



WE Expressions



APS Affiliate #230

Women Exhibitors

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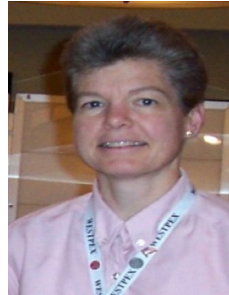
Q4 2018 Volume 12, Issue 4

Editorial Changes - Lisa Foster

In August 2018 I received and accepted Kristin Patterson's resignation from the position of editor of WE Expressions. Kristin had held the position for over six years.

In the April 2012 Chair Chit Chat, Liz Hisey commented, "We are revamping our newsletter to make it a more viable tool for the Group." In the Editor's Remarks, Kristin introduced herself, and added "Finally for the full disclosure, I have never produced a newsletter...here is my initial effort which I hope you will all enjoy..." Based on the appearance of the first edition Kristin edited, one would never had known. The issues were in a colorful format with photographs and exhibit pages. With Kristin's editorial oversight the publication transformed from a newsletter (Figure 1) into a trade journal (Figure 2).

She solicited articles about various



Kristin Patterson



PIPEX 2012
11, 12 and 13 May
Coastline by Hilton Hotel Portland, Portland, OR

Before



After

topics related to exhibiting to provide a well-balanced, informative and entertaining publication. For issues where members had not provided material for publication, Kristin wrote articles to ensure a substantial publication went out on time.

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WSP Exhibitions

- Oct. 5-6, INDYPEX, Noblesville, IN
- Oct. 12-14, SESCOAL, Ontario, CA
- Oct. 13-14, CANPEX, London, Ontario Canada
- Oct. 19-21 NOJEX, Rutherford, NJ
- Oct. 20-21, FILATELIC FIESTA, San Jose CA
- Nov. 16-18, CHICAGOPEX, Itasca, IL
- Nov. 30- Dec. 2, FLOREX, Kissimmee, FL

Chair Chit-Chat- Lisa Foster

The board extends sincere thanks to all of you who voted in August for electing us to remain in office. I would also like us all to offer a warm welcome to our newest board member, Director at Large, Ruth Caswell. I am thrilled to have her back in a leadership position. If there is anything you want to see or need from WE, please let one of the board members know. During StampShow a novice exhibitor requested more information for new exhibitors. I am pleased that Phillip Stager agreed to write an article this month on beginning Thematic Exhibiting, Sheryll Ruecker wrote the article Homestead Act about the birth of her exhibit and our member spotlight is on Tim Bartshe who has been a mentor to many members.

Competitive Thematic Exhibiting APS On-the-Road Seminar— Ruth Caswell

Superb! The day was just superb. Phil Stager shared his vast knowledge of competitive thematic exhibiting with 20 philatelists, 19 from around the United States and 1 from Europe. All were gathered in one of the ubiquitous, unadorned meeting rooms that are a part of stamp shows. The day, however, was anything but dull. Phil started exhibiting in high school, has 25 years experience as both a judge and an exhibitor, with at least 6 grand awards, and was a member of CANEJ for 12 years. He is highly qualified to help those who desire to craft competitive thematic exhibits. Absorbing all that was offered was a daunting, but very desirable, task.

The content covered everything you need to know to mount a competitive thematic exhibit or a display exhibit organized thematically. The basics were covered, and the discussion quickly moved to best or good practices and current fashions. Then the

Big 4 criteria in both the evaluation forms and MOJE7, as they applied to thematic exhibits, were covered extensively. We learned best practices for including a wide variety of philatelic material, how to structure pages, and develop attractive pages. We tried to wrap our brains around what should be on title pages, plan pages, and synopses. Very helpful examples, examples, and more examples were shown for all of the content areas.

Throughout the day we were given information on where to find a plethora of philatelic materials. There were lots of sources for numerous types of philatelic materials. Perhaps the best indicator of the wide variety of information given was the comments on the floor of Stamp Show the next day, such as “You need to talk to Phil Stager about where to find that.”

If you are a thematic exhibitor and want to be competitive at stamp shows, you will want to

find the next Competitive Thematic Exhibiting Seminar offered by Phil Stager. Let’s give a hint to APS and suggest they put this seminar on-line so everyone can benefit from the knowledge available.



Phillip J. Stager: thematic exhibiting at StampShow/NTSS 2018

Annual Report:

Treasurer’s Report:

Income \$3,651.29;

expenses \$1,369.80;

balance \$2,281.49

Membership Report:

103 members in good standing

Interim Editor’s Remarks - Lisa Foster

With Kristin’s resignation a new editor is needed. I will act in the interim, but I work full time, have “other duties as assigned” and well, it’s not really a personal strength of mine.

Thank you Laurie Anderson for assembling this quarter’s journal.

The new editor will be supported by the Board and membership with article submissions, consultation and technical assistance.

Please consider taking on this important service role for our membership.

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Introducing WE member...Tim Bartshe— Sheryll Ruecker



Tim Bartshe is no stranger to all of you at WE. At WESTPEX he was awarded the newly created WE Mentor's award for the years of time and effort helping WE members to improve their exhibits. Tim has always been just an email away for any exhibitor.

He is well-known for his gold award-winning exhibits on the Orange Free State and Transvaal in the One-Frame, Thematic and First Day Cover classes, and has also exhibited in the Postal History, Postal Stationery and Picture Post Card classes.

He has been an American Philatelic Society (APS) judge for 21 years and chief judge for 16 years. During this time, he has been responsible for training apprentice judges, one of whom, David McNamee, has been interviewed in a previous issue of this newsletter (2017 Q3).

Tim was a member of the Committee for Accreditation of National Exhibitions and Judges (CANEJ) until recently for 12

years. He was primarily involved in the development and introduction of the experimental Picture Post Card Class which was at that time not a recognized exhibiting class.

Later, as chair of the CANEJ committee responsible for the revision of the Manual of Philatelic Judging, he co-authored a large portion of it to incorporate the Uniform Exhibit Evaluation Form (UEEF).

A past president of the American Association of Philatelic Exhibitors (AAPE), he has contributed to the AAPE Journal *The Philatelic Exhibitor* (TPE) with a regular column on stamp show administration.

In addition to all this, he has been a philatelic workhorse, having judged at some 95 national shows in North America, South Africa and England, not to mention over 15 local and regional shows across the west and southwest.

He has received numerous awards recognizing his contributions to local, regional and international philately, as well as to the specialist groups to which he belongs, notably:

2002 - the Manfred Weinstein Memorial Medallion for his contributions for the advancement of South African philately,

2007 - the Chaloner Memorial Trophy presented by the Council of Northern California Phila-

telic Societies for his exemplary service to regional philately, 2008 - the Nick Carter National Volunteer Award for his efforts in assisting the national philatelic community,

2009 - the Herdenberg Award for his long and distinguished service to AAPE,

2016 - the AAPE Bud Hennig Award for excellence and improvements in philatelic judging.

His friendly, welcoming manner and upbeat sense of humor has made being on the jury with him an uplifting experience. His push to have the jury wearing coats and ties to the critique, er, feedback forum has on occasion not been completely successful.

A list of those recalcitrant repeat offenders whose only excuse was that they wouldn't even wear a tie to their own wedding can be found in Tim's Spotlight article and shows that he is not afraid to name names! Check it out!



The Life Cycle of my Homestead Act Exhibit

Part 1: A Gleam in my Eye— Sheryll Ruecker

The story of this exhibit began in October 2016, when I won more of the Oregon Stamp Society's auction lots than I expected. One lot was a grouping of Oregon town postmarks, which I acquired for the \$20 starting price.

It was set out on "town and type" pre-cancel album pages in alphabetical order. What space was not filled up with pre-cancels was filled with postmarks of towns. On the backs of the pages, the previous owner had mounted larger postmarks, meters, slogan cancels and the odd cover. The lot had been craftily described as "an interesting way to collect Oregon postmarks."

I spent some time learning about pre-cancels as I removed them from the pages and put them in Vario sheets, cutting out the examples of the actual cancels from the printed album pages. I found that our stamp club had used some of them as postage. Someone back then had gone to a lot of trouble to use different town pre-cancels each month when sending out the newsletter.

Then I decided to put the rest in binders, sorted not by town name, but by county. While this was fun learning about the 36 counties in Oregon, I advise you that it is not a good way to store town postmarks. Who can remember in which county Sublimity is or which towns are in Crook County?

Once all the postmarks were finally filed, I had time to look at the covers in more detail. Many had the original contents and were connected. They were addressed to the Land Office staff in La Grande in eastern Oregon – a Register or Receiver, or both. Though some of the covers were black with smoke damage, the letters inside were in good nick.



On reading some of them, I realized that they were from people applying for land claims under the Homestead Act. They specified where their land was using a shorthand unfamiliar to me, a series of ¼ and ½ fractions with a few N, E, S and W directions thrown in. I counted about 16 letters. 16...a magic number! Hmmm... A gleam in my eye...



The letter in these covers showed the pioneering spirit of the homesteaders in Eastern Oregon.

Cover above: sent from Prairie City, Grant County, OR to the Register and Receiver of the La Grande Land Office, April 8, 1908.

Some Basic Information in Philatelic Exhibits— Phillip J. Stager

This short article will be on the mechanics of exhibiting and is focused on the beginning exhibitor. As the old cliché goes, you have to start somewhere. I started some 55 years ago when I entered a two frame topical exhibit on ships at the 1963 Cuy-Lor Stamp Show. I received a very attractive third place medal. The hook had been set.

PAPER: A frequent question I hear is where do I get paper for my exhibit and what kind. I use 110 lb. card stock that is ph-neutral. I get it at my local paper store, MAC Papers' MiniMac Store in Clearwater, FL. How did I find them? Google paper store and your city or metro area.

The paper store can provide the pages in any size that will fit into a standard exhibit frame. Lots of paper samples to peruse. For my thematic exhibits I use 11 x11 pages. Several postcard exhibits are on double size or 11 x17 pages. My botanical exhibits are on a very light beige color paper; other exhibits are on basic white paper. Get enough paper the first time. Paper stores come and go; paper companies may discontinue producing whatever you just purchased. I just purchased 500 sheets in each color of the 11x11 size. This should last me a good five years.

The advantage of larger size (larger than 8.5 x 11) pages is greater flexibility in page layout. The disadvantage is that they are a bit of a challenge to ship. You

need a bigger box and it will cost a bit more.

PRINTER: If you use pages larger than 8.5 x 11, you will need a printer than can print on the larger pages. I've been using an Epson WF-7010 that cost me around a hundred dollars some five years ago. If you are contemplating the purchase of a new printer, try some sample pages to make sure the heavier card stock feeds through the printer without jamming.

PAGE PROTECTORS: If you can afford the time and money in preparing an exhibit, you can probably afford something other than the flimsy ones from your local office supply store. Many exhibitors use the 3 mill or 4 mill Mylar protective pouches available from Atlantic Protective Pouches (www.atlanticprotectivepouches.com/). Atlantic Protective Pouches (APP) can produce page protectors in any size you may want. APP makes them about 1/4" oversize so you can get the pages in and out without a lot of difficulty. APP ships the page protectors in a sturdy box which you can then use to ship your exhibit.

WORD PROCESSOR PROGRAM: I use Corel's WordPerfect since that is what I started out using some years ago (remember Netscape anyone?). Many exhibitors use Microsoft Word or Publisher. MS Publisher enables one to prepare a completely digital exhibit before

committing anything to paper. Use whatever program with which you are comfortable or competent. All have more features than you will probably use in five lifetimes.

MATTING OR FRAMING: All good-looking exhibits are either matted or framed. I mat mine since I'm still pretty good with a steel straight edge and a single edge razor blade. If you prefer neat boxes around the philatelic material, your proficiency in using your word processor will be useful.

OTHER TECHNIQUES: Windowing is nothing more than cutting a neat hole in an exhibit page and mounting an item from the back of the page. (fig.1 below)

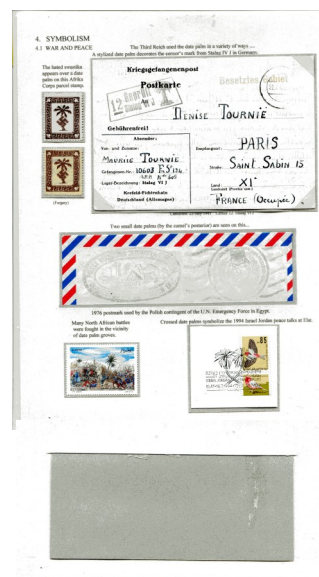
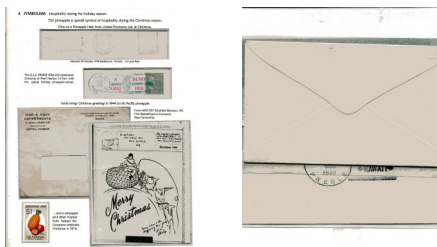


Fig. 1: These two illustrations are the front and back of a page from my Pineapples one frame exhibit. The Pineapple Brand Ham meter stamp and the USS Preble cancellation are too good to cut up and mount from the front, so they are windowed.

It's a very useful technique to save space on an exhibit page.

...continued on page 6

Slitting involves cutting a vertical or horizontal slit in an exhibit page and then inserting the part of a cover behind the page. (see below)



These illustrations show the slitting technique. I did not want to show the entire Polish cover in the middle of the page since the cancel is the only part of thematic interest. So, I cut a slit in the page and only the cancellation shows. The last illustration is the back of the same page.

HOW TO MOUNT COVERS:

I use self-adhesive corner mounts to fasten the cover to the matting and then use a glue stick or 'blue dots' to fasten the assembly to the exhibit page. Blue dots are a adhesive applied with a roller. They adhere well and are usually readily removable. Blue dots and corner mounts are usually available in craft type stores or through Amazon. *



GOOD REFERENCE: The techniques discussed above are further explained and examples are given in *The Philatelic Exhibitor's Handbook*, 2nd ed., by Randy L. Neil, The Traditions Press, Shawnee-Mission, KS, c1995.

Phillip J. Stager, an APS judge for 25 years, is an experienced thematic exhibitor with multiple Grand and FIP level thematic exhibits on a variety of topics including and four multi-frame picture postcard exhibits. His "Bamboo" and "Coconuts" exhibits can be seen online at <http://aape.org/exhibits.asp> and <https://stamps.org/TopicalExhibits> which also has his exhibits on "Cannabis", "Cleveland", "Dates, the Genus Phoenix", "Pineapples - Pinas Ananas", and "The Royal Palm = La Palma Real".



Phillip J Stager

*Note: On August 15, 2018 on the Women Exhibitors (WE) Facebook page Sheryll Ruecker wrote, "My favorite thing is the Herma glue dotter with repositionable glue dots. I can put it onto pages, mattes, stamp mounts and corner mounts to make all my exhibit pages. No other glue dot tool has been up to the standard of this one." "The Scotch dotter's permanent tape is too permanent, and other removeable tape either doesn't hold the item or leave a residue when trying to remove it."

Editorial Changes... continued from page 1

For example in WE Expressions October 2012 Kristin wrote, "Electronics in Exhibits", "Video Used in an Exhibit", "Incorporating QR Codes in Exhibits", and "Postage Stamp Gifts".

Editorial Changes...continued

The issues were frequently centered on a theme. For example the October 2012 issue concentrated on technology in exhibiting, the January 2013 on young exhibitors, and the July 2014 issue on the internet as a place to retrieve philatelic information.

In addition, Kristin promoted Women Exhibitor's purpose of encouragement, shared information, ideas, experience, advice, problems and solutions. In July 2015 Kristin remarked, "In each WE Expressions, I attempt to have an article about a member's exhibiting experiences (both good and bad.) I hope that you have enjoyed learning from others."

Kristin wholeheartedly embraced her role as editor, and in October 2014 wrote, "The purpose of WE Expressions is to keep members abreast of upcoming events, relay tips on exhibiting, and make members more comfortable with exhibiting. I hope that we have succeeded."

Under the editorial leadership of Kristin, the purpose was fulfilled with each and every issue. Be sure and let Kristin know how much you enjoyed the publication and appreciated the time and effort she put forth over past six years.

Spotlight on ... Tim Bartshe, Philatelic Workhorse - Sheryll Ruecker



Tim, thank you for taking the time out to answer a few questions for WE. Firstly, how did you get hooked into collecting?

My older brother collected stamps and I started with a simple starter album at age 5 until one Christmas around age 8 he bought me the Scott International album number 1 (up to 1940). Today I still am working on that same album, filling spaces some 60+ years later.

I inherited my mother's old collection from around 1935 and eventually my brother's collection as well. I never stopped, even in high school or college.

What prompted you to start to specialize?

Early on, I knew that US was not for me so I started to collect British Commonwealth and ultimately focused on British Africa (my brother bought me a Minikus British Africa album). After considering such things as the first Mauritius issues, I realized that this too was a futile area for completion!

George Holschauer had an auction where he had some old

accumulation for Orange River Colony/Orange Free State including the handbooks which I bid on and won. That was in 1985 and I never looked back. It had everything from revenues, telegraphs, overprints, surcharges, errors, stationery, great postal history. Most importantly, it was inexpensive and accessible. There were really no items over \$5,000.

This was the start which expanded to the South African Republic (Transvaal) and New Republic (which I gave up on; too limited and nowhere to go with it). After some 30 years, I have never regretted my decision and to this day I still add material, if I can ever find it!!

Who or what led you to exhibit?

A good friend of mine from South Africa who was a dealer and renowned philatelist, David Crocker, once visited me in 1995. He looked at my material, all in 3-ring binders and said that I needed to exhibit this material as it was "world class".

Stan Luft, a philatelist whom I had not met but lived near, contacted me due to my relationship with a society he was judging in the literature section. With his help and encouragement, I finally put together my first exhibit in 5 frames. It received a vermeil and I was thrilled with the result. This led me to the road I am now traveling. (Fig. 1 & Fig. 2 on page 11).



Fig. 1: APS President Janet Klug presenting Tim with Grand Award at StampShow 2001 for his exhibit Oragne Free State, Republican Postage Issues, 1868-1900

How did exhibiting change the way you collected?

Once one focuses on the material needed to put together a competent exhibit, one now can be selective in what is bought. No longer did I buy large collections, but finally I started to acquire such things as proofs and postal history. These are all parts of the overarching story of the "why" these items were created; the "how" (essays and proofs) and their uses (postal history). Maybe not a lot cheaper but certainly my duplicates no longer accumulated into 64-page stock books!

You have tried your hand at a range of other classes besides Traditional. What was the most challenging class?

Quite a few of us have taken on the challenge of trying to construct exhibits in as many classes/divisions as we could. I have done postal history, postal stationery, thematic, display, first day covers and picture post cards. I even have revenues and Cinderella

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issues waiting for the time that I will sit down and put them together.

But by far the most challenging area in exhibiting that I have run across is the true thematic exhibit. There are no formulas or check lists for a true thematic because you are developing a theme and not a topic. The story unfolds with the inclusion of as many elements as one can find that develops the subject without always having the topic shown on the element. This is a very hard and complex task and (as I say there really is not a formula to accomplish this) very few have been successful. Phil Stager comes to mind as an example. Others have put together display exhibits that develop a theme but these are more loosely restricted in what they can use. Achieving a gold medal for a true thematic exhibit is a crowning achievement.

What involvement have you had with the American Association of Philatelic Exhibitors (AAPE) over the years?

Interestingly enough I joined AAPE very early in the 90's but let my membership lapse. It wasn't until 2002 or so that I came back into the fold. I was approached by Ann Triggles and Janet Adams to run for office in the AAPE as Secretary.

Along with others, I began to create seminars on "how to" put together such things as title pages and synopses. I became more

involved with the judging aspect of things, bringing the exhibitor and the judge closer together by creating dialogs. Later on I was appointed to CANEJ and became AAPE President. This led to what are now very close ties between the two groups, which represent both sides of the exhibiting art.

What did you hope to accomplish when you joined WE?

I joined WE as I could see that it offered many opportunities for me to encourage others to share in the fun and achievement of exhibiting, not only through mentoring and teaching, but also just being there as an understanding judge as opposed to an overly critical one.

Speaking of judging, it seems like you've been a judge forever, certainly by 2005 when we met at PIPEX. How did you get started?

After I entered my first exhibit in 1997, within a couple of weeks I submitted my entry form to become an apprentice judge. I figured that the best way to learn more about philately was to be "forced" to study about something I would not normally have looked into.

One of my first apprenticeships included judging ship cancels for the "bird boats". If someone had told me a few years earlier that I would even know what that was I would have laughed! It has broadened my

knowledge and understanding of all the various aspects of philately and I am a better person for it.

What impact has being a judge had on your exhibiting?

Judging has allowed me to evaluate in detail not only the disciplines of exhibiting and collecting that I had not had an interest in, but allowed me to see other ideas on how to accomplish better treatment, ways to show knowledge and display my material. Just think of the evolution our exhibits have experienced over the last 20 years with the help and input from hundreds of other exhibitors!

Back in the day, what did you think of the points system that was used by other countries who were under FIP patronage, given that the USA didn't use points in judging back then?

Not being an FIP judge (though I was on the "list" for an apprenticeship--another story!), I was invited to be the first reciprocal judge for the UK in 2002 and to judge in South Africa, both of which used the FIP-style point system. I found it logical and useful and not difficult to implement in my own judging in the US.

With the help of such people as Charles Verge and David Piercey, I integrated the points system into my judging style, scoring all exhibits as I judged them from then onwards. It was

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a useful tool to use when in deliberations in explaining and defending my opinions. It focused my attention on the positives and negatives of an exhibit instead of "this is great material". I became an early adherent of the importance of treatment over material, for good or bad.

What can you tell us about the introduction of the Uniform Exhibit Evaluation Form (UEEF) as part of US judging procedures?

Canada was in the process of using a form to evaluate exhibits and give feedback to the exhibitor. My first experience with this form was when I judged with David Piercey at VANPEX in Vancouver in 2003.

I brought the idea back and, with approval, began to incorporate it into our new mandate for the 6th Judging Manual, which was to create a formal written critique for all exhibits, not just the few that had score sheets.

It covered four areas that the judges were to look at and evaluate:

- 1) treatment and importance,
- 2) knowledge, personal study and research,
- 3) condition and rarity, and
- 4) presentation.

This was a big step and required many hours of work and training. There were many disagreements, but it was the beginning of uniformity in

judging standards. I received a lot of help, particularly from David McNamee, who worked tirelessly with me.

The AAPE's How to Build a Philatelic Exhibit educational exhibit was a great idea for exhibitors. What was your involvement with it?

David and I created the exhibit using the criteria from the 6th edition of the judging manual. David did most of the heavy lifting and editing. It was a work of love, and we were both proud of it.

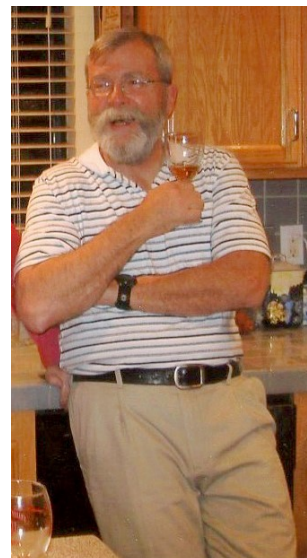
Now that the points system has been introduced here, do you have any comments for us?

The advent of points reported to the exhibitor finally came to fruition with the introduction of the new 7th edition of the judging manual beginning January 2017. There were inevitable pitfalls that were recognized by many, notably exhibitors not fully understanding the process of points and wondering why they got 7/10 last time and this time an 8/10.

One must understand the weakness in points. As Rich Drews is wont to say, points without explanations are worthless scratches on a page. This is not the exact science that numbers would have us believe; importance is very subjective as is presentation. What is a 4 in one jury may be a 5 in the next; the exactitude of perfection has dif-

ferent meanings.

Jurors discuss all points at the frames, and that is a good thing, but the procedure has not been finalized. Exhibitors still need to look at the comments as guidance to improvement, but they should make the effort to walk through their exhibit with the judge at the frames. The points are simply culling devices to pass out ribbons and set exhibits into a perceived hierarchy, not a teaching moment!



You bring an effervescence to the judging experience. How do your fellow jurors react?

My style is my own, and I hope a humble one. My strengths are not in knowing everything there is to know about subjects, but to come to a situation with some ideas or suggestions that have merit with some creativity and a different viewpoint.

Judges are there to give help where it is

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wanted in such a way that the exhibitor is encouraged to think about different approaches. Some judges don't agree with my opinions, in particular about blowing up boxes; that is very controversial.

It has been said, "How are we going to measure what we are judging against a standard type or exemplar of an 'X' format exhibit?" My response is, "An exhibit is the canvas by which each one of us, with the help of the philatelic palette, decides to

draw the idea of what it is we want to do, not something dictated by someone else. Now, if we don't do a good job of what we said we were going to do, that is our sorrow!"

This in a nutshell is much of the controversy, and it is quite open and split for now. It will be up to the exhibitor to dictate how they want their creations to be evaluated and whether in a pre-defined corral or the open range!

Time to name names. Who are the recalcitrant repeat offender jury members who ignore your request that they wear a coat and tie to the feedback forum?

No names from this end, but at one time Tony W. didn't own a sports coat!!! (See below) I like to wear a tie when judging to show a little respect, but I refuse to wear dress shoes on a concrete floor. Running shoes work better.



At WESTPEX, you presented David McNamee with the AAPE Bud Hennig Award for excellence and improvements in philatelic judging. This included recognition of his work leading the CANEJ effort of revising the judging manual to produce the 7th edition. You mentioned something about the student surpassing the master. Can you elucidate?

I had the good fortune to judge some of the one-frame exhibits David created for the local Bay Area show called WINEPEX back in the early 2000s. We had good comments at the frames of this small (20 frames) show, which meant for intense judging (all day Friday) and then feedback at the frames (no formal sit down critique). It was then that we formed a bond born out of respect for each other.

At PIPEX 2005, I was the jury chair for his last apprenticeship. Of course he passed with flying colors, but for whatever reasons he called me Master and I called him Grasshopper. As in the old *Kung Fu* TV show, that respect turned into friendship. Over the years the "master" became humbled by the "student," hence my closing comment.



Tim presenting David with the AAPE Bud Hennig Award at WESTPEX 2018

How did you cope with 20 years of regular judging at stamp shows?

Anyone who has spent time with me at shows knows I love judging and interacting with people and exhibitors. I may not remember names at times, but I do remember what your exhibit was. I loved being a part of the system that is unique to the world of philately. No other country has such a diversity of shows with exhibits, though it has declined somewhat.

The show circuit is created by so many people who are not exhibitors or judges. We all owe them our respect for their dedication and personal sacrifice. That is one reason for my writing the column on show administration for the AAPE journal – to give something back to them.

It was not a chore but an honor to have judged at every WSP and Canadian show (up to a few years ago since Canada has added one that is not on my list). I am happy that I was chosen to attend so many regional and local shows, and I approached them with the same fervor and passion as any WSP or national show. It was not uncommon to do 6 WSP shows and 2 or 3 local/regional shows a year. Just ask people like David McNamee or Rich Drews about why they did it and you will see a common thread. It ain't for the money and don't quit your day job!!!

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How do you fit the tasks of president, secretary, committee or board member of the various philatelic groups to which you belong into your schedule?

Anything worth doing or volunteering for, demands your attention and full focus. If you don't have the time to do that, don't raise your hand. When I first started down this road some 22 years ago, I had lots of time, energy and visions. The time I spent using the youthful energy I had allowed me to accomplish so many things that in my mind were worth sacrificing for to the hobby I love.

I am now on a new page with a new wife and new visions to strive for. Philately is not the all-consuming passion that it once was, and it is time for others to take up the slack caused by my shrinking responsibilities. No longer am I on the AAPE board or CANEJ or the other societies I used to be active in.

I still coordinate the Rocky Mountain Stamp Show for judges and visiting societies though, and for now that is enough.

Lastly, what advice would you give WE members to help improve their exhibiting experience?

Go to as many shows as you can and look at what others are doing with their exhibits.

See what others are doing with their "stuff" and how they tell their story.

Seek advice from any and all people, particularly judges who are not on the jury of the show for your exhibit. Never stop asking questions, and listen to the answers, sorting out if these suggestions make sense to you or suit what it is you are trying to do.

Have fun - this is only a hobby.
(Janet Klug).

God Bless America!!!

Thank you for your time, Tim,
and for sharing your experiences
and ideas with WE.

Mentoring Request:

A new WE member, Deanette Rogers is requesting a mentor. She has never exhibited but wants to. She collects the Ryukyu Islands. She lives in Providence Forge, VA.

If you can and will take on this role, contact:

womenexhibitors@gmail.com

and contact information for Deanette will be provided.

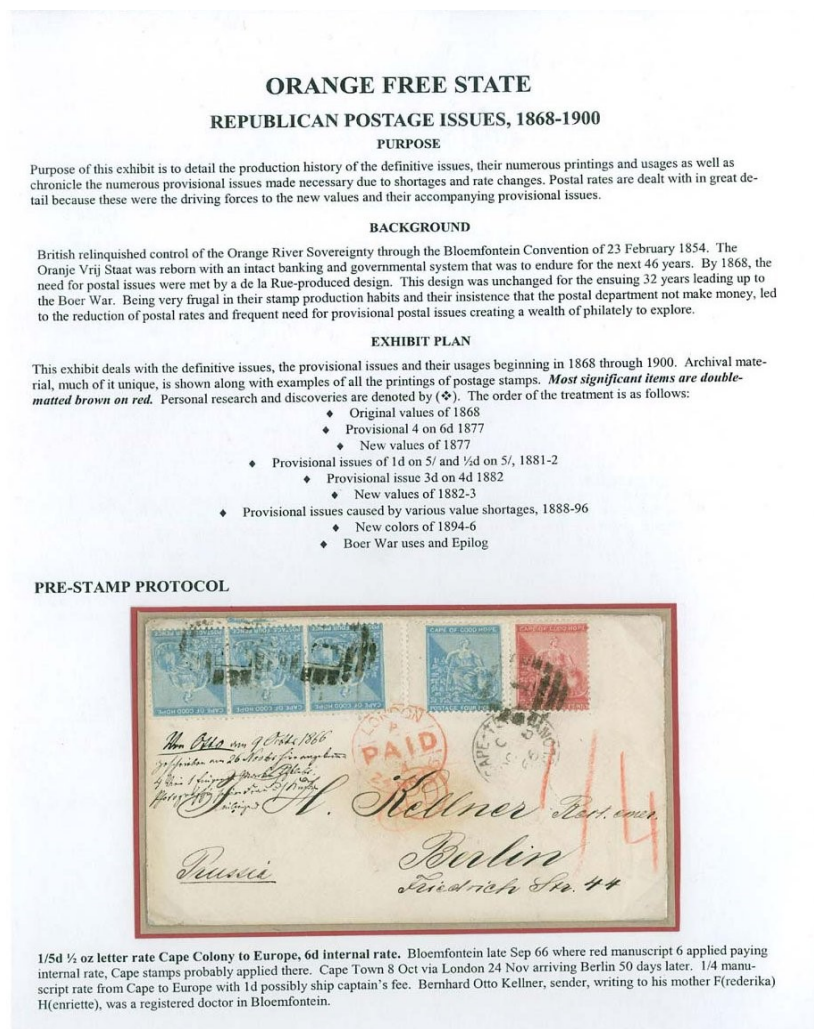


Fig. 2: Title page of Tim's Grand Award-winning exhibit at StampShow 2001

SAVE THE SALISH SEA: An Exhibit of Activism – Laurie Anderson & Lisa Foster

In September a group of Seattle artists held an art show to raise money for a film project to urge others to take action to protect and restore the Salish Sea. The curator, NY Artist Fredericka Foster requested we create a philatelic exhibit for the event. We thought, sure how hard could that be. Well it turned to be difficult to find philatelic items about environmentalism, and specific to the area.

We searched through boxes at stamp shows, asked dealers, looked online, and so on. Oh, did we mention we had two months' notice, and it is not a topic either previously collected. Once sufficient philatelic items were found to make a one frame exhibit, we had to categorize them in order to develop a plan. The exhibit plan was brief and an acronym, "SAVE".

WE at SEAPEX September 2018– Carol Edholm

Quite a few WE members exhibited competitively at SEAPEX in Washington: Laurie Anderson, Lisa Foster, Cathie Osborne, Cathie Stumpfenhaus, Tony Wawrukiewicz, Larry Crain, Bradley Fritts, Michael Bloom and Steve Davis. Anne Harris exhibited non-competitively. Michael Bloom and Jack Congrove both won Grands at other national shows earlier in the year so were ineligible to be competitive and exhibited in the Court of Honor.

Two groups of WE members from the Portland, Oregon area carpooled to the show for a day of shopping and meetings. It was good to see all of them!

WE members Ruth Caswell handled the awards for SEAPEX and Carol Edholm handled the auction and exhibits. SEAPEX appreciates their hard work.

If WE members wish to exhibit at SEAPEX next September, be sure to contact Carol for prospectus and entry form.

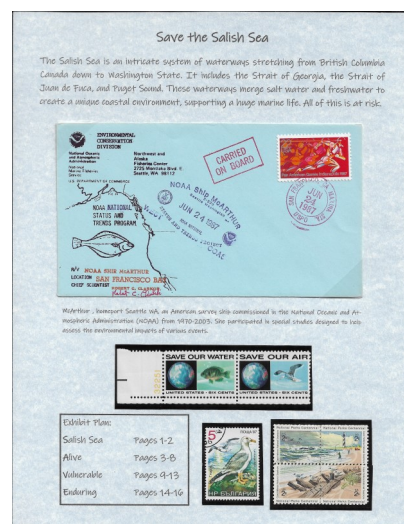
Section 1 "Salish Sea" introduced the sea life, habitat, species of fish, sea birds and marine animals.

Section 2 "Alive" gave an overview of the area's commercial, recreational and tourism industries. We also explored water, which is the foundation of all that is alive in the Salish Sea.

Section 3, "Vulnerable" exposed threats to the wellbeing and continued survival of the Salish Sea, including toxic storm water runoff, agricultural pollution, oil spills, fracking, coal dust, vessel traffic, organic matter, plastics, other pollutants, greenhouse gases, dams, and highways (vs fishways).

Section 4, "Enduring" provided hope and suggestions for what we as individuals can do to reduce vulnerabilities and recover the Salish Sea.

It was a fun exhibit to create, to tell a story without having to follow philatelic rules or exhibit to the judges. Many non-philatelists enjoyed the exhibit and were amazed that these topics were on postage stamps. Everyone should create opportunities to exhibit outside of the normal confines of stamp shows. Who knows you may find your next stamp buddy!



Salish Sea Title Page



Salish Sea Vulnerable

ATA Study Units – “Breaking the Ice”

Lisa Foster

Focus on Cynthia Scott

In her Breaking the Ice interview Anne Byerly (see page 17) suggested WE pursue American Topical Association (ATA) Study Unit status.

ATA Study Units are made up of individuals who share a specific topic, in our case exhibiting. If accepted, the Study Units receive various benefits including a free review of their journal in Topical Time, a free meeting room at the National Topical Stamp Show, free publicity in ATA listings, literature and press releases.

In order to apply for Study Unit status we must provide a list with a minimum of ten WE members who are also ATA members, file an annual report and promote membership in the ATA. Other than thematic/topical study units (Penguins on Stamps for example) they also have the Ebony Society of Philatelic Events and Reflections (ESPER) and the International Society of Worldwide Stamp Collectors so it might be possible.

If you are an ATA member, please send an email to Carol Edholm, WE Membership Chair at:

womenexhibitors@gmail.com.



Cynthia Scott

Joined at StampShow 2018
AAPE Life member
AFDCS Life member

What do you like to collect?

American authors and poets, Women in Military Service (2 issues), and the 1953 National Guard issue. Most of my material is first day covers.

What prompted you to join WE?

I applaud your mission and would love to help others exhibit.

What do you exhibit or, if you have not exhibited before, what would you like to exhibit?

Over the past thirty years, I have produced at least five exhibits covering all of my collecting interests. I also exhibited a retrospective of my own cachet line titled "How Now Brown Mouse: The Evolution of Anon E Mouse Cachets." My most recent exhibit appeared at three shows in 2018. The title is "Sam and Frank Go West and Write, 1854-1868."

Why did you choose that?

Sam and Frank are Mark Twain and Bret Harte. I did extensive academic research on their early career days in Nevada and California. They had several job experiences in common and eventually met in San Francisco and worked together. I like the works of both authors and I had a personal connection to several of the locations where they lived. I wanted to share what I learned by making a philatelic exhibit.

What do you feel is the most daunting thing for you about exhibiting?

Making and taking the time to do the work. I still work fulltime at a university, often not feeling like doing a project when I get home in the evening. Having a firm deadline (because I submitted an exhibit application) helps.

Do you have someone whom you can call on for help? If so, how are they providing help?

I ask a stamp dealer friend and some AFDCS members for information about items in my collection. Sometimes I also ask the APRL for help when researching the history of an item, or for cachet maker biographical data.

What do you like about your subject areas, or what do you think makes them so special?

Authors and poets attract me because I am a life-long reader. The military subjects reflect my 30-year military career in the Nevada Air National Guard.

How can WE help you?

Perhaps if I connected with someone sharing my collecting interests, I would be reinvigorated towards exhibit building on a more regular basis.

Is there anything else you'd like to add?

I seem to be a "one time and done" exhibitor. I rarely follow up to expand or improve an exhibit in order to show it again and earn a higher award. This might be a symptom of subject saturation or subject fatigue. Perhaps I will revisit my old exhibits after I retire from my current job in a couple of years.



“Agitators”

by Kris McIntosh

My name is Kris McIntosh and I was asked to write a column based on my history lessons, but first let me introduce myself. After 32 years of teaching high school U.S. history, I retired in 2004, but was promptly hired back part time for another seven years to work with teachers in low performing schools. As a teacher, I believe to engage students, a teacher uses images, like photos, art, movie clips or the 1948 envelope I bought in 1998 at a Gettysburg, PA antique store. At the time I was fascinated I could buy a 50 year old envelope and that it was honoring the 85th anniversary of the Gettysburg Address, even with the appropriate postmark. In the succeeding school years, it went up on my bulletin board and used as a “pass around” primary source. Fast forward to 2008 when I’m helping new teachers put together lesson plans and that Gettysburg envelope was the perfect hook for my presentation. My idea for a lesson was to scan the envelope which students would

then analyze to collect the facts, draw conclusions, make inferences and sequence relevant events. But first, I had to learn about the USPS and its commemorative stamps. (In 1947 Pennsylvania’s Senator Meyers introduced legislation to have a stamp released on the anniversary of Lincoln’s speech. President Truman signed it into law in June, 1948. Charles R. Chickening designed the stamp, Robert Bower engraved the portrait, torch, palm branch and shaded border while Axel Christensen engraved the lettering and numerals.) Then I had to learn about the artwork creator, Artmaster. With all that production information, I could add it to the introduction/teacher notes, then add specific questions and activities that would hook the students on the topic of the day, the Gettysburg Address. Now that I knew about first day of issue stamps, covers and cachets I started to collect more first day covers and write more lessons.

First Day Covers are amazing primary sources. This column will focus on individuals, who

might be called “agitators.” Like the agitator in your washing machine, this person has worked to call attention to, or work to clean up a perceived problem. Looking at this Gettysburg Address stamp, why would Abraham Lincoln be seen as an agitator? Maybe because he campaigned on stopping the spread of slavery.

By Nov. 19, 1864 when he spoke at Gettysburg, Lincoln had already issued his Emancipation Proclamation freeing the slaves in the rebelling states and calling on free men of color to join the military. Read the excerpt of the speech on the stamp. What type of government is he describing? How will he preserve that government? On this Nov. 19, 2018, look up and read the 272 words of the Gettysburg Address and discuss what he is calling citizens to do then, and does it apply to today. Personally I give thanks for agitator Lincoln and all the men and women who sacrificed so that We the People really are the United states.



Sharpen Your Pencils, Find a Keyboard– Ruth Caswell

WE has a unique opportunity. The American Philatelist will devote an issue in 2020 to Women Seeking Change/Women's Suffrage. President Lisa talked with Martin Miller, editor of AP, at StampShow in Columbus to bring all of this excitement to WE. I am serving as liaison for Martin.

WE is seeking proposals for articles about Women Seeking Change/Women's Suffrage. These proposals are no more than a page, if that. Please include the topic, a general idea of number of pages, and an estimate of visuals (photos and scans). Be sure to include your contact information.

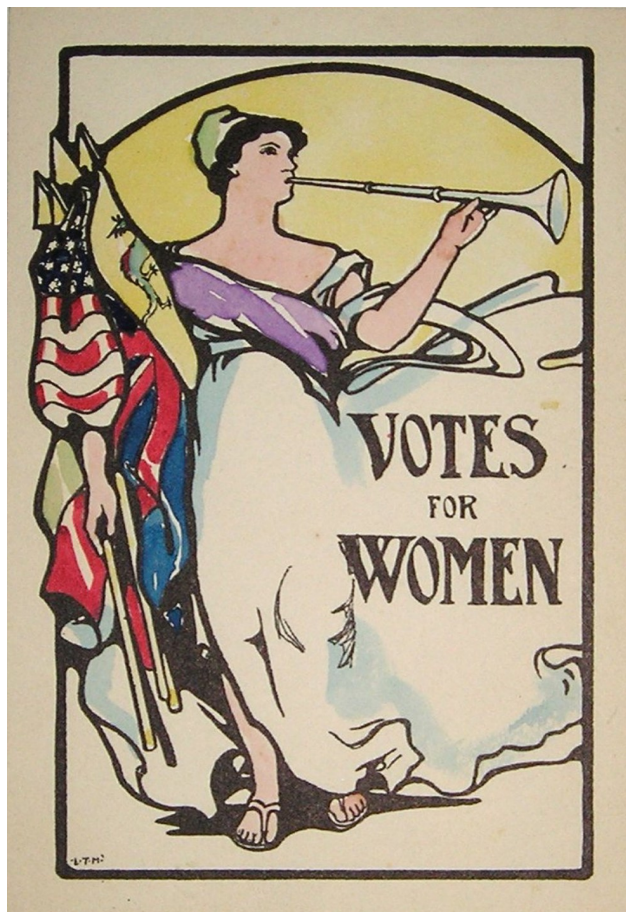
Proposals are due to me by January 15, 2019. You can send them by email: ruthandlyman@nventure.com or by regular mail: 6250 N. Park Ave. #103, Tacoma WA 98407. I've talked with a few WE members who have exhibits related to our topic, and I ask all of you to think about what you might want to write. Join the excitement. Send your proposal!

Carol Edholm, WE Membership
4404 – 224th Place SW
Mountlake Terrace, WA 98043

Statement of Purpose: *To provide a vehicle through which women exhibitors can encourage each other through sharing information, ideas, experience, advice, problems, and solutions.*

WE is on the web at www.aape.org/weweb.asp or WomenExhibitors@gmail.com

A Look Forward to WE Fest VII at CHICAGOPEX 2020



The planning committee is hard at work preparing to make WE Fest VII during CHICAGOPEX 2020 November 18-22 an event you won't want to miss. The theme, "Women's Suffrage" and "Postcards", has been set, a save the date flyer created and posted to the AAPE WE Website and our website linked to the CHICAGOPEX website.

The committee needs more volunteers to assist with various offsite duties including, but not limited to creation of an advertisement to be placed in programs, and a registration form. We also need volunteers who live near Chicago to serve on the hospitality committee to explore restaurant options for the Sunday Farwell breakfast, and conduct shopping beforehand for snacks, beverages, etc. for the hospitality room. If you are willing to volunteer and/or have a suggested speaker/presentation you would like to see, please email:

womenexhibitors@gmail.com

WE Sterling Achievement Award Winners

A special congratulations to the following Sterling Achievement Award winners for their fine exhibits at recent stamp shows:

Kathleen Campbell - *Order in the Court* at HUNTSPEX

Brian O'Shea - *De La Rue Recess Stamps of Ireland Comm. Issues 1952-65* at COLOPEX

Raymond Murphy - *Little Country, Extraordinary Man* at CHARPEX

Dennis Fortney - *Helvetia by Hand* at Evergreen Stamp Summer Exhibition

Jon Schoonmaker - *The St. Paul Minnesota Half-cent Provisional Stamps* at AmeriCover

David Plunkett - *Final Encampment of the Grand Army* at StampShow/NTSS



Sterling Achievement Award

If your show has competitive exhibits and is interested in awarding the WE Sterling Award please contact Bill Johnson at williamdaddy51@yahoo.com or call him at (785) 925-1789.

Best of luck with your future exhibits.

New WE Members

At StampShow/NTSS in Columbus, Ohio, four (4) new members signed up:

Cynthia Scott, Deanette Rogers, Betty Lewis, and Ann Byerly.

Renewals received from:

Donna Trathan and Susan Jones.

At SEAPEX in Tukwila, WA, one new member signed up: Judy Newblom and two members renewed: Barbara Hendrix and Cathie Stumpenhous.

Upcoming WE Meetings:

NEWMEX PEX

20-21 October 2018 Rio Rancho NM

AmeriStamp Expo 2019

15-17 February 2019 Mesa AZ

WE Bi-Annual Meeting Minutes— Vesma Grinfelds, WE Secretary (edited)

StampShow/NTSS in Columbus, OH

Date: August 10, 2018 @ 10:00A M

In attendance: Lisa Foster, Liz Hisey, Kristin Patterson, Jean Stout, Laurie Anderson, Denise Stotts, Ann Byerly, Elizabeth Carter, Ruth Caswell, Kris McIntosh, Sherri Jennings, Cheryl Ganz, Melanie Rogers and Vesma Grinfelds. Guests: Betty Lewis, Lyman Caswell, Deanette Rogers

President's Annual Report: At We Fest 2018, the registration fee was \$5.00 higher from previous years. The success of the event was primarily due to successful budgeting. The attendance was large (21 at presentations and the room was full). All critiques were generally positive; You Be the Judge was the most popular.

Elections: Lisa Foster, Shirley Griff, Liz Hisey and Liz Hisey were re-elected as President, Vice President, Treasurer and Secretary; Carol Edholm as Membership Chairman with Denise Stotts and Ruth Caswell as Directors at Large. Liz made a motion to accept the slate and Jean Stout seconded the motion. The vote was positive.

New Business: It was noted that 8-9 members are exhibiting at StampShow!

The WE Fest Schedule is as follows: 2020 - Chicagopex; Cheryl Ganz will be taking charge of that event. 2022 - Rocky Mountain Stamp Show. 2024 - ???

An open discussion ensued. An APS magazine issue will be dedicated to Women's Suffrage as it will be the 100th Anniversary!

“Breaking the Ice”

Focus on Ann Byerly

What do you like to collect?

Primary collection is Nurses on stamps or nursing. In this collection are stamps, sets, FDCs, sheets, plate blocks, die proofs, and cancels. Also part of this collection are hospital ship cancels and cachets. USA #702s - plate blocks, covers, sheets, and absent or moving red cross. As I enjoy stamp shows and the comradery I find there, I have started other collections to justify the time and cost of going to a stamp show. Soooooo, I also collect Rabbits (my Chinese birth year), Roses (my other hobby - growing them), Peace Corps and JFK related (as an RPCV), hearts (because I like them), and then the countries that I have lived in (Niger, Morocco, Sudan with less completion of child's collection of Taiwan and Philippine Islands). A dealer once told me that he had a notebook of stamps he loved which was the impetus to my minor collections. I also have a small collection of folded paper on stamps. Of course, I have a US collection but I stopped when self-adhesive stamps became difficult to soak off.

What prompted you to join WE?

I was a member of WE when it first started. I attended the WE gathering at the APS headquarters too. I had been exhibiting my one frame nurses on the battlefield for several shows by that

time --a Crescent City Stamp Club member pushed me to do it. I enjoyed the newsletter information and the comradery of women philatelists. But I stopped exhibiting and slowed down with my collecting activities. Now, our local shows are working up in size and want stamp exhibits, so I was called to show my exhibit.

What do you exhibit or, if you have not exhibited before, what would you like to exhibit?

I am going to revise my display nurse exhibit and re-submit it to shows in the future.

Why did you choose that?

I have the material, judge comments, and interest.

What do you feel is the most daunting thing for you about exhibiting?

I just have to work up my philatelic story a little bit stronger. I mainly had a one frame exhibit and judges complained it was too short to cover the topic. I have a 2-frame display exhibit but it has a lot of fluff in it versus "real" strong philatelic material.

Do you have someone whom you can call on for help? If so, how are they providing help?

Yes, but I have not called anyone recently. I know a lot of people plus long time exhibitors in my local stamp club that have helped in the past.

What do you like about your subject area, or what do you think makes it so special?

Nurses? what is not to like? For the most part, nurses are providing care, comfort, and food on

stamps which is the nice part of nursing. Vaccinations are a minor pain for a life long protection from disease ~ good side of nursing.

How can WE help you?

Sending out the newsletter with information. Meeting at Stamp shows for discussions.

Is there anything else you'd like to add?

Although, I messed it up ~ WE can apply to be a study group of the ATA (not a chapter). There are advertising advantages or vehicles of communication that the ATA offers to study groups. The ATA is a strong organization that can help or work in partnership with WE to educate/involve new exhibitors.

I have not received anything from WE since the Columbus, OHIO stamp show so I really have to do more research to see where y'all have been to and where y'all want to go.

Just a whisper, "The Happening" is an exclusive by invitation only philatelic meeting in New Orleans usually around July 14th. I have not been in a number of years, but it is an open meeting to share and show philatelic material over a long weekend. If anyone has a interest in attending, let me know-I can submit an request for invitation to the committee. I think Liz H and Jean S. as well as Denise Stott have attended.

Ann
Byerly



A Fun Educational Exhibit on Feedback from Judges– Sheryll Ruecker

At the WE meeting at SEAPEX, Lisa Foster kindly allowed me to present my latest exhibiting idea, which I was having trouble putting on paper. It was to be a one frame exhibit based on her article on feedback from the WESTPEX jury in the Q3 2018 issue of *WE Expressions*.

All of the feedback looked like good advice. And to make it memorable and educational, I wanted each page to treat

each tip with humor, either correctly but over the top, or incorrectly and similarly exaggerated.

We went through some of the tips and possible page write-up ideas and many members came up with some good ideas, including the suggestion that we have a half page each on the incorrect, then the correct version of the feedback tip.

This could possibly be-

come a WE traveling educational exhibit created by you, the membership. Each of you has the opportunity to come up with a page or two for each tip. Pick something from the list of suggestions attached as an appendix to this newsletter, or use a tip from your own experience! Please let us know which one or two you have picked (email Lisa at fosteld@gmail.com, or me at sheryll@sheryll.net with your choices).

Ann Maureen Triggie (April 7, 1935 - April 26, 2018) of Sarasota, FL. was a member of Women Exhibitors since 2007 and had served as the director of AAPE. She had award-winning thematic exhibits and collections on fish and coal, as well as other disciplines including postal history, revenues, and stationery.

Ann was an accredited judge of both the American Topical Association (ATA) and the American Philatelic Society (APS) and served as USA Commissioner to several international exhibitions and chaired the APS Committee on the Accreditation of National Exhibition Judges.

In 2005 Ann was awarded the APS John N. Luff Award for outstanding service to philately. In 2006 she was awarded the highest honor of the ATA, the Distinguished Topical Philatelist.- Lisa Foster

Albums Closed



Ann Triggie



Vale K. Joe Youssefi

With deep regret, I announce that one of our newest members, Joe Youssefi, passed away from a massive heart attack in Phoenix, AZ on Monday afternoon August 27.

Joe was well-known for his passion for collecting Classic Persia, for which he won the Grand Award at PIPEX in Portland in May with an exhibit of the same name.

Another of his exhibits was titled *History of Persia: Rebellions, Occupations, and Interventions*. He added to it a frame at a time, with each frame representing another conflict. According to him, it was never quite understood by judges, who would pigeon-hole it into Postal History. I think it was just his way of telling the story of his beloved Persia. Joe was a kind, gentle and generous man, a true gentleman, and we will miss him. Our condolences go to his partner Kitty and his family. - Sheryll Ruecker