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**Philatelic
EXHIBITOR**

INSIDE on p. 21:
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forthcoming creation of a brand
new exhibit: Write the story first!**

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"Wishing you and yours, David, a meaningful and delightful Easter holiday. My sincere thanks for your handling of my stamp consignment as well as providing expert and trusted support for my estate needs. Your customer service rating (on a scale of 10) is a 15! I have never been so well served by a philatelic professional! (keep up the GREAT work on the magazine, and please tell Maureen how much I appreciated her kind and helpful courtesy when we spoke on the phone)."
**With warmest regards,
Gene Luttrell**

"I would like to tell you how happy I was with the buyer from your main office. He came to my home and spent a considerable amount of time going through my stamp collection.
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**Steven Gray
New York**

"In closing, I'd like to thank you, and your staff at Kelleher Auctions, for your professionalism and success in handling my father's collection. It was a very difficult thing to do to give up the collection after so many years. But your organization has handled the process beautifully. Thank you so much, again!"
**Stephen E. Backhus
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The Philatelic EXHIBITOR

Official Publication of the American Association of Philatelic Exhibitors
www.aape.org

Third Quarter 2021 • Volume 35, No. 2 • Whole Number 138



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

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

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

On Our Cover: Our front cover for this issue: Two members of the PIPEX committee are shown doing the hardest job of making ready for a stamp show—the setting up and filling of the frames the night before a show opens. Backbreaking? Oh yes...very! *We salute them!*

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Articles/Written Input from writers and members:
 March 1st, June 1st,
 Sept. 1st, Dec. 1st

Camera Ready Art From Advertisers:
 March 5, June 5, Sept. 5, Dec. 5

History & Forward Motion



One of many hundreds on the 1950s streets of Manhattan

Many collectors and dealers are touting the current state of the stamp business as a boom period much like it was in the Golden Age of stamp dealing in New York City from the mid-1930s to the 1950s: a time when hundreds of storefront stamp dealers existed on the streets of the five boroughs of our greatest city. Want to get a glimpse of that era? Go to YouTube and search for a movie called **Stamp Story!** Made in 1946

In the last boom period of the 1950s [this](#) was our biggest sales venue—the ground floor of New York City's Gimbel's Dept. Store at 33rd & Broadway.

Today's philately—from coast to coast enjoys the vast and “no end in sight” World Wide Web (known to many as simply “the internet”) as the key “go to” sales venue in all of our hobby from coast to coast to around the world. In 1956, the last time when stamp collecting enjoy a gigantic feeding frenzy from kids to kings...buying stamps from every venue known to man and boy. From Pocatello, Idaho, to downtown Chicago, there were stamp shops. They thrived! What a grand era!



Then they “died” a long death. If there are more than 50 stamp shops in America now, some of us might eat our hats. We still love ‘em! But we also love our internet! And when a pandemic hit America, we went inside again to buy stamps from our kitchen table with a computer—\$\$ by the millions.

And hundreds, we know, have entered the world of philatelic exhibiting again. Watch now, as this hobby not only sustains itself, but creates new commerce inside itself, too!

Brand new virtual shows?

Some throwbacks are insisting that virtual stamp shows—events that are held strictly on computers located anywhere where buyers & sellers are buying, selling and exhibiting are active—will never take hold and become a regular fixture in the hobby. Maybe. **But think this:** people are already establishing virtual shows where “live” shows never existed before. Virtual shows can fill a vacuum. Will they? It seems quite logical to us!

Can tournaments happen?

We have “open ended” exhibiting on both the internet and at “live” venues where hundreds can show up body and soul. “Enter a show and see if you can win a medal,” was for decades the call. But now there are chances to use the internet to creatively develop and offer more competitive events. What about turning some stamp shows into entry events for national tournaments where exhibitors compete to move to higher and higher levels? Like golf, tennis, art, etc.?

Growing type fonts...

We are making some changes within *The Philatelic Exhibitor*. Are you noticing some? Your editor has subscribed to *The New York Times* for eons—since back when the body type in the broad majority of articles seemed, perfectly fine to me—it has been for who-knows-jow-long 10 point Times Roman. A type font used by countless other publications, too—like this one. Now...some people are saying that our type size here at *TPE* is shrinking! **Actually, it is growing.** We are gradually moving to several kinds of 11 point type!

As a kid, I was always outside the door of Macy's at 8:00 the morning after Turkey Day. It's the same feeling!

We've been waiting for this since they shut down the nation in March of 2020! Get set for FUN again!



Randy L. Neil
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ViewPoint 

Scores of America's stamp show committees have been—as you may already know—quietly standing in the wings of our hobby awaiting their chance to re-invigorate the most famous element of what makes this pastime great. Yes! Over the next year we are going to finally see a rebirth of philatelic exhibitions and bourses from WESTPEX in the Far West to Atlanta's Southeastern Stamp Expo—and every show in between.

Last week, by the way, I attended the first “live” face-to-face meeting in 16 months of Kansas City's Midwest Philatelic Society at one of its suburban brand new libraries. It was no surprise to see over 40 people show up for one of our best meeting programs in many years—plus our usual full-scale hands-on *called* auction. The new meeting place is almost 15 miles on the other side of the city from where we had been meeting for decades. MPS members and friends were obviously hugely looking forward to the occasion!

In preparation for this giant “re-opening” of America's public philatelic activities, here are some aspects we're hearing about and seeing around the country:

- **A number of shows will be operating out of locations they have never used before.** It's always hard to find sizable enough venues for stamp shows and within a normal normal budgeting costs. A good number of shows spent the “hiatus” trying to find new locations for their shows.

- **Lots of new faces will be seen managing the various shows** from small town events and bourses, to major national events such as CHICAGOPEX and SESCAL. We've talked to around 15 collectors who help stage their local shows—and we've heard news about clubs ac-

quiring new members. It's been quite a while since our stamp organizations have experienced the kind of growth we've encountered. Nearly all of them have been active in keeping “virtually” together so they don't lose track of active members!

- **Most of all, show organizers have been acutely aware that people in their surrounding areas have been constantly worried** that their favorite shows are not going to return. We've seen no indication that is happening.

- **The most interesting thing is that a big portion of collectors are unaware that, while the pandemic has been seemingly slowing down much of the lives of millions of Americans, stamp collecting has been enjoying quite a boom period.** Much of this “noise” is not being reported by the philatelic press—but those of us who have to keep our fingers on the pulse of our hobby have seen a very big uptick in the stamp trade. Would it surprise you to learn that, during the past six months, the largest collection and inventory of one individual collector/dealer's high quality U.S. stamps and postal history (from the earliest highest-grade classics to great modern rarities) is being successfully brought to market?

Normally that sort of thing would receive jumbo coverage in the press—like when the massive Col. E.H.R. Green holdings were auctioned off by over 20 different firms in the mid-1940s. The 2021 William Langs properties being auctioned by the Daniel F. Kelleher firm is predicted to top the Green collections. The latter events (over numerous major DFK auctions) are pulling along our hobby into the largest boom period since the World War II ended the Depression. Coming shows will be well-attended—perhaps even at eye-popping levels!



From Your President

By Mike Ley
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Pipex is to be congratulated for pulling off the first ever WSP sized virtual show in May. There were 51 interesting competitive exhibits that were judged by a five-person jury. There was a judge's feedback session, an APS town hall, and other Zoom meetings and presentations. AAPE Open Forums are a regular feature at WSP shows so Mark Schwartz and I hosted one for this show. It was well attended with 25 people registered and taking part in the discussions. I still hope there never is need for another virtual open forum. I appreciate the virtual shows that I have taken part in but have missed the real thing. Nobody has yet figured out how to virtually recreate the fun of an actual bourse.

We will not need to wait much longer for the real thing. The Minnesota Stamp Expo July 16-18 will be the first full WSP show since the Garfield-Perry March Party in 2020. MSE initially decided to at least have a bourse but later made what seemed like the courageous decision to add exhibits. Their website contained the statement "COVID protocols WILL be enforced, which currently includes wearing of masks and maintaining a six-foot distance." Things have improved and the statement has been changed to "THE 2021 SHOW WILL BE HELD - NO RESTRICTIONS!!"

It appears that the rescheduled Westpex July 30-August 2 will take place now that the California governor has announced a relaxation of restrictions. I must admit I was worried. After that we can look forward to the Great American Stamp Show. AAPE will have a table, an open forum, and our first in-person board meeting in two years. After that there are numerous scheduled and rescheduled shows happening this fall. I hope to attend five shows in five months. One disappointment is that SESCAL will not be held in October because the show committee received word from the Ontario Convention Center that the facility will no longer be available to them on their "reserved" date.

The highly anticipated London 2020 interna-

tional show was postponed until February 2022 because of covid. At the time it seemed a long delay, but I thought maybe venue availability was the reason. It turns out this delay may have been about right. Currently there are difficult travel restrictions between here and the UK. As I write this both countries say this will be eased as soon as possible. There are 49 philatelic and 20 literature exhibits entered from the USA.

In this issue there is an article from David Piercy about exhibiting at CAPEX 22 in Toronto, June 9-12, 2022. Currently Canada is not willing to open its border. Surely this will not be a problem next June. This FIP show will be the world's first international show devoted to one frame exhibits. We can be proud of AAPE's role in single frame exhibits gaining acceptance. It was we who put on the first national one-frame show in 1993 and lobbied for their inclusion in the 1999 4th Edition of the APS Judging Manual.

Now that shows are reopening there will be AAPE awards to present. The AAPE Awards Coordinator automatically provides WSP shows with two gold award of honor pins, first time exhibitor awards, and our creativity award. The AAPE Epilogue Award comes direct from Liz Hisey. A silver award of honor pin and a first-time exhibitor award are available to local and regional shows, but they must be requested. If they have 500 or more frames of judged exhibits, they qualify for two silver pins. Bill Johnson is stepping down after doing a nice job as our award coordinator for many years. I am pleased to announce that Joan Harmer has taken his place. She is proprietress of Harmer's International, vice-president of the Collectors Club of New York, and co-founder of the British Empire Study Group. Joan is a new AAPE member and is starting to contemplate some exhibits. Her contact information is in the back of this journal and on our website.

We have all been eager for shows to resume. Let 's enter some exhibits and support them.

Your 2¢ Worth



Is ZOOM a Panacea or a Phenomenal Idea?

Dear Editor.

During the Covid 19 Pandemic our local stamp club experimented with producing a virtual monthly meeting to substitute for our normal face-to-face meetings which were temporarily discontinued. I will admit that I was simply not too enthusiastic about “tuning in” for the monthly affairs. At the time they were being developed, I was about as excited about “tuning in to them” as watching ice melt. I soon realized that the people in our club involved in this project were actually *learning* how to produce such a thing while they were actually doing them.

Things were slowly improving as each new “meeting” took place. Step by step about eight or ten of our members learned to create a new form of philatelic “entertainment” by working quite hard to find things that could and would turn our “virtual club meetings” into a form of entertainment. Now as we move closer and closer to going back to our “Old Ways” we are finding that there are certain advantages to this virtual concept that could never really work in face to face circumstances. Here’s one:

Expanding our Club Membership by Bringing Our ‘School for Philatelic Exhibitors Courses’ to Members Who Cannot Attend in Person’

During the Pandemic we saw a lot of new faces “coming into our homes” and staring at us from their home computers—not to mention a lot of faces we hadn’t seen in a while! Many of these old/new faces had joined the meeting because we were holding—via ZOOM—a course in developing a philatelic exhibit. The club was continuing to send out the print edition of the club newsletter—which greatly publicized what we were doing online for the members. Three of our experienced exhibitors were creating a teaching event which became very popular.

Quite frankly, many of us are already talking about the myriad ways we can make a stamp club become the living, breathing center for

spreading the word of stamp collecting far and wide in our region. Not to mention the possibilities of producing a virtual version of our annual stamp show. We are closely watching what’s happening in the Northwest with the advent of PIPEX’s successful virtual exhibition and bourse!

Donald Knowles
Somewhere in Texas

Never Forgot Bud Hennig’s Admonition

The scene was Oklahoma City’s OKPEX back in 1983 at what was then called the Judges’ Critique. It was a jury of people who were on the way to great fame in the stamp hobby. Hubert Skinner of New Orleans, Joe Crosby of Oklahoma City, Jackie Alton of Chicago, Bob Odenweller of New York, Bob Cunliffe of Pittsburgh, etc.—and one man whose name was engraved in my mind for eternity on that day long ago: Bernard A. Hennig of Chicago!

Some exhibitor at the critique had asked jury chairman Bud Hennig, “What is the key to success as a philatelic exhibitor?” I was to see Mr. Hennig answer this question many times over the coming years after this day in ‘83. It was great wisdom he was departing.

“Aside from excellent philatelic material—stamps and covers—a solid philatelic exhibit should tell a good story. Like any story, it must have a beginning, a middle and an end—cohesively put together to attract and hold the interest of the viewer.” he said.

Bud Hennig went on to offer personal help to several exhibits that were in the OKPEX frames that weekend. One of them told a fascinating postal history tale from World War II. Viewers were flocking to it. Even some children as well as many adults.

Today, nearly 40 years latter, I am always on the hunt for “stories” while I am also looking for philatelic material at a stamp show bourse or perhaps, even my local stamp club meetings. Mr. Hennig’s advice is can’t fail advice!

Ralph Pusey
Lansing Michigan

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 2013

Ask Odenweller *The Classics*



The Evolution of Our Judging Systems

Robert P. Odenweller

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

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

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

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

The main idea was to be sure that nothing that was important fell through the cracks. At the same time, innovation was encouraged, whether it was unique to an individual show or one that could be adopted by oth-

ers. At the end of the show, the organizers would return a copy of the management book or a set of notes to the F.I.P. headquarters, with details about what did not work well and recommendations for the future. As such, it would be a “living” document, keeping track of the changes in show management in the long run. This would have been an important function in the days when postal administrations were pulling out of financing various shows around the world.

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

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

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

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

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



Creating the Philatelic Exhibit Synopsis—A Master Class

Andrew McFarlane

2021—\$35.00

99 pp. • Softbound • Color Illustrations

“Remember: The most important pages in your exhibit aren’t in the frames”

When I first encountered a philatelic exhibit by Andrew McFarlane, I thought to myself that this man has got to write a book on his techniques for preparing competitive exhibits. It would be a definitive work—a perfect guide for the exhibitor to help both inexperienced and vastly experienced exhibitors navigate the modern day methods used to create gold medals. And yes, there are modern-day methods for doing so—never think for a minute that techniques used as recently as 20 years ago are enough these days to produce the results you strive for.

Over my decades in this biz I had never seen an exhibitor who—every single time he showed one of his exhibits—he turned out such eye-appealing, intellectually superior and rules-adhering exhibits as young Mr. McFarlane. Rarely, even at less-crowded shows, could one encounter a McFarlane exhibit that wasn’t usually surrounded by visitors.

He hasn’t written that book yet—but I hope he will because he’s already written one of the most flawless books ever conceived for a philatelist. This *Creating the Philatelic Exhibit Synopsis* is the greatest road map ever produced that both tells the exhibitor how to develop the essential elements in a competitive exhibit, and also (conveniently enough) what a judge should expect in a synopsis page when he sees one. In other words, the full “how to do it” when crafting the synopsis page.

McFarlane, by experience, knows what motivates a judge to vote “gold” when he sees an exhibit that qualifies for one right before his eyes. He’s a judge, himself. In his book, he has opened the door to that knowledge. If you’ve ever wanted to know what specific criteria are

judges using behind their closed doors, here is the book that tells you. In his own words in a promotional brochure he explains some of what his book includes:

- Case studies of eight different exhibits.
- “What is a Synopsis and Why is it so important?”
- Discussion of a two-page versus a four-page synopsis.
- A “How to” section in producing the synopsis [I’ve long-awaited for something like this.]
- How the synopsis and title pages complement each other. [Yes, *every* exhibit needs *both* of these!]

For those of you reading this review and are totally inexperienced as an exhibitor—but may want to get involved in this popular segment of philately, a Synopsis Page can actually be from one to four pages in which you create, separately from the exhibit itself, and given to the judges in advance of a stamp show to help them prepare to judge the exhibit. This often misunderstood and underrated document can dramatically shape how an exhibit is received by the judges and can have a big effect on an exhibitor’s medal level. It can include both words and images. There are some “do nots”, too. Don’t brag about previous medals won, for instance.

Aside from this book’s erudite and comprehensive treatment of what is most the important element of an exhibit (never to appear in the frames, by the way), the author, a talented graphic designer, himself, has made his work especially easy to swallow. Throughout, the reader is treated to some of the finest graphics I’ve ever seen. You’ll find it on Amazon. com!



Q & A

By Patricia Stilwell Walker

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Figure 1: German card text translates as: A good pig will eat anything. But a good farmer [Boer] does not. The text on the pig's body (Honi soit qui mal y pense) is, of course, the motto of GB's prestigious chivalry Order of the Garter (Evil to him, who evil thinks).

I believe I made it known after catching the deltiology bug with my assembly of Keston Village (UK) postcards that I had been bitten by the proverbial postcard bug!! Over the Covidzilla isolation period I started to accumulate Second Boer War satirical/propaganda cards. The vast majority of these (which are mostly anti-British) were published in Germany, France and Holland. I attach examples from each country to help clarify my question.

For many of the cards the propaganda message is conveyed in the bold graphics and needs little explanation. A caricature of Queen Victoria or President Kruger is obvious. But for many cards the political message is in the accompanying text.

For example the text on the German card [shown in Figure 1] translates as: A good pig will eat anything. But a good farmer [Boer] does not. The text on the pig's body (Honi soit qui mal y pense) is, of course, the motto of GB's prestigious chivalry Order of the Garter (Evil to him, who evil thinks). The text on the French card [shown as Figure 2] translates as: Reflections on a jaw. These teeth would be the pearls of the Kingdom. Third card [shown as Figure 3] is of Dutch origin and the text translates as: John Bull, now the cart is sold out of Bibles, we will give them Dum Dum bullets. I anticipate a good portion of the viewing public (and judges) will be able to cope with the French and German – but

This issue's question came to me courtesy of Kathy Johnson who had received it originally from Michael Dixon. Michael, like many of us with time on our hands due to the COVID-19 pandemic had gone looking for a project and landed on a group of satirical post cards from the Second Boer War.

Michael sent the following request for advice to Kathy, Seiju Laakso, and Liz Hisey as his "consultants" for exhibiting postcards. [All have agreed that it's OK to include their answers in this column].

Yes, the pest has returned with yet another request for advice on exhibiting PPCs. This time I about translations.



Figure 2: French card text translates as: Reflections on a jaw. These teeth would be the pearls of the Kingdom.

probably not the Dutch.

So my request for advice is: Should I or should I not provide translations of the card captions? If I do so for only the difficult Dutch, will it look odd not to include translations for German and French captions?

Each responded that they thought all the languages should be translated; Kathy Johnson's answer provided a bit of additional explanation:

Answer from Kathy: You ask a good question here, and I am confident in my recommendation that you show the translations for each language. Even if your viewers might know or could pick through two or three of the languages, you can just make it easy and also parallel in structure to put in a translation. I'd also like to mention that it might be good to translate as well as explain the humor (or who is being poked fun at) where you can - take the chance to explain in perhaps an amusing way - just what and why these cards might have come to be.

Addition from Pat: I like to remind exhibitors that they should be aware of the general reader - not just the judges - when writing up their items. I found these cards attractive, interesting and potentially very amusing - if I could understand what they were saying.

Liz Hisey in her response said that when in a similar situation with her post card exhibit: Little Red Riding Hood and the Big Bad Wolf, she chose to translate the non-English text even though the story will be very familiar to most readers. The page that shows Little Red Riding Hood leaving to visit her grandmother includes warning instructions from her mother in Dutch. Figure 4 shows the inclusion of translations.



Figure 3: Dutch card text translates as: John Bull, now the cart is sold out of Bibles, we will give them Dum Dum bullets

Michael provided a draft page following the advice to provide translations which is shown as Figure 5. The format of labeling "Title" and "Caption" makes it clear what is being translated.

Another Question from Michael:

The British icon John Bull, akin to the USA's Uncle Sam, appears on many of the Boer War postcards. Do you think I need to explain the John Bull character, or are most philatelic audiences au fait with the British fictional character? In my planned exhibit, I shall have as a preamble some non-caricature cards for the leading personae dramatis: Queen Victoria, Chamberlain, Kruger, Botha, etc., in order that



Figure 4: Little Red Riding Hood being warned by her mother not to stop to pick flowers or dally along the way to her grandmother's house. Translated from the

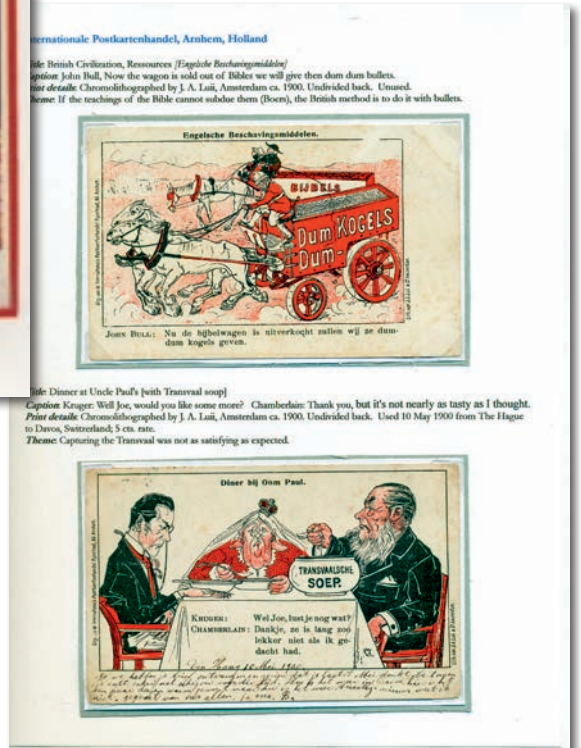


Figure 5: Draft page with a format showing translated titles and captions for Boer War cards.

the viewer can see how the caricaturists treat the subject person. Does John Bull belong in that group.....?

Answer from Kathy: I'm not certain John Bull belongs in that group but I'm certain that you should explain John Bull as akin to the USA's Uncle Sam.

Everything you can do to frame your story in the larger context is helpful not just because an audience member may be unfamiliar, but also to ease them into your story. Your viewer may have just been looking at a FDC exhibit of the 2017 eclipse stamp not 30 seconds before strolling up to your exhibit.

Answer from Liz: [I] would say you should identify him. Our generation

knows who he [John Bull] was, but the younger ones not so much.

Answer from Seiju: I agree with Kathy and Liz. People will certainly enjoy your exhibit more, if they understand the characters.

I hope this column gives you a taste of exhibitors bouncing ideas off of fellow enthusiasts and also how useful extra sets of eyes and points of view can be especially when starting an exhibit with a new (to you) approach.

I'm looking forward to seeing Michael's exhibit sometime down the road, hopefully in the not too distant future.

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

MEET ADHYATMAN AGARWALA YOUTH QUALIFIER FOR YOUTH CofC—CANPEX



The combined 2020 and 2021 AAPE Youth C of C has been postponed until 2022. All qualifiers will be invited to participate in the Championship to be held at the Great American Stamp Show in Sacramento, California. Qualifying will continue as more Shows take place.

This time, Adhyatman Agarwala (age 14) from New York, is featured as he is our most recent qualifier. His postal history exhibit entitled: “Ecuadorian Slogan-Based Covers Related to the Ecuador-Peru Border Conflict of 1941” qualified at CANPEX, a virtual single frame event held in Canada.

‘My interest in philately started when I saw my grandmother’s collection. She worked as a secretary in Ecuador, and loved to keep the stamps from the correspondence her office received. She kept them carefully, for decades. After she passed away, my mom brought her collection to our home in New York. I was very young, but found these stamps very interesting. My mom bought a big album and allowed me to handle those beautiful postage stamps. The majority were Ecuadorian and United States stamps, along with many other countries. After I finished organizing them, I asked my mom to get more stamps for me, and she found mixed lots available on Ebay. I loved those lots – they were full of surprises.

‘Eventually, we discovered the stamp shows that were held at the New Yorker Hotel. My parents took me and my sister to many of them. I loved the Colorado booth, the many first day covers offerings and

my favorite, Mr. Alan Thon, Cover Man. Browsing was thrilling, I loved the experience of sitting at the booths and searching for something I did not know I would enjoy. Some of the covers and stamps were very expensive, so simply holding them in my hands in their plastic covers, was truly special. And then we would end the day at the TickTock Diner, speaking about the show and looking forward to our next visit to the stamp show.

‘At one of these shows, I met Mr. Fisk. He was very nice and patient, and he gave me advice as to how to collect. He also told me about the Youth Club at the Collectors Club. My dad contacted Ms. Debby Friedman at the Club, and I found myself going for the monthly meetings. .

‘Ms. Friedman and Mr. Rosenberg are wonderful. They helped me to expand my knowledge in so many different subjects. They taught me how to organize my collection and how to focus. I found that I had accumulated stamps and covers without a true sense of what I was doing. The Club made me think as a collector and has helped to discover the craft and the joy of exhibiting.

‘I went to elementary school in Brooklyn – Saint Saviour Catholic Academy. I have just finished my freshman year at Regis High School, in Manhattan. One of my goals is to start a philatelic club in my school. Another is to continue collecting and exhibiting, for philately has given me so much, and is now a part of who I am.’



The Fly is BACK! ...WHAT?

The philatelic world is all abuzz about the return of live stamp shows! I do not know about you, but this bug is more than ready to return to seeing amazing exhibits, talking with equally addicted philatelic friends, attending the dealer bourses, and going through the dollar boxes once the budget is blown for the meeting. It seems so long ago that we could do these delicacies.

During my last live stamp show, I was in a sticky situation. No not flypaper. I was settling on a nice jelly donut in the dealer refreshment area when two judges came up, and one almost ate me!

However, I was able to escape without losing a wing. Love those jelly donuts! I once accidentally ended up in a cup of black coffee. After being drenched in it, I was able to lift off, but was so wired from the caffeine, I flew around nonstop for hours.

This infamous insect has been privy to some recent dealer gripes about the slow mail for purchases coming from overseas, with most posted with registration (\$9, ouch!), which increases the cost of doing business, and probably increases in item prices.

The Fly is always intrigued by the plight of novice exhibitors – so excited, yet sometimes so confused and challenged by the steep learning curve to be successful. I once landed on a table where several novice exhibitors were licking their wounds after the judging feedback session. One commented – “how brutal! I was shafted! I do not think the judges understood what they were looking at.”

Another said, “I got marked down for treatment again. I guess I do not know what treatment means. Why don’t they come up with an easier term?” Another said, “does anyone understand philatelic importance? I got marked way down for that. Who determines that? Is there a list somewhere?” “Why is late use in the commercial use section considered philatelic use?” said another. “I have heard that twice

now from the judges.” Ending the barrage, a last question was – “why is presentation only 5% and rarity 20%?” someone quipped. “Well, the deep pockets always win,” said the last person. Everyone nodded agreement.

Time to give out the awards! A Golden Fly Swatter goes to Scott English and the APS for stopping the membership bleeding. The FLY always reviews the number of APS members in each APS journal, and it is holding. I notice dealers can obtain free APS membership return post cards to put into their mailings to their clients. A great idea.

Golden Fly Swatters also go to Andrew McFarlane and Exhibitors Press for their recent release of *Creating the Philatelic Exhibit Synopsis: A Master Class*. 2021 Silver Spring, MD.

Now for the SWATs! (my favorite part). The first SWAT goes to those judges whose paucity of information on the UEEFs leaves the exhibitor so disappointed as to want to quit, or whose handwriting is so bad, a pharmacist could not read it.

The chief judge, who should be reviewing all UEEFs, should also receive a swat for the miscues. Fortunately, the problem is not pandemic, with most judges doing an excellent job on their UEEFs.

Well, my friends, enough is enough for now. But be forewarned! The FLY will be landing at the Great American Stamp Show near Chicago in August, and as always, she (or is it he?), will be buzzing around the meeting, the hotels, and being a barfly when needed, and always watching and listening. To those that can still hear, listen well.

Yours truly, The Fly!

[Editor’s Note: *The Fly*, I am told, 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. And by the way, don’t be afraid to speak out! This is the part of our journal where your opinion counts!]

PF Offers \$10 Grading Special



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

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2021 AAPE Single Frame

By Mike Ley &
Sandeep Jaiswal

TEAM CHAMPIONSHIP

Coming in November

The year 2006 was a watershed year for AAPE and AmeriStamp Expo. ASE, started by AAPE in 1993 as a stand-alone show, had become the name for the annual spring show put on by the APS, and the show had a big emphasis on single frame exhibits. In

2006, APS chose not to have a spring show in order to focus its attention on Washington 2006. AAPE decided to hold ASE 2006 without any APS involvement in Toronto as part of the 2006 Canada Stamp Dealers Association show. At this show the first Single Frame Champion of Champions competition was held and the first AAPE Single Frame Team Championship was held. Any five exhibitors who entered a single frame exhibit in open competition could form a team. The team winner has determined by a point system.

The rules have been tweaked over the years since the judging rules have evolved, with the introduction of points and eight medal levels and experimental class exhibits. Previous rules can be found on our website, AAPE.org. Click the exhibit tab on the left side menu bar. Then click OFE Team Competition.

In 2007 APS resumed management of ASE and the Single Frame C of C with the award still being provided by AAPE. The Team Championship continued as a fun part of ASE. The last ASE managed by APS was in February 2019. At StampShow

2019 APS returned to AAPE the large Team Championship Trophy which has an engraved plate for each year's competition listing the individuals on the winning team. Those people are also given an individual award. AAPE had planned to keep the AmeriStamp



Expo name alive and run ASE and the two competitions introduced in 2006 as part of Chicagopex in 2020.

That show never happened because of the pandemic, but we were able to still conduct a virtual single frame C of C last November.



Things are reopening and we fully expect Chicagopex 2021 to take place. ASE will be part of the show although there will be no Single Frame C of C as there will not be enough new qualifiers to have a meaningful competition. There will be a team competition however and at least five teams have already

entered. The Team Championship trophy will be on display. To enter you must enter a single frame exhibit in the open competition at Chicagopex. There is a place on their application to indicate on that the exhibit will also be in the team competition and to give the team's name. No additional fee is required.

There is a form for the team captain to submit to Sandeep Jaiswal listing all the exhibits on the team. September 15 is the Chicagopex entry deadline, and this is also the deadline to enter a team.

Team Championship Rules & Regulations

- AAPE 2021 Single frame Team Competition - Rules & Regulations

- A Team shall consist of any five (5) individuals. These individuals may share membership in a stamp club, a philatelic society or fraternity, or join together solely for this competition.

- An individual may be part of more than one team (a maximum of two). An individual may enter only one exhibit for each team that he/she is a part of in the 1-Frame Team Competition.

- A team entry consists of five (5) 1-frame exhibits. Each exhibit must be the bona fide property of one and only one team member.

- Team exhibits must be entered in the Chicagopex2021 Single-Frame open competition. (See show prospectus for application procedures, as well as show rules & regulations.)

- Exhibits entered in the Single-Frame Championship competition are not eligible. Note that an exhibit that is eligible for the Single-Frame Championship class is NOT eligible for the Single-Frame open competition. Additionally, exhibits that won/win a Grand at any WSP or Canadian National exhibition between September 01, 2020 and Chicagopex2021 are not eligible for the 1-Frame Team Competition.

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

- Teams will earn a 30 point bonus for each “new” exhibit – never shown at the national or international level (minimum = 0; maximum = 150). Exhibits previously shown at local/regional shows are acceptable as “new” exhibit.

- Teams will earn a 10-point bonus for each Youth exhibit.

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

- A bonus of 30 points is earned by the exhibit winning the 1-Frame Grand Award,



20 points for the Reserve Grand Award and 10 points for the 1-Frame Youth Grand Award. Teams can also earn 10 bonus points for each special award sponsored by the American Philatelic Society or the Creativity Award sponsored by the American Association of Philatelic Exhibitors, no other Society awards or special awards carry any points towards the team’s total score.

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

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

awards, 3) the number of Gold awards, 4) the number of Large Vermeil awards, 5) the number of Vermeil awards, 6) the number of Large Silver awards, and 7) the number of Silver awards and so on.

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

- Exhibits entered in the 1-Frame Team competition are eligible for all applicable awards at Chicagopex2021 (as set forth in the show prospectus).

- Participants in the 1-Frame Team competition may enter other exhibits at Chicagopex2021(as set forth in the show prospectus).

- There is no additional fee for participating in the 1-Frame Team competition at Chicagopex2021.

- Teams must register with the 1-Frame Team competition coordinator by providing a list of the team members, their exhibit titles, whether the exhibit is “new”, whether the exhibitor is a youth or/and a novice. Forms are available from the Coordinator: Sandeep Jaiswal PO Box 8689 Cranston, RI 02920 401-688-9473 or sj722@aol.com and from the web site of the AAPE: AMERISTAMP EXPO 2021 1 Frame Competition Registration Form. The deadline for Team Registration is Sept. 15, 2021.



AAPE Single Frame

TEAM CHAMPIONSHIP

Results from Previous Years

Year	Team					
2006	Collectors Club of New York	Harvey Mirsky	Mark Banchik	Lou Caprario	Larry Lyons	Bob Odenweller
2007	The Portuguese Philatelic Fanatics	John Dahl	Roger Lawson	John Liles	Philip Parker	Steve Washburn
2008	The Untotally Called For	Tim Bartshe	Ron Strawser	David McNamee	Joe Crosby	Kent Wilson
2009	The Golden Warriors	Cheryl Ganz	Matt Kewriga	George Kriger	Don David Price	Ben Ramkissoon
2010	Oldies But Goodies	Jerry Miller	Larry Gardner	Van Kopper-smith	Alfred Kugel	John Kevin Doyle
2011	Collectors Club of San Francisco	William Barlow	Behruz Nassre	Sandeep Jaiswal	George Krieger	Henry Marquez
2012	India Study Circle	Paul Allen	Jeffrey Brown	Sandeep Jaiswal	Robert Manley	Steve Zwilling
2013	India Study Circle	Jeffrey Brown	Pradip Jain	Deepak Jaiswal	Deepak Jaiswal	Sandeep Jaiswal
2014	India Study Circle	Paul Allen	Robert Coale	Anubhav Jaiswal	Deepak Jaiswal	Sandeep Jaiswal
2015	Oldies but Goodies	Rich Drews	Kathy Johnson	Tim Bartshe	Ron Leshner	Liz Hisey
2016	Good From The Start to Finnish	Kathy Johnson	Seija-Ritta Laakso	Mike Ley	Dan Undersander	Tim Wait
2017	Collectors Club of San Francisco	Vesma Grinfelds	Ed Laveroni	Steve Schumann	Paul Allen	Didier LeGall
2018	Oldies but Goodies	Rich Drews	Tim Bartshe	Bob Hohertz	Mike Ley	Dan Undersander
2019	Oldies but Goodies	Rich Drews	Bob Hohertz	Stephen Knapp	Nigel Mohammed	Dan Undersander
2020	Covid-19					
2021	??					

The AAPE Mentoring Services

Bill Schultz, an AAPE Director and accredited judge, will now provide the leadership for the Exhibiting Mentoring Services. The AAPE is very happy to provide this service to its membership (free of charge). The Mentoring Services will be good for those who have never exhibited in the past. Bill will ask what their expectations for exhibiting are and what they have in mind. It will also benefit those newer exhibitors not yet ready for the critique service. The service can be used by others who want to ask exhibiting questions. He will also try to help all those that inquire and will often match people with accredited judges or other experienced successful exhibitors for assistance. This service is not designed to supersede the valuable critique or title page/synopsis services already being offered by the AAPE. Please contact Bill at bill@patriciaschultz.com.

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We'll soon publish the 98th 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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The **Philatelic Exhibitor** introduces with the following article a refreshing concept in creating a traditional philatelic exhibit in progress. From the very first **APS Manual of Philatelic Judging** first written almost by himself by the late Bernard A. Hennig well over two generations ago, we have been told again and again that Hennig's traditional philatelic exhibit must always tell a cohesive story.

Thus it should be quite possible that, if the exhibitor would first project his future exhibit into the prose of an traditional short story, its impact would be enhanced, once progressed from readable story to competitive exhibit. After all, an exhibit is an always-improving creation. We present here **Bob Baltzell** fully telling his true story before his exhibiting tactics—strategy, too—are even thought about!

The following story is true and is a shocker. Will it make a viable exhibit? Does it have A BEGINNING, MIDDLE AND END—together, the cornerstone of the prize-winning exhibit? In what category? We think readers will go to Google to find out more about the main character whose life might better be called an odyssey than a biography! Not to mention a **who-done-it!** Get ready for a ride!

An Exhibit is Born from a Story



By Bob Baltzell Every now and then an amazing story is discovered that would have remained buried with the trivia in a virtual time capsule of obscurity if it wasn't for an inquisitive stamp collector seeking to satisfy his curiosity. It is unclear whether Dorothy Parker or Ellen Parr originated the famous witticism, "The cure for boredom is curiosity. There is no cure for curiosity." Regardless of which one it was, she deserves credit for creating the perfect axiom for those of us who collect philatelic covers. We want to know everything possible about our little treasures and that is how I uncovered (pun unavoidable) this incredible tale. It is to be, I am confident, a philatelic exhibit of some consequence.

Two and a half years after Charles A. Lindbergh's historic flight, an amateur pilot in Kansas City, Missouri set a goal to fly every day for the following year.

While the risks for this feat did not match Lindbergh's death-defying flight across the Atlantic Ocean, it did require a commitment to flying that grew stronger over time and ended by setting an unofficial world record of flying every single day for ten years, an astonishing 3,652 consecutive days (2 leap years). This included many adverse weather days when other pilots would not take to the air.

This determined aviator was an unassuming optometrist by the name of Dr. John David Brock who preferred using his initials rather than his given names. He was born October 5, 1880 in Winfield, Kansas, a farming community of around three thousand people close to the Oklahoma border. He was taught to fly by the legendary John K. "Tex" LaGrone in 1922 and started flying almost every day after

receiving his transport pilot rating in 1928 that allowed him to carry passengers. As the owner and president of a prosperous optical supply business he could afford the luxury of owning multiple aircraft and setting his own

work schedule. He arose early and would put in a full day's work by noon, allowing the afternoons free to pursue his passion of flying.

Our story begins when Dr. Brock joined a group of pilots huddled around the hangar stove to make an entry in his pilot's logbook on November 16, 1929. It had been a rather dreary day to fly and the Doctor noticed that he had missed flying just eleven days that year. He remarked that he would start flying every day to see if it could be done for a full year. The other pilots scoffed and said it would be impossible due to weather conditions, thus laying down the gauntlet for the Doctor to



Dr. John David Brock



**1st Anniversary -
November 15, 1930**

At a large dinner celebration held at Kansas City's Muehlebach Hotel that evening Dr. Brock was praised for his extraordinary achievement and presented with a large silver trophy in the shape of a loving cup by Judge Henry McElroy as a token of the city's esteem. The cachet on the cover resembles the loving cup and was created by the Kansas City Missouri Chamber of Commerce. A total of 754 covers were mailed at Kansas City, Missouri.

prove otherwise. What started out as a frivolous challenge soon became a crusade to prove that flying could be just as safe and dependable as traveling by rail or automobile.

World records may be complicated, dangerous or even amusing. Some are recorded in history books or in the Guinness World Records. Others may be viewed on YouTube to appease the social media crowd. Dr. Brock's record is unofficial simply because there was no official record to break and no one has attempted it since, but his flights were well documented by national media reports and philatelic air-mail covers to acknowledge this extraordinary achievement. It is also a certainty that no one would pick a spot in the middle of the country like Kansas City with its exposure to weather conditions of every conceivable kind, except hurricanes, to attempt this remarkable feat.

His one year's resolution was eventually renewed nine times and took him on an incredible journey that would see him travel to the capital city of all contiguous 48 states to meet with the governors. He landed in 47 but was fogged out in Albany, missing his meeting with New York Governor Franklin D. Roosevelt. Along the way he was invited to meet President Herbert Hoover in the White House, shook hands with Admiral Byrd and was commissioned a Major in the Specialist Reserve Section of the Army Air Corps. His office was decorated with scores of trophies and awards he received while serving as an ambassador

for Kansas City. He was accompanied on many of his trips by civic dignitaries and made many new friends wherever he went.

The Doctor flew when the temperature was 15° below zero, roads covered with snow a foot and a half deep, gale winds of 60 mph, through sleet, hail, dust storms, blizzard conditions and days when he was under the weather himself. When the weather conditions

Waco Taperwing Model 10
Fully restored. The model of
airplane first used by Dr. Brock.



allowed, he preferred to fly in his open cockpit Waco biplane that could accommodate two passengers in the front seat.

During the decade when he set this notable world-record he encountered numerous days when he questioned his judgment in attempting to fly everyday despite the weather. On one snowy and windy January day in 1930 some of his friends accompanied him to Fairfax Airport to witness his flight. The snow was howling so hard that they lost sight of his plane as the Doctor taxied to the end of the runway. They heard the roar

of the engine signaling he was taking off then saw his plane descend from a white swirl making a sudden landing just in front of them. He had been in the air for only a few seconds and realized it would be foolish to lose visibility of the runway before wisely landing.

Later that day, after the weather improved, he went up for 30 minutes to keep his record intact. On February 4th of the same year his plane was the only one to leave the runway and was in the air for 15 minutes, "long enough to get a load of ice" he reported, but kept the record intact. Even the airmail planes did not attempt to take off that day. When asked years later if he was scared during any of his flights, he answered, "There were times that I would have given everything I own for an airstrip just under my wheels to set my plane on."

During this period there were three major airports in the Kansas City area. All three had served at various times as the airmail facility for



Tex LaGrone and Lindbergh: Charles Lindbergh tried out one of Tex LaGrone's Waco airplanes during his stop in Kansas City.



4th Anniversary - November 15, 1933

The 4th Anniversary took the pioneer pilot on a four-state tour with stops in Topeka, Lincoln and Des Moines. Eighteen airplanes with 47 passengers and pilots accompanied the Doctor. Cachet sponsored by Tour Committee of the K.C., MO Chamber of Commerce. K.C., MO airmail field cancel.

This Autogiro was likely parked at the Des Moines Airport when Dr. Brock arrived there during his 4th anniversary flight in 1933.



the contract air carriers. The oldest was Richards Field located in the K.C. suburb of Raytown, Missouri and



Airmail coming into Kansas City's Richards Field south of the city in 1933.

Regularly used by Dr. Brock in the late 1920s and early 1930s

leased by the Army Air Corps. It had served as the major area airport since 1922 and was where Dr. Brock set his goal on that blustery November day. It was also where he learned to fly under the tutelage of Tex LaGrone and bought his first

aircraft, a Waco Model 10 Taperwing biplane.

Thomas Pendergast
 Legendary Political Boss
 of Kansas City, Mo.



The first two airmail contractors serving Kansas City, National Air Transport (CAM-3) and Robertson Aircraft Corporation (CAM-28), used this field with its grass runways for their operations.

In the summer of 1928 Dr. Brock moved his Waco biplane to a newly built all-metal hanger at a private airport in Kansas City, Kansas, originally known as Sweeney Airport. It was renamed Fairfax Airport when an ambitious building project started in 1928 to make it the premier airport in the area. A grand opening on June 12, 1929 attracted a crowd reported to be the largest ever to attend such an event in the Midwest.



Henry F. McElroy
 City Manager of
 Kansas City, Mo.

He accompanied Dr. Brock on many of his anniversary flights. He was appointed city manager by Tom Pendergast, above right.

That same year an International Air Circus Exposition and Pilots Reunion was held on September the 21st through 29th that was attended by about 50,000 people to watch every form of aerial exhibition imaginable conducted by 5,000 foreign and American aviators. It culminated with an air race from Mexico City to Kansas City that was won by a famous pioneer aviator named Colonel Arthur Goebel Jr. The two airmail contractors moved their operations from Richards Field to Fairfax Airport that year also. Kansas City, Missouri was the official U. S. Post Office location and after being postmarked airmail was trucked across the Missouri River to Fairfax Airport and placed on board the contractor's aircraft.

Just across the river in Kansas City, Missouri, was another airport under development that Charles Lindbergh had proclaimed the "New" Richards Field in 1927 on his cross-coun-

try tour. The name was later changed to Municipal Airport since it was built and operated by the K.C. government. Transcontinental Air Transport was the first all passenger national airline and inaugurated their 48-hour coast to coast rail/air service on July 7, 1929 with a stop at Municipal Airport.

Not to be outdone by the rival facility in Kansas, a new administration building was dedicated on November 2, 1929, and the airmail contractors moved their operations to Municipal Airport. Although Dr. Brock



Airmail coming into Kansas City's Richards Field south of the city in 1933.

Regularly used by Dr. Brock in the late 1920s and early 1930s

maintained his airplanes at the Kansas airport, he was sponsored by the Kansas City, Missouri Chamber of Commerce on many of his trips and considered Kansas City, Missouri's Municipal Airport as the quasi-official site for posting most of the airmail covers that he carried aloft.

The Transcontinental Airmail route between New York and San Francisco had opened in 1924 with airport and beacon lights allowing pilots to safely navigate across the northern half of the country, but in 1929 much of the country, especially rural airports, were still without lights and markings to identify them from the air. As an advocate to promote safe air travel, Dr. Brock's crusade was to encourage every town to paint their name in large letters on a building near their airport to aid pilots in identifying them from the air. Many of his daily trips were to these rural towns where he met with other aviation advocates and civic representatives to make them an offer of free paint that was supplied by the Standard Oil Company to be used for this purpose, resulting in almost 1000 towns and villages being air-marked.

Dr. Brock was so famous before the 2nd anniversary of his daily flights was reached that President Herbert Hoover invited him to a visit at the White House. On October 13, 1931 he had a thirty-minute chat with the President during which he was commissioned a Major in the Specialist Reserve Section of the Air Corps by Secretary of War Patrick Hurley. Afterwards, Hoover signed the pilot's logbook attesting the 696th consecutive flight made that day.

Among his many accomplishments, he was a Board Member and Chairman of the Aeronautics Committee of the Chamber of Commerce of Kansas City, Missouri; Governor of the Sportsmen Pilots Association; Aeronautics Commissioner of the Kansas City Scouts Council; President, Vice President and Secretary of National Aeronautics Association; President of the Propeller Club; Governor of the Missouri National Aeronautics Association; acknowledged in national news stories for setting a world-record every time he flew and recognized in 1932 by American aviation leaders as one of the top ten aviators in the country for, "His daily demonstrations of the reliability of aviation and also because of his many other efforts to further the use of air for travel."

Dr. Brock had a standing engagement to be accompanied by Judge Henry F. McElroy for any anniversary flights. McElroy was the City Manager of K.C., Missouri during the decade the Doctor was making his daily flights and liked to use the title of "Judge", a handle he gained



Kansas City's Fairfax Airport

The first airmail flights out of the city were scheduled from this terminal across the Missouri River in Kansas City, Kansas.

by serving as one of three administrative judges for Jackson County in 1923/24 (Harry S. Truman was a fellow judge at the same time). The political boss Tom Pendergast appointed Judge McElroy as city manager when he gained control of the Kansas City government in 1926. He proved his loyalty by directing many lucrative city contracts to his patron and somehow also became very wealthy himself. He resigned just one week after Pendergast was indicted for tax evasion on April 13, 1939. McElroy was indicted on June 29th for fraud and embezzlement and died a broken man on September 15, 1939 after another charge of tax evasion was added to his burdens, just two months before the Doctor's final flight.



November 2, 1929

Dignitaries assembled to dedicate the main building of Kansas City, Missouri's new Municipal Airport.

Philatelic covers are pictured for each of the anniversary flights except the 3rd, 4th, 9th and 10th. It may be possible there was one issued for the 3rd anniversary, but it was probably too close to the 1000th flight to be recognized. Covers were issued for the 4th anniversary, but the author has only been able to locate the cachet used for this occasion.

By the 9th and 10th anniversaries reports of his flight were relegated to the back pages of the newspapers. During many other significant milestones, philatelic covers were issued to commemorate the occasion while the Doctor was accompanied by another important member of the Pendergast organization and his most frequent traveling companion on the longer flights, Colonel Ruby B. Garrett.

As chief counsel for the Kansas City Missouri Chamber of Commerce, Garrett went along on the trips to make the speeches, and the two became very good friends. With Dr. Brock doing the flying and Col. Garrett doing the talking, they became well known for promoting the City of Kansas City as a progressive metropolitan community obviously and ideally located



The Spirit of St. Louis

Shown on the grounds of Kansas City's Municipal Airport when Lindbergh flew there in the summer of 1927, after his famous Trans Atlantic flight.

for the aviation industry.

The Colonel had earned his title serving as an officer in the 117th Field Signal Battalion of the Rainbow Division in France during World War I and was awarded numerous decorations. He was a lawyer, assistant prosecutor, politician and played a big part in the Pendergast political organization, best known for keeping the organization in power after the "Boss" went to prison.

Brock traveled to Oklahoma on many of his daily trips to visit relatives. One fine sunny day he landed in a pasture to look over his airplane when he heard a voice behind him say, "Go!" Turning around he saw an Indian woman with a Big Bertha

shotgun pointed at him. "What's the matter", he asked. "Go!" she repeated while pointing to the sky. "Go, me shoot", she said

again to which the Doctor replied, "Goodbye, me go!" as he climbed into his airplane and took off into a more agreeable environment.

During another trip he observed the beautiful forests and grasslands along the Eleven Point River in the gentle rolling Ozark hills of Oregon County, Missouri. Multiple natural springs flow year-round feeding cold, clear water into the river as if flows through Oregon County before crossing into Ar-



**6th Anniversary
November 15, 1935**

The inscription on this cover was the slogan used by the Fairfax Airport, "Heart of America, Nearest by Air to Everywhere". Cachet sponsored by the Midwest Philatelic Society. Covers were postmarked in various cities on the Midwest tour like this one with the Oklahoma City Air Mail Field cancel.

kansas. He thought this would be the perfect place for relaxing or retiring someday and bought a 160-acre ranch bordering the river in 1934.

Three youths from the northeast Missouri town of Kirksville, stole a car in February of 1939 and headed north to Carroll, Iowa where they stole another vehicle before deciding to backtrack towards the Ozarks. Perhaps finding themselves out of gas and out of money, they made the mistake of robbing a gas station in Alton, Missouri before abandoning their wrecked vehicle and walking to a nearby ranch where they stole another car.

Their misfortune was that the car belonged to Dr. Brock, who was at his Oregon County ranch near Alton when he heard the news and immediately took to the air to track down the desperados. He flew over the Ozark region and sighted his car near Bardley in an area known as the Bristoe Forest.

He notified the Oregon County sheriff by radio from his airplane thus directing the sheriff, with his posse and bloodhounds, to hem in the bandits before capturing them near Fremont, Missouri.

While he was flying every day during the Great Depression his lucrative companies were thriving, and he took advantage of the poor economic times that farmers and ranchers were having to acquire additional land in Oregon County. His cattle ranch eventually comprised 17,000 acres and included a club house with a small airfield where he kept two airplanes. His nephew Joe Sillman ran the ranch for him while his great niece, Theresa Brock was the housekeeper and managed his books. The month after he completed his 3,652nd consecutive day of flying he retired and moved permanently to his ranch. His wife Ethel preferred the city life and invited her mother to stay with her in the house on McGee Street. The Brocks divorced in 1946 without having any children and the Doctor passed away in 1953 after suffering multiple strokes.

Our story should end at this point with the Doctor having been a national hero who achieved fame and fortune, known as a celebrity from coast to coast, a guest of the President of the United States, recognized for his contribution to the advancement of aviation and a sought-after speaker for civic and charitable events. It would be remiss however, to not disclose unflattering information about our forgotten aviator, perhaps the reason for his short-lived fame. Stay tuned for when another episode of Dr. Brock's life will reveal facts that have never been published about his shadowy past.

Every good story needs a skeleton lurking in the closet, and Dr. Brock's tale would not be complete without mentioning his transgressions. He left high school before graduating to live with his older brother William and took a job as an insurance agent in Ardmore, Oklahoma before marrying Ethel Hutchinson in 1904. Young Brock was viewed as a bright lad with a good future and he moved to Oklahoma City in 1906 to become the manager for the Court of Honor, one of the many fraternal organizations that emerged following the Civil War as insurance societies. He was ambitious and in 1910 became an agent for the Union National Life Insurance Company with a partner named Tom Sawyer. His hard work allowed him to own a home free of debt and by 1911 everything appeared to be going very well for him,



Ruby B. Garrett



perhaps too good, when he applied for a position in Dallas as State Manager of Texas for the Mystic Workers of the World, another insurance society.

When he applied for the job he was described as polished, intelligent, capable, modest and, “presented enough recommendations and certificates of character to run a pulp factory for six months”. It was reported that he did a good business for the Mystics, establishing several excellent lodges that brought in many new members (a more acceptable term for those cash paying clients). A devilish parasite named greed sometimes infests the road to prosperity and this bug caused Brock’s big mistake. The Equitable Fraternal Union, another fraternal insurance society, offered to pay him a commission of \$6.00 for every new member he recruited.

He presented a list with 200 names and received the \$1,200 fee before 190 of those new members suddenly resigned. An investigation followed that found they were fictitious names and he was indicted by a federal grand jury for using the mails to defraud. Although \$1,200 does not sound like an impressive amount today, it could have bought three brand

Brock Optical: J. D. Brock had three companies that at one time employed over 120 workers operating from the same building on McGee Street. The Specialty Optical Company manufactured and imported optical supplies, while Superior Optical and Kansas City Optical sold less expensive products. Notice Brock’s Waco taperwing biplane circling over the K.C. skyline on the corner card promoting his aerial lenses.

**White House Visit
October 13, 1931 (Below)**

President Hoover was very interested in airport conditions around the country and they had a pleasant 30-minute chat during which Dr. Brock was commissioned a Major in the Specialist Reserve Section of the Air Corps by Secretary of War Patrick Hurley. Cachet sponsored by Merchants and Manufacturers Association. All covers postmarked Washington, D.C.



new Ford Model T roadsters in 1914. He pleaded guilty to this charge and was out on bail awaiting

sentencing when he was caught in another criminal scheme that was best described by a journalist's report in the *Kansas Workman*:

"Here is the plan: the application of a man who never existed is presented to a regular lodge with honest, unsuspecting officers: he is

voted in: the examining physician also honest and unsuspecting, examines a perfectly good man who says he is the applicant: the certificate is received from the head office by the local secretary: the State Manager, supposedly a perfectly reliable person, says the applicant has removed to another city and the local secretary is directed to fix up the records to show that the membership was completed in due form.

"The State Manager vouches for everything being all right: later the "new member" dies: the proof of death is signed by a physician who never lived, witnessed by witnesses who never walked the earth: the body that never existed is buried by an undertaker who was thinner than air, in a cemetery that couldn't be found anywhere on earth: when

the check comes back to the local Secretary he is urged by the State Manager to turn it over to the latter quickly that he may deliver it in person: then the State Manager, who is known at the bank, identifies an accomplice as the beneficiary,

who gets the money – and that's all there is to it. Except, of course, the penitentiary, ultimately."



**7th Anniversary
November 15, 1936**

Only a very few covers were handwritten in gold ink and postmarked at the airmail field in Kansas City, Missouri. Scores of newspapers throughout the country carried an Associated Press story for this historic day comparing the Doctor to Lou Gehrig saying, "What he did for baseball, Dr. Brock is for aviation".

**8th Anniversary
November 15, 1937**

One of only a few covers he autographed with his given name of John. K.C., Mo., airmail field cancel. Green cacheted covers were mailed in Ottawa, Kansas; Kansas City, Nevada, Mo., Jefferson City and Columbia, Mo.



Brock and his accomplice in this scheme, Seth E. Payne had split the proceeds three times for policies worth \$1,200 each and were in the process of a forging a fourth when they were exposed by officials of the Mystics. Both men were indicted by a federal grand jury of using the mails to defraud and the two lawbreakers were found guilty as charged at their trial. J. D. Brock was sentenced on June 23, 1914 to four years in prison for the insurance policy fraud and six years for the bogus members fraud, with the sentences to run consecutively for a total of ten years.



**Brock
prison photo:**

Brock's mug-shot at Leavenworth Penitentiary June 28, 1914. Note prisoner number 9063 lapel.



Seth E Payne:

Mug-shot at Leavenworth Penitentiary June 28, 1914. Prisoner number 9064.

Payne was sentenced to seven years in prison and both were sent immediately to the Federal Penitentiary in Leavenworth, Kansas to serve their incarcerations.

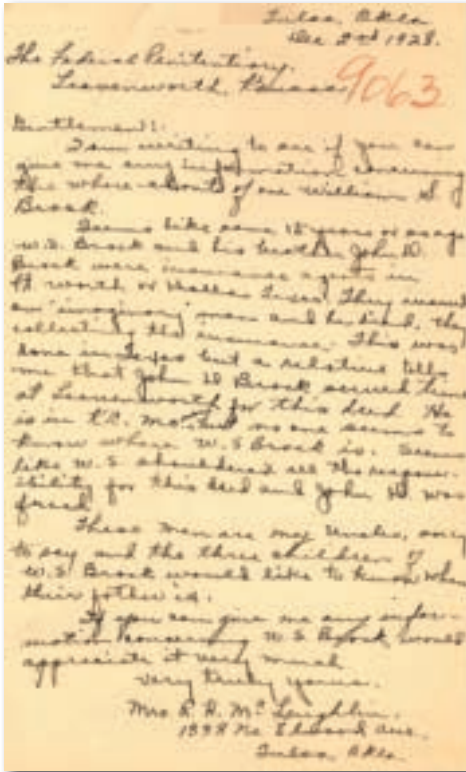
It took three days from the sentencing date to be transported to the penitentiary where Brock's occupation on admittance was shown as an insurance agent, education as "common school" (8th grade) and religion Methodist. He smoked, did not drink or use drugs, had a double eagle tattoo on his left forearm and was generally in good health. He proved to be a model prisoner and the following May was made an outside trusty assigned to work at the prison's physician office that was managed by Dr. Alfred F. Yohe. Brock lived and worked at Dr. Yohe's

home where private patients would come to be examined or they would travel to the prison hospital to treat prisoners. He also worked with the prison oculist, Dr. F. J. Haas, and Brock took a special interest in the optical field of medicine.

Brock was denied parole the first time he was eligible on December 5, 1917, despite the penitentiary Warden Thomas Morgan stating he had maintained an exemplary prison record and had never been reported for the slightest infraction of prison rules. It would be another year before he would be eligible for parole again and he was required to register for the draft during World War I. On September 12, 1918 his draft registration card shows his occupation as "Optmermist" [sic].

Niece letter:

Brock's niece wrote to the warden at Leavenworth trying to locate his brother William in 1928. Her belief that William took responsibility for the misdeed was not true.



His wife Ethel stayed in Dallas during his incarceration but visited him often. She moved nearby to Kansas City just a few days prior to Brock's 2nd parole hearing. On October 25, 1918, he was granted parole with permission to visit Missouri and Kansas and in June of 1919 his parole territory was extended to include Oklahoma and Texas since he had relatives living there. Brock stayed in the City of Leavenworth to live with and work for Dr. Haas a short time before moving to Kansas City and taking a job in the optical department of Peck's Dry Goods Store.

A week before being paroled one of the most intriguing events in Leavenworth history began to develop. Doctors Haas and Yohe, both very prominent doctors in the Leavenworth community, were close friends at one time but had a falling out and became bitter enemies. While Brock

was living and working with Dr. Yohe he came to dislike the physician intensely and had complained to Warden Morgan about his conduct. Specifically, that Dr. Yohe was

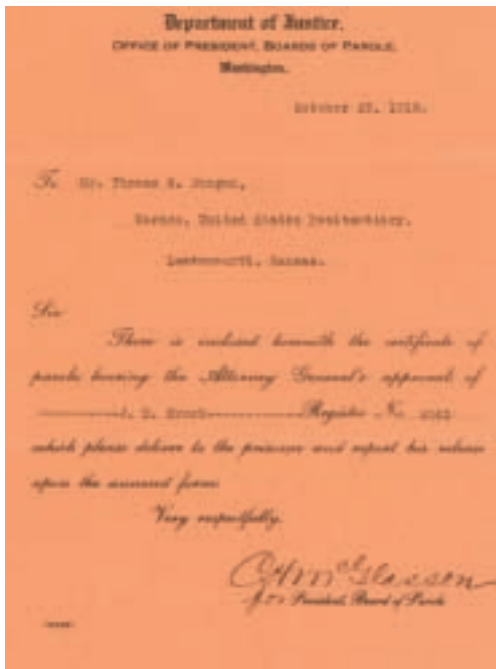
having an affair with a woman "in the city", was intoxicated many times, ran the hospital as his own independent domain and had his wife bring liquor into the home from out of state (Kansas was a dry State). The warden listened but did not act on the accusations.

Tom Sawyer, Brock's former partner in the insurance agency (not Huck Finn's friend), came to visit him while he was working in the Doctor's office one day and they discussed a plot to force Dr. Yohe to resign. Sawyer's part in the conspiracy was to pose as a federal agent using the alias of Thomas Vander and inform Dr. Yohe that damaging allegations would be made

public unless he resigned from his position as prison physician. For repeating Brock's accusations, Sawyer would be paid \$100 and a new coat, paid by Brock with money

Parole document:

Document for Brock's release on parole October 23, 1918.





earned working for Dr. Haas. Since the accusations involved both Yohe and his wife it provoked the Doctor to immediately send his resignation to Warden Morgan. The warden did not accept the resignation, but forwarded it on to the superintendent of Federal prisons and an investigation was launched.

Joseph Fishman, the Federal prison inspector, went to Mitchell, South Dakota to take a statement from Sawyer before traveling to Kansas City for Brock's account.

Both men admitted their part in trying to force Dr. Yohe to resign but denied implying or saying that Sawyer was a Federal agent. The inspector also visited Warden Morgan, Doctors Haas and Yohe to record their parts in the conspiracy before turning the evidence over to the Federal prosecutor. Two months later Brock, Sawyer and Dr. Haas were indicted by a federal grand jury for conspiring to force Dr. Yohe to resign with the main charge being against Sawyer for impersonating a federal agent.

The scandal of having two of Leavenworth's most respected families pitted against each other made front page news for the six days of testimony. Dr. Haas did not testify and would not make any public statements leaving it to be Dr. Yohe's word against the other defendants. The judge would not allow the statements Sawyer and Brock had given inspector Fishman to be entered as evidence. This greatly damaged the prosecutor's case resulting in the trial ending on May 31, 1919 with a hung jury and the case would not be retried. Although

Warden Morgan was not charged in the conspiracy, he was caught giving untruthful statements to the inspector during the investigation and resigned before the grand jury indictment. The irony of this case is that Brock had to continue reporting to his parole officer Dr. Yohe, until being released from parole March 12, 1921.

On January 9, 1920 the Federal census shows Brock's occupation as an optometrist owning his own business. How he went from having only an 8th grade education in 1914 to become a Doctor



Dorothy Lyon
Kansas City pilot, who served as office manager at Specialty Optical in 1935.



**The U.S. States
Federal Prison in
Leavenworth, Kansas
Circa early 1930s**



Air capital tour foursome (left to right): Col. Ruby Garrett, general counsel of the KC Chamber of Commerce; Barton Stevenson and Charles Towns, airplane reps and pilots, and Dr. John D. Brock, manufacturing oculist and flier.

of Optometry in a little over five years while working full time as a prison trustee is a mystery seeking a reasonable explanation. The newspapers in Kansas City carried only brief accounts of the 1919 Leavenworth trial, but afterwards there would never be another mention of Brock's transgressions in any local or national media. By 1928 he was lauded for being one of a handful of private airplane owners in Kansas City and building his own hanger at Fairfax Airport, while Mrs. Brock appeared frequently on the society pages of the local newspapers.

Brock's past was not completely unknown, however, imagining that being friends with members of the Pendergast organization may have had its benefits. The K.C. police department inquired about his prison record in 1932 as did the U. S. Secret Service, but whatever they knew was not made public. The owners of the building he leased for his Specialty Optical Company inquired about a rumor they had heard concerning a prison record, but after learning of his misdeed they let him lease it anyway.

His association with Pendergast's crony Judge McElroy prompted the Internal Revenue Service to request Brock's prison records in 1939 while the Judge was being investigated for income tax evasion. But again, nothing was ever made public about his past felons.

It appears that J. D. Brock had two completely different lives—one as a famous world record holding aviator and another as an infamous crooked insurance agent. Fifty-two months incarcerated in a penitentiary was the dividing point between the felon and the doctor, an incident that transformed a life-allowing man to set an aviation achievement that may have been forgotten, but will surely never be broken.

Author's Notes:

Richards Field was named after Lt. John F. Richards II, the scion of a wealthy K.C. family. He died on Sept. 26, 1918 when his plane was shot down over Varennes, France on the opening day of the Meuse-Argonne Offensive during World War I.

Specialist Reserve Section Personnel of the Air Corps were non-paid positions.

Tom Pendergast progressed from being a

bartender in his brother's saloon to become the most powerful political boss in Kansas City and Jackson County, Missouri for almost two decades until he was sentenced to prison for tax evasion.

John Kerr "Tex" LaGrone was taught to fly by Glenn Curtis in 1911 and was the distributor for Waco Airplanes in Kansas City.

Kansas City Police Department was known to be so corrupt during the Pendergast era that control was transferred to the State of Missouri. It is still governed by a commission appointed by the Governor to this date.

Brock's airplanes: During Brock's flying career he owned over 14 airplanes but never more than 3 at one time. They included a Stinson, Swallow, Blackhawk, 2 Monocoups, a couple of Army surplus discards and over 10 Wacos.

Pendergast and Truman – From the Truman Library website Mr. Truman's first run for public office was for the position of Eastern District Judge of Jackson County in 1922.

In the Democratic primary, he was backed by Tom Pendergast's "goat" faction, and thereafter won election to that office. However, he lost a re-election bid in 1924, because of a split between the two Democratic factions (Pendergast's "goats" and Joe Shannon's "rabbits") regarding job patronage. With Pendergast's support again in 1926, Truman was elected Presiding Judge of Jackson County, a position he held until 1934.

In 1934, Truman asked Pendergast to support him for the position of Missouri State Treasurer, but he found that Pendergast was already pledged to support another candidate. Bossman Pendergast suggested to Truman that he run for United States Senate, and provided the backing of his Kansas City machine in Truman's 1934 successful primary and general election races.

Court of Honor – Founded 1895 it had 68,648 benefit members and 1,422 social members in 1,020 lodges. Became the Springfield Life Association, 1924. Merged with Abraham Lincoln Life in 1934.

Equitable Fraternal Union – Founded in August 1897. Merged with the Fraternal Reserve Association in 1930 and became the Equitable Reserve Association.

Mystic Workers of the World – Incorporated in 1892. By 1920 it had almost 100,000 members in 1140 lodge. The organization became Fidelity Life Assurance in 1930.

The 1940 Federal census shows Dr. Brock having 4 years of college education.

The City of Leavenworth was the first city founded in Kansas, 1856. It had a population of about 17,000 in 1920.

Why not sign up a **NEW**
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PIPEX and the Future of Virtual Stamp Shows

By George Struble

The first virtual WSP show is now history. PIPEX, on May 7-9, was a success. The 53 exhibits – including three non-competitive – were excellent, and the PIPEX Committee received many compliments on the format of the online exhibits. The judging was done over several weeks, including three Zoom sessions. As far as I know, the judges were happy with their experience. The exhibits and awards are still up on the website www.pipestampshow.org, and will probably stay there for more months. I am far from an unbiased observer, so I think I have said enough about the exhibits.

PIPEX had a full schedule of presentations and meetings. Meetings included a well-attended APS Town Hall with Scott English, an AAPE Open Forum, an ATA Roundtable, and General meeting and Board meeting of the Northwest Federation of Stamp Clubs. Eight exhibitors gave presentations related to their exhibits. Michael Bloom gave a presentation on “Building an exhibit with really big pages,” Larry Crain gave one on “Making your collection fun,” and Bill Seymour and I gave one on mounting PIPEX virtual exhibits. Attendance varied from over 50 for the APS Town Hall to under ten for the last few exhibit presentations. The sessions were very well organized: with both a Host taking care of the Zoom actions and a Moderator monitoring the flow of the session, everything ran smoothly. The presentations are still on the PIPEX website, available for viewing.

In an attempt to provide opportunity for informal conversations among collectors, PIPEX scheduled chat sessions. These were not well attended, but that made conversation possible among those who did attend.

Dealers were listed on the website, but they had very little business resulting.

Phil Kumler had worked with several youth groups through the year, and several youth exhibits were ready to show, but they went to NAPEX and WESTPEX instead of to the virtual

PIPEX. Phil himself had a station in a couple of dealer shops during the show, and scheduled a virtual Boy Scout merit badge seminar.

But we are all eager to return to in-person shows, which are indeed scheduled for this summer and fall.

The Future of Virtual Shows

I doubt that there will be purely virtual shows like PIPEX 2021 in our future. But there are advantages to virtual shows, especially

- Opportunity for participation from people far away, especially outside the U.S.
- Ability to study exhibits at more leisure while sitting down in our own homes

PIPEX mounted a dozen exhibits from outside the U.S. with no recruitment efforts. There are also American exhibitors who will not travel to more than a few shows and are not willing to mail exhibits but are willing to send their exhibits electronically.

Those of us with older knees and backs really welcome the ability to study exhibits while sitting down. At least one of the PIPEX judges would not have participated if he had had to evaluate all the exhibits standing at the frames. And viewing a virtual exhibit is not limited to three eight-hour days; the exhibits can stay up 24/7 for months!

I believe there is an opportunity for hybrid exhibits. We are told that judging a show cannot be done with some exhibits on the floor and some virtual; it would be “apples and oranges.” One possible hybrid format would have all exhibits on the floor and judged on the floor, just as we are used to, but some exhibits could also be virtual for the sake of remote viewers – and others who want to view them sitting down! PIPEX is likely to adopt this format in 2022.

There could also be hybrid shows in which all exhibits will be mounted on the show website, and judged there. Some exhibits can be mounted on the show floor, for the people who attend in person. This format has several strong points:

(1) It will be feasible for exhibitors in other countries to participate. This could be especially attractive to philatelic societies dedicated to the philately of a certain country; by the same token, it will be easy for people in other countries to see the exhibits. I will use Switzerland as an example. The American Helvetia Philatelic Society (AHPS) can invite exhibits from Switzerland to enrich the viewing experience and add to the knowledge base of its members, and strengthen cooperative ties between AHPS and the philatelic organizations not only in Switzerland but elsewhere around the world.

(2) The show can reduce the floor space dedicated to exhibits, and use the space for more dealers and/or for more tables and chairs for socializing. I would advocate using some of that freed-up space for a small cluster of computers on the show floor so attendees can view exhibits that are not mounted on the floor.

Seminars and meetings can also be done in a hybrid format, with some people in a meeting room at the show but also as online (Zoom?) sessions to include viewers and speakers elsewhere.

I can visualize that this kind of hybrid show will be so attractive to societies that they will queue up to become convening societies in such shows. Probably no society wants to do it every year, but maybe every four years? (But try one first before committing anything else!) I welcome inquiries or expressions of interest from societies: gstruble@willamette.edu.

AHPS and PIPEX are considering this hybrid format for 2023. PIPEX has shown that it can handle the logistics (well, it does not yet have experience with hybrid seminars).

We will see how all of this unfolds over the next few years. Our philatelic community has many innovative minds; there will be many paths of development!



Frame view of Sam Chiu's grand-award-winning exhibit.

May 7, 8, 9 2021
Portland, Oregon
Sponsored by: THE NORTHWEST FEDERATION OF STAMP CLUBS

Exhibit No.	Name	No. of Frames	Exhibit Title
Medal	Address	Description	
	Postal	Special Awards	
1	Joe Vinton Poulsbo WA	1	The US Navy's First Flight in January 1917 A Single Frame exhibit that tells the story of the cross flight of PBY-1 flying boats from San Diego to Pearl Harbor in January 1917
V	79	AAPE Novice	
2	Roger Heath Port Townsend WA	10	From Fleas to Head Bases: Causality This exhibit documents the story of the Swiss experimental flea-bait, testing flea-bait theories invented by Frederic deCoppet
LD	91	American Helvetia Philatelic Society Award	
3	Roger Heath Port Townsend WA	4	Reflecting the Rise of Tourism during La Belle Époque - Hotel Schweizerhof Luzern, 1871-1914 A social history exhibit showing the development of general communication in and from the Hotel Schweizerhof between 1871 and 1914
LV	84		

The PIPEX Exhibits list, showing the awards;



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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.

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Our AAPes of the MONTH

April, 2021: Bill Johnson, who is retiring after several years serving as our AAPE Awards Coordinator, and **Joan Harmer**, who has agreed to step into that role. The job of Awards Coordinator is among our most time-consuming, yet extremely important tasks. Bill and Joan are examples of the high level of volunteerism we have in our great organization.

May, 2021: Scott English and the APS Team (and our AFDCS and ATA collaborators), for the decision to go ahead with this year's Great American Stamp Show. Let's all help to make it a resounding success!

June, 2021: Andrew McFarlane, who has just published *Creating the Philatelic Exhibit Synopsis – A Master Class*, to present his ideas and rationale behind his award-winning title and synopsis pages. It is available on Amazon. MacFarlane is the "master of the Synopsis Page"—his book is a universal "must have" for all exhibitors.



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ATA Exhibiting Course Gets Rave Reviews

By Dawn Hamman

The American Topical Association recently hosted a rather delightful six-part course on thematic exhibiting via Zoom. Five presenters and 48 students enjoyed lively exchanges during the 90-minute sessions over two weeks.

ATA president Dawn Hamman started the series with an overview of basics, including choosing a theme (or non-philatelic subject), developing a title and purpose statement and writing the plan. She gave some practical advice on organizing material and the write-up and other “how to” recommendations.

Martin Kent Miller, president of The Philatelic Press, taught the second session which included many aspects of page and exhibit design, from choosing paper and typeface, to page layout. He did a demonstration, using various approaches to page design.

The third session was a case study. Phil Stager showed his grand award winning exhibit, *The Wonderful World of Bamboo*, and described how he chose a wide range of elements to illustrate his story. He obviously inspired attendees, who asked many questions.

Jean Wang, author of the grand award winning exhibit, *Blood: A Modern Medi-*

cine, showed how she used feedback from judges and others to improve her exhibit over time. She also gave useful information on how to find interesting and unusual items.

The fifth session on preparing a synopsis for a thematic exhibit was taught by Patricia Stilwell Walker, who gave great examples as she progressed through the process. She also provided a hand-out that students will likely keep and use for years to come.

For the sixth session, the instructors answered questions and then students showed initial work and the group discussed their ideas.

“Over the past several years, ATA has received many requests for a class like this,” said Hamman. “I gave a Zoom program on exhibiting in February that was attended by 101 people. After the program I received many emails asking for more.”

She added that ATA hopes to have a continuing dialog with those seeking guidance in developing thematic exhibits. “We are delighted with the number of new exhibitors choosing thematics. This type of exhibit offers unique challenges and rewards for exhibitors and thematic exhibits are real crowd-pleaser at shows.”

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.)

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: March 1st!

Exhibiting at CAPEX 22 International One Frame Stamp Championship Exhibition



**David Piercey,
CAPEX 22
Communications**

CAPEX 22 International One Frame Stamp Championship Exhibition will be held at the Metro Toronto Convention Centre (MTCC) in the heart of Toronto's downtown entertainment district June 9-12, 2022.

Members who previously attended AmeriStamp Expo 1998 or AmeriStamp Expo 2006 (single frame Champion of Champions exhibitions), CAPEX 78, CAPEX 87, or CAPEX 96, previously held in Toronto Canada, may well remember the friendliness of our Canadian hosts.

CAPEX 22 will be held under the patronage of the Federacion Interamericana de Filatelia (FIAF) and the recognition of Federation Internationale de Philatélie (FIP). It will be the world's first international one frame exhibition and with 400+ frames.

Exhibits awarded at least 75 points (vermeil medal) at WSP shows since Jan 1, 2015, or which have been awarded at least 75 points at national virtual exhibitions held since Jan 1, 2020, will be eligible. Exhibits previously qualified at exhibitions with FIP, FIAF, FEPA or FIAP patronage, will also be eligible.

Interested exhibitors should visit the CAPEX 22 website, <https://capex22.org/>, and open the "Exhibitors" tab to view the General Regulations (IREX) and view the fillable online exhibit application form.

Exhibits in all categories are entertained, A complete list of all exhibit categories being accepted at CAPEX 22 are on our website above.

The exhibition will also include philatelic literature exhibits, both in traditional print format and with four categories of digital literature, including philatelic websites.

Entries will be accepted for a wide range of philatelic printed matter. A list for this category also appears in the website. Note that for philatelic literature applications, the Philatelic Literature Exhibit Information Form (PLEIF) is incorporated in the on-line application form, along with the various literature subclasses.



Guidelines and principles for print literature at FIP Exhibitions are further discussed on the FIP website: www.f-i-p.ch. The judging guidelines for the new electronic literature category are available on the CAPEX 22 website.

Exhibit Application Forms, whether for a stamp exhibit or a literature entry, must be submitted through the on-line application form not later than November 30, 2021. Exhibit fees for accepted exhibits are US\$125 for stamp exhibits and US\$80 for each literature entry. Detailed fee payment instructions will be provided with the exhibit acceptance lists provided to Commissioners.

AAPE members in the US are strongly encouraged to have their exhibits carried by the US Commissioner, Gregory Shoults, coilcollector@hotmail.com, to avoid any potential Canada Customs delays or disputes. The Commissioner will have all the appropriate Customs clearance information for entering Canada. Mail-in or couriered exhibits (except literature entries) cannot be accepted.

CAPEX 22 will provide us with the opportunity to exhibit our one-frame exhibits at a world-class international exhibition.

With 400 frames available this will be the first one-frame championship exhibition and with participation of exhibitors from many other countries.

Let's plan to exhibit at CAPEX 22 in Toronto and be part of the first International One Frame Stamp Championship.

Our Vigorous Stamp Shows!



Among the many past grand award winners at the Sarasota National Stamp Exhibition: Grinning for a very good reason: Bob Hisey stands in front his Grand Award-winning exhibit of *The Official Stamps of South Africa 1926-1949*. One might speculate that Bob could easily be the happiest person at the show, but then, happy philatelists are a hallmark of this mid-winter event. At right: St. Armands Circle, a sophisticated outdoor dining and shopping area with distinct European flair.

By Harry Weiss



Sarasota, Florida just might be the most ideal of places for the most ideal of stamp shows. It's no wonder, for instance, that a lot of solid philatelists are moving to this Gulf Coast city what with such a vigorous, almost perfectly-organized stamp show to attend smack in the dead of winter. Bright, cheerful people were waiting at the door at all hours to make every visitor—from bewildered beginners to world class exhibitors—feel at home.

The Sarasota National Stamp Exhibition has been one of America's great national stamp exhibitions for decades. How can we say that since it's not a jumbo affair? The success of the show goes the heart of the kind of place Sarasota is—a town of warmth and one with a healthy stamp club and serious philatelists. It's held in the Art Deco-Moderne style Municipal Auditorium built in 1938, a historic landmark. Though it offers just 10,000 square feet of space for the show, the size creates a homey atmosphere that's tailor-made for stamp collectors. We hope it returns in 2022 after the pandemic hiatus!

Everything at the event is done with style and good taste. Take the awards dinner, for instance. Everyone knows these events are usually culprits for the yawn patrol. Not in Sarasota. The event takes place at the prestigious Sarabay Country Club where a gourmet meal is served in elegant surroundings. It sells out



Cars jammed in the usually spacious parking lot of the Sarasota Municipal Auditorium on the first day of the show.

On a sunny afternoon in February—with the temperatures hovering in the 70s—the judges still opted to hold their critique indoors. In the foreground, Allison Cusack, Kent Wilson, and Chief Judge Dr. Peter McCann. This shot was taken at the beginning of the critique when smiles were prevailing on all faces.



Don't worry—Alfredo Frohlich, an experienced international gold medal exhibitor, isn't unhappy with this jury. He's merely concentrating on some of the good advice emanating from a very qualified panel.

Just inside the door to the Municipal Auditorium is a well-maintained reception area where members of the Sarasota Philatelic Club greet hundreds of visitors over the three-day period. They realize their goal of making everyone feel perfectly welcome. That's Liz Hisey standing in the back.



why Sarasota draws major exhibits is the combination of fine weather and the excellent bourse. Top dealers are there with important material for sale—continually a big draw for exhibitors. Put that ingredient together with the always-high level jury (famous judges like Dan and Pat Walker, Jim Mazepa, and Peter P. McCann actually live nearby!) and you have the combination that is a magnet for exhibitors. If one wins any gold at this show, it's a signal honor.

every year—which, of course, is absolutely no surprise. Smart folks reserve early for this one.

The show is a mecca for specialty groups—with nearly every major national society and/or specialty group having met there again and again through the years. Why not?...what a delightful place to be in the heart of February!

It's also a place to expect some of the top award-winning exhibits in America. Bob Hisey, who has one whale of an exhibit of South African official stamps (worthy of grand awards at lots of places) was actually blown away when he got the Sarasota Grand Award. He thought several others deserved it, too. Randy Neil did the same thing with his CSA exhibit back in the early 2000s. A key reason, of course, as to

Shows like this lend themselves to one of the two greatest pastimes in our hobby (other than acquiring stamps): socializing. I've found it difficult to attend the event without having made several new friends every time I'm there.

There are those in our hobby who bemoan the state of our stamp shows, but there are many, many people who simply do not agree with them. I see more kids coming to our shows; I see vigor and optimism all over the floors of our shows. If a stamp show isn't cutting it, it's because something's off kilter at the heart of it—and needs to be fixed. At Sarasota, the heart is not only intact, but beating like a drum!—and it's never needed fixing!

THE SHOWS

STAMP SHOWS ACCEPTING COMPETITIVE EXHIBITS



Special Notices

Show Committees • Philatelic Organizations • Exhibitors • Dealers

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 neilmmedia1@sbcglobal.net

**AND HERE ARE THE LATE SUMMER/EARLY FALL LISTINGS OF SHOWS
PLANNING TO TAKE PLACE “LIVE” & IN A NORMAL MANNER:**

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 by the jury of Yamil Kouri as chief judge, along with Norma Neilson and Bob Hohertz. More details can be found at www.omahaphilatelicsociety.org. Exhibit chairman Mike Ley can be contacted at giscougar@aol.com for any additional questions or entry forms.

MID-CITIES STAMP EXPO November 12-13, 2021

The Mid-Cities Stamp Club of North Texas is looking for a few more exhibits. We are especially geared for collectors who want to get a review by three WSP judges before venturing to a WSP Show. Frames are available for only \$6 each, either single or multiple frames. The show will be held at the Grapevine, Texas, convention center 1209 South Main Street with 27 dealers.

Another interesting aspect of exhibiting at this show is that there are also competitions for 1 page and 4 page exhibits. The entry fee is only \$1 for either of these with a suitable cash award to the best exhibit in each category.

The prospectus is available now at the club's website, www.mid-citiesstampclub.com. Entry forms are also available from the Exhibits Chair, Ray E. Cartier - 2509 Buffalo Drive, Arlington, TX 76013. For Additional Information contact: Ralph Poore (817) 235-8472.



The
American
 Association of
Philatelic Exhibitors



Quarterly Membership Report
 Ken Nilsestuen, Secretary

Membership Status as of April 4 thru June 22, 2021

U.S. MEMBERSHIP

REGULAR MEMBERS	441
LIFE MEMBERS	152
FOREIGN REGULAR MEMBERS	101
LIFE MEMBERS	25

TOTAL MEMBERSHIP: 719

**Welcome to new members –
 April 4, 2021 to June 22, 2021**

Dr. Michele Bresso, Bakersfield, CA
 Joan Harmer (Life Member),
 Yorktown Heights, NY
 Rev. Terry Hursh, Mississauga,
 ON, Canada
 Jocelyn Mel, Watsonville, CA
 Suzanne Pavel, New York, NY
 Sangeetha Rao, Marion, IA
 Bill Seymour, The Dalles, OR
 Albert Valente, New Lebanon, NH

Deceased

Michael Frechette, CT
 James Hamilton, IA

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

Respectfully submitted
Kenneth R. Nilsestuen
AAPE Secretary
knilsestuen@gmail.com

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It's with delight that I write my column this time able to reflect on GOOD NEWS. We are seeing the end of the tunnel where our stamp shows are starting again. The real thing: in person shows where we come together to see each other, share in the enjoyment of our hobby, find some great material from our dealers, and see the exhibits entered in our competitions. Starting out, Minnesota Stamp Exhibition and WESTPEX are scheduled for July, and we are thrilled that the Great American Stamp Show (GASS) will be held this year in Chicago on August 12-15th.

Starting with BALPEX, over Labor Day weekend, there will be a show nearly every weekend to the end of the year. We have so many shows to go to now because a number of our shows delayed by Covid restrictions are being rescheduled. A few shows have tried to reschedule and had to take a second "bye" as their venues had not yet opened up. Now that we are getting back on track we have many shows to go to, and when I talk with collectors, there is a buzz of anticipation.

On the exhibiting front, GASS has over 120 competitive exhibits entered, and a full jury has been selected to judge the exhibits. GASS, as you may recall, will feature ATA and AFDCS exhibits in this large, combined show at the Stephenson Convention Center close by to O'Hare airport. The exhibit competition also includes the World Series Championship where all those who won multi frame Grands since September

2019 will compete for the Champion of Champions award.

The interest in attending GASS is very high: so many people are going to the show that APS had to find a third hotel. We can report that pre-registrations for the show are already at a high level, registration is easy and accessed from the stamps.org site. The benefit, of course, is saving you time getting your badge to enter the show.

From the west coast, PIPEX had a great virtual show. 50 exhibits were judged by a team of five judges plus an apprentice. The jury judged the show over a two-week period, and then had three Zoom sessions to evaluate the exhibits and award medals and special awards.

The jury was pleased to do the virtual judging, and the feedback session was also held as a Zoom session. One exhibitor commented that it was great to be able to view the exhibit at the same time that the first responder was talking about it – a positive statement for doing virtual Zoom sessions.

It is now time for all of you who have spent the past year working on your exhibits to enter them into competition at our WSP and various local stamp shows and show off your hard work. It's finally time, too, to make your plans to attend a show and bring that want list with you so you can build your collections and tweak your exhibits.

I am looking forward to seeing many of you in Chicago, or at the other shows around the country.

Liz Hisey, CANEJ Chairman.

Here's a viable opportunity for you...

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

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

• Working For You •

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

Director of Exhibitors Critique Service

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

AAPE Youth Championship Director

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

One Frame Team Competition Chairman

Sandeep Jaswal
Email: sj722@aol.com

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West Chester, PA 19380
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Diamond and Ruby Awards

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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.

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



Mail AAPE MEMBERSHIP APPLICATION TO:

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

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

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

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

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

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

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

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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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