

the PHILATELIC EXHIBITOR



The Journal of the American Association of Philatelic Exhibitors



My Top Five Stamp Issues for Philatelic Importance and Why page 24



It's What I (usually alone) Think On Exhibiting page 28



Making a Revenue Stamp Exhibit Interesting & Increase Philatelic Importance page 38



Thematic Exhibiting: An Animal Makes an Interesting Subject page 31



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Table of Contents

AAPE Contacts 2
From Your President by Mike Ley 4
Outside the Frame by Martin Kent Miller 8
Letters to the Editor 10
Society News 16
Show News 18
As I See It by John M. Hotchner 22
AAPEs of the Month by John M. Hotchner & Mike Ley 23
The Fly 42
The Youth Report by Vesma Grinfelds 44
CANEJ Report by Elizabeth Hisey 45
Secretary's Report by Kenneth Nilsestuen 46
Advertising, Production & Index of Advertisers 47
Membership Application 48

Features

My Top Five Stamp Issues for Philatelic Importance & Why
by David S. Ball 24
It's What I (Usually Alone) Think On Exhibiting
by Sid Morginstin 28
Thematic Exhibiting: An Animal Makes an Interesting Subject
by Igor Gregorian & Dawn Hamman 31
Revenue Stamp Collateral: Making a Revenue Stamp Exhibit Interesting (and Increase Philatelic Importance?)
by Ron Leshner 38

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The Philatelic Exhibitor (ISSN 0892-032X) is published in the first month of each calendar quarter (January, April, July and October) by the American Association of Philatelic Exhibitors, 1000 Kingswood Drive, Akron, OH 44313. Membership in the United States \$25; all others \$35. Single copy \$4. Periodical postage paid at Lawrence, KS, and at additional entry offices. Printed in USA.

Manuscripts, publications for review, and letters to the editor should be sent to the editor at the address above. Email is preferred for quickest response. All materials submitted are subject to editing for content, length and suitability for publication.

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AAPE Mentoring Services

The American Association of Philatelic Exhibitors offers exhibit mentoring services under the leadership of Bill Schultz, an AAPE director and accredited chief judge. This service is free of charge to members and is especially helpful for those who have never exhibited. Mentoring services are ideal for those newer exhibitors not yet ready for the Association's critique service.

With Bill's guidance, participants explore their expectations for exhibiting and discuss the directions they are considering. The service can also be used to ask exhibiting questions. Program participants are occasionally placed in contact with other experienced, successful exhibitors who can offer specific exhibit assistance. The mentoring service is not designed to replace the valuable critique or title page/synopsis services already being offered by the AAPE. For more information, please contact Bill Schultz at bill@patriciaschultz.com.



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The Philatelic Foundation's reference collection contains a number of faked and fraudulent covers produced by the late John A. Fox, a once prominent New York dealer. These covers were sold by him to unwitting collectors from the late 1940's to the early 1960's, including those shown above. As a service to our hobby, the collection can be viewed on our website.

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AAPE Brett Cup & More



The 2022 George Brett Cup.

Now that CHICAGOPEX / AAPE AmeriStamp Expo is behind us, we are looking forward to the AAPE Brett Cup competition for qualifying 20th-century exhibits to be held at the Rocky Mountain Stamp Show, May 27-29, 2022. This show will be the first RMSS since 2019. It promises to be a big show, and Exhibits Chairman Steve McGill reports 21 exhibits have been entered in the Brett Cup as of March 1. Plan to stop by the AAPE table at the show.

We will have a significant presence in Toronto at CAPEX22 June 9-12, the first-ever FIP show devoted to only single frame exhibits. General Chairman David McLaughlin and Commissioner General Joel Weiner are both AAPE members. Commissioners Greg Shoults from the USA, Ian McMahon from Australia, Ari Muhonen from Finland, and Jean Jacques Tillard from St. Pierre et Miquelon are all members. The complete jury has not been announced, but we know Pat Walker will be judging. AAPE will have a table, and we have been promised a room for presentations at two different time slots. One will be given by Dan Walker and the other by myself.

Sandeep Jaiswal is planning an international team competition. The rules have not yet been finalized, but we know 100 exhibits from the USA have been accepted, second only to Canada. This is only fitting as the first AAPE team competition was held as part of our 2006 AmeriStamp Expo activities in conjunction with the Canadian Stamp Dealers Association show held in Toronto.

As things open up, we will have more physical shows available, but virtual shows are not going away. The new San Diego Stamp Show was held October 8-10, 2021, when the SESCAL dates became available. To maintain their momentum, they are holding a full WSP virtual show July 8-10, 2022. Their next physical show is planned for February 24-26, 2023. This event will be the same time of year as the former Sandical show, which is where they want to be going forward.

Pipex 2023 will be a hybrid WSP show. There will be a normal physical bourse, but all the competitive exhibits will be mounted virtually on their website. The desire is to have at least some of the exhibits on the show floor. They hope to have flat-screen monitors available in the exhibit hall so attendees can view virtual exhibits not available on the floor. All judging will be virtual and timed, so that the virtual judges' feedback session and awards will be presented as in a traditional show. Pipex is hosting the American Helvetia Philatelic Society in 2023 and is hoping for some

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American Helvetia
Philatelic Society
in 2023.*



virtual exhibits from Switzerland, Germany, and other countries.

ROPEX in Rochester, New York, is no longer attempting to maintain its WSP status. Too many committee members have passed away or moved away. No volunteers were stepping up, and the pool of stamp dealers was dwindling. They will try a general collectibles show in a vacant mall space. The Plymouth show will be a bourse only this year because they felt too uncertain about what covid restrictions might be in place. They plan on being a full WSP show next year. The Omaha Stamp Show, with which I am affiliated, has been forced to request a bye this year because of venue problems. We loved the community college we had been using, but they allowed no outside groups in 2020 or 2021. We tried another venue in 2021, but we will not return to that space. The community college did not say no for 2022, but kept pushing the final approval date. We could not proceed with lining up dealers, judges, and exhibits without knowing for sure. We hope to be back in 2023.

We have a change in our society attorney position. APS President Bob Zeigler has served us in that capacity since 2014. We appreciate the legal advice he has given us when needed, and I am especially thankful for his input when John Hotchner worked on the needed total revision of our bylaws in 2019. Our new society attorney is Matt Liebson, a young (47) corporate attorney in Ohio. He became an accredited judge in 2019 and is very enthusiastic about the hobby and exhibiting.

AAPE will have an election this fall, and our nominating committee has found the following people to run for the 2-year term officer positions on the ballot: Ken Nilsestuen for president, Mark Schwartz for vice president, Vesma Grinfelds for secretary, and Steve McGill for treasurer. Kathy Johnson and Rick Gibson will run for director positions which are 4-year terms. The purpose of the nominating committee is to make sure we have at least one person running for each position. If you want to be on the ballot, you can contact Peter McCann at ppm103226706@aol.com, John Hotchner at jmhstamp@verizon.net, or Tim Bartshe at timbartshe@aol.com. 🇺🇸

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AAPE Critique Services

The American Association of Philatelic Exhibitors offers an exhibit critique service under the leadership of Jay Stotts, an AAPE director and accredited chief judge. This service is free of charge to members, but fees are required to cover the cost of mailing and returning exhibit materials.

The AAPE Exhibitors' Critique Service enables members to submit exhibits (one exhibit per application form, maximum of 160 pages) to be reviewed in writing by an exhibit judge qualified in your subject area, specialty or topic. The judge will review your materials and make specific comments on the copies that you provide. Additionally, the critiquing judge will return an evaluation form addressing six specific aspects of your exhibit, including specific suggestions for improvement.

The detailed process and application form for the critique program can be found online at: www.aape.org/critique_service.asp. For specific questions, contact Jay Stotts at stottsjd@swbell.net.



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What I Need from You

Early in my career, I worked for a man who had long before dropped any pretense about caring for the people with whom he worked. In retrospect, I don't think he intended to be unkind or unpleasant. I think he was just tired, and his interest in pleasantries had faded over a long career in a demanding job. He would start most conversations with, "So, what I need from you is..." That salutation was the running joke throughout the business, except when he was close. Over time, I have learned that he cared about ensuring that our team accomplished the goals set before us.

So, what I need from you is...

No, that is not my way of saying that I don't care about you. In fact, it is my way of telling you how much I care about producing the best quality journal possible. It is my way of saying, I need you. Specifically, I need you to send me your articles, letters, and experiences from the wonderful world of exhibiting. Similar to Liz Hisey's appeal for new judges (see page 45), I'm hoping to encourage you to prepare (and send) a manuscript.

For those of you who have already done that, thank you! I have several new works that I am preparing, and I have not forgotten those of you who are already contributing. You will see new columns and features over the coming issues resulting from some creative, informative, and fun materials. But I need more to maintain a diverse selection of content.

I have tried to simplify the process for getting your materials to me. Once you have prepared your manuscript and your images (you can find guidelines on page 10 of the Fourth Quarter, 2021 edition), go online and visit my upload page at: <https://www.philatelypress.com/file-transfers/>. You will find instructions on using the page to send me your materials – no multiple emails, no more fighting with WeTransfer or Google Drive. The system will also send you a confirmation that the manuscript has been received.

So, what I need from you is a manuscript with supporting images. Other exhibitors want to know about your experiences, your techniques, and what you have learned through the process. Kathy Johnson made a great suggestion (and followed up with supporting materials), so you'll soon see a column called "The Lighter Side." Feel free to share some of your humorous experiences for this section. I am also looking for one more "how-to" article. That will convince me that we can muster enough material to make that a regular series too.

Finally, I want to thank those of you who have reached out with comments, suggestions, and a few compliments. Like I said above, I want *The Philatelic Exhibitor* to be the best journal it can be; your input is essential to that objective. 🏆

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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**

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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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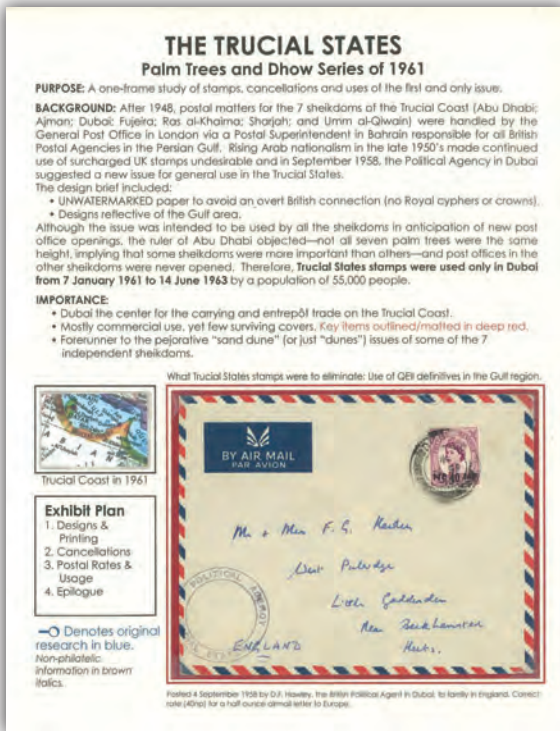


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Letters to the Editor



Regarding Philatelic Importance

“Philatelic Importance,” like beauty, must apparently lie in the eye of the beholder (“Philatelic Importance, Real or a Myth in Formation?” by William N. Kelly, First Quarter, 2022). In my own exhibiting, I never worried much about the dichotomy of exhibit versus philatelic importance; I just knew I was exhibiting modern material that no one else was showing. Yet this difference was brought home to me when I entered my single-frame exhibit *w* in an FIP exhibit in 2021. This exhibit has done well in WSP shows as well as FIP shows in the Middle East so I was more than slightly amused by the judge’s comment that “This exhibit shows one emission of one sheikdom, so [philatelic] importance cannot get very high marks.” But this set of 11 stamps was Britain’s effort to combat rising Arab nationalism in the Gulf region; focused on pre-oil Dubai’s commercial role as the center for the carrying and entrepot trade

on the Trucial Coast; and was the unfortunate forerunner of what were once known as the “sand dune issues.”

My current effort, *The Development and Use of the Provisional Issues of South Vietnam*, is an expansion of my 2-frame exhibit of issues of the National Front for the Liberation of South Vietnam and its Provisional Revolutionary Government. Again, regardless of their philatelic importance (which I believe is quite significant), these issues sought to promote the legitimacy of an ultimately successful revolution and were later used to restore postal services in the de jure government of the “Republic of South Vietnam” which lasted from 1975 to 1976. By the standards of the APS judging and exhibiting manual, this does seem to depict “a major aspect of philately in a postal system or geographic area” to me.

But perhaps the real problem in determining philatelic versus exhibit importance is that the exhibiting and judging side of our hobby is still trapped in the mindset that any 19th century classical US and European material is automatically presumed to be more worthy of philatelic importance at the expense of all other periods, areas or countries.

Emory Earl Toops
Fort Wayne, Indiana

Editor’s Note: As hoped, Bill Kelly’s article on philatelic importance (*TPE*, First Quarter 2022 - page 28) has encouraged considerable discussion on the topic. Not only did Mr. Toops share the preceding letter, David Ball also contributed an article, “My Top Five Stamp Issues for Philatelic Importance and Why,” included later in this issue.

As you consider the issue of philatelic importance, please share your thoughts and experiences. Email your letters, comments and articles to: exhibitor@philatelicpress.com.

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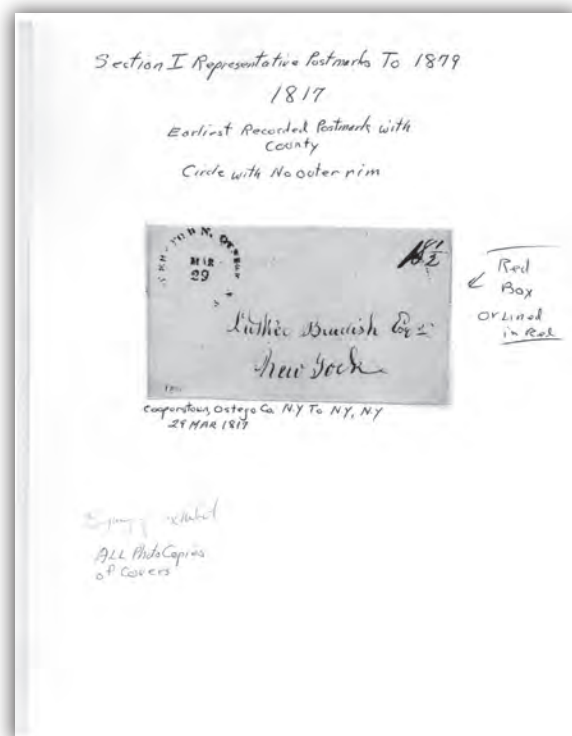
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C.G.



Regarding The Fly & Mentors

I wholeheartedly agree with the Fly's comment about a mentor to fledgling exhibitors on page 42 of the first quarter 2022 *The Philatelic Exhibitor*.

I have been working researching an exhibit for more than 20 years. I am doing an exhibit that no one has ever done before. It will advance philatelic knowledge in the postal history field. I have been told this by judges.

I was honored to have Mr. John Hotchner mentor me with my title page and synopsis pages.

I now would like to find some philatelic exhibitor or philatelic judge who can mount and type up pages onto exhibit pages. I am quite aware of the bias against having others put an exhibit together for someone; however, I am the exception, the exhibition is written mounted. I enjoyed finding the covers and writing them up. I am just not able to do the rest for myself for various reasons.

The Fly states that we at AAPE have a wonderful peer review service for title pages and the synopsis. That is true.

What the Fly and I would like to see is a mentor service for struggling exhibitors who

for various reasons cannot write up their own exhibit.

On page 43 of the first quarter 2022 *The Philatelic Exhibitor*, Mr. Hotchner asks the same question: "Are There Still Exhibit Preparers?"

I wonder if exhibitors who have won Gold or Grand Awards could take on this project.

Now, I don't expect this for nothing, also in my case there is no time line. The exhibitor could take their time, doing two or three pages at a time, when I could send them some money. I am now 74 and just unable to do this myself.

This will be a really interesting and enlightening exhibit. I hope the enclosed photocopies of what I have done will give you some idea about the exhibit. Thanks for any help in this matter.

Elliott Idoff
Fort Lee, New Jersey

Editor's Note: Mr. Idoff sent photocopies of his exhibit work to this point (page one is shown). If you would like to review the full set of images, you can find them online at: <https://imgfrg.co/IDOFF>.

If you would like to contact Mr. Idoff, you can write to Editor, *The Philatelic Exhibitor*, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650. AAPE members can also email me at exhibitor@philatelicpress.com and I will reply with Mr. Idoff's contact information.

Regarding Q&A: Follow-up & Rarity and Novel Approaches

Paul Morton wrote regarding two of the articles in the first quarter 2022 edition of *The Philatelic Exhibitor*

"Follow Up & Rarity" – restoration of covers

The 'before' and 'after' images of the subject cover are truly remarkable! I understand that this is not a rapid or inexpensive process, however I am curious if you could share some additional and somewhat generalized details concerning the process. I am particularly interested in how the toning was removed, also how the holes and tears were repaired. In my Territorial Grant County, New Mexico exhibit I

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have several covers which could use some help. Can any of the repair techniques used on your subject cover be used by the average collector/exhibitor? Thank you so much for this article!



“Novel Approaches – My One-Page Exhibit”

I greatly enjoyed this article. Previously, I had proposed a five-page exhibit for our local stamp show (NewMexPex), which has been well received. (Our show uses 15 page exhibit frames, so a five-page exhibit takes one full horizontal row. We are able to accommodate three five-page exhibits in a single frame using this format.)

Both the single page and the five page exhibit formats are great, especially for shows with limited exhibit frame space. The reduced exhibit size – either one page or five pages – should also serve to encourage new exhibitors to participate.

My basic issue with both reduced size exhibit formats is simple. Will there be consideration given when these exhibits are judged in philatelic competitions? Will the same point structure and weighting now used for full-frame and multi-frame exhibits also be used to judge a one-page or five-page exhibit? If so, it seems highly unfair and should change! To be honest, I am at a loss how this might be corrected – perhaps an addendum to the “APS Manual for Philatelic Judging and Exhibiting” would be a start?

Thank you so much for this article as well!

Further, thank you for your fine publication – it has greatly helped me review my exhibits. So keep up the good work!

Paul L. Morton
Rio Rancho, New Mexico

Editor’s note: Pat Walker’s recent columns featured restored covers (“Questions & Answers” Fourth Quarter, 2021 and First Quarter, 2022). These covers generated a lot of interest in the process and led to the first part of Paul’s letter above.

In communicating with Pat about these covers and questions, Pat said: “In my personal opinion the type of repairs done for Ed Grabowski’s cover should only be undertaken by a professional trained in paper restoration/conservancy. There are less drastic efforts that can be made to mitigate the appearance of tears and holes.”

She also suggested that to answer Paul’s question as accurately as possible, I talk with Jasmine Smith of The Pagesmith Postal, an expert in the restoration process. Jasmine was kind enough to offer the following input:

“Many collectors are tempted to save money by trying their hand at cover repair. With a low-value item or one that is easy to swap out, you may decide to try DIY and even have fun in the process. However, it’s not unusual for me to receive covers where I need to undo previous unattractive repairs or were performed with office supplies that are aging poorly and damaging the item as they degrade. A skilled restorer will use archival-quality materials that will not discolor, acidify, or otherwise damage the cover over time. Both the papers and adhesives I use on covers are acid-free, and the adhesives are water-based so that repairs can be reversed in the future if necessary. This approach is standard practice in the field. Time to complete and cost can vary widely when sending covers out for repair. Using an independent restorer is likely to be cheaper and faster than sending an item to a full conservation lab; however, the lab may have equipment and



Before (above) and after images of the restored cover in Pat Walker's column.
(Image courtesy of Ed Grabowski).

facilities that allow staff there to perform treatments that an independent person cannot. Think about the item's information value, rarity, resale value, and importance to your exhibit to decide what level of care you want to seek. If you choose to work on your covers, look for acid-free materials, and always avoid paperclips, tape, and staples! The Northeast Document Conservation Center provides some excellent leaflets on storing, caring for, and even conserving historical materials to give you a better sense of how museum and archive professionals approach these tasks: www.nedcc.org/free-resources/preservation-leaflets/overview.”

Jasmine Smith can be reached via email at: thepagesmithpostal@gmail.com.

Regarding the Hennig Award

Thank you for the report on my receiving the Bernard A. Hennig, Jr. Award for judging in the First Quarter issue. As John Hotchner pointed out when the announcement was made at the Chicagopex awards banquet, I was in a state of shock and positively speechless. This was an embarrassing situation for someone who claims to be a wordsmith.

On reflection, I realized that there were a couple of people at the awards dinner who encouraged and supported me over the years. There are many more in the APS judging corps and in the hobby itself. Quite a few of them have now passed through the philatelic pearly gates.

However there is one person who planted the seed that inspired me to become a judge. Dr. William Stericker was a jury member of FIPEX 1956 and SIPEX 1966—the US international exhibitions held in New York and Washington, respectively. He was president of the American Philatelic Congress and died while holding that office. I knew Bill personally as he was a development chemist for a Philadelphia chemical firm that hired me just after I graduated from the university.

Bill was called on several times to judge our Philadelphia suburban local club show held in the township library. As he wrapped up his judging chores one year, he asked me if I ever thought about judging. After I caught my breath, I responded that it sounded rather daunting, but just what was involved.

Shortly after, I entered the APS judges' accreditation program and the rest, as they say, is history.

Alan Warren
Exton, Pennsylvania

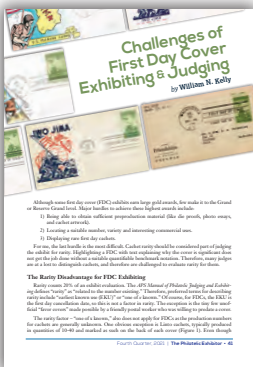


Winners Announced for the Neil and Jennings Awards



George Struble and his article, "Toward a Better Experience with Virtual Exhibits" have been recognized with the Neil Award.

The selection team of Tim Bartshe and John Hotchner has chosen the winners of the Neil and Jennings Awards for 2021 articles in *The Philatelic Exhibitor*. The Randy L. Neil Award for the best *TPE* article goes to George Struble for "Toward a Better Experience with Virtual Exhibits" in the first quarter issue. The Clyde Jennings Award for the best article by a first-time contributor to *TPE* goes to William N. Kelly for "Challenges of First Day Cover Exhibiting & Judging" in the fourth quarter issue.



The Jennings Award for the best article by a first-time contributor to *TPE* goes to William N. Kelly for "Challenges of First Day Cover Exhibiting & Judging."

George is an avid exhibitor and promoter of exhibiting. His article addresses how to improve the virtual experience, especially for viewers and show committees. It proposes discussions based on what is best for the viewer, but also addressed how show committees can mount better shows with less work. Virtual exhibiting existed before the pandemic, but it became the only option while things were shut down. This mode of exhibiting is not going away and will remain important long after the pandemic is gone.

Bill Kelly has put together an award winning first day cover exhibit of the 1945 Iwo Jima stamp. His article has a thoughtful discussion about the dilemma FDC exhibitors confront regarding rarity. He proposes a solution and shares the experience of a group of collectors and a dealer in identifying all known cachets for his stamp and assigning a difficulty acquisition rating for each.

Bill can never again win the Jennings Award, but you can if you have never written an article for *The Philatelic Exhibitor*. The journal is dependent on member-submitted content in order to maintain high-quality and diverse articles and our editor is always looking for new contributors. Submit your story ideas, working manuscripts and completed articles and maybe you could be the next Jennings Award winner.

The Randy L Neil and Clyde Jennings Awards were created by the AAPE Board in 2007. A list of all winners since the inception of the awards is available online at: www.aape.org/Neil_Jennings_award.asp.

Single Frame Champion of Champions Planned for Chicagopex 2022

The AAPE Single Frame Champion of Champions competition for 2022 will be held as part of Chicagopex/AAPE AmeriStamp Expo November 18-20. Invitations will soon be sent out. There was no championship for 2021 because it was an abbreviated exhibiting year and there were not enough qualifiers. Those who did qualify had their eligibility deferred until 2022.

Exhibitors have qualified by winning a single frame grand at a WSP or a Canadian National show or winning a single frame grand or one of the two reserve grands at AmeriStamp Expo. The last chance to qualify will be at Balpex, scheduled for September 2-4, 2022. The list of qualifiers and where they qualified is maintained on our website.

Submission of Society News

News involving the American Association of Philatelic Exhibitors, AAPE members and related organizations should be emailed to exhibitor@philatelicpress.com -or- mailed to: Editor, The Philatelic Exhibitor, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650-1146. Unless otherwise noted, submission of any materials implies permission to print the information. 📧

Show	Exhibitor
CANPEX (virtual)	The First Coil Stamp of the World
PipeX (virtual)	Jesuit Mail at the Time of the Correo Mayor of New Spain
Minnesota Stamp Expo	The American Prototype Two-Cent Instructive Clauses 1867-1920 Basel-Frankfurt Airmail Service: What a Fiasco!
Westpex	World War I Comes to the German Mail in Shantung, China
GASS	Zeppelin Hindenburg & Tipex
Americover	The Leticia Incident
NTSS	The Trucial States Palm Trees and Snow Series of 1961
Balpex	The Mid-19th Century Start of Performing in Great Britain
Omaha Stamp Show	The First Issue of Jaipur
Seapex	The War Rate: 1815-1816
Philatelic Show	The U.S. 10 Cent Issues of 1861-68 in International Mail
Indypex	California Blues: The Iconic 1857 "Gold Rush" Revenues
San Diego Stamp Show	The "grill" essays of the United States: 1865 - 1868
RPSX Royale (virtual)	U.S. Orange Special Delivery Stamp of 1893
NAPEX	Trans-Oceanic Uses of the 30 Cent U.S. Issues of 1865
Chicagopex/ASE Reserve	New Orleans 5 Cent Brown Provisional 1861-1862
Chicagopex/ASE Reserve	Great Britain's Greatest Irish Polar Expedition
Flores	Electric Telegraph Company Stamps 1846 - 1870
Sarasota	Boston Paid in Grid
Southeastern	The Irish Civil War January 1922 to April 1923

Our Unique Newsletter

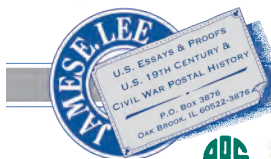
On Friday, October 29 we will publish the last issue of our full-color quarterly newsletter. It will be a double issue serving as Nos. 99 & 100 simultaneously. Anyone can freely view this last is-



sue on our HOME PAGE! As ever, it will feature special offers from our vast inventory. **We thank our wonderful customers for supporting the 100 editions of this unique publication since 1997.**

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PIPEX, WeFest & International Shows

PIPEX 2022 Stamp Show

The PIPEX 2022 stamp will be held this year April 29 – May 1, 2022, at the Embassy Suites Portland Airport, 7900 NE 82nd Avenue, Portland, Oregon. This is a recent change to a new venue. The PIPEX Committee was notified in December that the prior location, Holiday Inn Portland Airport, is undergoing repair. Fortunately, the Embassy Suites was available and will make a great show venue. The hotel is only a half-mile from the Portland airport and offers free breakfast, a free shuttle to/from the airport, and free daytime show parking. It is just a 10-minute walk to the MAX light rail station, with direct access to downtown Portland.

The show will feature approximately 30 dealer booths, 190 exhibit frames, a youth area, StampBuddy, silent auction, and “Grandma’s attic.” Our show theme this year celebrates the sesquicentennial of the Portland streetcar system. PIPEX will offer a themed cachet cover and special cancellation. PIPEX 2022 is an American Philatelic Society World Series of Philately show. The multi-frame grand award winner’s exhibit will be eligible to compete in the Champion of Champions competition at StampShow 2022. The single-frame grand award winner will be eligible to compete in the APS single-frame Champion of Champions competition at Chicagopex 2022.

Convening organizations at PIPEX 2022 include the Germany Philatelic Society of the United States, United States Stamp Society, and the Pacific Northwest Postal History Society. PIPEX is the annual exhibition of the Northwest Federation of Stamp Clubs, which will hold its annual general meeting at the show. Other societies will be represented, meet and offer programs.

Additional show information, schedule of events, list of exhibits, and link for hotel reservations are available online at www.pipexstampshow.org.

Rocky Mountain Stamp Show

The Rocky Mountain Stamp Show, an APS World Series of Philately show, is seeking exhibitors for the upcoming show. Entry prospectus and forms may be found at website: www.rockymountainstampshow.com. Further exhibiting questions may be directed to Steve McGill, Exhibits Chairman, at exhibits@rockymountainstampshow.com.

This year’s show is being held at the Arapahoe County Fairgrounds and will offer 400 frames of world-class exhibits. Free shuttle service is available between the airport and the show hotel, the Doubletree by Hilton Denver-

Aurora, and free shuttle service between the venue and the hotel will be provided.

Additional information about the show, details of the show location, a hotel reservation link and group code, and more can be found on our website. Please direct general questions to the show Chairman, Ron Lampo, at chairman@rockymountainstampshow.com.

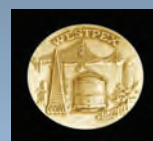
WE Fest

Registration is now open for the Women Exhibitors (WE) semi-annual WE Fest, a series of exhibiting workshops. This year's four-day event will be held in conjunction with the Rocky Mountain Stamp Show 2022 (<https://www.rockymountainstampshow.com>), in Aurora, Colorado. WE Fest VII has four dynamic speakers who will provide educational, informative, and entertaining presentations on Thursday, May 26.

Dawn Hamman will share her expertise in "Competitive Postcard Exhibiting," Marjorie Sente will present "Tips for researching covers on the internet," Elizabeth Hisey will have an interactive activity in which attendees get to be a "Judge for a Day," and Sherri Soraci Jennings will introduce attendees to "Thematic/Topical Exhibiting."



62nd Annual Stamp Show **WESTPEX 2022*** **April 22 - 24, 2022**



San Francisco Airport Marriott Waterfront Hotel
1800 Old Bayshore Highway, Burlingame, CA

- ◇ **A World Series of Philately Exhibition with 4,000+ pages in 280+ frames**
- ◇ **A Bourse of 76 National and International Dealers**
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- **American Philatelic Society—Spring Meeting**

**Prospectus and Entry Forms
Available from Ross Towle**

400 Clay Street, San Francisco, CA 94117 and on the web at

www.westpex.org

*will follow recommendations from health authorities

There will be multiple opportunities for socializing and networking throughout the show including a pizza party Wednesday evening May 25, a Farewell Breakfast Sunday May 29, and a WE Hospitality Room.

Women Exhibitors and WE Fest VII is open to all. Both men and women are invited to join and participate. The registration form is available on the website of the American Association of Philatelic Exhibitors at <http://www.aape.org/weweb.asp>. Early Registration is \$75 if received by March 28, 2022, or \$85 if received after. For further information contact womenexhibitors@gmail.com.

COLOPEX - Stamp Exhibition and Bourse

COLOPEX is scheduled for June 10 – 11, 2022, at the Doubletree Hilton Worthington in Columbus, Ohio. COLOPEX is a WSP show. The two day event runs 10:00 a.m. – 6:00 p.m. on Friday and 10:00 a.m. – 5:00 p.m. on Saturday.

The show is sponsored by The Columbus Philatelic Club, Inc., and organizers expect 120 frames of exhibits. Deadline for exhibit entries is April 15, 2022. The exhibits list is posted at: www.colopex.com/exhibits-page. Complete details including hotel information and the prospectus can be found online at www.colopex.com.

BALPEX - Stamp Exhibition and Bourse

The 84th BALPEX Annual Stamp Exhibition and Bourse is scheduled for September 2 – 4, 2022, at the Delta Baltimore Hunt Valley Inn in Hunt Valley, Maryland. BALPEX is a WSP show. The event offers free admission and parking. The three day show runs 10:00 a.m. – 6:00 p.m. on Friday and Saturday, 10:00 a.m. – 3:00 p.m. on Sunday. Societies expected for BALPEX include the American Revenue Association and the Civil War Philatelic Society.

In addition to over 200 frames of WSP exhibits, BALPEX will also feature:

- **Informal Exhibiting Class** with minimal rules and judging by vote of the exhibitors. This less formal exhibiting enables

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ARPA
Armenian Philatelic Association

WE
WOMEN EXHIBITORS
HOSTING WE FEST

POLONUS
Polish Philatelic Society

www.rockymountainstampshow.com

new exhibitors to show material and receive suggestions and encouragement.

- **One of My Favorites Class** for a single item (or set) presented in a single-page exhibit. This is a place to single out a gem from your collection. This is just for fun, although there will be a people's choice award.
- **Exhibit Presentations** - Exhibitors, both informal and WSP, are encouraged to give a brief, informal presentation at the frames. These optional presentations take place during the exhibit tour on Saturday.

BALPEX is the last chance to qualify for the 2022 Single Frame Champion of Champions competition.

For more information and to download the entry form and prospectus, visit the show site at: www.balpex.org/exhibits.html. The show awards can be viewed at: www.balpex.org/documents/BALPEXAWARDS.pdf

Greater Houston Stamp Show

The 2022 Greater Houston Stamp Show is scheduled for September 16-18, 2022, at the Humble Civic Center, close to Houston's George Bush Intercontinental Airport. The event offers free admission and parking. The three day show runs 10:00 a.m. – 6:00 p.m. on Friday and Saturday, 10:00 a.m. – 4:00 p.m. on Sunday. The event is sponsored by the Houston Philatelic Society's GHSS Foundation, Inc.

The show will include 55-60 frames of exhibits and entries are currently being accepted. For more information, visit the show website at: <http://www.houstonstampclub.org/HoustonShowExhibits.html> or contact the organizers by email at ghss@earthlink.net.

Show Announcements

Show announcements and information are published on a space available basis. Information, press releases and relevant images should be emailed to exhibitor@philatelicpress.com. Information should be sent at least four months prior to the event. 📧



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What is Original Research?

Member Ron Couchot recently asked a provocative question: “What constitutes ‘original’ research as it pertains to an exhibit? My question arises from the fact that I am simply regurgitating what is in the library I’ve built. This is not original.”

“
...original
research is
using existing
disparate
literature in
association with
material that
you have found
to reach new
conclusions...
”

The current version of the *Manual of Philatelic Judging and Exhibiting* (7th Edition; 2019 Revision) defines research as “...the activities the exhibitor has used to present new facts related to the items in the exhibit. In areas where there has been considerable research by others, it is better for the exhibitor to show evidence of extensive personal study in place of original research. In practice, judges evaluate these two criteria together, but they should reward significant original research when the exhibitor plainly states it. It helps to delineate the exhibitor’s research or discoveries by tasteful indicators in the exhibit, such as the obvious ‘Personal Research’ or ‘Discovery Copy’ in very small type next to the item...” (page 21).

I referred Ron to this definition but added a few thoughts: “To me, original research is using existing disparate literature in association with material that you have found/identified to reach new conclusions about the material. This can be supplemented by seeking out and talking with people involved with the design, production, issuance and use of the philatelic material, and/or conducting censuses, simply studying the material to notice significant properties or facts that others have missed, or to develop explanations for properties that have been lingering questions in the hobby. It could also include talking with/cooperating with (other) known specialists to advance findings of fact, and probably other activities.”

In order to check my definition, I asked some other judges for their thoughts on the subject. There was some duplication in the responses, so not every response follows, but here are some helpful comments:

From Mark Schwartz: “If you cannot find it in published material, or in facts communicated by other individuals, and the information provided expands the knowledge in an area, it seems to be primary research to me.”

From Ron Strawser: from <https://simplicable.com/new/original-research>: “Original research is research that produces new knowledge. This can be contrasted with secondary research that references facts from other sources without offering new facts that aren’t documented anywhere else.”

From Kathy Johnson: “I’ll add that observations backed by census data can be original research. Examples are how a stamp was used, why its use dropped off, etc.”

From Mike Ley: “I consider it research when a person studies the material he has and discovers varieties that no one else has discovered and is able to plate them. Or maybe finding an inverted watermark that has never been reported before. I group research and discovery together in my mind. Not all stamps have been well studied.”

Bottom line, I’d suggest that four concepts are key: Study, Discovery, Identification, and Presentation of the information in a way that explains its presence in an exhibit when it might otherwise be missed.

Additional thoughts are welcome, and I invite you to present them in the form of a letter to the editor. Letters to the editor should be directed to Martin Kent Miller via email to exhibitor@philatelicpress.com. 🏆

AAPEs of the Month

by John M. Hotchner and Mike Ley

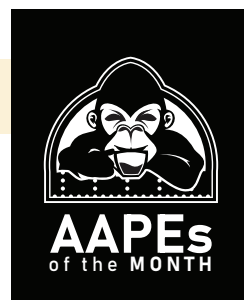
In recognition of their contributions to the success of the AAPE, *The Philatelic Exhibitor*, and philatelic exhibiting, thanks and a round of applause to the following people:

January, 2022: Tim Wait, whose 2-3-4 frame exhibiting category at the Rockford, Illinois Stamp Expo gives us a whole new challenge to enjoy.

February, 2022: Bob Benninghoff, the Editor of *Irish Philately*, who has started running a series called Focus on Exhibiting. Guest columnists so far have included Colin Fraser on rarity, Ken Nilsestuen on Treatment, and Mike Ley on Presentation.

March, 2022: Ed Andrews, who has written a well-illustrated, very useful explanation in book form of *Award Winning Philatelic Treatment and Presentation: A Guide to Display, Thematic and Topical Exhibits for Exhibitors, Collectors, and Judges*. It is available on Amazon. 🏆

The Rockford 2-3-4 Grand Award. Photo courtesy of Kathy Johnson.



My Top Five Stamp Issues for Philatelic Importance and Why

by David S. Ball



As a relatively newly minted judge, I took great interest in William Kelly's thought-provoking article on philatelic importance.¹ In addition to a few declarative opinions, he challenges us with questions. When was the last time you read a three-page article populated with 29 question marks?

Of all the elements that the jury considers when evaluating an exhibit,² importance may indeed be the most problematic. I ask every jurist with whom I serve about their "take" on importance. Responses range from the thoughtful to the definition of art, "I know it when I see it."

In his article, Kelly contemplates a thought experiment in which he compares responses of judges, stamp collectors, and the general public. He wondered what we would list as our top five stamps for philatelic importance and why. Here are mine.



Number 5 – Scott RM362

Leave it to Ron Leshner to sift through tens of thousands of revenues³ to help us understand the significance of a stamp. In this case, an 1818 Maryland issue.

Early in our nation's history, as the States and the Federal Government established their jurisdiction and rights, Maryland sought control over all banking done within the state. It passed a law that required banks not chartered by the state to pay a tax (as evidenced by RM362) on transactions at a rate of 30 cents per \$20.

In this case, the only target of this tax was the Second National Bank, established by Congress, and doing business in Baltimore. After a lower court issued a decision in the state's favor, *McCulloch versus State of Maryland* arrived at the United States Supreme Court. James W. McCulloch was the bank cashier who failed to buy the revenue stamps.

In a unanimous decision delivered by Chief Justice John Marshall, the Court found for the Federal Government (represented by Daniel Webster). The decision stated that Maryland could not levy this tax because it was hostile to the bank and Congress's power to establish it. Much of the articulation of the principles of the federal government's rights and the states under the constitution flow from this case and this revenue stamp.

Number 4 – Scott 1204

The Post Office Department (and later the USPS) takes justifiable pride in the beauty and quality of US postage stamps. Great pains and expense ensure that errors and sub-par philatelic products are culled and destroyed before reaching the American public.

So it was with some excitement that Leonard Sherman, a jeweler from New Jersey, reported a variety in the Scott 1203 stamp issued to honor the Secretary-General of the United Nations, Dag Hammarskjöld. In this case, the Giori press printing required multiple passes to achieve the complete design. In one pass, the yellow was printed upside down in relation to the remainder of the stamp. Ordinarily, this would have been a source of joy in the stamp community and a reward for an observant small business owner. Instead, Postmaster General J. Edward Day ordered the intentional reprinting of the yellow invert over the original stamp, commenting, “The Post Office Department is not running a jackpot operation.”



This action is wrong on so many levels. First, PMG Day put out an inferior product and should have acknowledged it (and perhaps even apologized). Certainly, when you print 120 million copies of a stamp (and perhaps a dozen other issues in that year), a few rejects are to be expected. Secondly, Day could have congratulated Sherman and made a teachable moment about the rarity of this quality lapse. He could have enticed the collector to return the sheet by offering a VIP tour of the Bureau of Engraving and Printing and a framed pane of Scott 1203 autographed by everyone involved in the production process. Instead, and despite a court injunction, the Postmaster General printed 40 million copies of the error as a “Special Printing.” The directive might have been in response to a groundswell for more of the original stamp, or because Day found the invert attractive (or even because he wanted every collector in America to own an affordable error), but it wasn’t. It was emblematic of a dysfunctional relationship between the Post Office Department and the stamp collecting community.

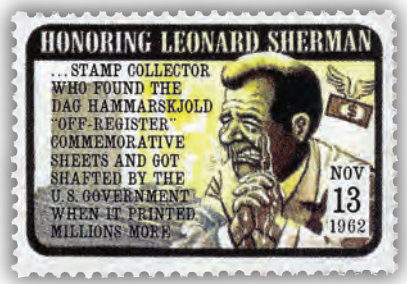


Image: MAD magazine.

This was not the first, nor would it be the last time the government reacted badly to stamp errors. In 1918, postal inspectors threatened to confiscate the Scott C3a sheet (the “inverted Jenny”) William T. Robey had bought. In 1962, H. E. Harris faced a similar threat as Sherman when plans emerged to print 100,000 “bridgeless” Thatcher Bridge Canal Zone stamps (Scott 157a).

The exhibitor who wishes to tell the story of Scott 1203 and 1204 can enhance the exhibit both in philatelic knowledge and rarity by including a First Day Cover with an authenticated Scott 1203a.

Number 3 – Scott RW1

Among the most beautiful and successful stamps are migratory bird revenues, commonly referred to as Federal Ducks. Since beginning in 1934, the program has generated \$950 million for clean water, aid in flood control, soil erosion and sedimentation control, and enhanced outdoor recreation opportunities. Promoted by hunters and bought by birders, photographers, outdoor



Image: Smithsonian National Postal Museum.

enthusiasts (and even philatelists), the revenue stamp also serves as a free pass into any national wildlife refuge that charges an entry fee.

Signed into law by stamp collector Franklin D Roosevelt, RW1 was designed by J. N. “Ding” Darling, the director of the Bureau of Biological Survey (forerunner to today’s US Fish & Wildlife Service). The first Form 3333 ever issued, with the first Federal Duck Stamp affixed and Ding Darling’s signature across the stamp face, is illustrated nearby. The fact that the stamp remains attached to the instrument undergirds the relationship between the service provided and the tax imposed. Following this first year, the hunter’s signature across the stamp’s face was required for a valid license. This specimen sold for \$275,000 in 1989.

Past its success in generating revenue and delighting stamp collectors, over an 80-year history, RW1 spawned the longest-running single-themed US stamp. It was followed by the Junior Duck Stamp beginning in 1989 and a myriad of State Ducks all over the nation. In addition to the annual state and national art competitions used to generate the stamp designs, educational curriculum teaches wetland and waterfowl conservation to students in kindergarten through high school. The program encourages students to explore their natural world, invites them to investigate biology and wildlife management principles and challenges them to express and share what they have learned with others. And it all can be traced back to a pair of Mallards alighting on the water.



Number 2 – Scott C76

Nowadays, planning for a commemorative postage stamp can stretch into years. The Citizens Stamp Advisory Board (CSAB), formed during the Eisenhower Administration, did not consider and was not involved with the Moon Landing stamp’s issuance. These days, the CSAB recommends submitters start three years before the proposed issue date.

In a letter from the Director of the Division of Philately written 17 weeks before the Apollo 11 flight, he wrote, “At this time, there are no plans to issue a stamp for this event.”

This statement begs the question, what is worthy of immortalization on US postage? The Simpsons television show’s 20th anniversary (Scott 4399-4403), American Automobile Association (1007), Confederate Veterans final reunion (998), or Lutheran Church Founder Martin Luther (2065)? Guidelines for the CSAB, which speak of “extraordinary contributions to American society,” also prohibit non-profit organizations and associations and shall not be issued to honor religious institutions or individuals whose principal achievements are associated with religious undertakings or beliefs.

On July 20, 1969, an estimated 650 million people from around the globe watched as the Apollo 11 crew ferried the C76 Master Die to the surface of the Moon. No time in human history had the world been as united by such an extraordinary event. Was it the idea of taking preproduction

philatelic material to the surface of another world and the stamp cancellation ceremony planned during the EVA? Probably. Could it have been something else? Perhaps.

Originally a 36-pound printing plate was suggested for the lunar voyage.⁴ With the Lunar Module (LM) on a strict diet (including discarding seats to save weight), that was changed to the master die at about a pound. Even that was too much. The spacecraft would need fuel for every ounce that traveled the 240,000 miles to the surface and back. In consultation with BEP, the space agency ground down the die from 15.5 to 4.5 ounces. On return to the Bureau of Engraving and Printing, there was concern the die, which had lost half its thickness before the flight, might not withstand creation of the transfer roll and printing plates and had to be rehardened (a process that had never been done before).

Number 1 – Scott 1

Not unlike the Penny Black in Great Britain, the 5-cent Benjamin Franklin stamp commands philatelic importance. The honoree quite literally helped create the postal system in the United States and then became the first Postmaster General appointed by the Continental Congress.

The stamp set the tone for the more than 5,000 issues that followed. Everything from the collecting of preproduction, routes and rates, plating, and cancels flow from the issue like a philatelic Big Bang. How could the weight of history not imbibe this stamp with philatelic importance?

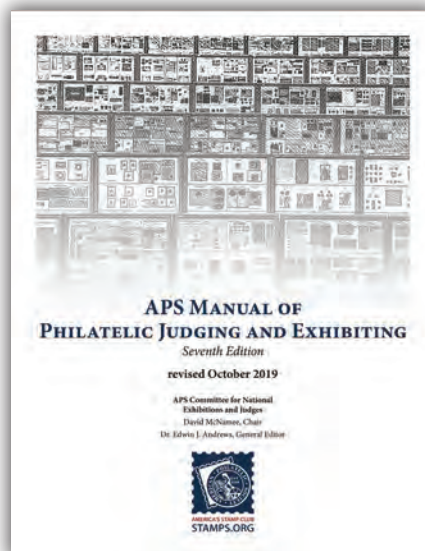


Conclusion

For me, some stamps have more philatelic importance than others. Bart Simpson has less *gravitas* than Ben Franklin. Older issues, like the first Federal Duck, are more likely to be trail blazers than the latest Forever stamp. Including philatelic importance allows the jury to recognize that while you might do a masterful job telling a tale, some stories are just more significant.

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The current edition of the APS Manual of Philatelic Judging and Exhibiting is available as a free download at: <https://imgfrg.co/ExhibitManual>.



It's What I Think On Exhibiting

usually [^] alone
by Sid Morginstin

Before becoming a dealer, I often exhibited my collections. These included the postal stationery of Israel and Bordentown, New Jersey, from a colonial village through the 20th Century. After starting to deal, I rarely exhibited.

I believe that a dealer should not exhibit the material they trade. One may think or allege that the dealer has an inside track on the material or keeps the most exhibit-worthy items for the exhibit. I admit to pushing the envelope a bit. I deal in the stamps of Lundy Island. I collect and exhibit commercial covers to and from Lundy.



At one show, I exhibited my Bordentown collection. It contained a Bordentown and NY Stage cover. Only six are known to exist. Two others were also on display. I won a Gold Award and a Best in Section award. I asked a judge how I could improve the exhibit. In a very snotty tone of voice, the judge told me to get a better stage cover. My response was, "I mortgaged my house to buy this one. I cannot do that again." By the way, I really did that! My wife reluctantly agreed. What a good wife!

In that exhibit, I had four non-philatelic items. They were about a scandal in the Bordentown Post Office. I had asked the person who wrote the then definitive book on exhibiting if it was okay to show these. He said that I could. A judge at the show stated that they did not belong. When I told the judge about my query, he said that he disagreed.

But this article is not about my complaints with judges. I just wanted to vent.

There are many books and a great society devoted to exhibiting. It is a most wonderful and worthwhile endeavor. However, I am afraid that the quest for awards takes some of the fun out of the hobby. It seems that exhibiting for awards is becoming like that four-letter word: work.

My late father said that he was hardly working. If he enjoyed what he was doing, it was not work. I feel that way most of the time when I am doing the various tasks in running my business. At times (like going after past due accounts or preparing material for my bookkeeper), it is work.

To me, exhibiting should be fun and not work. I propose that shows have a new category: Exhibiting for the Fun of It. There would be limited judging based on one criterion; how well is the exhibitor telling the story they want to tell. The judges would, in effect, be doing a book review. All of the other rules, criteria, and guidelines of exhibiting need not be followed. There would be no awards of any type.

I also recall the Favorite Exhibit award. The show attendees voted for their top three favorite exhibits, as I remember. The votes were tallied, and the winners received a small award. How about restoring this? And, I will put my money where my mouth — err, keyboard — is. If I am a dealer at the show, I will donate one of the awards. The show committee will have to organize and administer the voting.

Your thoughts on the above are welcome. One response I received previous said:

“I have never not done a fun exhibit. If I did not have fun, I would not do it.

However, I am of the mind that it is not of any fun if you don't have a standard to measure against. If you can do whatever you feel inclined to do in any way you want to do it, then philatelic exhibiting is not the right venue. Otherwise, how do you, in fairness, get judged? Is it a literature essay writing competition or a philatelic one? There would be greater controversy with judges, not less. If you want to write a book, then write a book (and enter into Literature class).

Open Class is now an FIP class that allows up to international level 50% non-philatelic material, it is now a very popular class. But still there are clear guidelines and regulations for judges to use. In fact, it is harder to do well in Open Class because of this. Thematic class is also hard to do well in. It is much harder (and more fun) because you need to tell a great story plus have the great and relevant material, and the material is not just postal stationery, or stamps, or postal history, etc., but it is everything you can possibly imagine, that is why I get so much enjoyment out of it.

I would never do an exhibit if I found it to be work. That misses the point about the importance of having clear guidelines against which you can be assessed. You can still have favorite



Open Philately seeks to broaden the range of exhibiting and to allow philatelists to include objects from other collecting fields in support of, and in order to develop, an understanding of the philatelic material shown.

— FIP Guidelines on Judging Open Philately, August 2018



exhibits voted on by the public, and the lowest score exhibit could theoretically win it.

The ability to tell a good story with good material is Open Class and Thematics. Although Postal History (Social) is also allowing that approach. I love telling stories, which is why I mostly do exhibits of that nature in classes that lean that way.

Having one item for which you mortgage a house would not get you even Gold in thematics or Open. Who cares about one such item? Rarity is only 10 to 20 marks (depending on the class), and having just one such item does not get you full points – you would need everything else to go with it.



One could purchase a classic \$30,000 Geneva double canton to fit into their Thematic exhibit, but at best, it would add one point to the exhibit (to move from a 95-point Large Gold to a 96-point Large Gold). Why would anyone want to do that? Only if someone wanted to win a Grand Prix and have a chance of beating the exhibits worth millions of dollars in Traditional class would they attempt it, but I already know a Thematic exhibit is very rarely

going to win a Grand Prix.

The rules of exhibiting are clear enough. Ignore them at your peril, of course. There should be little deviation between experienced good judges on how to apply them.” 🏆

Editor’s note: Like many of the recent articles published in *The Philatelic Exhibitor*, Sid’s work addresses some of the challenges in exhibiting and highlights a particular area of progress. The early portion of this article raises the issue of ancillary materials in exhibits. Sid relates his experience from when these materials were less appreciated than in today’s competitions. Clearly, these ancillary materials are more common and accepted today, indicating the growth and maturation of the hobby.

This article also underscores an aspect of exhibiting that is unlikely to change as long as we simple humans are involved in the process. We will, and should, continue to refine the judging standards to best capture the qualitative aspects of the exhibits. And, as much as humanly possible, these standards should be impartially applied, regardless of the event and the jury involved. However, every judgment will have some degree of subjectivity, and juries will always give different awards. As hard as we work to make judging a precise process, it will never be an exact science.



The closing thesis of Sid’s work deals with the idea of having fun with exhibiting. While I understand that the competitive nature of philatelic exhibiting engenders a significant degree of seriousness to the pursuit, I can’t help but think that a little more focus on fun might help address some of the other concerns we all share.

✉ exhibitor@philatelicpress.com



Thematic Exhibiting

An Animal Makes an Interesting Subject

by Igor Gregorian & Dawn Hamman
with Larry Davidson & Greg Balagian

For a thematic exhibitor there are two distinct challenges in creating an exhibit: choosing a non-philatelic subject that presents an interesting story and also one that provides rich philatelic material. Numerous thematic exhibitors have chosen animals for their exhibits. Animals are frequently pictured on stamps, and it is interesting to tell their stories thematically.

We interviewed a couple of high award-winning exhibitors and asked them to share information about the process of creating a thematic exhibit about an animal.



Larry Davidson

Larry Davidson of Ontario, Canada, won the Grand award at the National Topical Stamp Show in 2015 with “Beavers: Nature’s Engineers,” a display exhibit treated thematically.

Greg Balagian of Sacramento, California won a Gold award in the National Topical Stamp Show portion of the Great American Stamp Show in 2021 for “The Lion – Most Symbolic Animal of All,” a display exhibit treated thematically.



Greg Balagian

Question: *How did you choose the animal for your exhibit? What criteria did you have in mind?*

Larry: I wanted to create an exhibit to show in both Canada and the United States, so I wanted a topic that would be of interest to viewers in both countries. I also wanted an original subject. Because the beaver is the national symbol of Canada, the state animal of Oregon, and the state mammal of New York, I thought it would be an appropriate subject. The search for beaver pelts was responsible for the opening up of western Canada and western United States by organizations such as the Hudson’s Bay Company and John Jacob Astor’s American Fur Company, so the beaver is an important animal in North American history.

Greg: I consider myself a FELINATELIST, or philatelist whose main area of interest is the family of cats. Of course, I made up that term, but it applies to hundreds if not thousands of stamp



collectors fascinated by these amazing creatures. Anyone can identify a cat as a cat, whether it is a tiny domestic cat or a huge lion, and felines have fascinated and inspired us since the beginning of recorded history.

Over the years I have been blessed by having number of beautiful cats as members of my family, and naturally being a stamp collector from a very young age I was unable to ignore stamps with images of cats, both domestic and wild. Eventually my collecting interests narrowed down to wild felines only, especially to the King of the Beasts.

The main criteria in picking the lion for my exhibit called The Lion – Most Symbolic Animal of All was the fact that the lion's presence and role in human culture is larger and more diverse than of any other animal.

Question: How did you decide on the number of frames needed for your topic?

Larry: I did not decide on the number of frames until I collected suitable philatelic and non-philatelic material and read a lot of books and articles on the beaver, which took a couple of years. I decided early on that I wanted to create a display exhibit since I wanted to show a piece of beaver fur, beaver felt, trade tokens, coins, banknotes, and so on. I only decided on the number of frames after I had written my story on the beaver.

Greg: At the beginning of the process of research for the development of the structure of my exhibit I did not have a set number of frames in mind. Only after the lengthy process of analyzing the scope of philatelic and non-philatelic material in my possession and creating the blueprint of the plan did it become clear to me that the most appropriate number of frames for my exhibit is seven. I felt that it would allow me to cover all aspects of the plan and create a balanced exhibit.

Question: Can you describe how you developed your plan?

Larry: I read a lot of books about the beaver, their engineering feats such as building lodges and dams, the fur trade and the reintroduction of beavers in many areas in Eurasia, where the beaver had disappeared because of over hunting. I also researched the importance of the beaver in First Nations culture as well as the use of the beaver in advertising. So, it was through my research and reading that the plan began to emerge.

Greg: The development of the plan is the key factor in the process of the creation of an attractive and successful thematic, or thematically organized exhibit. In the very beginning of the development of my exhibit I acquired a substantial number of publications and read them thoroughly and highlighted the most relevant excerpts for my exhibit. Then I created a blueprint of the plan and began analyzing the available material and made a list of the so-called "white spots," which helped me to make a list of what I needed to look for to be able to have a comprehensive and balanced narrative. I must admit that I am an enthusiastic fan of display exhibits, as it gives me an opportunity to support the narrative even if there is a lack of specific philatelic material. I re-mounted this exhibit seven times, and I must thank judges and fellow experienced exhibitors for helping me with their advice and suggestions during the process of achieving a balanced

plan. I am especially thankful to Edwin Andrews and Robert Henak for their deep analysis and extremely helpful on the point suggestions.

Question: What were some of the challenges in finding material?

Larry: While most stamps showing beavers are readily available, non-philatelic covers franked by those stamps are more difficult to find. Pieces of postal stationery that show beavers and that have been postally used are better than mint copies, but provide an extra challenge. Covers from locations that were named because of beavers in the vicinity, such as Beaverton, Oregon, or Biberach, Germany (biber = beaver in German) are nice finds, especially those posted before 1900. One always hopes to add preproduction material to an exhibit to earn points for rarity/difficulty of acquisition, but availability and one’s budget may make that difficult.

Greg: The biggest challenge was the search for items to cover several specific areas of the exhibit, especially trying to find fitting material to have a good balance of philatelic and non-philatelic items on every page. At least fifty percent of my exhibit pages were re-mounted after I was able to find material which fits better to each page. It was also challenging to find unique and rare items, especially in a good condition.



Figure 1. Larry identifies these issues (from Austria, Estonia and Great Britain) as good representatives of the beaver.

Question: What are some of your favorite items?

Larry: Although there are around 100 postal issues that depict the beaver, only a few, in my opinion, are good representations, such as those from Austria, Estonia and Great Britain (Figure 1). Canada’s first stamp, the 3-pence issue of 1851 has the distinction of being the first stamp to depict a wild animal. An unused copy was beyond my pocketbook, so, instead I show a trial color plate proof with “specimen” overprint in a block of four (Figure 2). A letter, written in 1838 and sent from Norway House, Rupert’s Land via Hudson’s Bay Company canoe to York Factory, then by HBC supply ship to London, England where it entered the mails as a ship letter and was rated ¼ sterling collect (in manuscript) mentions that the fur trade was particularly good that year (Figure 3). It is a treasured find. Another item I like includes a fancy pictorial cancel from Beaverpond,



Figure 2. A trial color plate proof with "specimen" overprint.

Ohio on an over-franked cover postmarked in 1933 (Figure 4). Of the non-philatelic items in my exhibit, I like the Canadian Bank Note Company engraving showing beavers at work (Figure 5). In a display exhibit, non-philatelic items can often illustrate features of the story that no available philatelic item can. Some of these items, while not expensive, are items that seldom appear. If you see an unusual item for sale, it is best to purchase it then, as you may never see it again. One such item is one produced after World War I. With money in short supply, many German towns printed their own emergency notes, known as notgeld. The note shown, from the municipality Beverstedt (Beaver city) is dated 1922 (Figure 6).



Figure 3. A letter, written in 1838, mentions that the fur trade was particularly good that year.



Figure 4. This piece has a fancy pictorial cancel from Beaverpond, Ohio on an over-franked cover.



Figure 5. A Canadian Bank Note Company engraving showing beavers at work.



Figure 6. A German emergency note ("notgeld" in German) from Beverstedt (Beaver city).



Figure 9. One of Greg's favorite pieces is this cover, the only known example of this design type mailed to a foreign country.

Greg: There are numerous items in my exhibit that are notable. On the title page there is a beautiful Civil War Patriotic Cover with symbolic depiction of Union General Nathaniel Lion. This cover is the only known example of this design type mailed to a foreign country. (Figure 9.)

I love advertising covers and there are a number of them in my exhibit, but two of them are exceedingly rare and should be noted. The first one is the advertising cover of Steen Brothers Hercules Powder mailed in 1904 (Figure 10), and the second one is the advertising cover of E. S. Frost, manufacturer of Colored Rugs or Mat Patterns, Rug Hooks, Frames, etc. (Figure 11).

I was lucky to purchase unique tarot card made in 1790 by famed German printer, Johann Matheus Backofen (Figure 12). Another rare item that I was lucky to acquire is the 1916 POW letter, franked by non-denominated label issued by Belgian authorities at the request of German military for use as a postage at Dutch internment camps for Belgian prisoners of WW I (Figure 13).



Figure 10. An advertising cover of Steen Brothers Hercules Powder mailed in 1904.



Figure 11. This lion-themed advertising cover is from E. S. Frost, manufacturer of Colored Rugs or Mat Patterns, Rug Hooks, Frames, etc.



Figure 12. Greg also includes this tarot card made in 1790 by famed German printer Johann Matheus Backofen.



Figure 13. Note the lion on the nondenominated label of this 1916 POW letter.

And lastly, I would like to bring your attention to an 1834 Spanish stampless folded letter mailed from Leon to Barcelona with an illustrious red hand-stamped free frank of Leon (Figure 14).

Question: *What advice would you offer someone contemplating an exhibit on an animal?*

Larry: I think you want to choose an animal for which there are a fair number of postal issues featuring the animal. In most exhibits on an animal, you would be expected to detail the taxonomy/classification, description, distribution and habitat, family life, food, predators, etc. Each animal will have other aspects to discuss, for example, its relationship to man, its part in popular culture, whether it is endangered and so on. Above all, choose an animal that fascinates you, and have fun!

Greg: My lifelong fascination with felines has helped me better understand and appreciate the natural world and genuinely enjoy the beauty and diversity of countless species of animals. Of course, anyone who also loves and appreciates the animal kingdom has his own favorite ones: be it a dog, a gorilla, an elephant, a butterfly, an eagle, a shark, or a reptile, and if that person is a topical stamp collector, there are surely albums and boxes filled with material that is dear to his or her heart.

I passionately believe that true philatelists cannot fully enjoy our wonderful hobby by merely acquiring the philatelic material without being involved in the most enjoyable aspect of philately – the process of creating an exhibit with a purpose of displaying it at a stamp show, so many others can see and appreciate it. Each exhibit is unique, so be creative, think out of the box, use the enormous possibilities of the internet in both the research and finding needed material. Most importantly, listen to your heart, and do what makes you genuinely happy and fulfilled. 🌟

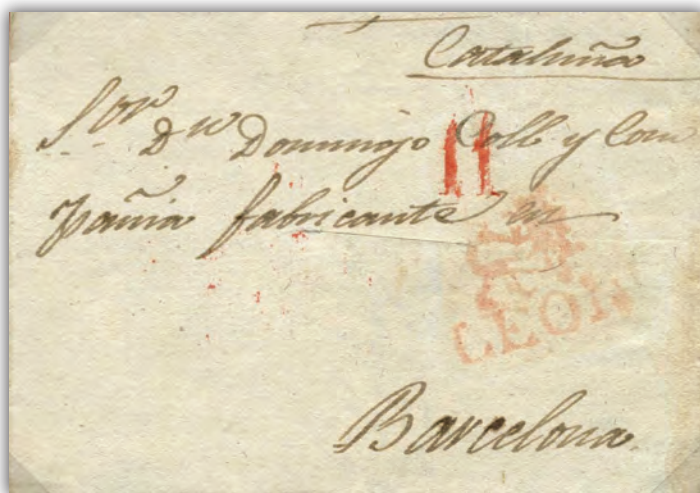


Figure 14. An 1834 Spanish stampless folded letter with a red hand-stamped free frank of Leon



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Figure 1. Bottle label from Mission Dry's California Burgundy Wine Beverage.

Revenue Stamp Collateral

Making a Revenue Stamp Exhibit Interesting (and Increase Philatelic Importance?)

by Ron Leshner

Introduction

One of the exhibits I have developed (and has been shown several years ago only about twice in competition) is the taxation on 3.2 percent wine and fermented fruit juice. This unusual tax arose in 1933 prior to the repeal of the Eighteenth Amendment that had brought about National Prohibition. The Act of March 22, 1933, which was signed into law soon after the inauguration of President Roosevelt, was a means to permit beer to be brewed and sold to a thirsty public. The ingenious scheme was to change the 1919 Volstead Act's definition of intoxicating beverage from anything exceeding one-half of one percent to anything exceeding 3.2 percent alcohol. This beer became legal on April 7, just 16 days later. In order to get the law enacted quickly, Senator McAdoo, without consulting the vineyards in his home state of California, agreed that this same definition would apply to wine. The permitting process was a bit longer, but 3.2 wine became legal on May 1. As it turned out, 3.2 wine was not well received by the public. To make it palatable, most producers had to add carbonation. Regardless, the product soon became known derogatorily as McAdoo wine.

The regulations required that tax stamps be applied to the bottles of 3.2 wine or fermented fruit juice. Regular wine stamps were used. By the end of May, the 12-ounce special stamps began being available (Scott REF4), and soon other denominations would become available.

The Addition of Collateral Material

With this long introduction, let us look at the subject to be addressed: the addition of collateral material to (1) increase the appeal of the exhibit and (2) possibly increase the exhibit's importance. The best known of the opportunists who marketed a 3.2 wine was Mission Dry Corporation of Los Angeles. Previously, and after their effort in May through August 1933, they produced Mission Dry soft drinks, notably Mission Dry Orange. The 3.2 wine beverage they marketed was California Burgundy Wine Beverage (Figure 1, previous page). The tax on a 12-ounce bottle was 1 1/2 cents, and we have seen half-cent stamps, one-cent stamps, and 1 1/2-cent stamps that would have been used singly or in multiple to pay the required tax (Figure 2).



Figure 2. A combination of one cent and half-cent stamps cancelled together used to pay the 1 1/2¢ tax on twelve ounce bottles of Mission Dry's California Burgundy Wine Beverage.



Figure 3. Bottle of Mission Dry's California Burgundy Wine Beverage showing the use of a pair of one cent wine stamps (inset), overpaying the tax.



Figure 4. The first day of use by Mission Dry of the twelve ounce special tax stamps (Scott REF4).

When I have exhibited, I have also attached to the outside of the exhibit frame an actual 12-ounce bottle complete with a pair of the required wine tax stamps (Figure 3, previous page). What is curious about the pair of one-cent stamps is that they overpaid the required tax. The late David Nussmann and I have conjectured that on a case of 24 bottles, Mission Dry put pairs of the one-cent stamps on half of the bottles and a single stamp on the other half of the bottles. So half were overpaid, and the other half were underpaid. But the amount of tax paid on the entire case was correct. A bottle with a single stamp has yet to be seen to add credence to this conjecture, but I keep looking.

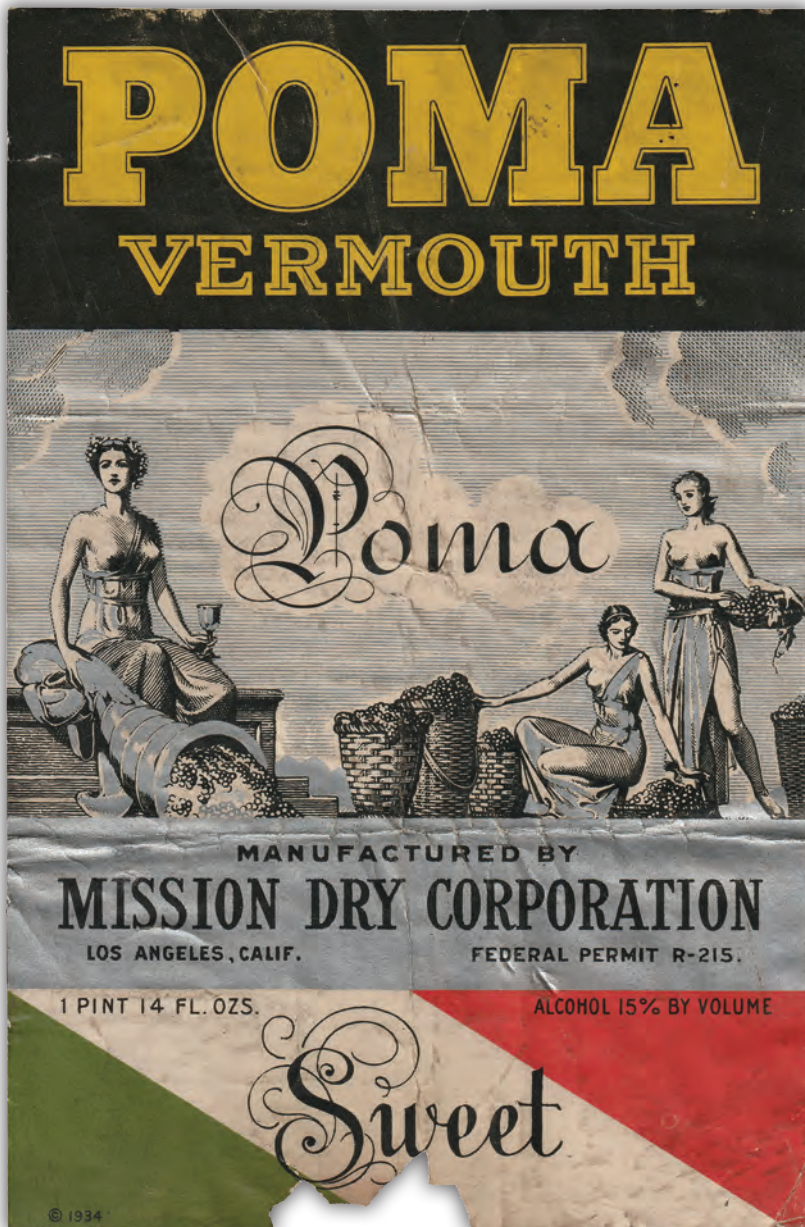


Figure 5. Bottle label from Mission Dry's Poma Vermouth produced after the end of National Prohibition.

On May 31, Mission Dry Corporation obtained the special bottle stamps denominated in ounces (Figure 4, previous page) and continued to use these stamps on their bottles of California Burgundy Wine Beverage. Ten different dates have been recorded during the month of June. But, the story is different for July, with only two different dates. There are also only two recorded dates during August; and in the first week of August, Mission Dry returned their permit to produce their 3.2 wine.

Nevertheless, Mission Dry still had their rectification permit, and in December we have discovered Mission Dry printed cancels on much higher denomination wine stamps. The late David Nussmann hypothesized that the corporation used that rectification permit to produce and market vermouth. A recent addition to my exhibit is the bottle label (Figure 5, previous page) that verifies that Mission Dry indeed did produce and market a vermouth. This is part of the epilogue of the exhibit, the next chapter of the opportunist producers of 3.2 wine during the period from May 1 to November 30, 1933.



Figure 6. Label for Sparkling Burgundy Wine DuBouchett bottled by Elco Products Co. of Chicago.

A reasonable question is to ask how many labels should be shown. Figure 6 shows a label for a Sparkling Burgundy Wine called DuBouchett bottled by Elco Products Company of Chicago. Significantly, like Mission Dry's product, this 3.2 wine (by definition not more than 4 percent by weight) has also been carbonated. We are still searching for a stamp that might have graced the bottles of DuBouchett; none has yet been identified. The definitive book of wine cancels, *A Handbook of Cancels on United States Federal Wine Tax Stamps* by Nussmann and Woodworth, has no entry for Elco Products Company.

Does this label have a place in an exhibit of 3.2 wine? 🕒

✉ revenueur@atlanticbb.net



The Fly

On Vacation, but Still Abuzz

The Fly has been vacationing in sunny ~~██████████~~. It's been fun seeing and visiting with exotic insects, some of which are bigger and would like to eat me! Yikes! However, the warm climate is good for Mrs. Fly and me, who are getting much older.

The Fly attended two WSP shows and can report that both were sold out for exhibits. So things are flying right. I also attended one local bourse of stamps and coins. The local show was to be over by 4 p.m. All the coin dealers left by 3 p.m., while the stamp dealers stuck it out to the end. The Fly wonders — what can we conclude from this?



While flying around the exhibits of the WSP shows, I took particular interest, of course, in the topical exhibits, looking for ones on insects. Not one to be seen. Are we becoming extinct? Come to think of it, I have never seen a topical exhibit on flies. I have seen some on mosquitoes, yet in my mind, they are nastier and can cause vector-related diseases like malaria and dengue fever. So topical exhibitors, here is my challenge — create an exhibit on us flies. It would be a great tribute to our contribution to society (we are the cleanup masters).

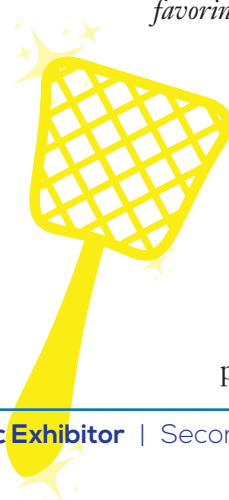
One of my favorite things to do at stamp shows is to land on tables in the refreshment area after the judge's feedback session or after feedback at the frames when exhibitors might get a peek at the judging form. I landed on a table of two exhibitors licking their wounds and consoling each other. Here is their brief conversation.

Exhibitor 1: *"I only received four points for presentation. Can you believe that? And, to add salt to the wound, there was no reason listed for the reduction."*

Exhibitor 2: *"My problem is with judging presentation. It is only worth five points when much of what we read in The Philatelic Exhibitor is about presentation, and there is even a whole book about it! Meanwhile, rarity gets 20 points, favoring those with 'deep pockets.'"*

Ah, the gripes of exhibitors about judging. What about the gripes of judges about exhibitors? Maybe someone should write about that.

The Fly is anxious to give out the Golden Fly Swatter awards, as she (or is it "he") has seen plenty about which to be happy. First up, kudos to our editor. I do not know about you, but I think the last issue of this tome was the best ever. Now, before you think I am sweetening up my boss, I am not. He is creative, does smart editing, and provides enhancements to what we submit for you to read.





The Fly was struck (not swatted) by the article in the last issue about philatelic importance, which I always wonder about. What stamps are the most philatelically important? The feedback on the article should be interesting. Another Golden Fly Swatter goes to shows showing the points obtained in each exhibit in the Palmares. This practice helps exhibitors to determine where they stand with the competition.

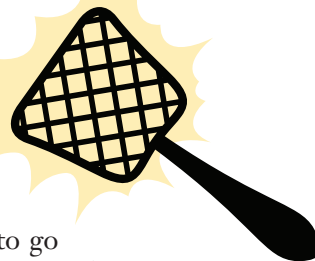
This insect attended an APS webinar recently and found it to be helpful. It was interesting getting a different perspective and being able to ask questions and receive good

answers. If you have not tried it, you'll like it!

I guess the Fly is losing her (his?) touch, as only one Fly SWAT this time. Why is it that some auctions only list what they expect the winning sale to produce, rather than a minimum bid or the reserve price? This practice puts bidders in "never, never land" on what to bid.

Well, that is enough work for this vacationing Fly—time to go back to buzzing around in the nice warm, sunny weather. Just remember, when you least expect it, the Fly is watching and listening. Be careful. You just might be reading about yourself in the next issue!

Yours truly, The Fly!



Editor's note: It is my understanding that the Fly is always open to your thoughtful input — whether swats or something sweet from the honey jar. What have you witnessed or done lately that would be useful? Write to: The Fly c/o TPE, 1361 W. Wade Hampton Blvd, Suite F-102, Greer, SC 29650-1146 -or- email to: exhibitor@philatelicpress.com.

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Youth Qualifying



Li Hicks with her grandfather, Edgar Hicks (top), mentor Eliot Landau (bottom left), and with Judge Yamil Kouri (bottom right).

Qualifying for the combined 2020-2022 AAPE Youth Championship is returning to its normal pace! That is, indeed, very good news for philately. The Championship, not held for the last two years, will take place at the Great American Stamp Show in Sacramento this coming August. To date, the following is the list of qualified exhibits for the Championship. The opportunity to qualify for the event ends on June 30, 2022. All qualifying must be done by receiving a Youth Grand Award at a WSP Show.

Meet Li Hicks - First Time Qualifier for the AAPE Youth Champion of Champions

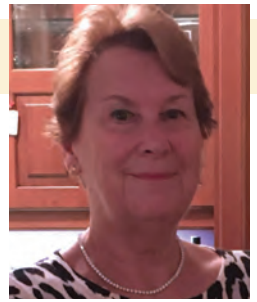
This time, another first time exhibitor is featured. Every exhibitor has a mentor. Li Hicks thanks Eliot Landau and her Grandfather Edgar Hicks. As a side-light, consider mentoring a youth in creating an exhibit and enjoying philately.

Li's exhibit entitled "The Life and Times of Abraham Lincoln" qualified for the Championship at OMAHA 2021.

AAPE Youth C of C Qualifiers

The following exhibits, to date, have qualified for the AAPE Youth Championship to be held at the Great American Stamp Show in August 2022.

Kaitlyn Zhang	SESCAL	"Man's Best Friend"
Jack Nixon	CANPEX and Royale/Royale Virtual Show	"Canadian 1988-91 Wildlife Series - Medium Value Mammals"
Ayushmaan Sinha	CHICAGOPEX	"My Life as a Kingfisher"
Christina Esbeck	St. Louis Stamp Expo 2020	"Cupcakes"
Adhyatman Agarwala	CANPEX	"Ecuadorian Slogan-Based Covers Related to the Ecuador-Peru Border Conflict of 1941"
Jared Gazin	WESTPEX	"Exploring French Architecture Through Stamps"
Li Hicks	OMAHA 2021	"The Life and Times of Abraham Lincoln"
Mia Fillion	Philatelic Show 2021	"The USDA My Plate Food Plate - Mapping Out the Foods"
Jason Teh-Mitchell	San Diego Stamp Show	"Love Letters"
Sjon Brejtfus	ARIPEX	"Railroad Perfins Used on Cover"



Off to a Great Start

Greetings to all exhibitors, dealers, and collectors. We are off to a great start in 2022. So far, we have had three shows with many more to come in the next few months. It has been wonderful seeing so many of you at these shows and seeing all the exhibits. Thank you all for supporting these shows. Many of you have put together new exhibits during the COVID situation, and it has been great seeing these.

It has been a stressful two years for all – lockdowns and other restrictions. In many cases, some of the show venues have not yet reopened, so some of the next few shows are either going to be just bourses or having virtual exhibits, and in a very few cases, having to take a bye for 2022.

On a more serious note, the COVID situation has not helped our judging corps. Unfortunately, time is catching up with many of the judges; either the judge is no longer able to judge, or their spouse has issues hindering their judging commitments. We currently have four apprentices but need many more.

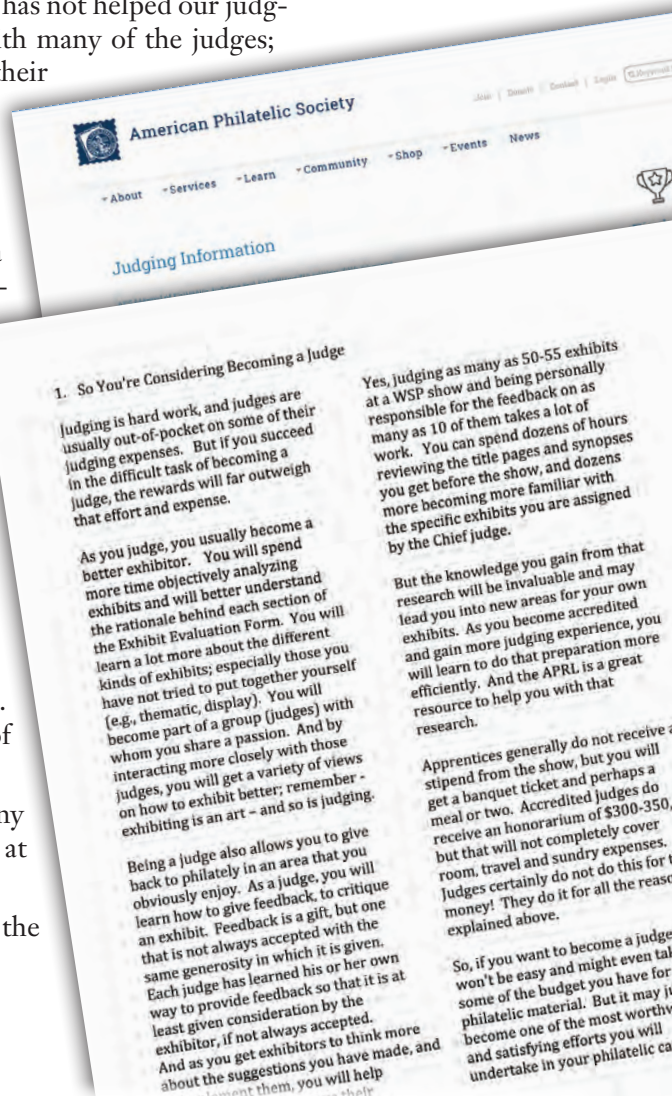
So, if you have received Vermeil or higher with your exhibits, please consider becoming a judge. It is a very worthwhile commitment. Judging is a way to give back to the hobby and help further new exhibitors' exhibiting experience. You will also have a great social time with other judges at the various shows and see parts of the country you might not otherwise visit. You will also learn from many exhibitors who collect and exhibit areas you might never have considered. Finally, it is a great learning experience concerning your exhibits.

On the APS website under Events, you will find "Guide to Participating: Philatelic Judge Apprenticeship Program" (<https://imgfrg.co/Judge>). This PDF will give you an excellent overview of what is required.

I hope to hear from many of you. If you have any questions, please get in touch with me via email at lizhisey@comcast.net.

I am looking forward to seeing many of you at the next few shows.

Liz Hisey
CANEJ Chairman





Secretary's Report

Membership - February 28, 2022

US MEMBERSHIP

Regular Members	324
Life Members	158

FOREIGN MEMBERSHIP

Regular Members	82
Life Members	15

TOTAL MEMBERSHIP	579
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Welcome to new members – December 1, 2021 to February 28, 2022

Douglas Henkle, Ripon, WI (returning after many years)

Peter MacDonald, Ottawa, ON, Canada

Robert Myers, Spring City, PA

Björn Rosenau, Frankfurt am Main, Germany

Michael Smith, Winter Garden, FL

Jean Benninghoff Award Winners

Sid Morginstin, Trenton, NJ

Roger Waivio, Pinellas Park, FL

Deceased

Kurt Lenz, Sterling Heights, MI

Lou Pataki, Norwalk, CT

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

Respectfully submitted,

Kenneth R. Nilsestuen

AAPE Secretary

✉ knilsestuen@gmail.com

About Membership - an AAPE membership application is available on page 48. This application can easily be photocopied and shared with prospective members. As a current member, you are our best recruiting resource. Please consider introducing your philatelic friends to the benefits of AAPE membership.

Index of Advertisers

Atlantic Protective Pouches	37	H. R. Harmer.....	Inside Front Cover
Auktionenhaus Christoph Gärtner.....	11	James Lee.....	17
CAPEX '22	13	The Philatelic Foundation	3
Civil War Philatelic Society	7	Robert A. Siegel Auction Galleries	Back Cover
Daniel F. Kelleher Auctions	9	Rocky Mountain Stamp Show	20
Delcampe.net.....	Inside Back Cover	Sparks Auctions.....	5
Eric Jackson	43	Weisz Stamps & Covers.....	15
Fraser's	21	WESTPEX.....	19

Advertising with *The Philatelic Exhibitor*

The Philatelic Exhibitor is the best buy in philatelic advertising. The journal reaches the most serious philatelists — those who exhibit their collections. Exhibitors are dedicated collectors who are both competitive and discriminating — they are the most vigorous, active purchasers of high-end stamps and postal history in the hobby. *The Philatelic Exhibitor*, the quarterly journal of the American Association of Philatelic Exhibitors, is passionately read by AAPE members around the world. There is no better path to reach a market of serious collectors who are actively acquiring rare and unique philatelic materials. Contact Rick Gibson (smokeynav@comcast.net), AAPE advertising manager, to reserve your space today.

Advertising Rates & Specifications

Ad Size	Dimensions (inches)	Once	Four consecutive
Inside Front Cover	6 x 9	\$450	\$400/issue
Inside Back Cover	6 x 9	\$425	\$390/issue
Back Cover	7 x 10 + 1/4" bleed	\$425	\$390/issue
Center Spread	13 x 9	N/A	\$600/issue
Full Page	6 x 9	\$310	\$275/issue
Half Page	6 x 4-1/8	\$165	\$150/issue
Third Page	6 x 2-3/8	\$90	\$75/issue
Eighth Page	2-3/4 x 2	\$60	\$50/issue

Advertising art should be submitted as PDF files in the dimensions listed. All images placed within the PDF file must be at a resolution of at least 300 DPI. For contract positions, the same ad will be picked up for each issue unless new art is received by the advertising art due date deadline. Please contact Rick Gibson (smokeynav@comcast.net) to reserve space and for more information.

Production Schedule

Issue Date	Articles & Columns Due	Advertising Order Due	Advertising Art Due	Production Closed
Third Quarter 2022	May 23, 2022	May 23, 2022	June 3, 2022	June 10, 2022
Fourth Quarter 2022	August 22, 2022	August 22, 2022	September 2, 2022	September 9, 2022
First Quarter 2023	November 21, 2022	November 21, 2022	December 2, 2022	December 9, 2022
Second Quarter 2023	February 20, 2023	February 20, 2023	March 3, 2023	March 10, 2023

Membership Application

American Association of Philatelic Exhibitors

You are invited to become a member of the American Association of Philatelic Exhibitors. Join with novice to advanced exhibitors from around the world in stamp collecting's only association for all levels of philatelic exhibiting. Our field is stamp collecting's most fascinating pastime and the AAPE is your best way to keep abreast of every facet of exhibiting and to learn effective exhibiting techniques.

Membership Application

Enclosed are my dues and application for membership in AAPE, which includes an annual subscription to *The Philatelic Exhibitor*. PayPal payment is available for an additional \$1.50. To use PayPal, either use the online application at www.AAPE.org or indicate PayPal below and you will be contacted with payment details. Foreign airmail is available for an additional charge, please inquire if interested. **Please make checks payable to AAPE, Inc.**

Premium membership levels are also available for members in the US and Canada. Amounts over the annual dues may be tax-deductible depending on your personal tax situation. Memberships at these premium levels will be listed on the website and in *The Philatelic Exhibitor* unless otherwise requested.

- | | | | |
|--|----------|---|---------|
| <input type="checkbox"/> US/Canada Membership | \$25.00 | <input type="checkbox"/> Foreign Membership | \$35.00 |
| <input type="checkbox"/> Contributing Membership | \$45.00 | | |
| <input type="checkbox"/> Sustaining Membership | \$60.00 | | |
| <input type="checkbox"/> Patron Membership | \$100.00 | | |

Please select: New Applicant Renewal

First Name _____ Last Name _____

Street or POB _____

City _____ State _____

Postal Code _____ Country _____

Email _____

Phone _____

Philatelic Memberships & Member Number(s): _____

Philatelic References (not needed for APS members): _____

Please contact me for PayPal payment.

Signature: _____

Please mail your application and payment to:

Ken Nilsestuen, Secretary

1000 Kingswood Drive

Akron, OH 44313-5921

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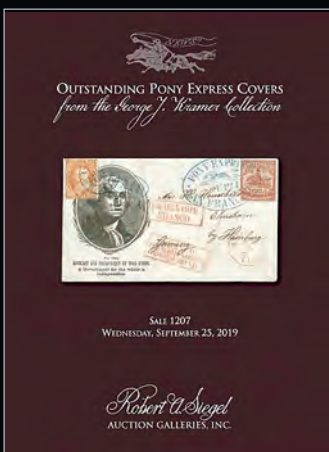
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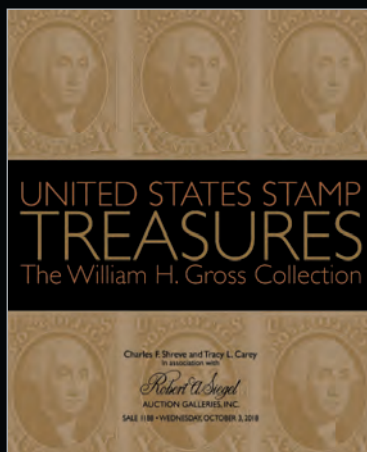
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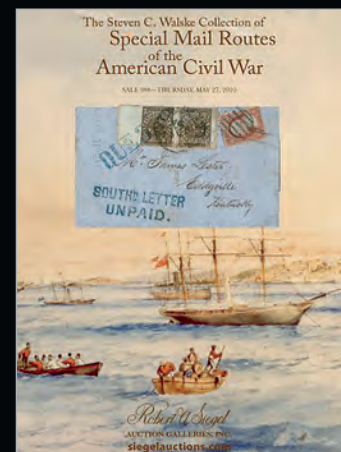
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