



WE Expressions



APS Affiliate #230

Women Exhibitors

Supported by AAPE

Bock Wins Most Popular C of C

At AmeriStamp Expo 2015 held in Riverside, CA, Rosalie Bock won the Most Popular Champion of Champion Award for her *All in the Family* exhibit which had won the Most Popular award at Rocky Mountain Stamp Show.

The Most Popular Championship is held annually at AmeriStamp Expo. The competition allows Most Popular exhibits from stamp shows in the previous calendar year, to compete against each other. The winning exhibit is determined by show attendees' vote.

When Rosalie learned of her win, she was jumping up and down and grinning from cheek to cheek. I am sure by the end of the show her cheeks were sore. Rosalie's glee was extremely contagious and you could clearly see how she delighted in the

award after spending hours, days, and years working on her exhibit which chronicled the life of Queen Victoria and her offspring. Rosalie says she has hundreds of books about the British Monarchy.

If you have not seen Rosalie's exhibit, no two pages look the same. All pages are extremely colorful and use different font types and sizes. Saying that her exhibit breaks the exhibit mold would be a huge understatement.

Viewers walked away knowing so much more about the Queen and her family along with Britain's extended connection to the world. This is truly no different than any other exhibit. Rosalie shows that you do not have to follow the status quo to receive a major award. But you do have to put in the time and effort.

Chair Chick-Chat - Liz Hisey

We are looking forward to seeing many of you at APS Stamp Show in Grand Rapids on August 20-23. At the WE meeting on Friday at 3 pm, we will be talking again about the future of Women Exhibitors. In my past few Chick-Chats I have asked for members to come forward to help carry us into the future. The current members of the Board have been, in some cases, on the Board since the creation of WE in 2007. As we start planning on our WE FEST at BALPEX 2016, we need our membership to come up with ideas

of what they would like to hear and learn.

Wearing one of my other hats, I am sure you have read about the AAPE plans to take part in NY2016. Would love to have WE members who are planning on attending the show to help us out at the AAPE booth, maybe with hands-on exhibiting techniques, exhibit tours or just being a friendly face to greet our overseas visitors. Please contact me if you are planning on attending.

See you in Grand Rapids at WE meeting on Fri. Aug. 21, 2:30pm.

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WSP Exhibitions

- July 17-19, Minnesota Stamp Expo, Minneapolis
- July 31-Aug 2, National Topical Stamp Show, Clackamas, OR
- Aug 14-16, AMERICOVER, Columbus, OH
- Aug 20-23, APS STAMPSHOW, Grand Rapids, MI
- Sept 4-6, BALPEX, Hunt Valley, MD
- Sept 11-13, SEAPEX, Tukwila, WA
- Sept 12-13, Omaha Stamp Show, NE
- Sept 25-27, MILCOPEX, Milwaukee, WI

Using Graphs - Steven Zwillinger, steven.zwillinger@gmail.com

In this column, I want to address graphing data. Most of us have difficulty keeping track of more than a few data points at a single time or in keeping track of multiple data elements over a period of time. Fortunately, we do not have to. Graphs can often communicate complex or detailed information in a manner far more easily than a text equivalent can accomplish.

Philatelic exhibiting is a form of philatelic communication and philatelic communication is a subset of technical or professional communication. As philatelic exhibitors we are communicators. We convey information and ideas so that others can understand our exhibits,

which include the philatelic material itself as well as the contextual information needed to understand the philatelic material. It is a rare individual who can look at an exhibit page of philatelic material with no explanatory information and understand what is being shown.

“Graphs can simplify the presentation of data.”

The extent to which an exhibit can be understood, therefore, is a function of how well we communicate what our exhibit is and what it means.

In my day job, I am involved in many conversations addressing knowledge transformation. That is, how do we translate the information contained in data

sets or that which is reflected in equations into something that can be easily understood by the intended audience?

It is no different in philatelic exhibiting. How do we translate our philatelic knowledge onto an exhibit page so that the philatelic material can be unambiguously understood by viewers? In a future column I will address clear writing of explanatory text. (e.g. Use short sentences. Have short paragraphs. Avoid unclear antecedents and use text to engage a viewer.) One of the answers to this challenge is using graphs. Graphs can simplify the presentation of data.

Figure 1 shows two a page from Kathy Johnson's “Postal and Revenue Evidence of

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

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.

I look forward to more readers submitting their recollections of their exhibiting experiences. You can talk about your first exhibit or your most recent as I am sure many of us will be able to relate and at the same time learn from your own experiences.

I know there are many strong willed women in the world and that is why I

highlighted Queen Victoria in this issue. I have noticed that many woman exhibitors are determined women. Yet, the first step in exhibiting is a large one, which hopefully WE can help make an easy one.

I am looking forward to StampShow in Grand Rapids as I am visiting my family in Wisconsin after the show. Now when I tell my folks that I am coming home for a visit, they immediately ask what stamp shows are you attending? When travelling over 2,000 miles, I figure you might as well make the most of the trip.

Women Exhibitors 2015-2016 Board

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Figure 1: Exhibit page with two bar graphs.

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WE Sterling Achievement Award Winners

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

Jules MacKallor - "V" for Victory at SPRINGPEX,

Robert S. Edson - *The Stephen Daye Press Stamp* at NASHVILLE,

Guy Dillaway - *Weston, Massachusetts Postal History*

1812-1900 at Garfield Perry, John Tannahill - *How to*



Sterling Achievement Medal

Identify the New Zealand 1d Universal at OXPEX/OTEX,

Dan Malan - *Doreana* at St. Louis Expo,

Raymond Teys - *Australasian Aerophila* at SOPEX,

Eric Lun - *World Festivals of Youth and Students: Parades, Politics and Peace Propaganda* at

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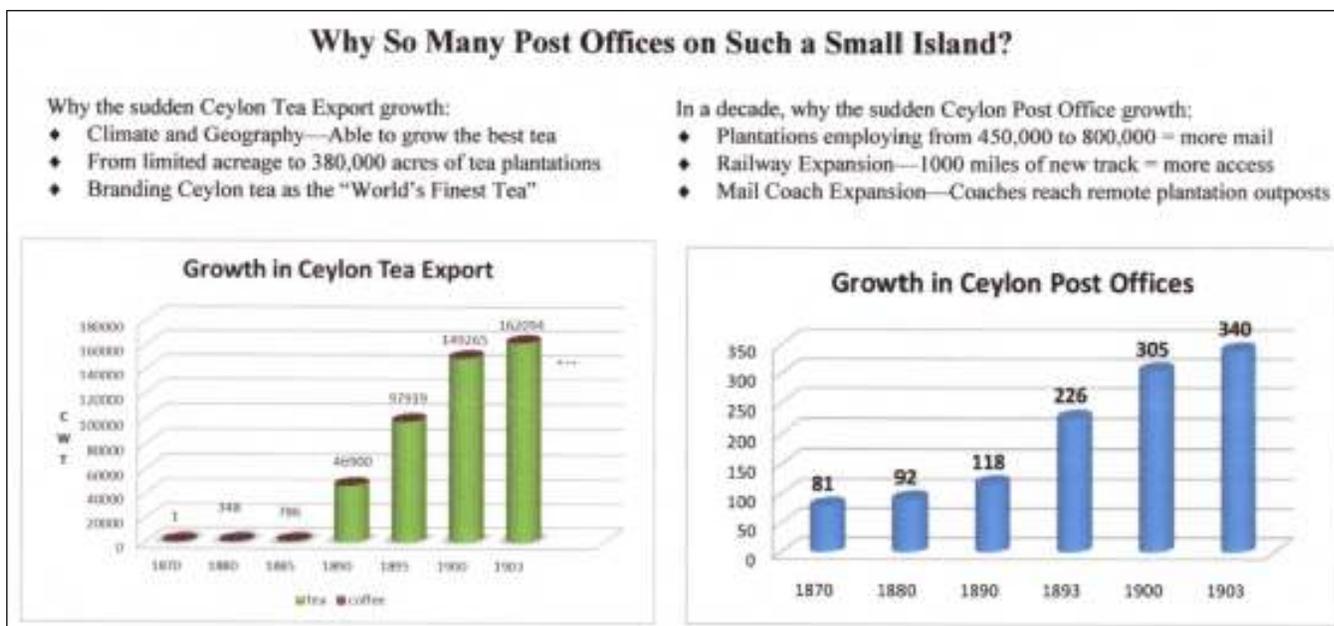


Figure 2: Close-up of graphs from Kathy Johnson’s Ceylon exhibit.

in 1890 with a large increase to 226 in 1893... This increase in the number of post offices mirrored the growth of tea exports.” Who would want to read (and think through the interpretation of the text) while they are looking at a stamp exhibit?

Figure 3 is from Franco Frescura’s article “The Cape Post Office 1795-1910: A Final Report”¹ showing periods of postmark use in the town of Oudtshoorn in the Cape Colony (later part of the Union of South Africa). This graph showing which postmark was used when is easy to understand but again, imagine the text required to convey this information if there was no graph. The text would be dense and almost

incomprehensible.

Some readers may wish to say that a graph used in a printed document (a magazine article, for instance) is not an appropriate model for a graph to be used on an exhibit page. But it is! An exhibit page is a printed document. As communicators, we do not have a lower standard for our exhibiting efforts than we do for our other philatelic communication activities.

“An exhibit page is a printed document.”

The exhibiting community has accepted the use of maps, tables (such as rate tables), and diagrams to illustrate the finer points of philatelic

material. I predict that graphs will increasingly find their way into philatelic exhibits as the information exhibitors want and need to include allows for their use.

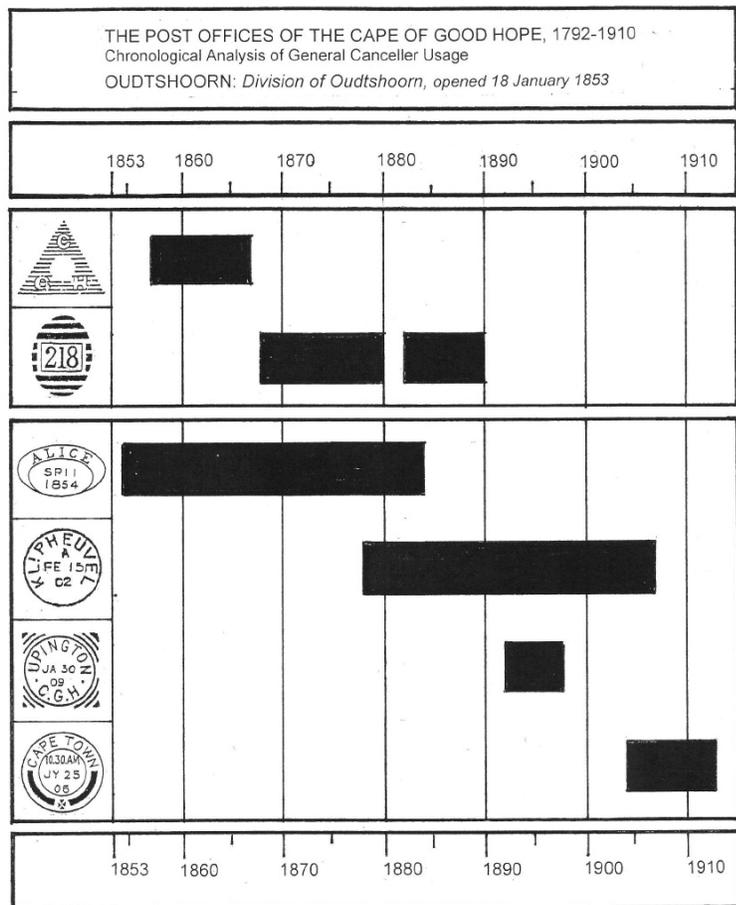
Although this is not a how-to graph discussion per se, there are some general guidelines to consider:

1. Bar graphs can be used to compare things between different groups or to track changes over time. When showing changes over time bar graphs work best when the differences are large (compare the first part of Kathy’s tea and coffee graph with the second part of the same graph.)
2. Bar charts used horizontally can be used to

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¹ Forerunners (Journal of the Philatelic Society for Greater Southern Africa), Volume XXVII, Number 3, Whole No.79, March-June 2014 pp57-67. The article contains similar graphs for 9 other towns. The distribution of postmark types and periods of use is different for each town and, through the use of graphs, is easily distinguished from each of the other towns.

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represent time intervals (see Franco's use of horizontal bars to show time periods.)

- A pie chart can be used to compare parts of a whole. When you have percentages that sum to a hundred percent, a pie chart may be appropriate.

Generally speaking, bold or colorful graphs are not needed on an exhibit page. Graphs can be a single muted color, as in Kathy's examples. Her graphs would be less useful if each bar were a different color. Graphs and other explanatory information on the page are subordinate to the philatelic elements and should not distract the viewer.

Figure 3: Graph showing period of postal marking uses.

Story of Queen Victoria - by Kristin Patterson

In every *Women Exhibitors* issue, a list of Sterling Award winners is given along with an image of the medal that depicts Britain #1 stamp. So I figured it was about time that WE Expressions have an article about the stamp image.

You will learn that Victoria went through many low times in her life, yet it did not stop her from becoming a great leader and an example for women to follow in a male-dominated world. Excerpts from the Official Website of the British Monarchy, www.royal.gov.uk, follow.

Victoria was born at Kensington Palace, London,

on 24 May 1819. She was the only daughter of Edward, Duke of Kent, fourth son of



Queen Victoria on Britain #1 stamp.

George III. Her father died shortly after her birth and she became heir to the throne because the three uncles

ahead of her in succession - George IV, Frederick, and William IV - had no legitimate children who survived.

Warmhearted and lively, Victoria had a gift for drawing and painting; educated by a governess at home, she was a natural diarist and kept a regular journal throughout her life. On William IV's death in 1837, she became Queen at the age of 18.

In the early part of her reign, she was influenced by two men: her first Prime Minister, Lord Melbourne, and her husband, Prince Albert, whom she married in 1840. Both men taught her much

Story of Queen Victoria - continued from page 5

about how to be a ruler in a 'constitutional monarchy' where the monarch had very few powers but much influence.

Her marriage to Prince Albert brought nine children between 1840 and 1857. Most of her children married into other Royal families of Europe.

Victoria was deeply attached to her husband and she sank into depression after he died in 1861. She had lost a devoted husband and her principal trusted adviser in affairs of state. For the rest of her reign she wore black.

With the private urgings of her family and the flattering attention of Benjamin Disraeli, Prime Minister in 1868 and from 1874 to 1880, the Queen gradually resumed her public duties. Seven attempts were made on Victoria's life, between 1840 and 1882. Her courageous attitude towards

these attacks greatly strengthened her popularity.

In foreign policy, the Queen's influence during the middle years of her reign was generally used to support peace and reconciliation. Victoria's popularity grew with the increasing imperial sentiment from the 1870s onwards.

During Victoria's long reign, direct political power moved away from the sovereign. Despite this decline in the Sovereign's power, Victoria showed that a monarch who had a high level of prestige and was prepared to master the details of political life could exert important influence.

It was during Victoria's reign that the modern idea of the constitutional monarch, whose role was to remain above political parties, began to evolve. But

Victoria herself was not always non-partisan and she took the opportunity to give her opinions, sometimes very forcefully, in private.

Although conservative in some respects - like many at the time she opposed giving women the vote - on social issues, she tended to favour measures to improve the lot of the poor. She also supported many charities involved in education, hospitals and other areas.

In her later years, she almost became the symbol of the British Empire. Despite her advanced age, Victoria continued her duties to the end - including an official visit to Dublin in 1900. Victoria died at Osborne House on the Isle of Wight, on 22 January 1901 after a reign which lasted almost 64 years, the longest in British history.

Liz Hisey, WE Treasurer
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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

PLYMOUTH,

Alain Benitah - *The Marianne de Lac: Examples of Postal Usage 1945-1955* at ROPEX,

Marc Dochez - *U.S. 3 cent Washington Stamp 1851-1857* at PIPEX,

Gordon Smith - *A Study of Botswana Official Free*

Mark at RMSS,

Ramona Witte - *The Art of Stamps: Rudolph the Red Nosed Reindeer* at WISCOPEX,

Richard Herman - *World Recognition of the State of Israel* at NOJEX,

David Wenzelman - *Document Usage of U.S.*

Silver Tax Stamps at PARFOREX.

If your show has competitive exhibits and is interested in awarding the WE Sterling Award please contact Denise Stotts at PO Box 690042, Houston, TX 77269-0042 or email her at stottsjd@swbell.net.