a Confederate exhibit to improve the nomenclature used

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On Our Cover: Our front cover for this issue: We are very proud to honor Dan and Pat Walker, for years the most active and experienced exhibiting/judging duo in the world hobby. They are shown here during the Palmares Banquet at World Stamp Show NY 2016.

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History & Forward Motion



A moment in time that should never be forgotten. What fun!

As we now observe our AAPE's 35th Birthday, we look back here (like it was yesterday) at our Hungry 25th Birthday celebrants ready to cut the AAPE's anniversary cake at the Dessert Reception at CHICAGOPEX 2011.

From left: Peter McCann, Charles Verge, John Hotchner, Steve Schumann, Liz Hisey, Tony Dewey, Pat Walker, and Mark Banchik. Photo by Ken Martin. Missing: Randy Neil.

From back in 2012, this was our "Help Wanted ad" for a New FLY:

Beginning in the early issues of **The Philatelic Exhibitor**, a sharp-witted anonymous columnist known only by his pseudonym, The Fly, appeared in these pages to comment on the ups and down, successes and bloopers of the passing scene in the philatelic exhibiting world. Under the firmly-guided pen of its "inventor," (who shall continue to go nameless here) our readers were generally delighted—but often even incensed—at the candor of this insect as he flitted from place to place, caressing the good things happening in our fraternity, and biting the not so good.



His commentary continued here until late 2009 when the then-current writer of The Fly's column decided it was time to hang up his wings and retire. Alas, we were disappointed—for yes, there is still as much to comment upon in our widely-followed scene as there ever was. The Fly is vitally needed here.

In the interim, we've been on a quest to find and secure a fearless writer who is willing to assume this famous pseudonym and become an integral part of your AAPE journal. Is this person you? **[Update: It took a while, but we finally found our new FLY! Just this month!]**

Dr. Fauci and Baseball

A lot of people in this country are such firm believers in the importance of our National Pastime that they think, if baseball is coming back full steam, can other forms of recreation be far behind? Do we dare to pretend that: could stamp shows be far behind if Major League Baseball is now almost thoroughly back on the field and in our television sets on Saturday afternoons? Dr. Anthony Fauci, whose presence in our lives is only second to baseball, loves to watch sports. Wot about stamps??


Is Minnesota the Vanguard?!

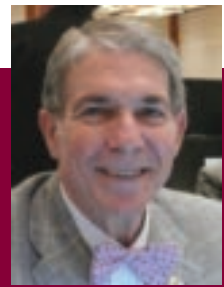
It seems endless: A period of months when we did not receive a single notice about the scheduling of future national, regional and local stamp shows. In other words, there is no regular calendar in this issue of **TPE** showing when, where and what kind of shows are welcoming competitive philatelic exhibits! Instead, we offer a special notice telling everyone that, **YES**, there will be Minneapolis national stamp show in July. **Check out their very thorough show listing on p. 44. We hope that, in only a few months, that page will be full of actual shows!**

Shows coming back?

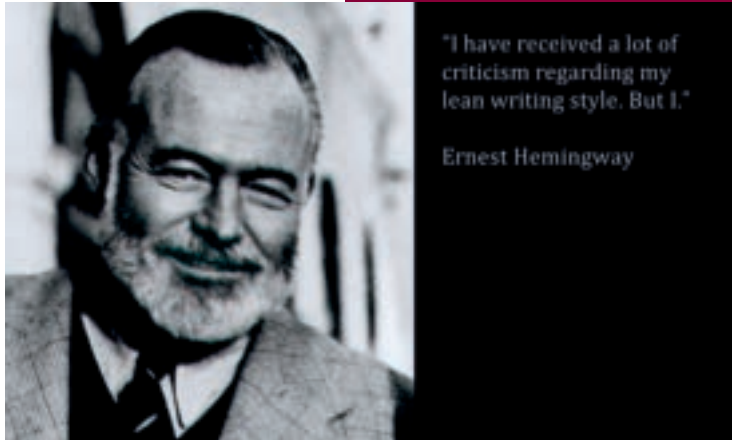
Those of us who absolutely depend on philatelic exhibitions and bourses for their "shot of philately" are probably keeping a closer eye on Covid 19 statistics than the rest of us. Statistics, by their nature are, rather boring to read. But there is one element of the daily and weekly facts about the importance of knowing the percentage of our country's population who have been vaccinated. Is your city close to reaching the goal of herd immunity? If so, a stamp show could very well be in your future.

Hmmmm.

Photo of a well known writer who once threw his typewriter down a stairway for lack of something to do. ViewPoint 



Randy L. Neil
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Every writer sometimes gets to the point where, even when his output is direly needed by his peers, something keeps him from doing it...

Right now, in the midst of this magazine's 35th year of publication—*that's right, we were founded by former editor John Hotchner and yours truly in 1986!*—we are going through an unusual pinch. Back when I took over *The Philatelic Exhibitor* from John back in 2010, I was thinking of building a parking lot in our backyard because so many exhibiting and judging people (and especially fledgling/newby type exhibitors were arriving to hand me their writing output about the vast and intriguing worlds of organizing, managing and avidly participating in stamp shows.

Not only that, the stamp show community was actively growing. And we never had any problem recruiting people to help out. When John put out a call for a certain type of article he needed for this journal, he'd get a plethora of manuscripts. People would hand them to him at shows. He'd get phone calls in the middle of the night. Really.

The #1 thing I've liked about being a member of this Association is how willing its members are in telling us all about the personal experiences in learning to exhibit, struggling with

medal levels, developing one's skills in laying out good looking exhibit pages, and anecdotes falore on every aspect of exhibiting, judging and running little and big stamp shows. There is nothing in this world that I enjoy more than listen (or read) about what it's like to share the experiences and friendship of people we meet in this unusual world of ours.

More stories like those still come in...not as regularly as we would like, but your friends and mine are still out there with stories to tell—and that *very much need telling*. I've long had a policy for myself which I call "Loaning Myself Out". If a fellow writer or editor needs a bit of assistance (like a writer who can step in and loan himself to some editor or other writer...or simply just write an article for someone else, I try to loan myself out.

Well, hey writers! *The Philatelic Exhibitor* seriously needs to pump up our "incoming" files with articles by people like *you*. There's not a member of AAPE who wouldn't love having you as a new writer for your journal.

Be a writer for us. *A hearty welcome is waiting!*



From Your President

By Mike Ley

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Things are looking positive for our shows getting back to normal. Many people are getting vaccinated. This journal has a story about a small show in Lincoln, NE that I attended.

All 2021 WSP shows through June have been canceled or rescheduled. Sarasota National Stamp Exhibition was a small virtual show, but exhibits were judged. There was a feedback session, an APS town hall, and seminars. Pipex May 7-9 will be a virtual show with 50 exhibits and five judges. There will be a feedback session, webinars, and even an AAPE Open Forum. I decided to enter an exhibit that last received feedback in 2019. The exhibits are on their website pipexstampshow.org. The show will have the new Grand Championship Series or GCS status. GCS will be the virtual show equivalent of WSP shows. APS will allow the Pipex multi-frame winner to compete in the next C of C if it is physically in the frames.

The St Louis Stamp Expo was held March 19-21 with no exhibits. They anticipated difficulty in lining up a jury. Last year they had many dealers bail out because of the virus. This year they had two dealers cancel because of family emergencies and Steve Taylor was unable to arrange travel from the UK.

The 32 dealers present did well with the 400 people who attended. The Garfield-Perry March Party April 9-11 was also held as a dealer only show. They did not have the space to sufficiently spread out the dealers and still have exhibits.

Minnesota Stamp Expo had planned to hold their July 16-18 show at least as a bourse but has now made the decision to add exhibits. This will make them the first in-person WSP show since Garfield-Perry in March 2020! I plan to be there. It will be great to see material at dealer tables and in frames rather than looking at computer screens. Even more important will be seeing many fellow collectors and exhibitors in person again. Westpex July 31-August 2 is still planning to hold their re-

scheduled show. It would be great for the hobby if California allows that to happen. It is exciting that APS is proceeding with the Great American Stamp Show as an in-person show. AAPE will have a booth and an open forum. I hope many of our members will attend.

By now most of our members know that Randy Neil, our co-founder and current editor, has been invited to sign the Roll of Distinguished Philatelists at a ceremony September 24 in the United Kingdom.

If you go to this web page, The Roll of Distinguished Philatelists Announce Five New RDPs for 2021 (stamps.org) you will see the many reasons for the invitation. His lifetime of exhibiting and promoting exhibiting is very prominent on the list and it is great for AAPE that a person so involved in our own history is being given this prestigious honor.

I rediscovered our hobby in the early 1980s and joined APS in 1984. I was drawn to the idea of philatelic exhibiting and always read Randy's monthly column On Exhibits and Exhibitions in the AP. I decided to try an exhibit I called The U.S. 5¢ Garfield Stamps about the large banknote stamps 205 and 216. Randy at the time had an award-winning exhibit on the 2-cent red-brown large banknote stamp of 1883 accepted at Ameripex 86. I figured it would be good for me to study this exhibit so I wrote a letter to Randy asking if he would be willing to meet at the frames and give me a tour of exhibit. I was a nobody that he had never met but he wrote back giving a date and time he would make himself available. Randy was happy to talk about his material and exhibiting in general. He encouraged me and introduced me to Bud Dickey at the frames who had an exhibit of the 4 cent Jackson large banknotes. I quickly learned how friendly and willing most exhibitors are to newcomers. Later that year AAPE was founded. I joined and have enjoyed the exhibiting side of our hobby ever since.

Your 2¢ Worth



More on that battle flag from Ken Gilbert

Dear Editor.

I read Randy Neil's article on exhibiting the Confederacy with interest. However, I was puzzled by the comment on p 26 of the TPE. "Most especially they [Confederate battle flags] have no part in philately, ever more." Does the author mean to imply that Confederate patriotic covers, for example, bearing the battle flag should be prohibited from exhibits? He also questions the usage of a cover from Jefferson Davis in an exhibit on a Jefferson Davis stamp.

I have little personal interest in Confederate philately (in fact my own family history includes a noted abolitionist who served in the Massachusetts legislature). However, I am concerned with the principle. If one eliminates the battle flag or Jefferson Davis, what is next? I exhibit rural mail in Germany, for example.

It is impossible to tell the story without Third Reich material. Most stamps have a Third Reich theme. I also have a number of items showing how the Feldpost (German military mail) worked with the rural system as well as a couple of "social philately" items that show the lives of folks under that system, including a card from a Wehrmacht bridging engineer who was on his way to Normandy in June of 1944. Finally, of course, the greeting "Heil Hitler" was required on business correspondence. If the CSA was "an entity of prejudice and racism the forms of which have never been tolerable—and which was soundly and heavily defeated", the Third Reich was far more.

Should this all be covered up or banned? Lest one think I am exaggerating, reports are that a recent FIP show in China did just that—along with Taiwan, Tibet, and Manchukuo philately. Should we then ban Biafra or Katanga philately because they were in rebellion? Would an exhibit on Jesse Owens be impossible since the 1936 Olympics were hosted by the Nazis, as most of the philatelic material from that Olympics contains Nazi symbols? What about the US Columbian issue of 1892? This is a very slippery slope.

I am also thinking of a recent exhibit I saw in St. Louis last year: "Racism" by Tiffany Peter. It contained material that by today's standards is highly offensive. However, like "Huckleberry Finn" and "Blazing Saddles", it was there to make a point against racism. If we do not remember our history, we are doomed to repeat it.

Ken Gilbert
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The Citadel, the South and "Dixie"

Dear Editor.

Regarding The Citadel, our class 50th anniversary reunion (1970-2020) was to have been last month and I was planning to go (first one I'd ever attended). From what I have gathered, the Confederate battle flag is no longer taken to football games, replaced by the South Carolina artillery flag (state flag in red instead of blue). Can't comment on "Dixie" though. I don't regret anything about my college experience at The Citadel but could not convince my two daughters to go there.

My first purchase of a U.S. souvenir sheet was the 1937 10 cent SPA convention sheet. Years passed before I realized that the SPA (founded as the Southern Philatelic Association) was the South's response to the excessively "Yankee" American Philatelic Society. Now there would be an interesting retrospective article for TPE--exhibits hosted by the SPA--but I'm not the one to write it though, unless I was on sabbatical at the APRIL!

Another thing I noticed when going through a stack of 1960's American Philatelist was the Cold War tone of many of the articles ("Does purchasing stamps from Eastern Europe support Global Communism?"). [I was looking for material on the Trucial States and actually found some]. Several of articles read almost like John Birch Society tracts. When I raised this issue with an APS representative, I was told it was the stance of the editor. But then, in the 1960's, we were all "duck and covering" and finding Communists under the bed.

And thanks for making the correction to my graduation year (1970).

Earl Toops
Fort Wayne, Indiana

"Looking forward to the next one" [It's Here!]

I've never seen—at least, not here in philately—a writer tackle a touchy and quite controversial subject more "head on" than did your editor in the 4th Quarter 2020 *TPE*. He promises a follow-up to his piece on exhibiting Confederate material. I look forward to it!

Perry Judelson
Calera, Texas

[Editor's Note: See page 22.]

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

From Winter 2012

Ask Odenweller *The Classics*



The Evolution of Our Judging Systems

Robert P. Odenweller

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

Some History

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

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

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

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

about this later.

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

In 1980, Ladislav Dvoracek was elected FIP president, and after a few years he asked all of the FIP Commissions to develop a uniform point system. We met in Lugano, Switzerland, after a major snowstorm and frigid weather, to work on the differences that each commission had evolved. Up to this point, only the Thematic Commission had been using points regularly, and the major contention between traditional (and its similar fields) and postal history (and its similar fields) was the division of treatment and importance. The total had been agreed to be 30 points in earlier discussions that gave thirds to each of the three major areas to be considered, with knowledge getting the additional five points and the final five to presentation. Postal history wanted 20 of the 30 for treatment, with 10 for importance, which reflects the proper emphasis for postal history. Traditional and its followers was the other way around, where the material (importance) was 20 and treatment was 10. Postal history published its breakdown while traditional did not. The result in later years was the assumption that the split given by postal history is the "official" one for all. In recent years, the difference seems to have been absorbed, and that treatment has become the dominant aspect.

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

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

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

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

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

The U.S. Reaction

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

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

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

Progress

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

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

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

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

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

Training

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

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

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

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



Q & A

By Patricia Stilwell Walker

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Usually, I get most of my questions to write about from talking to folks at stamp shows, especially at AAPE meetings – well we haven't had many of those in the past year. I have scratched my philatelic itch by attending a lot of Zoom presentations. It has become very obvious to me that the most basic "rule" of a good exhibit also applies to crafting a presentation – telling a coherent story.

Let me give you a couple of examples. In February Peter Rooke gave a presentation at the Royal Philatelic Society of London titled "Revolution, Conflict, Occupation – The Posts 1789-1815" The subtitle "Adapting the mails during the Revolutionary and Napoleonic Wars" is a bit more descriptive, though what is missing is this is about France! Now, I'm not at all interested in the postal markings used in France, however the speaker gave us an excellent history of what was happening to the French political and governmental "land-

scape" at the time – illustrated with covers from his collection that made a potentially complicated subject (from the postal history point of view) very approachable. All in all an excellent "story". If you are a member of RPSL you can view his slides and a video of his talk on the RPSL website at <https://www.rpsl.org.uk/News-Events-Meetings/All-Meetings-with-Documents>.

In contrast I viewed another talk which consisted of some highly unusual and scarce material which was not presented in an obviously organized fashion. It reminded me of a novice exhibitor who has some great material but no particular idea how to create a focus and craft result that is an exhibit and not just a collection. A very frustrating experience.

To drive home the importance of establishing "Scope and Purpose" for an exhibit that allows you to tell that story, here is my experience in creating the presentation I gave to the Collectors Club New York in early March that I titled "Pre-Adhesive Irish Postal History".

Caught on Film...

Building up to the big-time again: Here is the ultra modern venue for the ever-growing OKPEX, the Oklahoma national stamp show—and a shot of a portion of the busy bourse at their last event before the pandemic. The Sheraton Hotel at the Reed Conference Center.





Figure 2: May 13, 1840 letter from Carrickmacross, Ireland to London franked with a 1d Penny Black – a fitting epilog for an exhibit of pre-adhesive Irish postal history.

First, some background: I've been collecting Irish postal history since the 1970s and created a highly successful exhibit where the story focused strictly on rates and covered the period 1657 to 1900. That exhibit had to be retired and I sold the adhesive portion of the collection – however I never stopped acquiring earlier pre-adhesive material especially if it had hard

to find markings. I deliberately chose the topic for my presentation to force myself to organize this accumulation into something coherent. I only partially succeeded.

Chronology is always a good place to start so how about a 1561 Privy Council Warrant that authorizes payment for carrying letters into Ireland (Figure 1) to begin with and a May 13, 1840 Penny Black used



Want to encourage newby exhibitors? Connecticut's THAMESPEX does. What an array of awards!

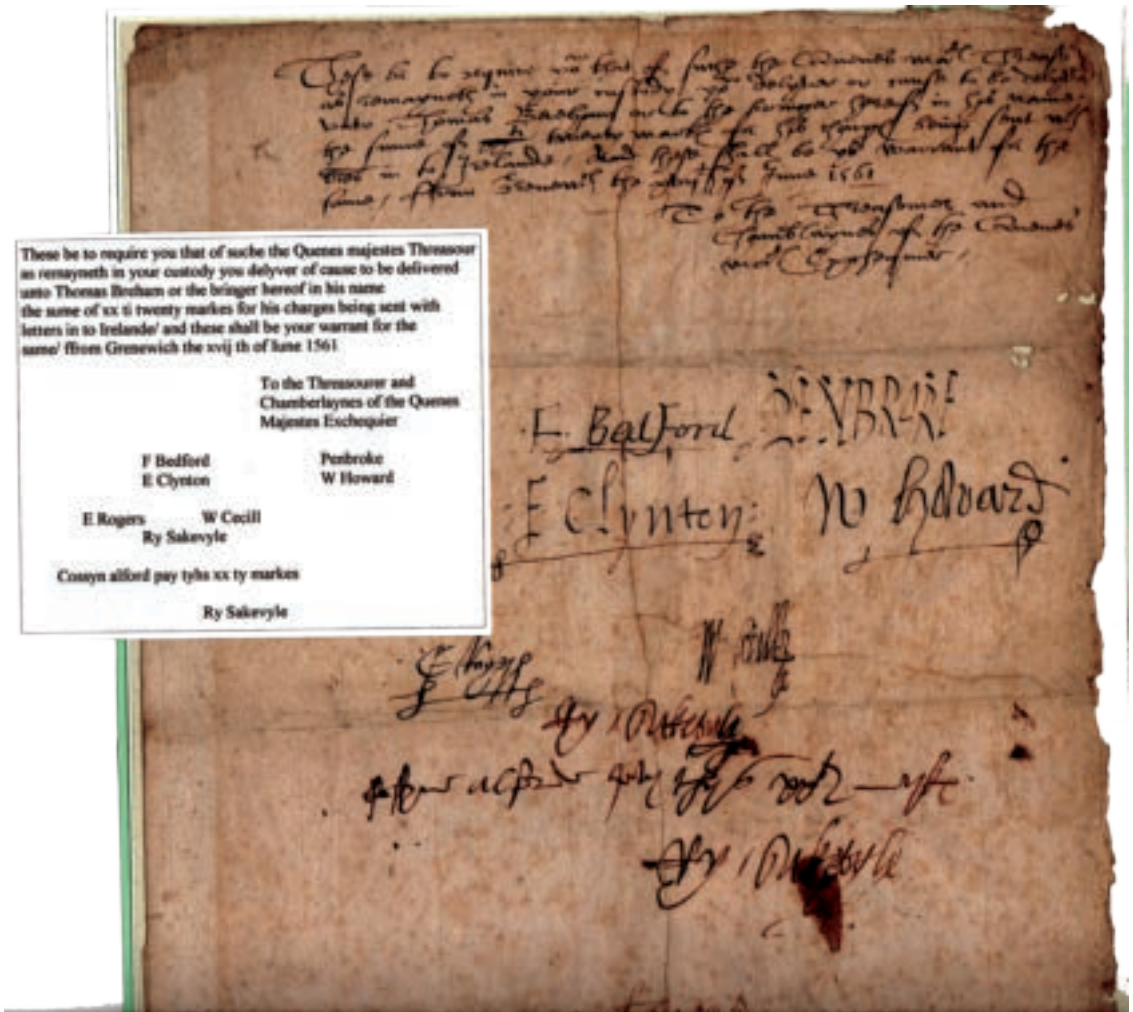


Figure 1: 1561 Privy Council Warrant authorizing payment of twenty marks to “Thomas Braham ... for his charges being sent with letters in to Irelande [sic].” First item in a postal history exhibit of Ireland.

in Ireland to end (Figure 2). We have an excellent beginning and end but what about the all important middle? How on earth do you stuff more than 200 years of markings, rates, routings, special services (registration, free mail, soldier’s concession rates etc) into 40 minutes of talking? I quickly came to the conclusion that I could “cherry pick” items that were fun to talk about and

gloss over a lot of similar items. That was fine for the talk, but would not work at all for an exhibit. So although I’m not back to square one – I do know what won’t work for an exhibit! Maybe I need to think about multiple smaller exhibits: smaller in scope and purpose, that is.

Happy exhibiting – please send me questions you want addressed in this column.

Signed up any new members lately?

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

MEET KAITLYN ZHANG - BEST YOUTH EXHIBIT AT SESCAL IN LOS ANGELES



The second photo shows Kaitlyn's with sister Khloe (age 11) who is enjoying studying the thematic area with the theme of felines.

UPDATE ON A YOUTH QUALIFIER

Coping with the Pandemic • Kaitlyn Zhang

These past 12 months have been especially difficult for youth exhibitors. So few opportunities to show their displays, a difficult time to find material to improve exhibits and stressful times with normal education, for most, disrupted.

To top it off, the 2021 AAPE Youth Championship which had been scheduled for the Great American Stamp Show to be held in Chicago in August has been postponed until 2022. At that point qualifiers from 2019, 2020 and 2021 will be eligible. It is possible that the Youth Championship will be virtual.

The following are thoughts from Kaitlyn Zhang, age 14, whose exhibit has qualified (representing SESCAL) for the next AAPE Youth Championship. The following is an update on how she and her philatelic endeavors are faring.

We welcome her to these pages.

"For the past year I, still, have been working on my exhibit of "Dog - the Best Friend of Mankind". My interest in stamps is still something incredibly important to me, but due to the lack of material available, it is difficult to maintain. Because of covid-19, all stamp shows in the Los Angeles area were closed, I have difficulty obtaining materials - stamps and covers related to my subject to study and observation. While I try to make the most of my current collection, it's hard to create new content with little accessibility to the material I require.

"I am studying to earn my place in honor classes at my high school. After June, I will have more time on my exhibit and I hope by then we can go to local weekend stamp shows to buy new stamps."

[The Editor Remarks. *It wasn't much more than four or five months ago that the door behind me creaked open — something it never does, because most of the time it remains locked. But this time I guessed that it might be someone I knew from long ago — and I mean **LONG** ago. Someone I had given a key to back in the day when people needed a key to get into this room where all sorts of things were discussed in this some-*

times unhinged world of stamp exhibiting. That key hadn't been used in year.

*I turned around and, lo', there this creature stood. Oh my heavens! Could it be...? Did someone I knew decades ago want to make a grand re-entrance? I couldn't think...wuz it **possible**? Or could it be a fignewton of my imagination...Uh, oh **YES** it was **MORE** than that.*

*The News It was **much** more than that! Much more...]*

WOULD YOU BELIEVE...



The Fly is **BACK!** ...**WHAT?**

The reports of my death are greatly exaggerated! Nor have I hibernated, retired (like some hoped), or become senile. In fact, my pinhead mind is sharper than ever.

My long absence has been a vacation buzzing around from here to there, and most recently because of required isolation. However, I am now fully immunized and energized to expose the unexposed, and to hand out those highly coveted Golden Fly Swatters and deserving SWATS.

Discussions with stamp collectors, stamp dealers, and stamp exhibitors have given The Fly new insight into our disease — not Covid-19, but rather our chronic addiction to stamps. To prevent withdrawal symptoms during the pandemic, many of us “stay-at-homers” are doing new things like digging into parts of their collections not reviewed in a long time; hunting for stamps on-line; and participating in stamp

auctions and virtual shows. All good! Many have said to this pesky insect — “thank goodness for my stamp hobby!”

Of course, the recent pandemic, like most crises, brings out the “chicken-littles” of the world who say “the sky is falling” — it is the beginning of the end for philately. The “glass is half-empty” doomsayers say things like: Covid-19 has sent many older stamp collectors to the Great Stamp Show in the Sky; membership in stamp organizations will drop precipitously; and in person stamp shows will be a thing of the past, even after the pandemic passes.

However, The Fly (who has lived a long life) has observed when there is crisis, there is also great opportunity. One thing for sure, philately will not be the same after the pandemic lifts, but will be much different, and much stronger.

The sudden, and successful philatelic response to the pandemic by using distance learning and virtual attendance at stamp shows is remarkable to say the least.

Golden Fly Swatters go to all those doing the planning and facilitation of these events. Although it is expected, stamp club and show attendance will return to near normal after the crisis lifts, these newer methods will continue to be mixed in with traditional philatelic activity which is a bonus for those collectors who cannot travel or afford to travel, but still desire more than an isolated hobby.

This bug predicts stamp exhibiting will advance with a hybrid model – live and virtual exhibiting. The virtual model requires the exhibitor to scan his exhibit pages and send them for judging remotely, then posting for all to see what a fantastic job you did on your exhibit. More people will see it then when it exhibited at a show. However, there is a sticky situation.

Taking a large exhibit for color scanning is expensive! So is purchasing a quality home scanner that can scan double (11"x17") pages – something I hear can cost as much as \$700 – ouch! But, traveling to exhibit at a show in a distant city can easily cost that much. And with your own scanner, you have more control.

The Fly cannot end this column without handing out a few anticipated SWATs! Encouraged by some exhibitors, the first SWAT goes to shows that do not post a list of first responder in the exhibit area. Such an easy thing to do, but sometimes forgotten or never done. It is frustrating when

exhibitors do not know their first responder and need to ask a judge to find out.

The second SWAT goes to judges who take more than 1-2 points off from a UEEF section and do not say why. Such paucity leaves the exhibitor scratching their head, and there is no recourse, as the judge is long gone when the exhibitor receives the UEEF. The chief judge gets a SWAT also when this happens as they should be reviewing the UEEFs for such problems. Deducting points off an exam and not saying why is a cardinal sin of teachers and professors.

Students almost always win their grade appeals when this happens. Fortunately, there are only a few judges doing this consistently, but the Shadow (I mean the FLY) knows who you are. So here it is – stop it!

Now that I have handed out Golden Fly Swatters and SWATs, and before buzzing off, know the FLY is always watching and listening, overseeing the beehive of philatelic activity, especially exhibiting.

A police chief of a television program at the end of a morning meeting with his officers always said – “be careful out there.” So beware – the Fly is back!

[Editor's Note: *The Fly is always open to your thoughtful input – whether swats or something sweet from the honey jar. What have you witnessed or done lately that would be useful? Write: The Fly in care of TPE's email address at neilmedia1@sbcglobal.net].*

Do Flies Reincarnate—

Or Is It that they can simply Reproduce themselves?

Well, in any case, it's a cinch this pesky insect is no fool. It loves the world of exhibiting and judging, knows it like the back of this insect's greasy wings. And it knows a lot of people in it. The Fly has clear, sharp and inciteful opinions. The Fly always also loves to share them.

Who —uh, or WHAT—do you think this creature truly is? Why, can't you GUESS?

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

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.

“THE FLY”

INTRODUCES HIM- (OR HER-) SELF

Why “The Fly?”

Didn't you ever wish that you could be a fly on the wall—pry to the inner workings of the establishment? Well, now you can—through “The Fly!”



In future columns “The Fly” intends to cover, from an exhibitor's perspective, a whole range of issues and situations, good and bad, which deal with the subjects of judges, judging and show organization committees, and their interrelationships with exhibitors.

“The Fly” has some ideas of his own but would also like to know what is on your mind. Do you have an issue or situation that you would like to see surfaced? A pet peeve? A good idea? Would you like to see someone receive credit for doing a good job? Just write to “The Fly” in care of the Editor. (Confidentiality will be assured if so requested.)

“The Fly” does not intend to embarrass any individual. On the other hand, “The Fly” is feisty and not afraid to land on a sacred cow. If judges or organizing committees are doing something wrong, “The Fly” wants to open the issue for discussion. Conversely, if they are doing something right, “The Fly” wants to put that information into the public domain too. The idea of course is to surface issues for public debate so that the philatelic community can benefit. **“THE FLY” WILL ALWAYS TELL IT LIKE IT IS.**

In a nutshell, “the Fly” intends to examine the “establishment” for better or worse. Some publications use the terms “black blot” or “dart” in making reference to unsavory situations or people. “The Fly” intends to bestow a “Fly Bite” in such cases. On the other hand, when a favorable situation is being reported, “The Fly” will be the first to hand out a “Gold Flyswatter.” For example:

“GOLD FLYSWATTER—to the BALPEX organizing committee for listing the names of the judges in its prospectus. In so doing, it gives exhibitors a “heads up” and enables us to decide if we want to exhibit at BALPEX. After all, why exhibit if you know that one or more of the jurors is biased against (dislikes, doesn't understand, etc.) your exhibit area. On the other hand, knowing who the judges will be beforehand lets us know if the Jury is balanced and if our exhibit will receive a fair review.

Notwithstanding the security implications, “The Fly” would like to see *all* show prospectuses list the names of the judges, particularly national level shows such as APS C of C qualifying events and TOPEX.

“FLY BITE”—to argumentative exhibitors who so dominate the discussion and judge's time during critiques and walkthroughs at the frames that the rest of the exhibitors are unable to get their fair share of help. Give us a break! If you've got more than one question, or an axe to grind, do it in private on your own time. The best of us want to benefit from the critique.

“GOLD FLYSWATTER”—to Dr. Ing. Giancarlo Morolli, the President for Thematic Philately, FIP, for giving so freely of his time at AMERIPEX and whose information, if absorbed and followed, will do much to improve the quality of topical/thematic exhibits.

Get the idea?

“The Fly” will depend on you to write—what's on your mind?

Right from the very start of this Journal...

The Fly was at work in the earliest issues of *TPE* and for well over a decade and a half the insect was openly and, at times (many times) with tongue-in-cheek, ready to take a whack at the goofiness sometimes encountered along the exhibit aisles and bourses of every conceivable kind of stamp show. At the same time, the Fly was generously willing to pay lots of compliments and tributes to show organizers and showgoers and exhibitors and judges to openly recognize their good deeds and actions.

Above are the Fly's actual opening remarks in Volume I, No. 1 of *TPE* in October 1986.

We are delighted to say, “Welcome back, Fly!” You're still needed!



Coming later this year

CHICAGOPEX 2021

Featuring

AAPE AMERISTAMP EXPO

November 19-21, 2021



Unfortunately, Chicagopex/AAPE AmeriStamp Expo 2020 was a pandemic casualty, but we were able to conduct the AAPE Single Frame Championship as a virtual competition. The Chicagopex committee anticipates no problem this year and Chicagopex/AAPE AmeriStamp Expo 2021 will be held November 19-21.

The show will accept multi-frame exhibits and a much larger number of single frame exhibits than a normal WSP show, but AAPE will not hold a 2021 Single Frame Championship. There will not be enough qualifiers for it to be meaningful and the few new qualifiers will be allowed to compete in the 2022 championship.

The AAPE Team Championship was not held in 2020 as we were not yet ready to try that virtually. We fully plan to hold a

2021 team championship at the show this year. It you have taken part in past team championships you know how much fun it is.

All that is needed is to find four other people willing to enter single frame exhibits and list the team's name on your Chicagopex application which can be found on their website or at aape.org. The team captain will have to submit a form to AAPE with entrants and their exhibit titles.

The form can be found at aape.org/docs/OFE_2020_RegistrationForm.pdf. There is no extra entry fee, and the rules can be found elsewhere in this journal.

Special Note: In the event the show is not held we plan on having a virtual championship, provided the show is canceled early enough to give us and the exhibitors a chance.

Do you have one of these?

www.aape.org/docs/AAPEApplication.pdf

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

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

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



Our AAPES of the MONTH

January, 2021: Larry Fillion, our webmaster, who has done excellent work for many years to make sure we have an up-to-date and attractive website for members and potential members.

In this electronic world, where today a web page can be as powerful and stunning as an issue of a world-renowned magazine, the significance of a website can never be underestimated.

February, 2021: The new "Fly", who has agreed to resurrect one of the most popular columns from yesteryear in *TPE*. The Insect will be a welcome curmudgeon around this place!

March, 2021: The APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), chaired by Liz Hisey, which has after considerable internal discussion, released standards for virtual exhibitions.

Our Unique Newsletter

We recently published the 97th 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!



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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!!

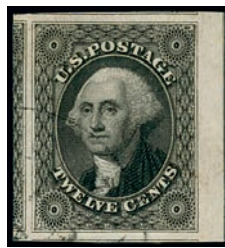
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See ad rates on page 46.***

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

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

Some Philosophy, if you please...

When a controversial issue gets a little too serious, it may be time to bring in a few smiles, not to mention Wednesday



Part II of a Series
By Randy L. Neil

My Dad used to say: “Where were you when the Senses of Humor were handed out, Mr. Neil?” It might be time to look at this serious issue with a bit of a side-light.”

By “sidelight” he meant coming at a particular bone of contention by shining a different light on it so that those involved with it could examine it from another point of view—and in many cases, perhaps even bringing one’s sense of humor to bear.

When one is involved with postal history in preparing an exhibit, there can be almost countless issues mixed in to make things more complicated. This is especially true in the realm of postal matters with the Confederate States of America. It was always a complex issue from square one. A group of feisty southern states suddenly decides to get out of the Union. Nothing in American history, before or since, has complicated things living on this continent more than what happened next. Climb on board! Take your side and then squabble forever! While you’re at it, fiddle around with human rights, start (and keep fighting *forever*) a war, and don’t forget to forget your closest relatives.

Then, why not take up collecting artifacts from this controversy; a good place to start

would be the human ones: how about the postage stamps of one side or another, and the odd forms of mails that got sent. Things like formerly old soggy envelopes that almost drowned while being carried across a river, or one hand-carried by a 12-year old black boy on the same river?

Obviously, there are tons of arguable facets of the kind of philately that heavily once involved (or still does) people hating each other; here we are, for instance, 156 years later where folks, North and South, can still bring to bear loaded weapons to fight a long dead event.

And then, here I am, an avid collector of all kinds of historic event artifacts (how ‘bout the Ringling Bros. circuses?) while trying my best to build a competitive exhibit of Civil War-time philately from the southern side without raising anyone’s blood pressure!

I’ve been doing such things for well over 60 years. Who’d a thought that the venerable old (and widely respected) Confederate stamp collectors’ organization would suddenly come to the magnanimous, congenial and peaceful decision to reform” their 85-year old organization and come together as a national club of philatelists studying & collecting the philately of not one, but both sides!

The “Great Locomotive Chase” Cover

A Corner Card Cover from the Scene of the Civil War’s Most Exciting Raid

Under the United States spy Major James J. Andrews, 23 Union soldiers infiltrated Confederate Georgia and, at Big Shanty, Ga. on April 12, 1862, stole a steam engine called *The General*. Racing north, they cut telegraph lines and ripped up track hoping to give Union forces unimpeded ability to invade Chattanooga, Tenn. “The Great Locomotive Chase” ensued as the original conductor of the locomotive they stole, using another engine, the *Texas*, finally ran them to ground.



October 1863 Embossed Cameo Corner Card From The Hotel Where the Andrews Raiders Stayed the Night Before Their Raid
The Marietta, Ga., cancel ties Confederate States of America 10-cent stamp to cover to Montgomery, Alabama.

Twenty-one of the Andrews Raiders spent the night of April 11 at **Dix Fletcher’s Fletcher House** in Marietta, Ga. Early the next morning they met in James Andrews’ room and proceeded to the depot next door. Boarding a train, they commandeered it a few minutes later in Big Shanty.



Walt Disney told the story in 1956 in the motion picture starring Fess Parker as Major Andrews.

The Fletcher House became the Kennesaw House in 1866.



On July 3, 1864, Union General William T. Sherman established his headquarters at the Fletcher House shortly before he invaded Atlanta, which would fall to his forces early in September.



The General today—on display in Marietta, Ga.



Actual photo of *The General*.

A Cover from Dix Fletcher’s Fletcher House Inn with a Story to Tell!

The usage above was not much more than a dirty little cover when I found it at a dealer’s table nearly 20 years ago. Its condition was undeniably second rate—not something worthy of display. But it has a colorful embossed corner card. Being a Civil War student, I years later I began pondering the hotel’s name on the corner card—and suddenly, like a bolt from the blue, I realized the cover came from the hotel where the Andrews raiders stayed the night before their raid on April 12, 1862. Serendipity provided a unique cover with a great story to tell! So I cleaned it up and put it on a page with the story.



After the war, Dix Fletcher's Fletcher House Inn became the Kennesaw House

After the event in the spring of 1862, Fletcher's ownership of the inn as a famous landmark for the quite renowned hotel's rest stop for the Andrews raiders became well known. The name was later changed and this photograph turned out as the only image taken contemporary with the year of the raid.

A Note About the Exhibit Pages Shown in This Article

In most cases, you are looking at pages that possibly need to be refined and, in some cases, have their writeup rewritten. In general, they reflect incidents and historic events that may reinforce the present-day continual feelings of animosity between the Union (North) and the Confederacy (South). For instance, it's a little known fact that Major James Andrews, the leader of the disguised Union soldiers/raiders, was caught and executed by the Confederate Army. What do you think?

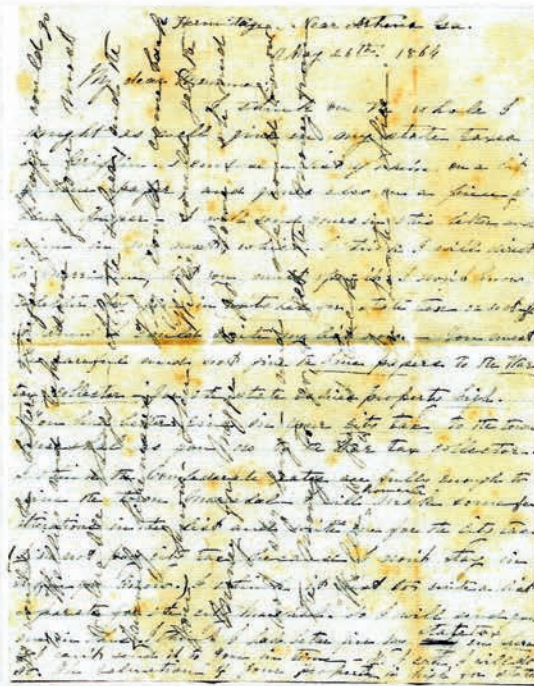
The Southern (Confederate) states—in this political map for Lincoln/Hamlin in the 1860 Presidential campaign.



IX. Especially Unusual & Exotic Uses
A. Historic Events

Mailed at the Outset of
Sherman's Invasion of Georgia

Cover and contents show how Confederate postal history can carry striking personal experiences into the annals of American history.



Fears of Gen. Sherman's Incursions

Union forces under Gen. William T. Sherman invaded the Atlanta area on May 7, 1864, days before this letter and cover were mailed from Athens, Ga., on May 28.

Alice Baldie writes her "Momma" in Griffin (a few miles south of Atlanta) fearful of the Union encroachment: *"Now that the Yankees are so near...I am scared all the time."* **An important piece of postal history—and American history—relating the fears of the populace at the outset of Sherman's infamous March Through Georgia.**

A General William Tecumseh Sherman Horror Show for Georgians

Perhaps the most controversial act on the part of the Union Army during the war was General Sherman's invasion of the State of Georgia toward the end of the second half of the year 1863. After the utter destruction (burning) of the City of Atlanta, Sherman's Army turned East and completely burned out a 60-mile wide "strip" of destruction from Atlanta to the Atlantic Ocean—BUT decided to stop before entering the city of Savannah. Even today, that city still looks as it did before Sherman's March.

to invade the world of a way-longer-than-a-century-old hobby and challenge its reasons for being.

Personally, I stand up strongly, and with firm purpose, for the right for any human being to study and collect the history and related tangible goods and pursue the answers to questions still not completely studied—no matter the still-argued question of any historic endeavor, no matter the controversy.

And so goes my quest to recast some of the elements—whether tangible philatelic items or an amateur historian’s written facts and opinions—in order to remove any hint of a bigotry I have never espoused. And while I am at it, I am showing my fellow exhibitors and judges what and how I am doing it. Your open-minded opinions will be appreciated!

Bare Beginnings were Bare Indeed

Finding a stamp magazine at 15 cents at a giant newsstand in Kansas City when I was 12 years old told me that my fledgling interest in collecting stamps was really a serious thing for countless adults. I bought it, then convinced my mom to subscribe to it.

One year later, as a junior collector, I entered my hand-lettered exhibit of hand-drawn cacheted FDCs in KC’s annual national stamp exhibition. I was in the game! Here, 66 years later, I’m still doing exhibits.

My Philosophies as an Exhibitor

Like you, this is something that has evolved over the years. If my early friends in this hobby were still around (I’m referring to the older philatelists from the 1950s-60s), they’d probably vigorously shake their heads were they to read what I say here about how an exhibit should be prepared. They would, by the way, scream at the advent of something called a “synopsis page”!

And they would buckle at this remark:

Most stamp exhibitions today are called stamp **shows**. Even the biggies have that word in their title. Our American “huge” stamp event in New York in 2016 was called World Stamp Show. And to me, a “show” is a show—like the title Ed Sullivan used to call his weekly TV production on CBS. And a show calls to mind something that is entertaining. One comes to it to be entertained, enlightened, and to enjoy’s one’s self.

Do you have one of these?

www.aape.org/docs/AAPEApplication.pdf

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

But most stamp exhibits in the frames—**still...even now**—here in the era of Lady Gaga, the hands & eyes of Mike Trout, the hands and violin of Itzhak Perlman, the grand life of Julia Child, the mind of Ken Burns—are beautifully philatelic, yet not particularly exciting to view and enjoy, especially for younger people, a demographic stamp collecting has never given up on trying to attract. Philately is a visual pastime; stamps, covers—in many ways are lovely to view, but hard to really enjoy.

A philatelic exhibit should entertain.

A stamp exhibit should show off our hobby’s No. One Eye Grabber. What we collect is eye candy.

“What’s this burning blimp? It’s the famous *Hindenburg* burning to a crisp. Our exhibitible collectibles feature **Big-Time News**.

Stamps Teach. Do exhibits? They should.

I could go on with additional paragraphs on this, but my philosophy of how to conceive and develop a philatelic exhibit is obvious.

Exhibits are fun to assemble.

They should be greater fun for the viewer.

No Matter the Subject Matter

The human condition is rarely a picnic. Even when stamps and postal history recognize and celebrate great achievements, often the road to such happenings was paved with treachery and heartaches.

During all of the time that I have collected the philately of the Confederacy—even before that—I carried with me the family heritage that I described here in these pages in the Fourth Quarter 2020 issue of this journal. I come from a family deeply rooted in politics having been active in it in the Lincoln Era in Illinois in the 1840s. Though family members fought in the Civil War as Democrats on the Union side, family history shows no back

Blockade Mail from a Renowned Correspondence

Outgoing "BLOCKADE" Use Via Nassau, The Bahamas—February 1865

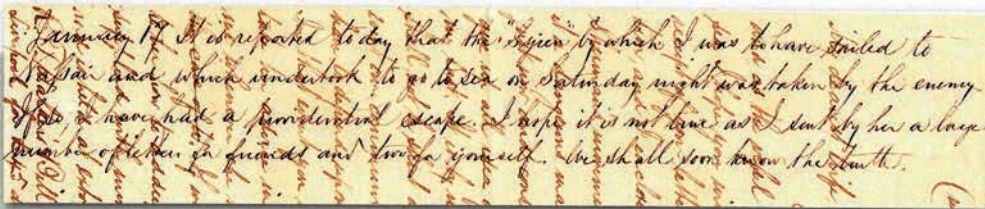
Inside is a 4-page personal letter to sender's wife in Liverpool, England



Carried by the Cunard West Indies Steamship *Corsica*

Outgoing blockade-run use originating from Charleston, S.C., via Nassau to Liverpool with uncommon rimless "Nassau—New Providence / "FE 13/1865" transit handstamp on reverse. Unpaid with 2 shillings due, comprising 1sh packet postage to England and 1sh penalty fee, blue crayon "1/5+7=2/-" accounting. Liverpool "4 MAR" receiver on front.

From Cornelius L. Burckmyer in Charleston to his wife, Charlotte, in Liverpool.



Cornelius Burckmyer adds a postscript across the first of the 4-page letter to his wife, "January 17. It is reported today that the "Syien" by which I was to have sailed to Nassau and which undertook to go to sea on Saturday night was taken by the enemy. If so, I have had a providential escape. I hope it is not lost as I sent by her a large number of letters for friends and two for yourself."

Cornelius Burckmyer and his wife constantly illegally sent blockade mail to and family members and friends in Great Britain

In addition, the Burckmyers, as residents of Charleston, acted as informal hidden "agents" assisting various friends, family and acquaintances in sending illegitimate correspondence via numerous blockade-running vessels. All involved in these actions were committing felonies and actual acts of war.

VII. Special Uses

Patriotic Use / Woodblock Cachet

A “Hanging Man” Imprint in the Patriotic Category—Unique



A hanging effigy that was likely Abraham Lincoln

A then-popular CSA political drawing in 1864 was the effigy of a hanging Lincoln—especially during the Confederacy’s losing 1864 Shenandoah Valley campaign. Sender of this cover from the valley town of New Market, Va. (site of battle earlier that year), added his woodblock rendition of such an event.



Enlarged image of
woodblock print at lower left of cover.



A Deadly Woodblock Effigy Hanging in Pen and Ink—Was it Lincoln?

During the bloody Shenandoah Valley Campaign that occupied much of the year 1864, political feelings on both sides inflamed the deadly angers coming from both sides in that year. The advent of Lincoln’s Emancipation Proclamation dramatically raised deadly hatred in the South.

ground of hatred or rancor. So I carried into my philatelic involvement with CSA stamps no generations-long bitter feelings.

But it doesn't take earth-shaking events like the Civil War to split peoples apart in their opinions and loyalties. Collecting stamps and postal history takes us into issues of conflict on all levels of societies and politics. It's why politically separated people around the world eventually (usually, finally) reunite.

No matter the subject matter, for the sake of a hobby, people in love with that subject, can and should come together.

From a personal viewpoint, it's easy to see how this can happen—it's been happening with me for years ever since I understood how delightful it could be in my end of the pastime if the collectors and philatelic leaders of both sides of the Civil War collecting pursuits, united with the common cause being the fun of it and the expansion of friendship.

Getting this objective to actually take place will be the responsibility of the collectibles, themselves!

It's Wednesday!

Time for the fun of it! Back when I was a kid in junior high it was October of 1955.

In school every week Wednesday was called "Anything Can Happen Day". It was derived from a title the Disney people gave to their programming on Wednesdays

That's what I called the day of the very first time I finally sat down to prepare a competitive philatelic exhibit. I kid you not. It was a day to use my imagination and I did. It was October 27, 1955.

The result was an exhibit of my own colored-pencil hand-drawn cacheted first day covers. One frame, six pages, a junior's exhibit; age 13. They weren't the spiffiest thing I'd ever done or would do, but they were mine. I still have most of them.

Other kids filled their pages with mass-printed Aftcraft or Fleetwood FDCs. Mine were mine. My idea, even then, was to entertain people who knew nothing about what a cacheted cover was.

So here in my home over 65 years later, I needed to use whatever new idea or two I could dream up to bring a new kind of pizzazz, a new "trip" even, for my viewers and judges. I felt people needed to look at Con-

federate States of America stamps and postal uses in an entirely new new and intellectually interesting light. After all, political conflict or not, it was an American wartime. A horror putting family against family, old friend an enemy of another old friend. Worst of all, it was a time of extreme bigotry, extreme prejudice, horrid unnecessary hatred. But still, even today, a story needing to be understood.

Could my stories be told in a fresh new idiom? Could I dig up some things (all true) that would make a viewer take special notice? Learn something important? Could I truly put some Fresh subject matter about an old story onto my exhibit pages?

And how about spreading the word? Could I write how I was trying to accomplish these things and make people try some of them, themselves?

How does one retell one of the oldest, most difficult stories in American history, have it be better at capturing the seriousness and historical value of its philately—and give it a purpose that will draw people into studying it and be captured by its ability to explain why it did happen?

That's the rub. It did happen. Seemingly, it had to happen before this nation could grow up. We're even still doing that now. Why does our postal history have so much to do with it?

But What About the "Old" Ways?

Today, one has to be careful getting involved in telling the story of a gigantic war based, almost exclusively, on a single question: Can a nation exorcise from its history heinous acts and rivalry that, even today, continue to keep both sides from coming to grips with their pasts—and consequently, put down their ill feelings for the opposite side that still foster physical, intellectual and social separation? To me, this has to be done.

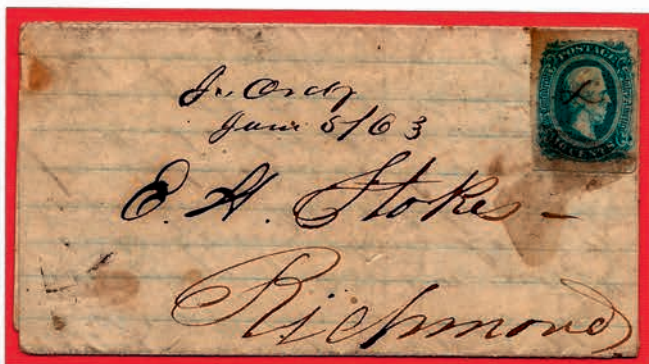
I believe the end results—which may not totally happen for years to come—are in the cards. That philately has such an abiding tradition of camaraderie among its adherents that, no matter our differences, this hobby has in it the ability to bring two stubborn sides together.

We are about to find out. The Civil War Philatelic Society is now, by votes of the majority of its former self, the former Confederate Stamp Alliance and the new, friendly and

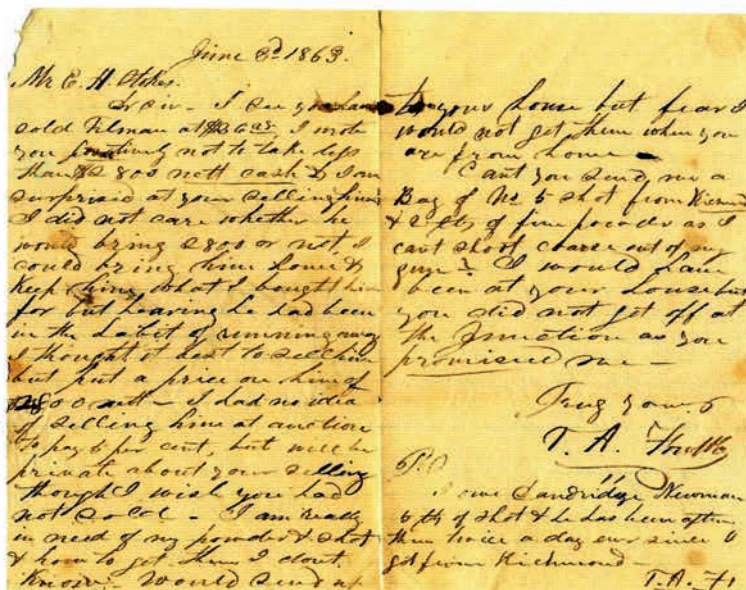
IX. Especially Unusual & Exotic Uses
B. Historic Individuals

To the key slave dealer
of Richmond, Va.

"I am surprised at your selling him..."



Correspondence Between Slave Seller and Slave Dealer—June 1863
Type I (A&D) stamp on folded letter with manuscript cancel from Jennings Ordinary, Va., to the infamous E.H. Stokes, the largest slave dealer in Richmond, Va. Sender (in Nottoway County) and recipient were well away from any areas occupied by Union forces—**under whom all slaves had been set free by Lincoln's Emancipation Proclamation of January 1863.**



T.A. Frottle, the sender of this letter was perturbed that E.H. Stokes had sold his slave, Tilman, for less than he had directed him to...
"I wrote you positively not to take less than \$2,800 nett cash & I am surprised at your selling him [for \$2,600].... He had been in the habit of running away, I thought it best to sell him."

One of the More Controversial Items in the Exhibit:

Correspondence Between Slave Seller and Slave Dealer—June 1863

"I am surprised at your selling him," slave owner T.A. Frottle tells dealer E.H. Stokes. Stokes was Richmond, Virginia's largest slave dealer. Both individuals were in Nottoway County, well away from areas occupied by Union forces. Hence, they were communicating as if the Emancipation Proclamation did not exist. "Business as usual."

bold CWPS. I think there is too much established congeniality in the past organization to allow its present state to do anything but survive and prosper.

To do that, we're going to need to put aside our paper swords, our tired debates, and breathe the fresh atmosphere of countless new ideas on how we can congenially enjoy the greatest hobby in the world.

After all, within the hundreds of members of the newly formed Civil War Philatelic Society only a small fraction of the membership are active exhibitors and/or judges. Beyond their membership level of less than 500 members, perhaps only one fifth of them have ever tried competitive exhibiting and, while there are, perhaps many potential fledgling exhibitors out there, the number of active exhibitors in their ranks aren't nearly what they ought to be.

During my 50+ years as a member of the old CSA, there were few members who weren't openly welcome to the idea of showing off their collections—in fact, there are probably another 50 members of the new form of their old organization who fall into this category—people who love talking about their collections and present seminars about them at club meetings and stamp shows. I count the latter collectors as “sidebar” exhibitors among the ranks. In preparing for any kind of presentation, a philatelist should be considering using some of the techniques of exhibiting. For instance, whether competitive exhibitor or not, how would you treat a presentation involving the unusual cover shown on the adjacent page 30?

It's been in my exhibit for years, but it's always been, in my own opinion, a controversial cover to show. It directly involves a rather mean slave dealer using his well known personality in a letter to one of his subordinates. Overall, it's an ugly piece of work, but it is strikingly able to demonstrate the slave trade. What's more, to spread controversy even more, the letter was written, sent and received *after the advent of Abraham Lincoln's Emancipation Proclamation!* A hugely illegal document, seemingly, but *not especially so*. Lincoln's Act freed only slaves in territories occupied by the Union Army and at the time the letter was written (June 1863) and sent, northern troops had not yet come into Notto-

way County, Virginia—a suburb of Richmond not yet taken over by Union forces. It's one of the things that makes this little cover even more interesting that it is at first glance—and of course, even more exhibitable. The latter historic fact also drove up the price for the cover by almost 500%!

When this cover was part of the subject matter for a presentation I once gave at a show, it drew a lot of conversation and questions. “Why do you need to have it in there?” was one of the queries from the audience.

Another audience member remarked. “A very ugly little cover (in more ways than one) smack in the middle of an exhibit full of beautiful other covers and pieces of postal history,” said a fellow exhibitor. In other words, that one significant cover was reminding the viewer of what the whole Confederacy was in the first place. It placed it at the very center of the exhibit/collection's story.

The little slave owner cover had, suddenly in a way, brought the viewers right back to their senses and to the present day—that here was an historic period in our country's history shown strikingly in a candid, “full-of-truth” way. It couldn't be ignored. Did it hurt the exhibit, its chances for an award, or the kind of respect it was demanding? The general consensus of the audience was that it had not hurt the exhibit at all, intellectually and philatelically, for the Civil War and why it took place was, and has always been, the horrid truthful fact of our existence on this planet's north American continent.

Old Ways Certainly Die Hard

But that didn't keep certain people from feeling these facts should be downplayed in a Confederate philatelic collection and exhibit. And it's that unreasonable feeling that can hurt such an exhibit's competitive strong points (and it has plenty, believe me). A feeling that happens whenever arch controversy is part of a stamp exhibit's reason for being. Think Hitler, mass immigration issues, women's suffrage, the Indian wars in America and every conceivable other kind of war, too, etc.

In this presentation we've reached the point where prejudice in all of its forms is a known spoiler to people who would see it harm an exhibit because any viewer and/or judge

IX. Especially Unusual & Exotic Uses
C. Unusual Routings

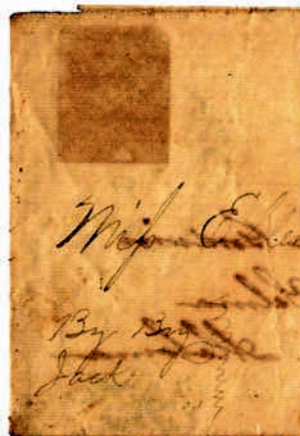
**Hand-Carried Mail Outside
the Regular Mails**

Turned/Used Again after being hand-carried "By Boy Jack"—a slave messenger



"Slave-Carried" Turned Cover

Small ladies cover with interior original use to Miss Elizabeth Williams, Columbus, Miss. a stampless use as a hand-carried missive **"By Boy Jack"**—a slave being used as personal carrier. Outside "turned" use (above) is franked with Type I (A&D) stamp tied with Columbus, Miss. datestamp and addressed to Miss Gertrude Goodwin, Selma, Alabama.



The inside of cover bears pencil notation **"By Boy Jack,"** a notation used whenever a slave would be used as a messenger or carrier.



Via Hand-Carried Military "Express"

After being sent from Waxahachie, Texas July 1st 1863 to "Captain William Cravens/Care of Maj. Dorn" in Bonham, Texas", the cover was then re-addressed to "Col Walker 2nd Inf., Brigade, Army in the Field" and endorsed "Express" and hand-carried to location of Cravens' 2nd Infantry, then in Shreveport, La. **Hand-carried express by military messenger.** (P. Kaufmann, expert.)

Nothing was unusual in the CSA if a slave holder ordered one of his slaves to carry a letter or package to an out-of-post destination.

Nor was it unusual for a friend to ask another friend to get one of his slave boys to take a piece of non-mail correspondence to an out of mail location. The cover at top was such a piece. It was delivered by "Boy Jack". An act unheard of in the North.

would allow any kind of non-intellectual prejudice to influence his official viewpoint.

For Me, this Article is a Serious First Step

By the time you've finished reading this article, I am trusting that you'll envision what I am doing with my own love of the postal history of both sides of the Civil War and, most of all, using it to teach any person who holds animosity toward one side or the other that further such actions are useless and, most of all, just plain no fun anymore.

Behind the story of this war and how the postal service of the Confederacy pulled some magic in handling the South's mails at a serious profit and doing it in the middle of one of the largest, most vociferous controversies in world history, we have the family and childhood controversies that most of us—especially those of us who lived near where the action was taking place—were involved in clear back when we were learning to spell “f-r-i-e-d c-h-i-c-k-e-n”. I wore a Union kepi, my neighbor John Liegl across the street wore a gray one. We argued; sometimes it got real serious. “Lee’s Traveler was the prettiest horse in the war!”

The War Between the States was the Civil War that still got so hot it became a forbidden subject at any meal table. Playground fights still took place in the 1950s!

I wonder, even now, what things might be like when the Blue and the Gray get together for cocktails at a Civil War Philatelic Society dinner on into the future years. Part of the fun will also be the finer points of the strategies used by Jackson and Sheridan in the On-Again, Off-Again campaigns in the Shenandoah Valley. They were missing in the decades before both sides realized that the stamps and postal history of each were inalterably tied together in one form or another.

I really started pondering, in my childhood, whether philatelists collecting the material from one side would ever empathize with the collecting causes of the other side. Early on, I knew at some point I would have to collect the stamps of one side or the other—not both at the same time. One reason, of course, was the dough it was to end up costing me. It seemed kind of weird that a lot of the Confederate material, being often so shopworn and dowdy was so much more expensive than the

neat and tidy look to Union unused patriotic covers and the plethora of unused “really new looking” stamps from the North’s side.

Little did I realize, for instance, with the northern unused patriotic covers, that they had been all printed in the northern cities and towns and, thus, in their quantities, really cheap and widely available. I was first drawn to the Union side, of course, because, after all, they were the ones that won the war! Later, I was to realize that some of the greatest stories and instances of postal adversity had come from the South. All my life I’ve wavered between the North and the South. My Dad’s family was from little Golden City, Mo., my mother’s from the heart of Lincoln Country, Menard County, Illinois.

As so many know, the bones of contention on both sides are what keeps this end of the American version of this stamp and postal history pastime burning with a steady flame. To move down the aisles at a philatelic exhibition where lie the 19th century postal history is holding sway is to pause with some of the most exciting and memorable tales of the embryonic pre-20th century years when America was hard at it building greatness. And fighting one another. And building an endless hoard of philatelic and postal history artifacts and stories.

Personally, I think the greatest of these relics—especially the most collectable ones—come from the Great Civil War. That period from 1850 to 1870 when America pondered war, then created the reasons for war, then fought it, then did our best to forget it. We never did that, but we did build a collectible base that supports our love of it today.

The 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.

IX. Especially Unusual & Exotic Uses
D. Notable & Particularly Unusual

MISSOURI in the Confederacy

Newly Discovered Cover

The **only recorded cover** from a member of the Missouri Confederate Volunteers
(A unit **different** from the Missouri State Guard of which 6 covers are recorded; 1 is in this exhibit)
Sent exactly one month after Lee's surrender at Appomattox, Va.



To Soldier in Texas Partisan Rangers

— Plus a **VERY LATE USE AFTER SURRENDER**

A Type I (A&D) stamp is tied by a **Shreveport, La., May 9, 1865 datestamp** on cover to John Gum, Co. D, Chism Regiment in Forney's Division. Endorsement at left: "Soldier's Letter from T.E. Peyton Co D 16 Regiment 2 Brigade Parsons Division MCV [Missouri Confederate Volunteers]." Both units surrendered on 26 May 1865. [P. Kaufmann, expert.]



12-star flag signifying Missouri's admission to the CSA.
(Illustration from *CSA Catalogue & Handbook*)

Only eight Confederate-related postal uses of any kind are recorded relating to Missouri. Two are in this exhibit. Although Missouri was admitted as the 12th Confederate state in November 1861, its state government never officially seceded because of expanding Union occupation of most of the state.

Not every southern state could become a member of the Confederate States of America. Not even all of them wanted to. Or did they?

How many states were officially admitted to the Confederate States of America. Some say eleven, some even say thirteen...but then perhaps, was it only ten? These arguments continue in one respect or another even today. One of the most controversial was Missouri. Technically, their official elected state legislature was not unanimous on the subject. But in any case, Missouri did have some armed forces serving their cause. That's a fact.

Neil and Jennings Award Winners Announced

LESTER LANPHEAR AND DOUG WEISZ Recipients for 2020



Lester Lanphear

The selection team of Tim Bartshe and John Hotchner has chosen the winners of the Neil and Jennings Awards for 2020 articles in *The Philatelic Exhibitor*. The winner of the Neil Award for the best article or series of articles is **Les Lanphear** for “Creating Your Own Census” in the third quarter issue. The Jennings Award for the best article by a first-time contributor to TPE goes to **Doug Weisz** for “Including a Letter in an Exhibit” in the first quarter issue.

Les has several exhibits but is best known for his award-winning exhibit U.S. Departmentals, 1873 to 1874. He has been a prolific author on the subject, having authored or co-authored seventeen articles that have appeared in *The Chronicle*, the journal of the U.S. Philatelic Classics Society. In those articles he shares his deep knowledge of every facet of this area.

Les’s exhibit is full of rare items and he can quantify just how rare they are because of all his study and research. He managed to pick a nineteenth century United States subject for which little census work had ever been done. In his *TPE* article he discusses the challenges and obstacles he has had



Doug Weisz

to overcome in coming up with his census information. Almost any reader can relate to some of what had to deal with, such as items that are not valuable enough to appear by themselves in auction lots. He has recommendations that many of us can benefit from, and he recognizes that every situation is different.

Doug is a long-time dealer who has become an exhibitor, something more dealers should do. His article is about his challenge to effectively include a letter he loves in his single frame exhibit New Orleans in the Confederate Mail System. The letter started out being shown as two pages, but this did not go well with the judges and he was told it would be better to remove it.

He eventually found a creative way to keep the letter and make it important to his story. His solution worked well enough that the exhibit won the **2019 Single Frame Champion of Champions** competition! His concluding paragraph is thought process advice to the rest of us if we are told to remove something from exhibit that we love.

Doug can never again win the Jennings Award, but you can if you have never written an article for *TPE*. Our editor is always looking for new contributors.

Mike Ley

The Philatelic EXHIBITOR



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

Advertising Rates

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

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- **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
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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, our ad manager.

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

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

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

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

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

Ron Leshner, Chairman, Pin Awards



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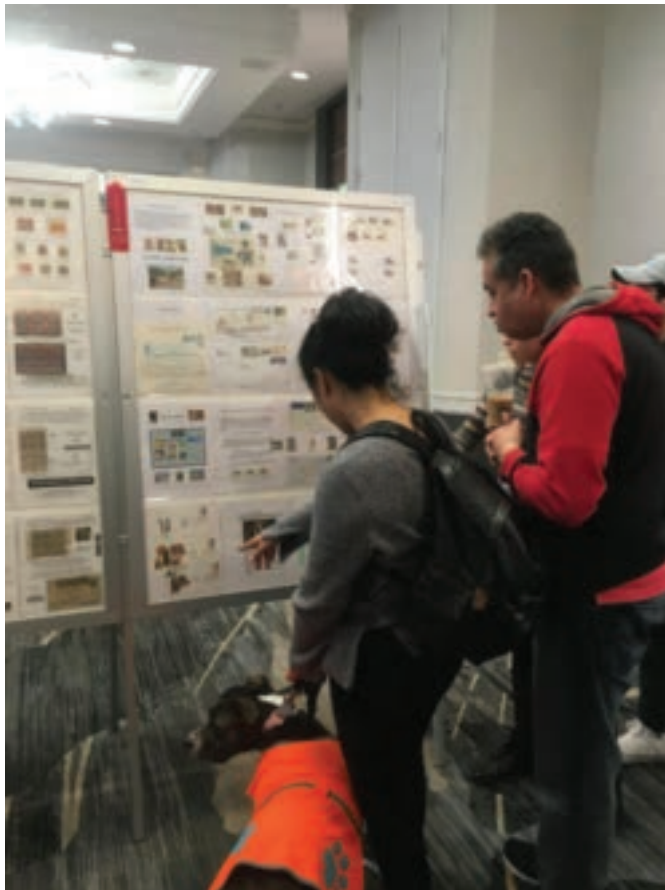
PIPEX: the first Grand Championship Series Show!

by George Struble

As several stamp shows were canceling or postponing their shows this year, PIPEX, scheduled for May 7 to 9, decided to go virtual. We understood at the time that though we are normally a WSP show, we could not be as

a virtual show. But in early February, the APS announced a track for virtual exhibitions parallel to the WSP track. The criteria were:

- At least 100 frames of competitive exhibits
 - At least three judges
 - No more than 10 exhibits per judge
- PIPEX was well on its way to qualifying; we did qualify, and so are the first



Even with a full scale virtual stamp exhibition in the offing, the PIPEX committee has always had viable plans for Youth activities at their shows.

Grand Championship Series (GCS) show. We consider that an honor and a responsibility. And are grateful and excited!

Interest in our show perked up as the world tried to join! It became apparent that we could have about 70 exhibits

unless we put on a lid. We were concerned about six or seven judges trying to judge our exhibits through Zoom conferences; this could be impossibly unwieldy. Liz Hisey, our chief judge, was having similar concerns.

So we decided to cap our exhibits at 50, with five judges. We limited further exhibitors to one exhibit each, and reached our 50 exhibits about March 12. Who knows

how many we could have had!

We believe we have a very good jury to cope with a virtual show: Liz Hisey, chief judge; Mark Banchik; Michael Dixon, Bill Fort, Ken Martin, and Mark Loomis (who happens to also be the highly effective PIPEX chair) as apprentice.

It is as easy to send an exhibit to a virtual

show from Norway as from my next door neighbor.

We are pleased to have over a dozen international exhibits, from Canada, Mexico, Panama, Norway, France, Ireland, Singapore,

and Bangladesh! We have one exhibit written in Spanish, so made sure that one of our judges reads Spanish.

I was pleased that many of our exhibits themselves arrived early. So by the time the judges were appointed, more than half of the exhibits were all ready for them.

What format should our exhibits have onscreen? Bill Seymour, the PIPEX webmaster, and I (exhibits chair) are in agreement that a frame view is essential to give the viewer an overview of at least that frame. We valued flexibility of navigation: from the frame view, the viewer should be able to go to any page in the frame.

In page view, navigation to the next page, the previous page, and back to the view of the current frame should be possible. Bill and I had both been mounting online exhibits with those features for at least a decade.



PIPEX was well positioned to host a virtual show. Bill had done all of the computer work for the SEAPEX virtual show last September. I know much less about the html code used to construct websites than Bill, but I know some things (and learned more from Bill!). Still, mounting fifty exhibits is a challenge. Bill construct-

ed a script that produces the html code and places the exhibit pages in it. His script evolved; at first, any width other than 8 ½" or 17" was a problem – and our Exhibit 1 had pages of 10, 11, and 12

inches! The final version was able to handle properly any combination of widths in a row whose sum is in the neighborhood of 34". Quad pages (17 x 22") still had to be treated manually.

With the script, mounting exhibits was quick and easy. There were a few steps before running the script, and afterwards, I had to insert into the exhibit list a link to the exhibit. The total time spent on all of these could be as little as fifteen minutes; some took longer if the filenames had to be changed to the names required by the script, or if the pages had to be converted from PDF to jpg format. Almost all exhibits were mounted the day they arrived.

Stamp shows are more than exhibits; as exhibits chair, I have used enough ink on the exhibits.

A second – much more important to many show attendees – component of a

virtual PIPEX Continued...

show is the dealers. People come to buy and sell stamps. Unfortunately, we don't have a good way to replicate that experience. We are publishing a list of dealers on the show website – and giving some a more prominent mention if they contribute \$50 toward the show expenses.

The third component is meetings and presentations. All year, we have been learning to use Zoom, so we will use Zoom to implement meetings and presentations. As in most shows, PIPEX will host virtually the judges' feedback session, organized as closely as possible to similar sessions in physical shows. Also an APS Town Hall hosted by Scott English, an ATA Roundtable, a Board meeting and a membership meeting of the Northwest Federation of Stamp Clubs (sponsor of PIPEX), and an AAPE members' forum.

Larry Crain will talk on "Making Your Collection Fun. Bill Seymour and I will present "Behind the Scenes: Mounting Virtual PIPEX Exhibits." Several exhibitors will "walk through" their exhibits. I am not listing the times for each of these here; they are subject to change, and you must register to attend (it's free).

Usually, convening societies are an important part of a stamp show. Their role is problematic in a virtual show. One of our societies, the United States Stamp Society, postponed its visit to next year; we look forward to hosting them then. The second, MEPSI, has contributed exhibits but scheduled no meetings.

The fourth component of a stamp show – so important to many of us – is the opportunity to meet friends and have discussions with them. PIPEX will try to replicate that by providing places to post comments, and by hosting chat sessions at certain times every day; these will include opportunities for breakout rooms. We will see how effective this can be, but we are trying!

We are trying hard to present a virtual stamp show that will be worthy of our GCS designation. What don't we have? One is an awards banquet. No ceremony of presenting awards. We intend to post all the awards by Saturday morning, so exhibitors will know all before the judges' feedback session. This will feel strange, but whatever we do will feel strange!

On May 7, 8, or 9, come participate in the meetings. You can study the exhibits before then; they will all be mounted before you read this paper! One of the main advantages of virtual shows, after all, is that you can study the exhibits any hour of day or night, sitting comfortably at home. Take advantage of that!

PIPEX's imaginative ways of attracting, helping and working with youth stamp collectors in their vast region

- PIPEX Youth Activities are provided by First Stamps, a charitable organization.
- Youth Activities will be available via camera and laptop for incoming zoom requests on all three days of the show— Friday, Saturday & Sunday.
- They will be responding from a youth desk at Brookman Stamp Company on Friday 10-4 (where the first 4 youth coming in person will receive \$25 in free supplies).
- They will be behind the counter at Uptown Stampshow responding from 10-3pm on Saturday. Any youth making appointments at Uptown will receive free mentoring and 25+ free U-picks.
- They will be responding to Adult Youth Coordinators needing new ideas and sharing best practices from 1-4pm on Sunday.

Hyperlinks, QR codes, and Supplementary Pages

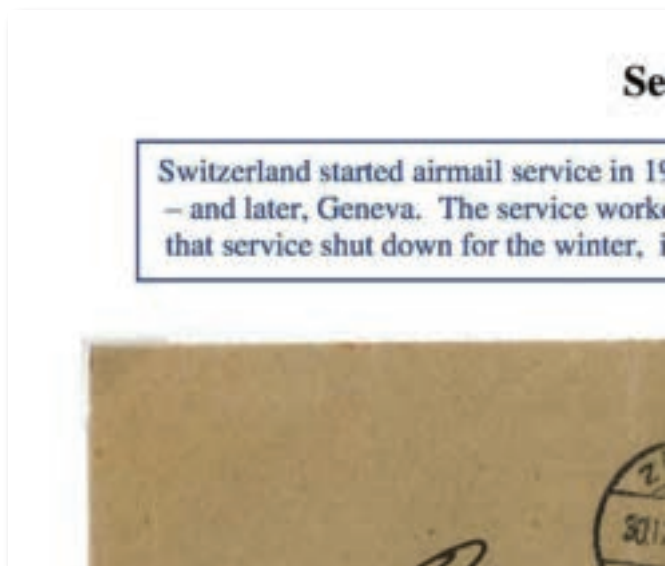
by George Struble

Sometimes, the pages in the frame are not enough. For example, I tend to over-write. The judge says in exasperation “If you want to write that much, write an article.” So I write the article. But it’s still hard to cut from the exhibit important parts of the story that hardly any of the exhibit viewers know. So how can I put pieces of the story in a place where viewers who want to read it can, the judges can ignore it, and my exhibit pages are less cluttered?

That’s the concept. How can I do it? The pages in the frame are the exhibit; where else can I put subsidiary information?

Janet Klug found a way. She inserted QR codes in her exhibit. The viewer who wants to read the fuller story whips out a cell phone, scans the QR code, and the additional information shows up on the phone! Janet used this in a delightful exhibit about Elmo, and then wrote about it in an article in *The Philatelic Exhibitor*, Summer 2012. This technique did not gain much traction; part of the difficulty was that exhibit halls did not have strong enough wifi to make the QR scanners work.

Now we are working with virtual exhibits, mounted on the internet. Does this present additional opportunities? Yes, indeed! We are just beginning to discover the ways that mounting exhibits on the internet can enrich the experience for viewers. But consider that the whole internet is based on hyperlinks: from your current web page you can click on something to make something happen. One of those



things – we use it all the time! – is to take the viewer to a different page. Oh! So we can have a place to click in a virtual exhibit, to take us to a different page? YES! A subsidiary page, with a choice to go there or not? YES!

I inserted a few of those in my PIPEX exhibit 1920 Basel-Frankfurt Airmail Service: What a Fiasco! Jeff Shapiro, who first judged that exhibit a few months earlier, told me that the exhibit was too cluttered. He was right, of course. So I unloaded about three pages worth into subsidiary pages, and provided links to those pages.

But what will I do when I can enter this exhibit in a physical show again?

Larry Fillion saw what I was trying to do, and took me under his wing. In a Zoom mentoring session, he pried me out of my 1990’s thinking, introducing me to QR codes as a more 2020’s solution.

I combined the two techniques of QR codes and hyperlinks. In a virtual exhibit, a mouse or keypad click is easier than a

References:

Janet Klug, "QR codes can add new dimensions to your exhibit", *The Philatelic Exhibitor*, Summer 2012 (Whole number 103), pp. 9-10

<http://www.willamette.edu/~gstruble/BG/exframe01.html>
(This will remain accessible longer than the copy on the PIPEX website.)



Fig. 1. A section of page 2 of my exhibit.

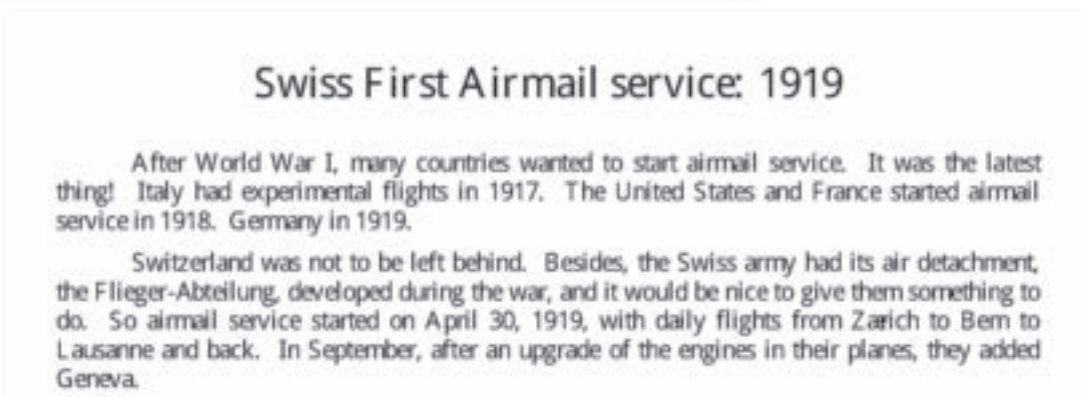


Fig. 2. A QR scan or mouse click on the QR code of Fig. 1 leads to this supplemental page.

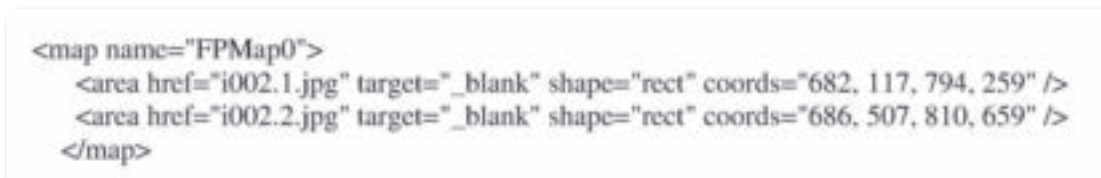


Fig. 3. HTML code of the mapping rectangles.

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!

QR code scan, and viewing the subsidiary page on the computer screen will be more satisfactory than on a phone. But in a physical exhibit, scanning a QR code is the only way I know to access subsidiary pages. We can have it both ways! The thing we click the mouse on does not have to be text; it can be a QR code! The QR code can be the access point for both the mouse click and the QR code scanner.

Fig. 1 shows the top part of page 2 of my exhibit. I used to have about half a page about the 1919 Swiss airmail service, but I cut it down to three lines. The reader who would like to know more than that can scan the QR code, to see the supplementary page shown in Fig. 2. You can scan it from this page! But the reader of the online exhibit can also click on the QR code to see the same thing on the computer screen.

How does this work? How is your mouse suddenly able to read QR codes? Well, no, of course it can't. Recognize that the mouse doesn't read a piece of text either. An area of the web page is sensitized to recognize the mouse or keypad click, and the programming in the web page tells the computer what to do when there is a click in that area. The specification of these areas – there can be many on any web page – is called a map and is defined in the html code for the page.

[This paragraph is for techies!] Fig. 3 shows the html code defining the map used in page 2 of my exhibit. The area defined as a rectangle with (pixel) coordinates 682, 117, 794, 259 is sensitized to a mouse click; when the click happens, the map definition says to show the file i002.1.jpg – which happens to contain the text shown in Fig. 2!

My exhibit page 2 contains a second QR code, whose area is defined in a second line of the Map definition, as you can see. There are three more QR codes on other pages in that exhibit.

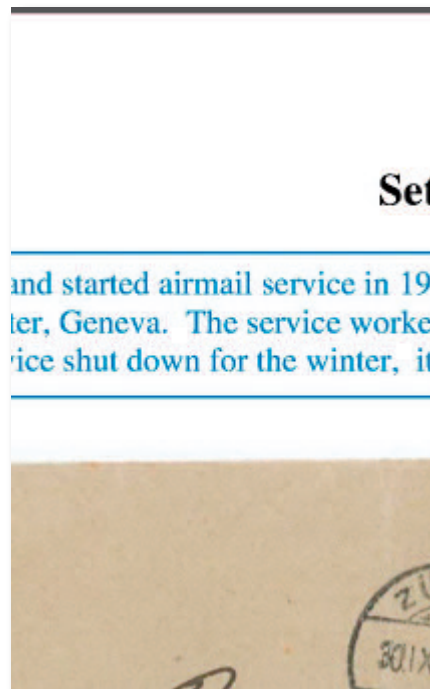
Is this idea of using supplementary pages useful? We are told very firmly that

a philatelic exhibit must tell a story. But judges are impatient if the story includes much text. The inclusion of supplementary pages allows the exhibitor to tell the full story to the more patient among the viewing public, but also allows philatelic judges and the less patient viewers to skip some of the details.

I appreciate that in addition to the options of (1) include a particular piece of background in my story and (2) leave it out, I have a third option (3) put it in a supplementary page! I doubt that I am the only exhibitor who will be grateful for this third option. And for the exhibit to look the same in physical and virtual exhibits, able to access supplementary pages from both, certainly makes the idea of supplementary pages more useful.

But there are difficulties. First, generating supplementary pages does not require any more technical skills than preparing other pages, but defining the mapping, hyperlinks, and QR codes and making them behave does. Word processors and page preparation software are capable of inserting hyperlinks, but you have to “publish” directly to web pages; if you “publish” as a pdf file, or print, then scan, the hyperlinks must be added later.

Second, when you send your exhibit to be mounted as an online exhibit, the show platform probably cannot work with your files that contain hyperlinks. The mounting script or protocol may have no provi-



sion for supplementary pages.

Bill Seymour, the PIPEX webmaster, built a script that mounts the exhibits onto the website. He did make provision for subsidiary files, but he had in mind image files of philatelic items so that when a viewer clicked on a philatelic item, s/he would see that item enlarged to full screen. You can see an exhibit using that feature as PIPEX exhibit 19, *1924 Panama Arms Issue for the Isthmus at Panama*. When Bill's script found a file with filename i002.1.jpg, for example, it inserted a map in the web page for page 002, with a hyperlink to the

Expression Web with the mapping rectangle—with little knobs as handles—after I have dragged it to where I wanted it.

You can easily insert a QR code in an exhibit page. It's just another graphic. Generate the supplementary page first. When you ask the QR code generator software—there are several of those—you must give it the address of the supplementary page. Most software that people use to produce exhibit pages has provision for inserting hyperlinks into your page; a hyperlink from the area containing the QR code can be told to access the same supplementary

page. If you are not mounting your exhibit online yourself, you must now work with the person who is mounting your exhibit so they can implement your hyperlink on the actual website.

The first time a webmaster implements this, it will be a challenge. As more people want to use supplementary pages like this, this process will become more routine.

And then someone will build a

file i002.1.jpg. I adopted Bill's provision to work for my supplemental pages.

[Again, this paragraph is for techies.] But that isn't sufficient; sigh! A person must edit the map coordinates in the html code to define the proper rectangle! Bill and I both use Microsoft Expression Web software on web pages. It permits us to do most things at a higher level than raw html code. In an image of my exhibit page, I can find in a default location the rectangle produced by Bill's script, and drag it to the place where, in my case, I have placed my QR code. Fig. 4 shows the window in

script or something that makes the whole thing easy and straightforward. That's the way progress happens.

Telling a philatelic story can become easier; reading one will become a richer experience. More creative people than I will apply these ideas in ways I do not foresee. Maybe they will invent a whole new way of writing and publishing philatelic literature, and open up new expressive opportunities.

I expect ways of preparing exhibits and judging them to change substantially. The possibilities are exciting!

Setting the Stage

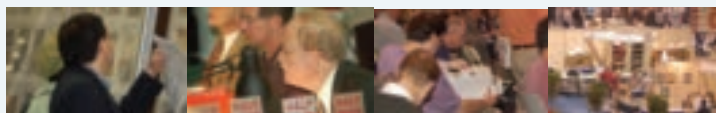
19, with a route Zürich – Bern – Lausanne and, but was not really successful. So when it was not renewed in 1920. .



More about the
1919 service

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



Special Notices

Show Committees • Philatelic Organizations • Exhibitors • Dealers

Needless to say, we are at an unusual and unprecedented juncture in the history of American philatelic events. With rare exception, since early spring 2020 when the Coronavirus pandemic was at its first full surge, almost all philatelic exhibitions were postponed, then cancelled, indefinitely. Now, most stamp show committees are now committed to planning and scheduling a rebirth of their shows, some time during this current year. Chances are improving continually. Keep “tuned” to your *Philatelic Exhibitor* journal for more news and, of course, all normal philatelic news media—especially websites!

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 in 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. (like the listing below). All other information, too—like show events, hotels, society meetings, etc., are needed.

WHENEVER READY,

Please send your show scheduling info to

Randy L. Neil neilmedia1@sbcglobal.net

**AND HERE ARE THE VERY FIRST LISTINGS OF SHOWS
PLANNING TO TAKE PLACE “LIVE” & IN A NORMAL MANNER:**

Minnesota Stamp Expo 2021 Minneapolis, Minnesota - July 16-18, 2021

We're back! You are invited to exhibit and attend our WSP show held at in suburban Minneapolis at the Crystal Community Center, 4800 N. Douglas Dr., Crystal, MN. Our show, which dates back to 1929, is sponsored by the Twin City Philatelic Society, Lake Minnetonka Stamp Club, Maplewood Stamp Club and the Minnesota Stamp Dealers Association.

Up to 200 16-page frames available at \$10 per frame, \$25 minimum per exhibit; youth exhibits free up to 3 frames and \$5 per frame thereafter. All classes of exhibits welcomed. Free parking and admission, youth table, seminars and meetings, 25+ dealers, USPS booth. Download the prospectus and entry form from our website, www.stampsminnesota.com, or contact exhibits chair **Todd Ronnei** at tronnei@gmail.com or by mail at 9251 Amsden Way, Eden Prairie, MN 55347. Please submit your application by June 1, 2021.

The 2021 Omaha Stamp Show September 11-12, 2021

The Omaha Philatelic Society will present its annual show on September 11-12, 2021 at a new venue, the Westside Community Conference Center, 3534 S 108th St, Omaha, NE 68144. This is the first Omaha Stamp show since 2018. There was no show in 2019 as the focus instead was on the remarkably successful APS StampShow held in Omaha, and the 2020 show was canceled due to the pandemic.

This World Series show will feature a variety of dealers and up to 125 frames of competitive exhibits judged the jury of John Hotchner as chief judge, along with Norma Neilson and Bob Hohertz. More details can be found at www.omahaphilatelicssociety.org. Exhibit chairman Mike Ley can be contacted at giscougar@aol.com for any additional questions or entry forms.



The
American
 Association of
Philatelic Exhibitors



Quarterly Membership Report
 Ken Nilsestuen, Secretary

Membership Status as of April 6, 2021

U.S. MEMBERSHIP

| | |
|-------------------------|-----|
| REGULAR MEMBERS | 429 |
| LIFE MEMBERS | 151 |
| FOREIGN REGULAR MEMBERS | 110 |
| Life Members | 15 |

TOTAL MEMBERSHIP: 695

**Welcome to new members –
 Dec. 31, 2020 to April 6, 2021**

- James A Anderson, Grand Lake, CO
- John Davies, Banbury, UK
- Linda Elkington, Annapolis, MD
- Peter Glover, Onalaska, WA
- Tony Manson, Don Mills, ON
- Thomas Puthanangady, Shrewsbury, MA
- Richard Sola, Spokane, WA

Welcome back to rejoining member

- Michael Stain, Sugar Land, TX
 (returning after a 17-year absence)

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
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LINPEX 2021 By Mike Ley



A very busy bourse at LINPEX, plus some really neat exhibits for kids!

The Lincoln (Nebraska) Stamp Club held their annual show, Linpex, on Sunday February 28 and it was a real honest to goodness in person stamp show. It was held at the large meeting room at the College View Adventist Church on the campus of Union College. Advance publicity was provided by two local TV stations and the Lincoln Journal Star. People who showed up were required to sign a waiver form and wear a mask.

USPS was not able to take part but there was a show cover that read LINPEX STATION and Feb 28 2021. The Lincoln Postmaster had the cancel and prepared 100 covers the day before the show on Saturday. If the club wishes they have 30 days to bring in more covers to be canceled.

There was a door prize and Penny Black raffle. A table was available for free evaluations of stamps, covers and collections. Beginners tables were available where bargain priced stamps and buckets of stamps could be purchased. The show had five dealers, two from Nebraska, two from Iowa, and one from Kansas. There were 12 exhibits by

club members in 20 frames. They were not judged but the visitors could vote for their favorite. A two frame Catapult Mail exhibit was the most popular.

When the doors opened at 9:00 am people started coming in. Kevin Lunn of North Star Stamps & Collectibles made a quick sale and exclaimed that it was his first show sale in a year! It is estimated based on waiver forms that 225 people attended the show. The club president did several counts throughout the day and always came up with about fifty in the room at any one time.

At the end of the day the dealers were all smiles and said they had a good show. The attendees remarked how much they appreciated looking at material and going through actual cover boxes after a year of only shopping for stamps on computer screens. Even better they loved visiting in person with other collectors. Some people showed up when the fun started and were still there when the show closed at 4:00 pm. Vaccinations are now happening, and we can all hope there will soon be more and more shows we can enjoy.

• Working For You •

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

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Houston, TX 77269-0042

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One Frame Team Competition

Chairman
Sandeep Jaswal
Email: sj722@aol.com

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

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1000 Kingswood Drive
Akron, OH 44313-5921

Need More Information? Visit our website at: 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
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Akron, OH 44313-5921

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

NAME: _____
ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____

eMAIL: _____

PHONE: _____

PAYPAL: Yes: _____ No: _____ PHILATELIC MEMBERSHIPS: APS _____

OTHER: _____

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

SIGNATURE: _____ DATE: _____

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

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

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

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

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Write, email, or visit us online for a packet of information describing the work and the benefits of membership in the Civil War Philatelic Society. You can also join easily and securely online at www.civilwarphilatelicsociety.org.

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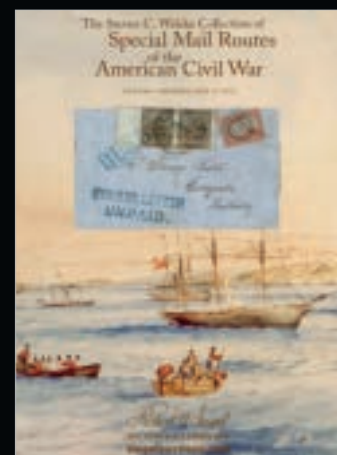
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