



Women Exhibitors  
APS Affiliate #260

# WE EXPRESSIONS



Supported by AAPE

Vol. 3-10; October 29, 2009

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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.*

**Next Meeting:** AmeriStamp Expo '10, Riverside, CA, Feb. 19-21, 2010.

**Satellite Mtgs:** WHO WILL VOLUNTEER TO LEAD A WE SATELLITE MEETING AT AN UPCOMING SHOW (LOCAL OR WSP)????

## Keeper's Korner:

This will be a short message. I'm in the midst of coordinating exhibits for SEAPEX, which is this weekend. Our house is full of such things as programs to be folded, certificates to be printed, information for setup and take down of frames, and so forth.

I want to extend thanks to all who support local/regional shows. These shows are often starting points for new exhibitors, so it is important to keep them in existence.

Don't forget that WE is committed to 120 frames at RMSS in Denver (May 13 though 16). Since I've not heard from anyone who wants/needs a mentor, I assume that you all have your exhibits ready to put in the frames. If not, and you would like assistance, please talk to someone in WE or contact me, and I will find a mentor for you.

There appears to be some confusion about the procedures for joining WE. It's very simple. Dues go to Liz, who records the transaction. Liz sends the new member information to Barb for the newsletter and to me for the membership list. If you know of someone who has joined recently, and has not received a newsletter, please let either Barb or me know.

Looking forward to seeing your exhibits at RMSS,

Ruth

**THIS MONTH'S TOPIC:** What suggestions, from your own experience, can you offer to local show committees to make it easier for you to exhibit at local shows? To entice you to exhibit? To make the experience more pleasant?

**(from Rich Drews)**

1. Maintain a mailing list of all the people who attend your local show and make sure to get every email address. Follow up contact is much less costly this way.
2. Send an email after the show to all who attended and give a special thank you to all the people who exhibited.
3. Send another email each time your club has a program devoted to exhibiting. You do have programs on exhibiting, don't you?
4. Invite everyone on the list who might want to exhibit at some time to respond and see if you can arrange for one or more informal workshops where people can learn the basics of putting together an exhibit.
5. Make clothesline exhibits a regular feature of your club meetings. Ask people to bring just 4 pages that are related and ask the members to speak briefly about what they brought. Offer small prizes for exhibits in several categories.
6. Have experienced exhibitors offer to act as mentors for others who would like to get involved in exhibiting.
7. Invite more than one speaker to a meeting. If you usually have a 45 minute talk, ask 3 members to each give a 15 minute talk on the exhibit they are working on.
8. Promote exhibiting at your local show at least 6 months in advance and make follow up contacts to encourage new exhibitors.
9. Have a member showcase in your show where the exhibits are not judged but just show what members are collecting.
10. Use the same process to get youth exhibitors involved. Be sure each youth gets a prize and try to schedule a special awards ceremony for the kids to get recognition. Get the parents or grandparents involved in helping and they may even exhibit.

**(from Barb Harrison)** I've found several things that encourage me to exhibit at local shows. A local committee is usually quite flexible about exhibits getting signed up, so the pressure on the exhibitor is much less because deadlines are closer to the time of the show. Since I like to have my exhibit completed before sending in my entry, this gives me a bit more time to prepare. Also, the entry fees are less than for a national show. A local show requires less advance planning and expense for the exhibitor for transportation and hotels. You can often drive to the show, and you may not have to stay overnight. If you do, the expense is often less than for a national show. A few other things which can make it a pleasant experience would be good parking at the venue, good lighting, and some sort of provision for purchase of lunch, snacks, and beverages. Something very nice that is done by the Merchantville Stamp Club (NJ) is that they plan their awards banquet at a nice restaurant about a month after the show, at which time very nice awards are presented, often specially chosen to coincide with the theme of the individual exhibits. They offer a large number of special awards, which are a nice encouragement to all those who enter exhibits. They also keep in close touch about everything via e-mail and send a nice thank you note after the show.

**QUESTIONS FOR YOU TO ANSWER FOR NEXT NEWSLETTER: What entices you to enter your exhibit in a national show? What prevents you from entering (either national or local)? (from Vesma Grenfelds)**

**If you've never sent in your *answers* to a monthly question, NOW is the time! Also, how about sending in a question??? WE really need some suggestions for good discussion topics.**

**PLEASE SUBMIT QUESTIONS OR TOPICS FOR UPCOMING NEWSLETTERS, IN ADDITION TO YOUR RESPONSES –THIS IS AN EASY WAY THAT WE CAN LEARN FROM EACH OTHER!!**

## **WOMEN FROM THE PHILATELIC PAST**



**Catherine Lemmon Manning**

(January 24, 1881 – April 14, 1957) Washington, D.C.

Manning was “Government Philatelist” at the National Museum (Smithsonian Institution) from 1922 until her retirement in 1949. She was then named Curator Emeritus, a position she held until her death. Manning was the second (and last) person to hold the title “Government Philatelist,” succeeding [Joseph B. Leavy](#).

In her early years, Manning worked for Washington dealers [J. M. Bartels](#) and H. F. Colman. From 1935-1937 she was on the Board of Vice-Presidents of the APS - the **first woman to hold any elected office in the APS**. She served on the council of the American Philatelic Congress and was an honorary member of the Bureau Issues Association (now the United States Stamp Society). Manning was a Trustee of Philadelphia's National Philatelic Museum, and, in 1949 it presented her its award for outstanding service to philately.

# **PREPARING AN EXHIBIT**

**(Richard Drews has offered to write some articles on the ins and outs of preparing an exhibit, which should prove extremely helpful not only to first-time exhibitors but also to those with varying levels of experience. Below is the next installment, which is the notes Rich uses for his Exhibiting Seminar. Many thanks for sharing this with us, Rich!)**

## **Two Day Exhibiting Seminar Notes**

### **Exhibiting Basics**

- 1. What can I afford that interests me?**
- 2. How do I determine importance – depth, breadth and impact on world, area, country, philately**
- 3. What do I define in and out of my exhibit? Make it philatelically defensible.**
- 4. How do I structure my exhibit?**
- 5. How do I plan my frame layouts?**
- 6. Choosing paper, typeface, page layouts. Use typeface and layouts to orient viewers.**
- 7. Looking at a 1 frame exhibit that works and a multi frame exhibit that works.**
- 8. Attending the critique, judging seminars and AAPE meetings & website:  
<http://www.aape.org/exhibits.asp>**

### **How the Exhibiting Divisions are Judged**

- 1. Postal – no points for now – taken from APS website -  
[http://www.stamps.org/directories/dir\\_Division.HTM](http://www.stamps.org/directories/dir_Division.HTM)**
  - a. Traditional**
  - b. Postal History**
  - c. Aerophilately**
  - d. Astrophilately**
  - e. Special Studies**
  - f. Postal Stationery**
- 2. Thematic**
- 3. Illustrated Mail**
- 4. Display**
- 5. Charity, Promotion, Cinderella**
- 6. Revenue**
- 7. One Frame and Postcard Divisions**
- 8. Applying the UEEF sheets to sample exhibits**

### **Intermediate Exhibiting Concepts**

- 1. How does my title page determine my fate? (This is your public communication, the statement of your thesis.)**
- 2. What does a synopsis do for me? (This is your private communication with the judges, the defense of your thesis.)**
- 3. Why is treatment so critical to my award? (It is the intellectual discipline you impose on your material.)**
- 4. How do I make the significance/importance of my exhibit as high as possible?**

5. How do I convey my knowledge and research?
6. What can I do to make the difficulty of acquisition stand out to the judges?
7. How do I turn an ugly duckling into a swan? Relate condition to what exists and how it was handled!
8. How can I benefit from a critique at the frames? How can I practice judging at shows?
9. Critiquing sample exhibits and those from attendees.

### **Advanced Exhibiting Concepts**

1. How do I save the judges time in understanding the flow of my exhibit so they find the good stuff? Running headings.
2. How do I place key pieces where they can't be missed and not break up the flow of my story?
3. How do I spike questions that could lower my award before they can be raised?
4. How do I favorably answer questions just before they are about to be raised?
5. How do I direct focus of the judges so that will accept rather than challenge my thesis?
6. How do I keep judges and the general public from getting lost in my exhibit?
7. How do I say something about a key item that I don't have: can I get credit for knowledge and not lose "points" for missing a rare item?
8. How do I make my gold a constant candidate for the Grand?
9. How do I maximize my benefit from critiques at the frames and the AAPE critique service?
10. How do I raise my chances of winning the Champion of Champions? (Longevity and luck?)
11. How do I prepare for my first International while cutting from 10 frames down to five? Truncate vs. compress.
12. How does International judging differ from US judging?
13. Applying all the prior concepts to additional exhibits.
14. Asking and answering questions about my own exhibit: what is it that I am showing here? Why is this the best item to be shown now? How does this item relate to my story? What does the viewer need to know about the item? How was the item produced, handled, transmitted? Where am I in the flow of my exhibit? If my pages fell out of the frame, could the viewer reassemble them in the correct order if they were not numbered? **Rev. 5/27/09** **– Rich Drews**

**WELCOME TO NEW MEMBERS:** We're happy to welcome –

- Elizabeth Sodero, daughter of member Jane Sodero.

