



WE Expressions



APS Affiliate #230

Women Exhibitors

Supported by AAPE

WE Contributor Steven Zwillinger - Sheryll Ruecker

Steven Zwillinger is no stranger to us at WE. He has been a regular contributor to *WE Expressions* since 2013, sharing exhibiting ideas and illustrating them with top award-winning exhibit pages. He first exhibited in 2005 and has gone from strength to strength, showing over 20 exhibits at national and international shows.

He specializes in British India, but his interests include South Africa as well as First Day Covers of Burma, Sudan and Zanzibar. He became an apprentice American Philatelic Society (APS) judge in 2009, and was accredited in early 2015. He is a member of the APS Committee for Accreditation of National Exhibitions and Judges (CANEJ).

He is heavily involved in the APS, having been a three-term member of the Board of Directors, and since August is the newly elected President of the American Philatelic Research Library's Board of Trustees. He leads

exhibiting classes for the annual Summer Seminar and you will see him at every APS StampShow.

Steve is best known for sharing his passion for exhibiting through regular columns in *The Philatelic Exhibitor (TPE)*, *American Stamp Dealer & Collector*, and our own *WE Expressions*. His book *The Path to Gold, 175 Proven Stamp Exhibiting Tips*, published in time for World Stamp Show-NY 2016, is a compendium of the tips focused on in the articles from several of his columns, as well as new material prepared especially for the book.

This year marks his entry into the book publishing world with "Exhibitors Press" imprint with releases of four Grand Award winning exhibits including two by Edwin Andrews and two by Peter McCann. All four books are available on Amazon.

Want to know more about Steve? Let him tell you in his own words in this issue's **Spotlight on ...** feature article on pp 5-8.

Chair Chick-Chat - Lisa Foster

I regret I was unable to attend StampShow this past August. I understand attendees had a great time and the WE meeting was productive. I have made arrangements to attend AmeriStamp in February and look forward to seeing you all there.

Although I am sorry to see summer end, I am looking

forward to getting back into my stamp room, figuring out what exhibit to submit at WESTPEX 2018 and preparing for our days of philately (WE Fest VI). WE needs to meet at least 50% of our 35 frame commitment by January 15th, so I encourage you to go to westpex.com, obtain the entry form, and send it in soon.

Q4 2017

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WSP Exhibitions

- Oct. 6-8, INDYPEX, Noblesville, IN
- Oct. 13-15, SESCAL, Ontario, CA
- Oct. 14-15, CANPEX, London, ON, Canada
- Oct. 27-28, United Nations Expo 17, Bellefonte, PA
- Nov. 11-12, Filatelic Fiesta, San Jose, CA
- Nov. 17-19, CHICAGOPEX, Itasca, IL
- Dec. 1-3, FLOREX, Orlando, FL

An Exhibit May Not Be Enough - Steven Zwilling, steven.zwilling@gmail.com

Exhibiting is challenging in many respects. One of the many challenges we face in preparing our exhibits is determining just how much text to include on our exhibit pages. There is a tension between being very concise and, quite understandably, wanting to include all the related information on the subject to provide the full context for the exhibit. There are frequently nuances or details that we want to include – or, even feel we *must* add – to make the exhibit as complete as possible and to show what we know. (We also want to get full points for knowledge when the exhibit is judged.) We also want to educate the viewer so they can fully enjoy the material and its context.

I think one of the reasons for this tension between brevity and complexity might be our thinking about our exhibits as the single communication vehicle we have with which to share our knowledge and thoughts with the viewer. If we do not include this wealth of information, we fear the information might not be available to others. If we have done a lot of research and know a great deal about our material, we think we have to include it or else it will be “lost.”

It does not have to be that way. We do not need to use our exhibit as the way to address more than one goal. I am reminded of a recent judging experience: The jury

was looking at an exhibit where the Title Page said “The goal of this exhibit is show x and y.” We talked about the difficulty in trying to do two different things equally well in an exhibit. It is very hard. In trying to do two things well, there is a risk you will not do either one at a high level of excellence. One of the two needs to be primary.

If we try to address two goals in an exhibit, such as preparing a great

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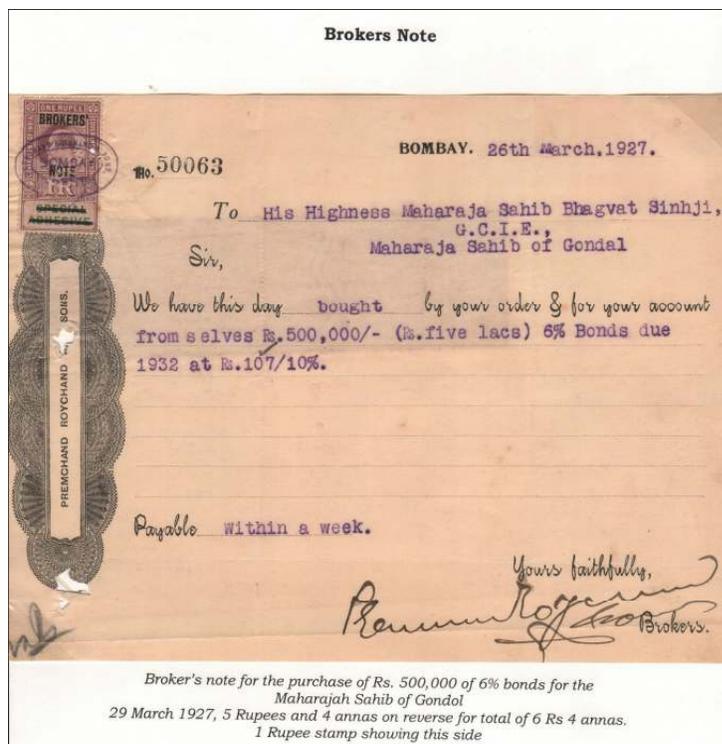


Figure 1: Exhibit page with brief text.

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

It was great seeing fellow WE members at the 2017 Stamp Show in Richmond, VA. I heard from locals that August is never the time to visit Richmond due to the heat and humidity, but during the show the weather was perfect, so people were comfortable in long pants and a short sleeved shirts.

On April 26, 2018, WE will be hosting WE Fest VI in sunny California, the day preceding WESTPEX 2018. The Fest is

open to women and men both beginners and advanced, who are interested in learning more about exhibiting while hearing how others have gained so much from preparing and showing their exhibit. The six speakers are judges, authors, and/or Gold exhibit award winners.

More information is available on the WE Fest registration form which can be downloaded at aape.org/weweb.asp. Hope to see you there.

Women Exhibitors 2016-2018 Board

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An Exhibit May Not Be Enough - continued from page 2

exhibit *and* educating the viewer in depth and with great detail, we run the risk of doing both of them at less than an exemplary level.

One option is to make an exhibit just that: an exhibit, and to provide detailed and nuanced information in another written product, such as an article. Different formats serve different purposes. Exhibits are seen, usually, for a weekend. An article is available to a larger audience than an exhibit is, is more accessible and has a greater longevity. The two products of philatelic knowledge – an exhibit and an article – complement each other nicely.

Figure 1 is a page from one of my exhibits on Revenue stamps of Edwardian India. Figure 2 is a page from an article in *The American Revenuer* (TAR) dealing with the same subject. Note that the same item appears in both places. It is in my exhibit and it was part Continue on page 4

Brokers Note and Share Transfer Stamps in India: Taxing Security Transactions with a Focus on the Stamps of Edward VII (1902–1910)

By Steven Zwillingner



Figure 1.
Edward VII
Brokers' Note
stamps

The costs for the British Government to administer the civil government in India were high. The funds were not provided by Great Britain; they were raised in India. To raise the funds needed, taxes were assessed for all types of financial transactions. Many of these taxes were paid by revenue stamps.

This note will look at securities transactions. Specific revenue stamp issues were in two areas: Brokers' Note and Stock Transfer.

The term "Brokers Note" referred to the note sent from a broker or his agent to a person buying or selling marketable securities. The note served as a legal record for the transaction. The broker's note does not refer to a note sent to a broker. Brokers Note stamps were issued to pay the tax due on this communication between a broker and his customer documenting the securities transaction. They were issued in 4 denominations: 4, 8 and 12 annas and 1 rupee (see **Figure 1**).

The stamps, with "BROKERS' NOTE" provisionally overprinted on Special Adhesive stamps (a general purpose revenue issue) with two bars obliterating the words "Special Adhesive," were introduced in 1914, four years after Edward VII had died. It was usual for stocks of old stamps to be used before new ones were printed and it was usual for surplus stocks of one kind of stamp to be overprinted to serve a new purpose if needed.

Additional supplies of Brokers' Note stamps were prepared by overprinting Special Adhesive stamps of George V in 1914 but the Edwardian overprints were in use for a long time. **Figure 2** shows the front and back of a March 1927 broker's

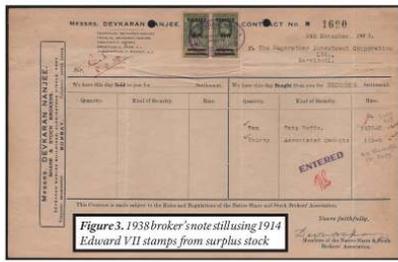


Figure 3. 1938 broker's note still using 1914 Edward VII stamps from surplus stock



Figure 2. 1927 broker's note for bonds valued at 500,000 rupees

note for the purchase of 500,000 rupees six percent bonds with 6 rupees and 4 annas tax.

Figure 3 is a broker's note from November 1938 for the purchase of 40 shares of two different companies with a total price of 1,548 rupees with 1 rupee (16 annas) tax. Both of these broker's notes use Edwardian stamps to pay the tax.

We know very little about India tax rates before World War II. We have the rate structure from the 1938 Stamp Act but the documentary evidence does not match the published rate. The 1938 Stamp Act provided for a tax of 2 anna for the first 20 rupees of securities value, 1 anna additional tax for a value over 20 rupees up to 10,000 rupees and an additional 1 anna for each succeeding 10,000 rupees to a maximum tax of 10 rupees. The standard reference work for Indian revenue stamps (*Indian Government Fiscal and Judicial Stamps and Stamp Papers Including Provincial and Provisional Issues* by Blatt, Mollah and Heppell) tells us:

The ravages of time have deprived us today of accurate or in some cases any records of what was issued, when it was issued and why it was issued. De La Rue Ltd. in London, who were responsible for printing revenue stamps to 1926 was all but destroyed in WWII and

2 *The American Revenuer*, First Quarter 2016 (Vol. 69, No. 1)

Figure 2: Previous exhibit page now part of a related article in TAR.

WE Sterling Achievement Award Winners

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

- Clarence A. Stillions - *Georgetown, District of Columbia* at NAPEX,
- John Burnett - *The Montreal Telegraph Company Cachets* at HUNTSPEX,
- Earl Toops - *The Trucial States: Palm Trees and Dhoud Series* at COLOPEX,
- Sherri Jennings - *Great*

Players and Remarkable Games - A Chess History at NTSS,



Sterling Achievement Medal

Laurie Anderson - *Go for the Gold: Introduction of Women in the Olympic Games* at Evergreen Stamp Summer Exhibition,

- Leon Stadtherr - *Luxembourg Precancelled Postage Stamps* at MNSE,
- Edward O de Bary - *Belgium Postal Services During World War 1* at CHARPEX,
- Howard Rotterdam - *Compulsory Registration in Israel* at APS StampShow,

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An Exhibit May Not Be Enough ~ continued from page 3

of a longer and much more detailed discussion in the revenue journal. Two purposes were served with two different information sharing mechanisms.

While I was writing up a page for a First Day Cover exhibit that had a Crosby cachet with crossed flags, I wanted to know more about this Crosby design. I investigated a bit and it turned into a short article. Figure 3 is the beginning of the article. I was lucky; my article was the cover story. (See Figure 4.) There is more information in the article relevant to my exhibit than I



Figure 3: My Crosby's Crossed Flag Cachet article.

could include in the exhibit.

We should not limit ourselves. We need to share what we know, even if doing so requires something outside the confines of our exhibits.

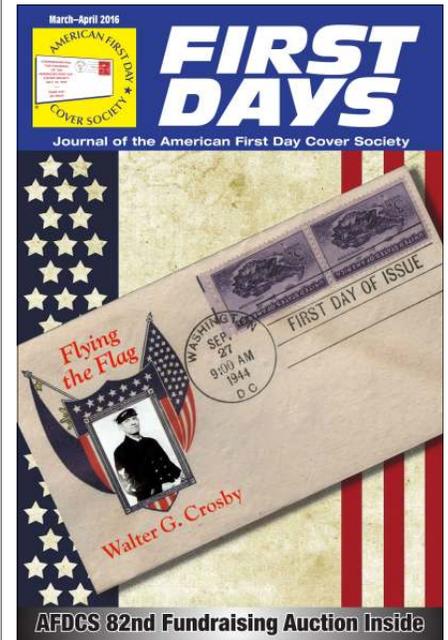


Figure 4: First Day Cover.

Searching for the Right Variety Answer - by Sheryll Ruecker

Thank you to those who gave me feedback on my *Searching for the Right Variety* article in the March issue.

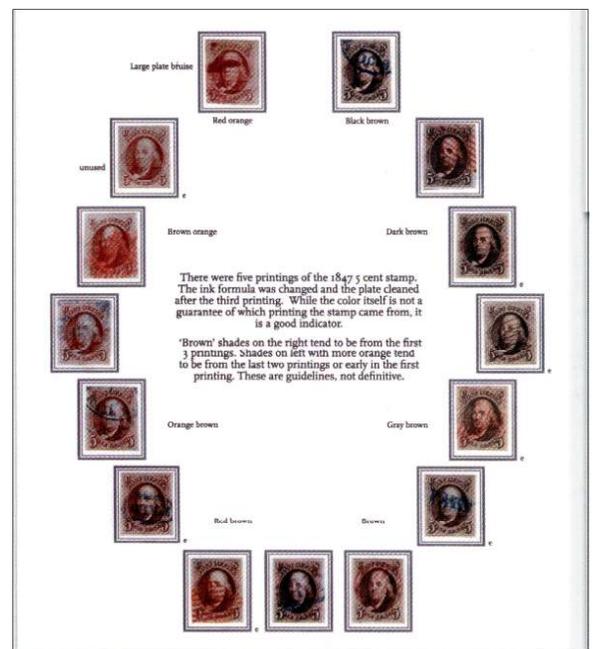
I asked if anyone had used a circle for stamp layout, and suggested that it might be a good way to show shades.

I have since read Tip 99 in Steven Zwillinger's book *The Path to Gold: 175 Proven Stamp Exhibiting Tips*, where he shows a nice page from Gordon Eubanks' *First Federally Issued Postage Stamps* exhibit (Figure 1.)

The circle has become a color wheel with the brownish shades on the right and the orange shades on the left. Not only visually appealing in my view, but also imparting information on the two different dominant shades.

Also, placing the explanatory text in the middle of the circle does not detract. In fact, it helps to balance the page.

Figure 1: Circle color wheel example shown in Tip 99 from *The Path to Gold*.



116 • The Path to Gold • 175 Proven Stamp Exhibiting Tip



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

My great aunt (my grandfather's sister) lived with us for a while when I was little. She started me out in collecting British Commonwealth stamps. My grandfather was a collector and the gene was passed on to me.

What made you decide to specialize in India?

I ended up focusing on India because it was the only colony I could afford. Also, my cousin was in the Royal Indian Navy. My grandfather toured India with a circus and had family connections with India. I've been there 5 times, including trips made to the last two New Delhi International stamp shows.

What led you to exhibit?

When I realized that exhibiting is not a competition in the commonly understood sense where there is only one gold medal and one silver medal and that instead we are judged by criteria that measure how well we do what we set out to do, it was an eye-opener. The key elements were support and

encouragement from more experienced exhibitors.

What factors were involved in your becoming a judge?

Like most judges, I was recruited. I had to be persuaded to try to overcome my fears (e.g., I don't know enough; I can't learn enough; I don't find all exhibits equally engaging). I went through an apprenticeship and failed my fifth apprenticeship due to insufficient preparation. I waited five years and then tried again. The five-year interval gave me more exhibiting experience and more philatelic experiences so then when I undertook a second apprenticeship I was more prepared.

How has being a judge changed your exhibiting?

Being a judge has made me a better exhibitor. I have seen more variations of presenting stamps and information about stamps than you can imagine and I see what works well and what doesn't work so well. I also know what judges look for in an exhibit so I am able to prepare my exhibit with expert level knowledge.

What was the impetus for your first article on exhibiting?

I have been extremely fortunate in my writing career. Randy Neil, the editor of *American Stamp Dealer & Collector (ASD&C)*, asked me if I would write a column on exhibiting. It was both exhilarating and fear inducing. I called Janet Klug, a friend of mine and fellow WE member. I valued her judgment, so I told her about being asked to write. I was

nervous about accepting because I had not been exhibiting for all that long.

She responded with something along the lines of "Perhaps Randy wants a new perspective." Based on her response, I began writing. If Janet had suggested that I might need a few more years of experience or anything else like that, I would have declined Randy's offer. As in exhibiting, I found that support and encouragement were the necessary key elements for successful writing. After the first magazine, things went well and I began writing in additional publications.

I've recently started writing for *Kelleher's Stamp Collector's Quarterly* where I've been able to write on a wide range of subjects. This year the United Postal Stationery Society published a monograph of mine. I'm close to my limit. With a full time job and some of my seven children living at home (the number seems to vary), I keep pretty busy.

How has writing about exhibiting helped you with your own exhibits?

Actively looking for exhibiting techniques that I can write about has made me more aware of the range of options I possess as an exhibitor. There is no single way or even a best way; there are a variety of alternate ways of presenting an exhibit. I spent 10 years struggling with a title page for my *Indian Stamps of Edward VII*. Finally, after seeing an exhibit at

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Spotlight on ... Steven Zwillinger - continued from page 5

the Rocky Mountain Stamp Show, I figured out how to do it and am pleased with the

results (see Figure 1).

Where do you find ideas or material for your columns?

I have files of ideas to be developed into articles. Whenever I go to a stamp show I get

Indian Postage Stamps of Edward VII

This traditional exhibit is the story of the Indian postage stamps of Edward VII: their production, use, and subsequent disposition after Edward's reign ended. The exhibit includes stamps, die proofs, color standards, UPU specimens, booklets and selected usages. It includes official stamps and uses as well as addressing the stamps overprinted for use in China, Somaliland and the Indian Convention States.



Unofficial Edward VII coronation medal



Souvenir from Edward's visit to India 1875 as Prince of Wales



*Postcard, King Edward, Queen Alexandra and the flag of India
Printed in Saxony, distributed by Aristophot Co., London*

Edward's reign was short: he became King in 1901, stamps were issued in 1902 and he died in 1910. This very short reign increases the challenge in finding uncommon usages.

The Indian Post Office provided postal services across a quarter of the globe. Indian stamps were used throughout India (present day India, Burma, Pakistan and Bangladesh), Tibet and Nepal; overprinted for use in British Somaliland and for forces in China during the Boxer Rebellion; and used in Arabia, Iraq and the Persian Gulf.

Coronation 1903 →

Significant items are marked in blue



Frame	1	2	3	4	5	6	7	8	9	10
Contents	Issues of 1902 Including archival material and usages		Issues of 1905-1909		Service Issues	Convention States of Chamba, Gwallior, Jind, Nabha and Patiala		India used outside of India		After the death of Edward VII

Figure 1: Final title page for *Indian Postage Stamps of Edward VII* exhibit.

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Spotlight on ... Steven Zwilling - continued from page 6

ideas for articles from the material I see in the exhibits. It also frequently happens when I have an interesting conversation with someone that more ideas come up. I make sure to carry a tiny pocket notebook so I can capture the thoughts or else I would lose many of them. Occasionally, I will use something from one of my own exhibits because it is a good illustration of the point I want to make.

Do you ever get writer's block with articles or with your own exhibits?

The more complex the material I am writing, the slower it is to write. For some pieces, there are minutes between sentences but I've never been stared down by a blank sheet of paper.

With all the columns you have written, do you feel the need for another exhibit class that isn't addressed in the current list?

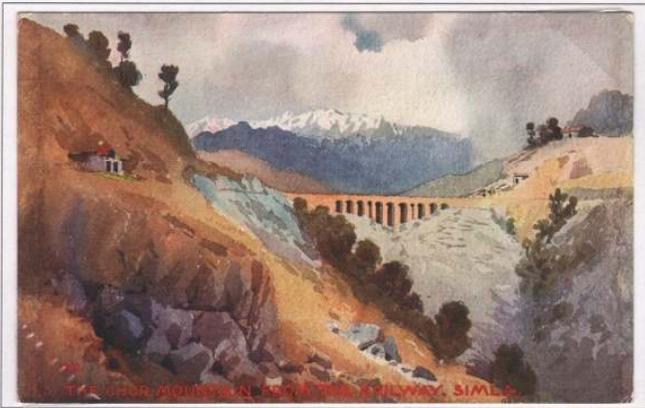
At one time postcard exhibits weren't considered philatelic exhibits, but now we see them in shows (see Figure 2). I don't think ephemera exhibits should be a class of philatelic exhibit but I would like to see non-competitive ephemera exhibits from time to time at a show. Many collectors have more material than stamps and postcards: they collect timetables, labels, matchbook covers, and other items related to their area of specialization.

How has your involvement with APS influenced your exhibiting?

Being active in APS has meant that I have attended all StampShows and Ameri-

India's Kalka-Simla Railway

The Kalka-Simla Railway is a 2 ft 6 in (762 mm) narrow gauge railway in North-West India travelling along a 95 km mostly mountainous route from Kalka to Shimla. This postcard exhibit presents the railroad as a passenger would have encountered it in the first decade of the 20th Century.



View of mountains and the Kalka-Simla Railway Line

This exhibit is a postcard exhibit of the Kalka-Simla Railroad. The Indian government moved twice a year between Calcutta and the hill town of Simla (over 1,000 miles away) to escape the heat of the Indian plain. During the "Hot Weather", Simla was also the Headquarters of the Commander-in-Chief, India, the head of the Indian Army, and many Departments of the Government. The Kalka-Shimla railway line, constructed between 1902 and 1906, added to Shimla's accessibility and popularity.



The Kalka Simla Railway runs through 102 tunnels, 919 curves over 864 bridges (of which 863 are made of stone), including an arch gallery bridge having 5 tiers. This bridge was a popular subject for postcard publishers. The railroad climbs from 656 meters (2,152 ft.) above sea level at Kalka and terminates at an elevation of 2,076 meters (6,811 ft.) at Simla.

These postcards are all from the "Golden Age of Postcards" during which postcards of every possible subject were printed. To supply the insatiable demand for postcards, publishers sprang up like wildflowers. Moorli Dhur & Sons in Amballa and H.A. Mirza & Sons in Delhi were two prominent Indian postcard publishers.

The sequence of cards is the train route from Kalka to Simla. The town is currently known as Shimla but in this exhibit Simla is used as it is contemporaneous with the postcards.

Figure 2: Title page for *India's Kalka-Simla Railway* postcard exhibit.

Stamp Expos since 2009 and have seen an enormous number of exhibits – including all Grand Award-winning exhibits in the country since then. That's a lot of great exhibits to learn from!

Who or what prompted you to write your book *The Path to Gold*?

Exhibitors and would-be exhibitors liked my Tips column. Some of them clipped the page out or kept a notebook of tips. In the introduction to my first column in *ASD&C*, Randy

Neil presciently suggested that a collection of tips would make a good book.

Before my book, there hadn't been a new book in 30 years. Updates of Randy's exhibiting book, yes, but not a new book. By focusing on philatelic communication and devoting the pages in the book to illustrating successful examples with pictures in full color, we changed the model for what an exhibiting book looks like. I am grateful to the American Association of Philatelic

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Spotlight on ... Steven Zwillinger - continued from page 7

Exhibitors (AAPE) for publishing the book.

How much feedback do you receive about the book?

I think that at every stamp show I go to, someone says something nice about an article or about the book. That's an amazing experience. I've received a tiny number of email responses to things I write – and that's generally when people disagree with what I've written. I usually ask them to copy the editor of the magazine so their disagreement gets as much press as what elicited the comment. One string of letters lasted a few issues, but it was a hot topic. Another letter of disagreement turned into the closing part of my book. It was a thoughtful letter and it deserved a thoughtful response: it turned into a summary of the entire book.

What motivated you to become a book publisher?

It is not easy to see good exhibits. Although many

exhibits are on the Internet there are two main drawbacks to that. Only a tiny minority of sites provide information about the track record of the exhibit so it is hard to know if the exhibit is a successful model to learn from, and I find staring at a computer screen is not relaxing.

Many of us like books: we like holding the physical object in our hands and being able to thumb through full color pages and go back and forth in the exhibit. The experience cannot be replicated on a computer. Match that pleasure with an inexpensive price and it seems like a winning proposition. There's no money in it, only satisfaction. Reactions have been positive.

Lastly, what is the best advice you can give to WE members?

I think the best advice for those who already

exhibit is to stay active and try something new. That's a characteristic of great exhibitors: they try new things. For those who have yet to exhibit, start now. Don't wait.

There are, generally speaking, two broad categories of exhibitors. One category doesn't want to show an exhibit until it is "perfect" and complete. I know one man who has held off his first exhibit for several years because he wants 'just one more thing.' He's lost years of exhibiting fun.

The other category enjoys showing what they've got, even if it can be improved. They enjoy being a part of the exhibiting community and feel that exhibiting provides its own rewards and medals are only one part of those rewards.

Thank you, Steve, for sharing your experiences with WE.

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

WE Sterling Achievement Award Winners - continued from page 3

John Hayner - *Cachet Art of James Adams* at AMERICOVER,

Homer n'Darange - *The Homestead Act Seen Through Letters Sent in Eastern Oregon 1905-1908*

at SEAPEX,

Ken Gilbert - *Soccer Made in German* at BALPEX, and

John Young - *Picketing Antarctica* at NOJEX.

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.