



Women Exhibitors  
APS Affiliate #260

# WE EXPRESSIONS



Supported by AAPE

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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 '10

**Satellite Mtgs:** MERPEX XXXIII, Sept. 4-5, 2009; Pennsauken, NJ; will include mini-seminar on *The Basics of Exhibiting*, by Barb Harrison, on Sat., Sept. 5, 1-2 pm.

*Hudson-Fulton StampExpo 400*, Sept. 25-27, 2009; Albany, NY; will include mini-seminar on *The Basics of Exhibiting*, by Barb Harrison, on Sat., Sept. 26, 1-2 pm, Room #2.

## Keeper's Korner:

Denise's presentation on *Philatelic Elements* at StampShow was a huge success. Nineteen people attended and participated in a lively discussion about philatelic elements. In fact, the discussion continued in the hallway after the presentation, because of time constraints. There's always a way to find space to discuss philately.

The *Second Annual Festival for Philatelic Women* (aka, Fest II) will take place prior to the Rocky Mountain Stamp Show (RMSS). As currently planned the opening party will take place on Wednesday, May 12 with seminars on Thursday, May 13 and throughout the show. There will be a grand closing on Sunday May 16th. Visits to the Rocky Mountain Philatelic Library are planned throughout the show. Cost is expected to remain the same as for *Festival I*, and lodging will be at the RMSS show hotel.

RMSS is May 14-16, 2010. It is time now to prepare your exhibits for the WE commitment of 120 frames. The prospectus should be available after the first of the year.

The Fest II team is: co-program chairs, Pat Stilwell-Walker and Liz Hisey; Venue, Food, Registration, Liz Hisey; Publicity, Sandy Strzalkowski; RMPL Liaison, Vesma Grinfelds. Printing responsibilities for program, name tags, and so forth is open. Who would like to volunteer to help with this task? One of my jobs is to *encourage* you to start/find your exhibits for the show.

Festival II, as did first-ever Festival, will provide us with many learning experiences and with opportunities to discuss philately with friends, ongoing and new. Make your plans now for Fest II in Denver.

**Ruth**

**THIS MONTH'S TOPIC: If you mail in your exhibit to a show, how helpful are the written comments you receive back from the jury? (Please be specific.)**

**(from Denise Stotts)** My exhibits are too problematic to mail, so if I can't go to the show, I don't exhibit. Since I have a thematic, I have, in the past, gotten a score sheet, with comments - trouble was, most of the time the handwriting was so bad I couldn't read the comments!

**(from Barb Harrison)** I have been using the mail this past year, but I don't like doing it and it's getting very expensive for a multi-frame exhibit(s). Since I am in Display Division, I do get comments back. However, the majority of the time I can't read most of them. And when I can read them, they have often not been very helpful, sometimes seemed quite "picky," and sometimes I simply thought the comments were wrong, didn't apply, and I just disagreed. There have been quite a few occasions when it seemed that the synopsis had not been read, that items clearly marked in the exhibit had not been seen, etc. And there have been many occasions when, after showing an exhibit several times, I decided to make a change(s) suggested, only to have my point score and medal level drop. Yes, I know – it's all a matter of opinion!

**QUESTIONS FOR YOU TO ANSWER FOR NEXT NEWSLETTER: For those who were able to attend StampShow in Pittsburgh, how would you rate it? Include venue (facilities), bourse/dealers, availability of food and seating, show hotel, parking, exhibits, seminars, meeting rooms, critique/judging. (IF YOU WERE THERE, PLEASE SEND IN YOUR COMMENTS! THANK YOU, THANK YOU!)**

**If you've never sent in your answers to a monthly question, NOW is the time! Also, how about sending in a question???**

**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!!**

These comments on last month's question about selling an exhibit were received from Rich Drews:

As a long time collector, stamp store owner, bourse dealer and auctioneer I can offer a few basic observations as guidance.

The percentage of the original cost any collector can expect to receive for collections or items from a collection will depend on several key factors:

1. The length of time the items have been owned. Things sold shortly after purchase have little or no time to appreciate. Thus, unless you have found an underpriced gem, you will usually lose at least the basic transaction costs. More on that soon.
2. The condition of the item or items relative to what is available and relative to the condition of the overall collection. The items in the best condition are usually the easiest to sell and command the highest percentage resale value. Items in poor condition have little or no value except for research or reference purposes. It is a waste of money for collectors/exhibitors to purchase one or two gem condition item to add to a holding of F/VV items. A buyer who wants the great items will have little use for the F/VF items, while the dealer who has clients who want F/VF material will rarely pay top price for the gems.
3. The absolute dollar value of the individual items. The mark up on \$5.00 items is so large that they minimal resale value outside of eBay. On \$50 items a dealer will usually pay one quarter to one third of the retail value of the item. At \$500 you now have an item that is a candidate for sale through auction,

although many of the major auction houses are looking for consignments worth \$10,000 and up unless sold as one lot and want the average lot to bring \$1000-\$2000 each. When you look at the commission structure of the larger auction houses you will find that a lot that hammers for \$1000 costs the buyer \$1200 (\$1250+ overseas) and nets the seller \$850. Thus, if you were the most recent high bidder, your hammer price was \$1050 and you paid \$1260. Your underbidder will pay \$1000 (if there was a third bidder at \$950) and you will net \$850 vs. your recent cost of \$1260, a loss of 32.54%.

4. Don't buy as an "investment". Those who rode the investment wave in the late 1970's into 1980 paid \$350 for a C18 (50 cent Zeppelin) that quickly dropped to \$50. Recently people have bought slabbed/graded stamps from the 1930's and 1940's for hundreds of dollars (even \$1500 and more). These same items now have such a huge glut of similarly graded common stamps that you would need to sell 10 of them just to recover the cost of grading one, recovering nothing for the purported "investment" in the item itself.

5. An additional consideration is the composition of your collection or exhibit. Thematic exhibitors may pay a big premium to get one stamp from a set. Unless you find just the right buyer, the single stamp is worth much less than it would be as part of complete set. The display exhibitor has even greater difficulties. Up to 50% of the exhibit may be non-philatelic items which are even more difficult to value and will appeal to an even more esoteric audience. The solution for many exhibitors is to buy and sell on eBay when they can't get an offer for their material that comes remotely close to their costs. For some it is not worth the effort to scan, write up, post the listings, collect for what sells and then ship and pray for no returns. For others it becomes a new hobby!

Bottom line, collect and exhibit for the joy of the hobby, spend larger amounts of money carefully and be prepared to hold on for some time. I have dealt with many serious collectors with holdings worth hundreds of thousands into the millions of dollars. Most of them invested serious amounts of time and money and did major research in their areas. When they sold they profited greatly, but mostly from time and their knowledge. Treat the \$5 to \$50 items as you a purchase of a CD or DVD, with the added bonus that you can derive continued pleasure from repeated viewing, exhibiting and sharing your knowledge with others.

**ANOTHER OPPORTUNITY . . .** American Philatelic Society StampCampus Course begins September 21, 2009: The ever-popular *Keys to Exhibiting* Stamp Campus course will return this fall, beginning September 21<sup>st</sup> and ending by Thanksgiving. APS Instructor and Judge, Janet Klug offers this six lesson course over a period of ten weeks. Since this is a project-based course, students should expect to spend several hours per week completing their assignments. While not a prerequisite, having ample material to create the exhibit is important to receive the full value of the instruction offered. Students will not have the time to acquire the necessary material while also taking the course and preparing the exhibit. Participants will find having a basic working knowledge of word processing software is useful in completion of this course. Beginning exhibitors are welcome.

Cost: APS members \$75 and non-members \$105 (workbook is included). Visit <https://www.stamps.org/education/stampcampusreg.htm> to enroll or [http://www.stampcampus.org/edu\\_stampcampus\\_courses.htm](http://www.stampcampus.org/edu_stampcampus_courses.htm) for more information. Contact Gretchen Moody, Director of Education, with your questions, [gretchen@stamps.org](mailto:gretchen@stamps.org).

**A PAT ON THE BACK:** I think WE is one of the best developments for philately in decades. We really need to reach a much wider, more creative audience. Our hobby has been aging, ossifying and dying for the past few decades. Only in the past few years has it gotten a good shake up and will need much more shaking in the coming years. Thanks for all your efforts. (from Rich Drews)



## **FROM THE APS HALL OF FAME:** **FAMOUS WOMEN IN PHILATELY**

### **Louise Boyd Dale**

(1913 – December 15, 1967) New York, New Jersey

One of America's most distinguished philatelists, Dale began collecting early in life, mentored by her famous collector father, [Alfred F. Lichtenstein](#). She built many important collections, in particular of British Africa and Asia, and after her father's death, she extended some of his collections. Most of these collections were part of the Anne Boyd Lichtenstein Foundation, established after her death by her daughter, and were made available to students and philatelic organizations to further philatelic research.

Dale joined the Collectors Club of New York in 1931 and served in many capacities, including Trustee (1955-1967). She also strongly supported the Philatelic Foundation, and was both Chairman of the Board and of the Expert Committee (1953-1967).

In 1956 she was the first woman to be appointed as a judge for an international philatelic exhibition, FIPEX. In that same year Dale became the first American woman to sign the Roll of Distinguished Philatelists, and in 1960 she was appointed to the jury of the London International Stamp Exhibition. She received the Lichtenstein Medal, named after her father, in 1962.

**A NOTE OF ENCOURAGEMENT:** Since you haven't heard from me in months, I'm sure you think I've lost interest - not at all - I've just lost time and what few brain cells I had left! Actually, it's all California's fault.....we have no money and too much work for those of us fortunate enough to still have jobs. It has been crazy at the university and when I get home all I do is crash. So I'm months behind in reading, writing and just about everything else. I've just printed the last 4 newsletters - something to read this weekend!

Stamps are my salvation and I'm really ready to be serious about an exhibit although my timing may be a bit off.....

Thanks for all your hard work - as of now I'm planning to attend the 2010 AmeriCover meeting in Chicago. Hopefully some of you will be there as well.  
(from Carol Schoon)

**HUDSON-FULTON:** Entries are now closed, but you'll enjoy taking a look around the web site: [Http://www.stampExpo400.org](http://www.stampExpo400.org). It includes a wealth of information, and it should be an exciting show, with many special things going on. There are 4 competitive entries from ladies, 3 of which are WE members: Penny Borrowman, Patricia Prevey, and Barb Harrison. Maureen Lynch has entered a non-competitive exhibit. **Thank you, ladies!** Show date is Sept. 25-27, 2009. WE will share a table with AAPE, and will hold a WE satellite meeting. If you can spend a few hours at the table, please e-mail your editor NOW to offer your help so Maureen & Barb won't be chained to the WE table for the entire show!!

## PENPEX 09: AN OPPORTUNITY TO TRY NEW EXHIBITS - NO ENTRY FEE!

Please consider submitting an entry to PENPEX '09 taking place in Redwood City, CA on December 5-6. The Show location is just south of San Francisco Airport. There is no entry fee and an awards dinner is always held on Saturday evening! Awards are minimal but useful critiques from helpful/caring judges are promised. This is a chance to try out new exhibits and formats as this Show does not accept exhibits which has received Gold Awards at WSP events. This year, multi-frame exhibits of any class would be especially appreciated. The prospectus and additional information can be easily found at the event's web-site which is: [www.penpex.org](http://www.penpex.org) Please submit your entry early as this Show tends to be over-subscribed!

You may also contact the Exhibits Chairman, Vesma Grinfelds, directly at: [dzvesma@sprintmail.com](mailto:dzvesma@sprintmail.com) for additional information or questions.

**IMPORTANT NOTICE:** The 6<sup>th</sup> Edition of the Manual of Philatelic Judging is now available on line from the APS. It will not be available in a bound edition as in the past because of cost restrictions. Therefore, you can download the manual and print it at home. If this is not possible, you can contact the APS to request them to print a copy for you for the cost of \$10. We are told that there have been many changes made, so it is extremely important for all WE members to become familiar with these changes in how our exhibits are to now be judged. The link to download the manual appears just below this note. To save yourself a LOT of time and ink, set your printer for "draft" instead of normal when printing this out. Another suggestion is to print small sections at a time, such as 15 or 20 pages.



### **JUDGING MANUAL**

The new 6th edition of the *APS Judging Manual* is now available for [downloading](#) as a pdf.

It has been suggested that several people "review" this manual and have those reviews printed in *WE Expressions* and *WE Think*, since this is so important to what we are doing. Therefore, once you have read through and digested this revised edition, please write a short review of those sections which affect your particular area of exhibiting (such as Display, Revenues, FDCs, etc.) OR a review of the complete manual. Those members who are judges could help us all by writing perhaps a longer review of the entire manual, giving us a broader area of understanding from their viewpoint as judge. The shorter reviews will run in upcoming monthly newsletters, while Janet will probably use the longer reviews for *WE Think*. PLEASE HELP BY WRITING A REVIEW – then e-mail to Barb for inclusion in the monthly newsletter or to Janet for *WE Think*. Thanks in advance!

# 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 first installment. Thank you SO much, Rich!)

## What's in a Name?

A rose by any other name may smell as sweet, but an exhibit by another name may medal higher. Your title is the first thing every juror sees. They usually receive a list of exhibits via email before the title pages and synopses are sent. The title creates an expectation of what is to be shown. Consider these titles:

1. A Lot of Bull (actually used as a thematic exhibit title)
2. Bullfighting from Spain to the New World
3. The Bull from Mythology to Modern Day

Think about what reaction the judges may have to each title and what kind of preparation they will do for each one in the absence of a title page or synopsis. If the exhibitor still wants to use the first title, what about: A Lot of Bull: The Bull from Mythology to Modern Day? The Pig in the Post: A Study of Advertising Covers from 1855-1900 might work but Pigs I Have Mounted is unlikely to win favor.

If you have selected a title, how do you follow up with a concise statement of purpose? Can you tell a knowledgeable person just what your exhibit is about in 25 words? If you can't, perhaps your focus isn't as sharp as it should be. My traditional exhibit uses this as a title and subtitle:

### U. S. ISSUES OF 1861-1868

#### Essays, proofs, specimens, stamps unused and used, multiples, varieties and usages

You don't need to be quite so telegraphic, but you want to communicate precisely, succinctly and accurately. Your title (and subtitle) set up the next stage of your title page, your Statement of Purpose. The latest quarterly of The Philatelic Exhibitor, July 2009, has an excellent article by John Hotchner on pages 14-15 entitled: **Title and Synopsis Pages: Different Purposes – Different Content.** This is exactly what we all need to strive for in a title. It tells the audience just what they are about to see. Read the article and take a new look at your title, your title page, and your synopsis. I like to use different terms than those employed by most people in philately, not to try to confuse, but to make people stop and think and question. After reading John's article, think about your title page as your **public communication** (to the widest possible audience), while your synopsis is your **private communication** (only to the judges). In both cases, the emphasis is on **communication**.

The most important and difficult task facing an exhibitor is that of looking at his or her exhibit with fresh eyes. Once you take the step from collecting to exhibiting you add the task of **communicating**. Up until then you only have to collect what you like in any way you wish and please only yourself. Exhibiting includes an audience and demands that the exhibitor make the material as accessible and understandable as possible to the widest

possible audience. Always send a great title page and synopsis to every show. If you don't have enough respect for your material to do this, why should anyone else respect it?

– Rich Drews

**(Editor's Note: If you are not yet an AAPE member, consider joining now in order to receive the journal mentioned above. Contact Liz Hisey for info.)**

**WELCOME TO NEW MEMBERS:** We're happy to welcome the following into our growing membership –

- Rebecca Magyar, Bellefonte, PA
- Marybeth Richards, Columbus, OH
- Jo Ellyn Smith, Commerce, MI

**++++OTHER STUFF++++**

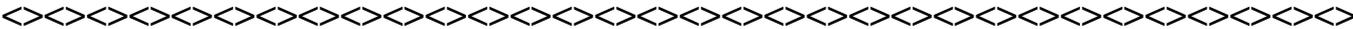
**REMINDERS:**

- Be sure to let **editor** know **directly** of any changes in your e-mail address, mailing address, or phone number. **If you do not, you may not receive further newsletters!!**
- If you have NOT received your newsletter by the last day of the month, contact Barb via e-mail. **(IT MAY BE BECAUSE YOU CHANGED YOUR ADDRESS!!)**
- If you have not received your WE button, contact Liz to make arrangements. Remember to wear your WE button at local meetings and shows.
- If you are not yet an AAPE member, contact Liz Hisey, AAPE Secy., for info.
- Ruth keeps the membership list current and sends it periodically to everyone. Be sure to proofread your own info on the list and let Ruth know if there are any errors. Should you not receive the list, please let her know.
- Please do NOT forward our membership list to anyone.

**IN CONCLUSION:** I gathered up my nerve and drove to Pittsburgh for StampShow. The hotel was great, and the Convention Center was HUGE! There was more than ample room for all 180 dealers, what seemed like a mile of wonderful exhibits to peruse and learn from, and a large concession area with plenty of seating. I was so happy to see quite a few WE members and spend all-be-it too short time chatting. There seemed to always be some other activity to draw your attention away. Even the dinner at the Saturday night banquet was delicious, with an absolutely decadent chocolate dessert!

Bonnie Smith was busy watching for WE members and passing out her questionnaire. If you haven't seen it yet, her article in the ASDA journal (July/Aug.) was just great, with several color pictures from our Festival in May. Watch for her column on women in upcoming editions and be sure to complete and return her questionnaire promptly once you receive it.

Barb, Editor



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