


# 1840 EUROPHILEX STAMP EXHIBITION LONDON 2015



Stephen Taylor is an American national who lives in the UK and is a familiar face at our shows on both sides of the Atlantic.



De La Rue proof die, which was made for CSA No. 6, the 5¢ typograph issue.

 The venerable Confederate Stamp Alliance (CSA), established in 1935, celebrated its 80th anniversary year by breaking with tradition and holding an annual convention outside of the United States for the first time ever. The Alliance met at Europhilex 2015, the recent international show held in London. Europhilex was celebrating the 175th anniversary of postage stamps. As all serious philatelists know, the world's first adhesive postage stamp was the legendary Penny Black, issued in Britain on 1 May 1840. Also celebrated were the 125th anniversary of the first London Stamp Exhibition and the 150th anniversary of the first Stanley Gibbons Stamp Catalogue. Clearly, this is a banner year.

Not surprisingly, the possibility of meeting in London was brought up by CSA trustee John Walker, a British collector who specializes in Confederate patriotic covers.

The Alliance became a financial sponsor of the show and took a double booth in which were displayed an impressive 18 Confederate exhibits. The booth was heavily visited during the show and a number of new overseas members were recruited. CSA Vice President Deane Briggs also gave a press tour of the CSA booth and exhibits.

The CSA has always had a plentiful number of specialized awards at annual conventions, including those for research, writing, service and a wide variety of exhibit awards. The most cov-

# Confederate Stamp Alliance Celebrates 80th Anniversary in London at Europhilex 2015



An adventurous 80-year old organization exports its annual convention to England  
By Patricia A. Kaufmann

CSA dignitaries dressed to impress. Left to right, Tom Lera, Rich Murphy, Deane Briggs, Trish Kaufmann, John Walker and Leonard Hartmann.



eted exhibit award is the CSA Trophy for the best and most comprehensive exhibit of Confederate stamps or covers. It is akin to a Grand Award but may only be won once in every five years. This year the honor went to Deane R. Briggs MD for his exhibit of Florida Confederate Postal History; Dr. Briggs also won a Gold in international competition.

The CSA exhibits awards were given out at the annual Southern Supper, which was decidedly not traditional, rather with a British flare. CSA judges (not Europhilex judges) for this show were Chief Judge Trish Kaufmann, Frank Crown and Schuyler Rumsey.

Local CSA coordinator John Walker arranged for two wonderful philatelic tours for Alliance members during their stay in London.

The first tour was to the British Library where Paul Skinner, Head Curator of Philatelic Collections, gave us a tour that began with the viewing of the Perkins-Bacon printing press, which was used to produce the Penny Black. There are many great philatelic rarities held at the library, such as the Mauritius ball invitation covers, of which only three are recorded.

The first British Colonial postage stamps were issued in Mauritius in 1847. The famous "Post Office" issue is so-called because of the inscription in the left margin. The design and colors were based upon the then current stamps of Great Britain. These stamps are considered as some of the most famous and important of all philatelic rarities. This initial philatelic viewing was followed by



CSA dinner table at the Royal President's Dinner, hosted by Europhilex Chairman Bill Hedley



The souvenir sheet issued by the Royal Mail in honor of EUROPHILEX.

Trish Kaufmann poses with Randy Smith's Confederate Flag Patriotic exhibit at Europhilex 2015. See page 25.

a private showing of the Confederate portion of the renowned Tapling Collection and the De La Rue die of CSA 6, the 5¢ blue typograph issue.

The other scheduled philatelic tour was to the Royal Philatelic Society London where the Alliance held their annual trustees' meeting. We had an opportunity to view library holdings as well as private collections housed there.

There was little down time what with the fabulous philatelic opportunities presented, but most everyone had a chance to take in some of the attractions such as the British Museum, the Tower of London, The London Eye, Big Ben and other famous places. There was also plenty of camaraderie in the evenings at various English pubs and fine eating establishments, most within a short walk or a tube ride away.

The annual CSA membership meeting was held on Friday fol-

lowed by four presentations: (1) "The Postmaster Provisionals of the Confederate States" by Francis J. Crown, Jr; (2) "Civil War Prize Court Mail" by Patricia A. Kaufmann; (3) "The De La Rue Stamps of the Confederacy" by Dr. John L. Kimbrough; and (4) "The Bryant-Stephens Correspondence from Florida" by Dr. Deane R. Briggs. Presentations were well attended by both members and exhibition visitors. A wine and snack reception followed for CSA members and members of the Royal Philatelic Society London, who organized the exhibition.

For a number of the CSA members, some of whom are also members or fellows of the Royal Philatelic Society London, the black tie President's Dinner on Friday night was the highlight of the trip. It was held in the historic London Guildhall in Livery Hall after the Palmares. The CSA dignitaries table was hosted by Europhilex Chairman and Royal member Bill Hedley who was

Deane R. Briggs MD, holding the impressive CSA Trophy for his exhibit of Florida Confederate States Postal History; Dr. Briggs also won a Gold in international open competition.



Toastmaster and Master of Ceremonies Ken Tappenden, MBE, at the Royal Philatelic Society's President's Dinner.



London CSA host John Walker with his Confederate patriotic exhibit, winner of the John W. Kaufmann Memorial Award for the best exhibit of Confederate patriotic covers



Trish Kaufmann and John Kimbrough pose with the Perkins-Bacon printing press at the British Library used to print the first postage stamp in the world – the British Penny Black.



Confederate Stamp Alliance double booth on the mezzanine

seated with Trish Kaufmann on one side and Dr. Cheryl Ganz on the other. Cheryl is Curator Emerita of the Smithsonian National Postal Museum. Dinner and libations were outstanding and the entertainment was wonderful.

A young opera star regaled us with "Die Taubenpost" (The Pigeon Post), written in 1828 by Franz Schubert; "The Penny Post Act," a comic song written around 1840; "The Stamp Collector's Song," written in London in 1886; and "Hurrah for the Postman, The Great Rowland Hill," published as a broadside in Leith, Scotland circa 1837-40. The songs were amusing, appropriate, beautifully presented and enthusiastically received.

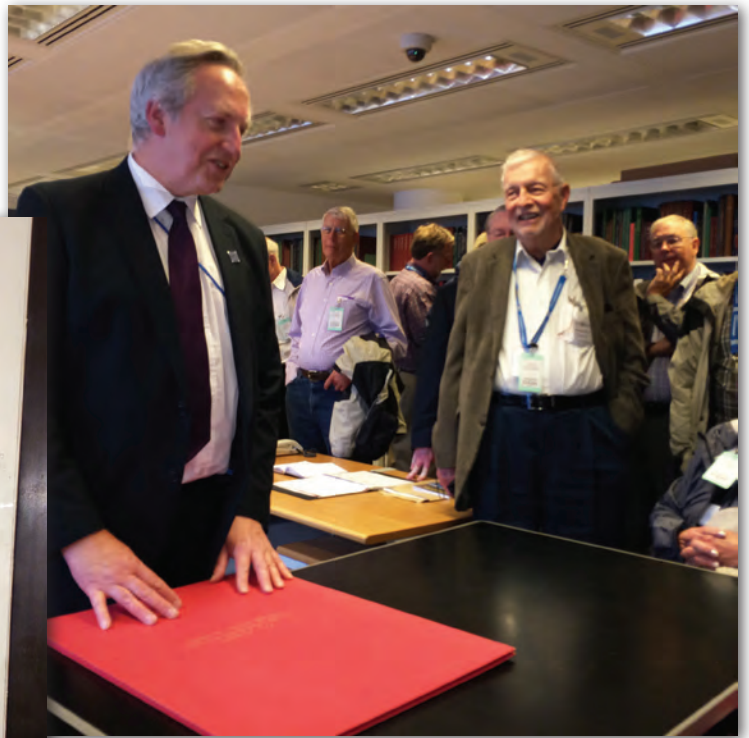
At this point, allow me to give photo credit and thanks to Confederate Stamp Alliance members who, in addition to yours truly who was always with camera in hand: Deane Briggs, John Kimbrough, Tom Lera, Rich Murphy and P.E. Holland Photographic

Services, who were official photographers for the Royal Philatelic Society London President's Dinner.

CSA members had a wonderful time in London and our European members had the uncommon opportunity to easily attend an official Alliance event on a grand scale. CSA members from Great Britain, Sweden, Holland and Germany attended and others from Europe were recruited as new members.

If you enjoy Civil War history, send for information on the Confederate Stamp Alliance and how to join. You may email the author at [trishkauf@comcast.net](mailto:trishkauf@comcast.net) or write to Trish Kaufmann, 10194 N. Old State Road, Lincoln DE 19960-3644. Membership information is also available on the Alliance website at [www.csalliance.org](http://www.csalliance.org) A large selection of exhibits shown in London, dozens of articles on Confederates and other resources are also available at [www.csdealer.com](http://www.csdealer.com) ✉

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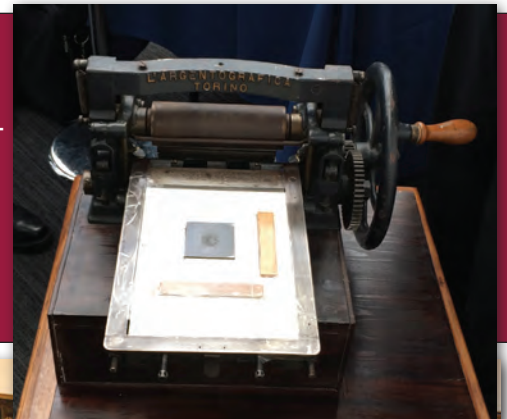


One of the three recorded 1847 Mauritius "Post Office" 1d. orange used on ball invitation envelopes. The British Library owns two of them.

Paul Skinner, Head Curator of Philatelic Collections at the British Library, displays the Confederate section of the Taping Collection to CSA members.



Printing press of Jean de Sperati, the scandalous philatelic forger; it was on display at Europhilex in a special booth with printing demonstrations and explanations.



Andrew Tittle, a CSA member, represents Robert A. Siegel Auction Galleries at their booth.



Europhilex Palmares in the Guildhall, awards in the foreground.

# Will the Confederate Battle Flag Controversy Claim My Patriotic Exhibit, Too? By Randolph Smith



Will I be banned from showing my Confederate flag patriotics exhibit at the St. Louis Stamp Expo? Dare I even try? This is not an irrelevant question in mid-June in the wake of the murder of nine black worshipers in a Charleston church. The backlash against the flag and all things Confederate rose like a sudden tidal wave that swept across the nation. Within days of the shooting, Confederate-themed merchandise was yanked off store shelves and websites. There was no time or patience for nuanced discussion of Civil War history or how the Confederate battle flag was co-opted by racist elements during the civil rights turmoil of the 1950s and '60s.

"The Confederate battle flag is an American swastika, the relic of traitors and totalitarians, symbol of a brutal regime, not a republic. The Confederacy was treason in defense of a still deeper crime against humanity: slavery," wrote Sally Jenkins, a columnist for *The Washington Post*.

Harsh words for someone who has methodically assembled an expensive two-frame exhibit entitled: "Building Confederate Unity: The Important Role of Flag Covers." The exhibit's storyline is that patriotic envelopes featuring the Confederate flag promoted nation-building and helped rally Southerners to their new nation by disseminating images of the nation's new flag. As states seceded, each new star gave a sense of momentum to the rebellion's rapid spread. Seems like a legitimate, visual take on a philatelic story that can be represented through the display of colorful historic envelopes.

But will viewers pause to read the historical narrative explaining how important a flag was for developing a national identity for the new Confederate nation? Will they care about how printers rushed to add stars and new designs as each state seceded? Will they notice that U.S. postage stamps carried this symbol of the growing rebel nation in the months before the first battle? Or will my exhibit be sublimated by a flag now cast as a symbol of "racial tension and racial subordination," in the words of Georgetown University professor Michael Eric Dyson. Former Republican presidential candidate Mitt Romney tweeted: "To many, it is a symbol of racial hatred."

Yikes! I'm trying to illustrate a story of flag covers used for nation-building, not as symbols of racial hatred or subordination. Members of the Confederate Stamp Alliance must understand what I seek to portray because they honored my exhibit with the Generals Award at London 2015 Europhilex.

Maybe my exhibit can sneak into the St. Louis Stamp Expo because most of its covers feature the lesser-known 1st flag of the Confederacy. Civil War experts know the Stars and Bars, but the general public mostly associates the now-tainted battle flag with the Confederate States of America. Lucky for me that by the time 2nd National Flag was adopted in May 1863, with the battle flag in its canon, paper in the South was too precious to print many

envelopes. Of the 32 pages in my exhibit, only the last two on the bottom row display covers with either the "stainless banner" or the battle flag. Perhaps I can fool viewers into looking at my exhibit before the vilified flags make their appearance.

This backlash against the Confederate history has been building for some time. Ten years ago, a good friend in Georgia asked that I stop mailing him letters with stamps of his state's former flag. He waved off my explanation that the stamp was from a 1976 U.S. Postal Service bicentennial commemorative series of state flags. He did not care about postal history. He only saw the offensive Confederate battle flag in the upper left corner of Georgia's state flag.

Last summer, I watched as my alma mater was engulfed by a flag controversy. Within weeks, Washington and Lee University had removed battle flags of the Army of Northern Virginia displayed next to a memorial of Robert E. Lee inside Lee Chapel. Explanations that the flags provided historical context to an indoor memorial did not mollify the critics. (Lee was president of the college after the war; the Lee family is buried beneath the chapel.)

That incident demonstrated that when a controversy over the Confederacy erupts, no one will stop to listen to or even consider historical explanations. Efforts to provide context go unheeded. Today, there is a rush to judgment and the current collective wisdom has judged the Confederacy as evil. Its most potent symbol today is the flag. "The Confederate battle flag years and years ago was appropriated as a symbol of hate," said Charleston Mayor Joseph P. Riley Jr.

I've always known this reaction was possible. None of my co-workers or African American clients know that I'm a Confederate stamp collector. Frankly, no one would listen to my explanation about the fascinating and intricate facets of Confederate postal history because their brains would stop at the word "Confederate." The few people who do know about my hobby only know that I collect stamps – I leave it at that. That's kind of a conversation stopper right there by itself.

If there's a saving grace for our philatelic specialty, it's that stamp shows don't attract the general public and most people don't hold animus against the Stars and Bars flag so prominently displayed in my patriotic flag exhibit. Stamp collectors tend to be older, whiter and more history-oriented than the general populous.

But out of an abundance of caution, I added a disclaimer to my exhibit at the suggestion of Steven Zwillinger, who writes regularly on stamp exhibiting: "Confederate symbols have become increasingly controversial in modern times, particularly the battle flag, which was incorporated into the Confederacy's 2nd National Flag design. However, this educational stamp exhibit focuses solely on the historic depiction of Confederate flags printed on envelopes carried through the mail during the Civil War as symbols to stir Southern national pride."

Maybe that will be enough to allow me to sneak my exhibit to St. Louis. Or maybe I'll need to tweak the title to have my exhibit accepted by the show organizers. ☒