



WE Expressions



APS Affiliate #230

Women Exhibitors

Supported by AAPE

WE Member David McNamee - Sheryll Ruecker

David McNamee is an accomplished philatelic exhibitor and chief judge. He has been active at the local and regional level in northern California and southern Oregon for many years, during which time he has organized stamp shows, mentored exhibitors and taken on a number of leadership positions in the Council of Northern California Philatelic Societies (CNCPS) as well as the WESTPEX, Inc. Board of Directors. The SEAPEX committee recently presented him with the SEAPEX 2016 Distinguished Service Award for his efforts in assisting SEAPEX to qualify as a national World Series of Philately (WSP) show.

David is an active member of AAPE and writes a regular column for its journal, *The Philatelic Exhibitor* (TPE), titled "Not for Judges Only." He has won the AAPE Diamond Award for producing six different gold medal multi-frame exhibits. You will find several of his exhibits of

the fascinating philately of Tasmania on the [AAPE website](#).

Since becoming an APS accredited national judge in 2005 and chief judge in 2009, David has judged 80 stamp shows, including two in Australia. He has just completed a term as Chairman of the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ), during which he led the team

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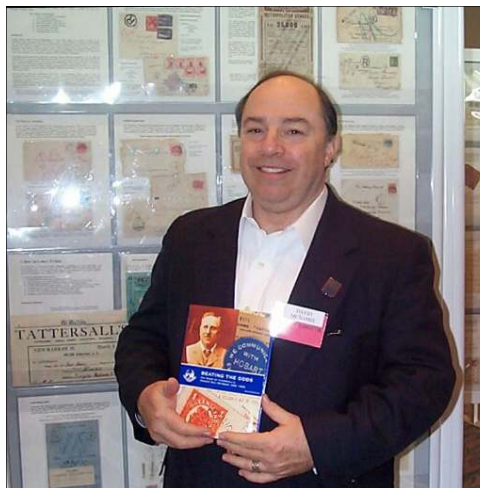


Figure 1: David McNamee with his exhibit at Stampshow Melbourne 2002 holding his newly published book, *Beating the Odds*.

Chair Chick-Chat - Lisa Foster

WE membership keeps growing thanks to all your efforts. WE received a great deal of promotion at PIPEX. Please consider holding regional or satellite meetings in your area. I would be happy to assist in any way.

Plan to attend the Biannual WE meeting at StampShow 2017 in Richmond, VA on Saturday,

August 5 at noon. As I am not able to attend, Liz Hisey has graciously agreed to lead the meeting.

Remember to wear your WE button to let others know you are a member. If you have not received yours or need a replacement email Carol Edholm at WomenExhibitors@gmail.com.

Q3 2017

Volume 11, Issue 3

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WSP Exhibitions

- July 21-23, Minnesota Stamp Expo, Minneapolis
- Aug. 3-6, APS STAMPSHOW, Richmond, VI
- Aug. 11-13, AMERICOVER, Independence, OH
- Sep. 1-3, BNAPEX 2017 CALTAPEX, Calgary, AB, Canada
- Sep. 1-3, BALPEX, Hunt Valley, MD
- Sep. 8-10, NOJEX, Newark, NJ
- Sep. 8-10, SEAPEX, Tukwila, WA
- Sep. 9-10, Omaha Stamp Show, NE
- Sep. 15-17, MILCOPEX, Milwaukee, WI

Appreciate How Far We Have Come - Steven Zwillinger, steven.zwillinger@gmail.com

I teach exhibiting classes for the APS. One of the ways I like to begin a class is to have someone read aloud the following portion of a column about stamp exhibiting from *The Australian Stamp Monthly*, April 2, 1945, (page 119). Original spelling is maintained.

“For those desiring a less sober and more artistic display a colourful effect may be secured by the use of wallpaper and borders of varying designs into which the stamps can be worked in an unending variety of arrangement. In such cases no black tab is used, the stamp, sometimes set in a floral ornament or in the geometrical design of the wallpaper, being accommodated in a space ruled in India ink with the rules line just clear of the perforations. I have completed several hundred of these sheets which have excited admiration wherever they have been shown. The number of designs

and colours which one can secure from a sample book of wallpaper is astonishing and the competed sheets, with the stamps sometimes supplemented by an appropriate coloured

print or card, present a galaxy of colour which must be seen to be appreciated.”

I do not have a wallpaper book with “floral ornaments”,

Continue on page 3



Figure 1: Makeshift exhibit page on wallpaper.

Editor's Remarks - Kristin Patterson, Kristin_email@yahoo.com

A special thank you to new contributor, Sheryll Ruecker, for her numerous articles and great Spotlight on... pieces. I think readers will be delighted to read about others in the hobby and how they got where they are now. Everyone's story is different, but I think you will see some of your own ambitions in these collectors.

I will be heading from the West Coast to Richmond, VA for StampShow 2017. I look

forward to seeing and talking with everyone along with attending seminars. Again, make sure to bring your lunch to the WE meeting on Saturday, August 5 at noon. WE will be discussing the next WE FEST on April 26, 2018 at WESTPEX. You will also have the opportunity to share your exhibiting experiences while receiving tips from others.

Have a great summer. And happy stamp hunting.

Women Exhibitors 2016-2018 Board

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Appreciate How Far We Have Come - continued from page 2

but I do have a wallpaper book with geometrical designs. Figure 1 is my attempt to make a page by mounting stamps on wallpaper as was suggested in 1945. I think it speaks for itself.

Exhibiting is now much more organized and we approach exhibiting, much differently and more systematically. One of the ways I do this is with a checklist like that shown in Figure 2. It is set up to match my collecting area; this one is for postal stationery envelopes and postcards of Edwardian India. It reflects my collecting interests, what I want and what I think I need. Other collectors, even those who collect the same material, would most likely do it differently: some of the items on my list may not be important to them and/or they may wish more detail in areas that I treated at a summary level.

The point is, a customized checklist Continue on page 4

Exhibit Categories

	½ Anna Envelope		Post Card		Notes
	1903	1907	Single	Reply	
Die Proof	x		x		
Specimen	x	x		x	
Ultramarine		x			
Local	x	x	x		
Ceylon				x	
Empire	x				
Overseas		x	x	x	
Printed Matter	x		x		
Registered			x		
Dead Letter Office			x		
Postage Due domestic					
Postage Due Intern'l	x				
Traveling PO					
Sea Post Office					
Late fee paid	x				
Late Fee not paid			x		
Used as cut-out	x	n/a	x	n/a	
1903 Durbar					
Coronation Durbar			x		
Minto Fete			x		
1910 Allahabad			x		
1911 Airmail		x			

Figure 2: Indian Postal Stationery of Edward VII exhibit checklist

WE Sterling Achievement Award Winners

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

Mark Butterline - *Back to the Future: A Retrospective Examination of the Architecture, History and Experiences of Expo 67* at AmeriStamp Expo,

Gary Wentworth - *Charles Lindberg* at Rockford 2-3-4 Expo,

Rudy Caduff - *1942 Swiss Salvage Issue* at Nashville,

Otto Graf - *Registration*



Sterling Achievement Medal

Rates in Papua New Guinea at SPRINGPEX,

Duane Larson - *The New 3 Cent Washington Definitive Issue of 1932* at Garfield-Perry March Party,

Randy Neil - *Monaco: The Prince and the Movie Goddess* at St. Louis Expo,

Alvin Gallay - *Raoul Wallenberg* at KAPEX,

B.J. Growtham - *Mysore Anche* at WESTPEX,

Jay Bigalke - Cont' on page 8

Appreciate How Far We Have Come - continued from page 3

can be a planning tool to help you think through the desired components of your exhibit, to help guide your purchases to reduce or eliminate duplicative purchases, to ensure you focus on your exhibit's needs, and serve as a means to derive satisfaction from your exhibiting progress as you check off more and more of the items you wish to acquire for your exhibit.

A customized checklist is a kind of outline. Look at Figure 2 again. The blank rows between categories are the equivalent of capital letters A, B and C. The rows that follow the spaces could easily be numbered 1,2,3. Outlines or an equivalent planning process is a must have a for a successful exhibit. How else will you know you have the elements your exhibit story requires? Some of us, perhaps

from early experiences in school, react negatively to the term "Outline"; I know I do. That is why I avoid the formal structure even though I need to capture the elements of an outline: broad chapters with detailed subsidiary elements.

"Outlines or an equivalent planning process is a must"

Some folks refer to this as "building the backbone" of an exhibit. I like that concept. It provides the central support element without which everything else would fall down. You do not have to have a formal outline, but you do have to plan.

In Australia in 1945, individual pages with stamps mounted in floral ornaments or in the geometrical designs without any connection to

each other may have been pleasing. I imagine just about any peacetime activity would have been pleasing at the end of WWII. And if any of us chooses to make an exhibit page like that shown in Figure 1, we are certainly welcome to.

Most of us, I am sure, have a different goal: to prepare a compelling and engaging exhibit that tells something to the viewer. That is the primary difference between the wallpaper exhibit from 1945 and what we do now. One was purely personal pleasure and aesthetic effect. The other is a form of technical writing that engages and communicates information with a beginning, middle, and end. Other than the word "exhibit" there is almost nothing in common between them.

WE Member David McNamee - continued from page 1

producing the 7th edition of the APS Manual of Philatelic Judging and Exhibiting (MPJE7) – a significant blueprint for a more inclusive and creative exhibiting experience for all.

David is also a member of specialist societies such as the Society of Australasian Specialists/Oceania (SAS/O) and the Philatelic Society for Greater Southern Africa (PSGSA), and he has served as treasurer of both. He is the former editor of *The Informer* (SAS/O) and *Ice Cap News* (American Society of Polar Philatelists).

David's articles have appeared in a number of major philatelic publications, such as *The London Philatelist*, *Collectors Club Philatelist*, *The Congress Book*, *Philately from Australia*, and *Topical Time*, as well as various specialist society publications. His three books on Tasmanian philately (figure 2) have garnered top APS and FIP awards.

How did David achieve all this and more? Check out the "Spotlight on ... David McNamee" article on pages 6 and 7, where WE let David tell you himself!

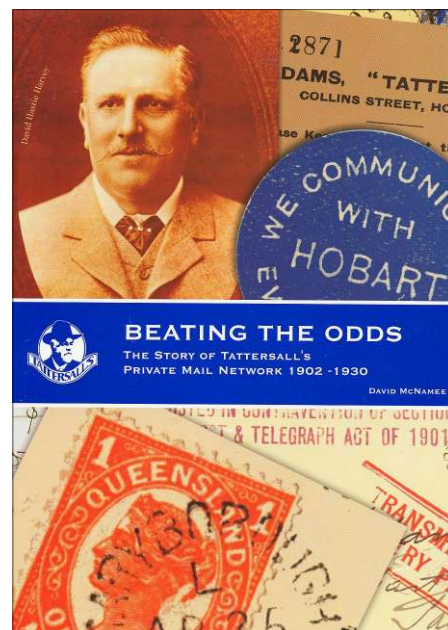


Figure 2: David's book "Beating the odds"

PIPEX 2017 Follow-up - Lisa Foster

WE was a (regional) convening society at PIPEX 2017 in Portland, OR. The Chairman Anthony Wawrukiewicz thanked us for our participation, invited us to participate in the future and noted of the four societies in attendance, “WE was the most responsive convening society – it was wonderful of (all) you.”

One of our members, Cathie Stumpenhau s exhibited for the first time ever. I was thrilled to be there when her exhibit “Lovely as a Tree” received the People’s Choice Award in addition to the AAPE award for excellence in presentation, the ATA 3rd place medal and a silver-bronze ribbon.

I was quite impressed with the participation and time spent by members volunteering at the society table. Thank you to Janice Weinstock (figure 1), Judith Ireton, Nancy Swan, Sheryll Ruecker, Anne Harris, Laurie Anderson, and Steve Brandt.

There were 11 in attendance at the no host dinner on Friday evening. At the regional meeting (figure 2) on Sunday members shared Title Pages and ideas, advice and solutions for improvement. In addition we discussed our experiences at the exhibition and the feedback received from the jury.

I am also quite pleased to welcome and briefly introduce our 10 newest members who joined during the exhibition. The new members, where they live and their collecting

interests include: Laurie Anderson, Kent, WA (lighthouses, women in sports); Robert Benninghoff, Maple Shade, NJ (Ireland); Jean Benninghoff, Maple Shade, NJ; Michael Bloom, Portland, OR (Latvia, Guatemala); Steve Brandt, Portland, OR (Canada, lighthouses, amateur radio, owls, baseball); Doug Cable, Vancouver, WA (early covers, various BOB); Larry Crain, Medford, OR (Columbia, Iceland, US PNCs, Tanna

Tuva, New Zealand, Mozambique, and new world archeology); Mike Hayden, Renton, WA; Barbara Hendrix, Vancouver, WA (Hong Kong, US

Machins, Greece); and Jerry Johnson, Kennewick, WA (US history). Welcome to you all, I look forward to seeing you and your exhibits again soon.



Figure 1: Janice Weinstock manning the WE table.



Figure 2: Attendees at WE meeting: (1-r) standing: Michael Bloom, Laurie Anderson, Sheryll Ruecker, Lisa Foster, Enarra Fitzgerald, Anne Harris, Steve Brandt, and Nancy Swan. Front row: Cathie Stumpenhau s and Judy Ireton.

Spotlight on ... David McNamee, All-around Achiever - Sheryll Ruecker



Firstly, how did you get hooked into collecting Tasmania?

I collected everything as a 10-year old, but abandoned collecting in my teens. Once I had settled into a career at 25, I picked up stamp collecting again as a means of relaxation after work.

I have always had a fascination with Australia, and nothing is more fascinating about Australia than Tasmania. My direction was set when I attended my first WESTPEX which was hosting the Australian Specialist Society in 1974. I met a number of people, and two of them mentored me for many years. They introduced me to Tasmanian postal history, and I began collecting postmarks of the small villages in Tasmania 1900-1912. I have specialized in postal history ever since.

What led you to exhibit?

My first foray into exhibiting was a single frame in 1975 at our local show, SUNPEX, with "Tasmania Pictorial Issue 1900-1912." It won a Second Prize. I moved out of the area in 1977, and took on a "project house" built in 1932 as well as a new and bigger

job in San Francisco. I continued to collect through auctions, but the envelopes of lots accumulated in my desk while I was busy with the remodel and my career.

I picked up exhibiting again 25 years later in 2000 during a trip to Tasmania. I had become attracted to the envelopes of Tattersall's lottery, so I had put together the story of that lottery as best I could for the LAUNPEX stamp show held in Launceston, Tasmania that year. It won a gold medal, and being a Tasmanian-themed exhibit, my exhibit and I were featured in the local newspaper. I was hooked.

Your book "*Beating the Odds*" was published in 2002. Tell us about it.

I was fortunate to acquire a hoard of ephemera that had been stored by Tattersall's 100 years before. It was part of a load of old paper the firm sold off in 1955 when they moved from Tasmania to Victoria. Within the box was a sheaf of letters from 1902 between the management of the firm and the Managing Director as he was traveling around Australia setting up a private mail network to operate the lottery, which had just been banned from using Australia Post.

The book is based on those letters along with a lot of background research. I asked the firm (still operating then) for permission to use those letters and they provided a lot of detailed information about internal operations taken from their records.

What factors were involved in

your decision to become a judge?

I exhibited for the second time in 2002 – this time at PENPEX. Vesma Grinfelds seemed to see something in my exhibiting technique that prompted her to say, "You're going to be a judge, right?" I had not given it much thought, but I remember the advice I got from Michael Blake, the Chief Judge at LAUNPEX, "If you want to be a better collector, become an exhibitor. If you want to become a better exhibitor, become a judge."



David presenting Vesma Grinfelds with her "Best of the Best for Single Frame Exhibits" award at COALPEX 2008. This show was for women exhibitors only.

By this time, I had retired and the challenge of learning enough to be able to coach others was something that interested me a lot. During 2003-04, I qualified to become a regional-level judge by the CNCPS.

What impact has being a judge had on your exhibiting?

The advice given to me by Michael Blake and the many mentors that coached me through the process of being a judge was correct. I think that understanding the mechanics of exhibiting

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(a specialized form of communication) coupled with the requirement to study philately in its broadest expressions of the hobby have been rewarding to me with a lot of success as an exhibitor and a judge and improved my appreciation for all forms of philately.

What can you tell us about the effects of introducing the Uniform Exhibit Evaluation Form (UEEF) to judges and exhibitors?

The UEEF was what I trained on in 2004. It was used as the evaluation tool for one-frame exhibits at that time. I worked on a team to survey more than 1000 exhibitors and the response was more than 505. The majority of the respondents wanted more feedback and most wanted written feedback.

CANEJ then adopted that as the basis for the UEEF, and I was asked to develop the training program for all APS judges. The effect on judges was to reduce the number of judges by 10% (those who saw this as extra work with little value). The effect on exhibitors has been generally great – the more the merrier. We still have some problems with poorly written feedback, but we have been constantly improving.

You made a thematic exhibit out of a topical collection of canoes. What advice would you give WE members contemplating the same thing?

I wrote a featured article for *Topical Time* on my experience. Let me recap very

briefly. I collected Pacific Island canoes on stamps because they were attractive and I needed to be able to shop for something at stamp shows (I

of various philatelic groups to which you belong into your schedule?

I have been retired since August 2001, and since then have made philately a major portion of my life. So the rest of life is fitted around my tasks and obligations to philately. Sometimes I get a break just long enough to work with my own stamps! Not everyone is as fortunate as I am to be able to

Plan of the Exhibit	
Title & Plan [2 Pages]	
1. Impact of Geography [6 Pages]	
1.1 The Pacific Ocean	
1.2 Islands of the Pacific	
1.3 Australia: The Island Continent	
2. People of the Pacific Islands [11 Pages]	
2.1 Origins	
2.2 Western Polynesia	
2.3 Eastern Polynesia	
2.4 Micronesia	
2.5 Later Migrations	
3. Canoe Development: Hull Types [14 Pages]	
3.1 Rafts and Dugout Canoes	
3.2 Pacific Single Outrigger Canoes	
3.3 Micronesian Single Outrigger Canoes	
3.4 Ocean-going Double Canoes	
4. Canoe Development: Sail Types [11 Pages]	
4.1 Oceanic Spritsail	
4.2 Melanesian Sail Types	
4.3 Polynesian Sail Types	
4.4 Micronesian Sail Types	
5. Building the Canoe [8 Pages]	
5.1 Laying the Keel	
5.2 Prows, Paddles & Bailers	
5.3 Strakes, Sterns & Crests	
5.4 Canoe Houses	
6. Sailing the Canoe [10 Pages]	
6.1 Celestial Navigation	
6.2 Other Techniques: Migratory Animals	
6.3 Wind and Weather	
6.4 Contemporary Explorers	
6.5 Food Supplies	
7. Canoe Function in Traditional Culture [8 Pages]	
7.1 Social and Religious Life	
7.2 Fishing	
7.3 Trade	
7.4 Voyaging	
7.5 War	
8. Canoe in Modern Pacific Islands Culture [10 Pages]	
8.1 Recreation	
8.2 Toys and Models	
8.3 Mail Delivery	
8.4 Experimental Voyages and Cultural Renewal	
8.5 Design Merit and Summary	

Part of David's plan page. soon ran out of Tasmanian postal history items to buy.)

When I became a judge, I recognized that the hardest task a philatelic judge has is to evaluate a thematic exhibit, because that form had a lot of special rules and constraints. To convert topical collecting to thematic exhibiting, the first thing I learned was that to tell the story of Pacific Island canoes, I needed to find all the other stamps – the stamps and covers depicting all of the supporting parts of the story.

Canoes I had plenty; what I needed was the food they took on voyages, the materials with which the canoes were built, and so on, to illustrate my storyline of "The Role of the Canoe in Pacific Island Culture." In between stamp purchases, I visited many of the world's great ethnology museums and acquired books on canoe building, sailing, and navigation.

How do you fit the tasks of treasurer, editor, or secretary

devote as much as 10 hours a day to my hobby. Philately has been a life preserver for me – it enabled me to move from an all-consuming worldwide consulting practice to my all-consuming hobby without driving my spouse crazy as some retired executives do!

What advice would you give WE members to help improve their exhibiting experience?

The biggest help I ever received was to let other knowledgeable exhibitors and judges look at my exhibit BEFORE I entered an exhibition. AAPE members can get the same service through the AAPE Critique Service run by Jerry Miller. The reviewers will bleed all over your exhibit, so you have to go into the process wanting to learn.

Have several people look at your draft work so that you get several perspectives. Filter out "preferences" where you have a choice of options and consider carefully the advice that remains. Most of us fail on communicating in the

WE Showcase - Lisa Foster

Eight WE members provided one-page exhibits to fill the 16-page WE one-frame exhibit (OFE) at PIPEX 2017. There was a large variety of philatelic interest displayed.

Ten exhibit pages and/or scans of the pages were donated to WE for the traveling society exhibit. Carol Edholm donated "Forgeries of the Burma Peacocks; the first Japanese Occupation Stamps of Burma, 1943-1945", "Topical Exhibiting" about the Lion King, "Errors, Freaks & Oddities", and "Fakes & Forgeries." Janice Weinstock donated "Some Examples of Early Aviation Cinderellas" and "Some Examples of Airmail Etiquettes and Baggage Labels". Sheryll Ruecker donated "Italian Canoe Mail; 2002: The Netherlands connection", "Spot the difference! Compare these two stamps", "Austria 1920 Coat of Arms 1 krone "H" Variety" and "Fliers Welcomed in New Bedford, Mass, Aug 26, 1931." If you would like to display the OFE at your next exhibition and/or would like to add a page to be used, contact Lisa Foster at fosteld@gmail.com.



WE one-frame exhibit.

Carol Edholm, WE Membership
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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

WE Sterling Achievement Award Winners - continued from page 3

The 2011 Voyageurs National Park Airmail Stamp at WISCOPEX,

Robert Banoit - *France, Its Colonies, and Dependencies 1939-1945* at ORAPEX,

Erika Epstein - *Refugees*

and the Humanitarian Crises They Evoke at Philatelic Show, and

Regis Hoffman - *Attilio Gatti, African Adventurer* at ROPEX.

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.