



# WE Expressions



APS Affiliate #230

Women Exhibitors

Supported by AAPE

## Recognizing Great Philatelic Women

by Kathy Johnson A Great Philatelic Woman: Janet Klug

Q3 2023 Volume 17, Issue 3



Janet Klug speaking at the 2004 dedication of the American Philatelic Center, the APS Headquarters, in Bellefonte, PA

Cincinnati-area stamp collector, writer and philatelic leader Janet Klug served our hobby in so many ways. She was Chair of the U.S. Postal Service's Citizens' Stamp Advisory Committee, starting on the committee in April 2010. Janet was President of the American Philatelic Society, for two terms, 2003-2007. She is also Chaired New Initiatives Committee on the Smithsonian National Postal Museum's Council of Philatelists.

Many philatelist knew Janet because she wrote regularly for *Linn's Stamp News* and *Scott Stamp Monthly* and also wrote many other articles for philatelic publications, especially those about exhibiting our stamps. Her president's columns for the APS also were not to be missed. Janet was also highly technologically skilled and wrote for The Virtual Stamp Club and was the technology lead for New York 2016 Stamp Show, giving the show a big presence on social media. Her books include *Guide to Stamp Collecting* (2008) and *100*

*Greatest American Stamps* (2007).

In Janet's words in 2010 she said that she has "50-plus years of being passionate about stamps, stamp collecting and stamp collectors, and a curiosity about the people, places and things that are honored on stamps."

Klug's writing has concentrated on helping beginning collectors, increasing the knowledge of more advanced collectors, and unusual aspects of philately. One of her collections, for example, was tin-can mail: Food cans that were used to enclose mail for Pacific islands, specifically Tonga, that were then dropped from airplanes into the sea.

As the U.S. Postal Service tightens its belt and fewer people use stamps to mail letters, the question begs whether stamps are still relevant in the 21st Century. Janet had this to say about stamps.

"I hope stamps will be relevant for a long time to come, because stamps teach and entertain. I think about how much I have learned by collecting stamps. The long-running Black Heritage stamps has taught me about amazing individuals such as Bessie Coleman. Without stamps it is unlikely I would have come to know her story," Klug said.

"Technology is great, but to be honest, a quick e-mail will never be as special as a hand-written love letter bearing a pretty stamp."

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### WSP Exhibitions

Many shows are returning! Check the APS website to confirm all upcoming shows.

<https://stamps.org/events/wsp-shows>

## Ganz elected APS President



Reprinted from 4/3/2023 APS stamps.org news

The American Philatelic Society [Board of Directors](#) unanimously elected Cheryl Ganz as president to replace Bob Zeigler, [who stepped down on March 31, 2023](#). Ganz appointed Greg Galletti to replace her as vice president, confirmed by the APS Board of Directors.

Zeigler appointed Ganz to replace him on the Board of Vice Presidents in 2018 when Zeigler became president. Ganz was re-elected by the APS membership in 2019 and 2022, becoming Chair of the Board of Vice Presidents in August 2022. The current term of president expires in August 2025.

The APS membership elected Galletti to the APRL Board of Trustees in 2019, and he has served as vice president since taking office. Galletti resigned from the APRL Board of Trustees, and the APRL Board will nominate a replacement at its April 18, 2023, meeting.

### About Cheryl Ganz

Cheryl joined the APS in 1976 and has served in many capacities, including the Ethics Committee, Strategic Initiatives and Technology Committee, philatelic judging, and numerous show committees. She has served as Vice President of the APS Board from June 2018 to April 2023.

After earning her Ph.D. in history from the University of Illinois Chicago in 2005, Cheryl joined the [Smithsonian National Postal Museum](#) in Washington. In 2007, she became chief curator until her retirement in 2014. She is also the United States Postal Service's Citizens' Stamp Advisory Committee vice-chair.



## GASS 2023 Cleveland, OH

Co-hosted by the American Philatelic Society, the American Topical Association and the American First Day Cover Society



The Women Exhibitors Meeting will be held on Sunday 08/13/2023 at 1:00 PM. Join us to catch up, discuss the exhibits, medal levels and wrap up the show. **WE** hope you will join us.

There are other presentations scheduled during the show which may benefit exhibitors. If you're considering exhibiting internationally, Elizabeth Hisey & Birthe King will be giving a 2 hour seminar on "FIP Open Philately versus US Display Class" on Thursday 08/10/2023 at 11:00 AM. On Friday 08/11/2023 at 11:00 AM, James Gough will be providing insight on "Getting to Gold/Large Gold in Exhibiting".

Attending the Philatelic Exhibit Judges Feedback Forum on Saturday 08/12/2023 starting at 2:00 PM often provides insight, suggestions, and recommendations that attendees can apply to their own exhibits.

Many of our members will be giving presentations this year. The schedule can be accessed at [GASS 2023 Schedule \(Public\) \(stamps.org\)](#)

The Great American Stamp Show has over 800 frames of world class exhibits, various exhibit tours and presentations, First Day Ceremonies, society socials, functions, auctions, and so much more. Any member who attends any event, big or small, please consider taking a photo(s) and send it in with a commentary to be published in the next edition of **WE** Expressions.

**Stories and submissions for the next journal are due by September 15, 2023. Start writing and send them in now!**

# From Childhood Gift to Lifelong Pursuit

Interview with Janet Klug

Previously published in *WE Expressions* Q1 2013, Vol. 7, Issue 1



Janet Klug, longtime stamp collector, exhibitor, and judge

Six-year-old Janet was a little jealous when her two older brothers were given stamp collections one Christmas morning. So she waited until her brothers lost interest and then “confiscated” their collections, hiding them under her bed. Once the coast was clear, a lifelong passion was born. She specifically remembers a Canadian issue, a “pretty lady stamp” of young Queen Elizabeth. On a map, Canada was not far from Klug’s native Ohio, but to the elementary-school student, it was a million miles away. “All of this seemed extremely exotic to me.”

“Children are naturally inquisitive and natural collectors,” she tells people often in her unofficial role as an ambassador for stamp collecting. “All it really takes is to put a spark in front of

them and let them go.”

From 2003 to 2007, Janet served as president of the American Philatelic Society. She was, therefore, a natural pick when a spot opened on the U.S. Postal Service Citizens’ Stamp Advisory Committee in 2010. Janet serves on the subject subcommittee, which is tasked with distilling thousands of ideas into the small number of stamps released annually.

Janet currently serves as Immediate Past President on the Board of Directors of the American Philatelic Society. There she is helping the Society develop a 20-year plan. She is also a member of the National Postal Museum Council of Philatelists, and continues as a member of the Citizens’ Stamp Advisory Committee.

- Excerpts taken from a Beyond the Perf article that interviewed Janet Klug in 2010.



## Women Exhibitors 2022-2024 Board

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# Remembering Janet Klug in WE Expressions

## Vol. 1-2, March 2007

**My first exhibit** was in 1979, when I showed two frames of Tonga Tin Can Mail at a local show. I got a bronze, in hindsight, it was a truly awful exhibit, but the bronze was enough to keep me interested. I then moved on to a traditional exhibit of Tonga's 1897 definitive stamps. The first time I showed that (again, in 2 frames) was at AIRPEX, a former WSP show in Dayton, Ohio. I got a certificate and ripped by a judge whose critique was, "Little lady, if you ever hope to get a medal, show something else!" It pissed me off enough to make me determined to get a gold. It took a long time (just finding the material I needed took a long time!), but I did it! Alas, I sold that exhibit - my prized possession - in 2004. (Janet Klug)

## Vol. 1-4, April 2007

Our next meeting will be at noon on Saturday, August 11, at StampShow in Portland, OR. Janet Klug and Denise Stotts are planning the program on **Overcoming Intimidation**. (See article in We Think, Vol 1, No 1.)

## Vol. 1-4, May 2007

The **WE buttons** are a wonderful way to let others know about our group. Thanks to Liz and Janet for purchasing and suggestions. When you get your button, wear it at stamp shows and expect questions about **WE**.

Barbara Harrison wrote... I also immediately signed up for the **APS exhibiting course**, given by Janet Klug and Ann Triggie, who were also patient and kind in offering all sorts of helpful information and answering questions.

One suggestion has been received for a name for our newsletter. Janet Klug says how about **WE EXPRESSIONS**. Does this give you any ideas? If so, send them in.

## Vol. 1-6, July 2007

(Reported by Janet Klug) Six women and one man attended the **WE** meeting at INDYPEX, conducted by Janet Klug and Ann Triggie. In attendance: Dottie Winter & Marge Faber (**WE** members) Paula Sager, Bonnie Lyons, Deb Nicoll, Joyce Adams. David McNamee invited the women to exhibit at COALPEX in an all-women show next year (see full details in June newsletter, Vol. 1-5).

Meeting opened with a very short PowerPoint presentation on "**Why We Collect**" that Janet had done for Summer Seminar. It was just for fun, and those present had said they wanted to see it. General discussion followed, which included: Dealers who intimidate women; Starting an exhibit; Whether or not having a women's exhibiting group was discriminatory to men; Using computers for exhibits and how women who are not computer literate could use a computer. With this last comment, Janet showed some pages she had done using Microsoft Publisher and explained a tiny bit on how to do it. This seemed to interest the ladies present, and one suggested that perhaps **WE** could generate instruction especially for other **WE** members on how to do this, as well as make up some templates that can be used and modified for exhibits. Janet has offered to develop a PowerPoint presentation and templates, perhaps in time for AMERISTAMP EXPO, should the **WE** family find this a useful method to help other women exhibitors.

## Vol. 1-7, August 2007

PR for **WE** at StampShow was great. Janet, announcing awards at the banquet, said, "Look at all those women exhibitors!" Thanks, Janet.

## Vol. 1-9, October 2007

For those who haven't seen it, there was a nice article on page 68 of the October issue of ASDA's American Stamp Dealer & Collector on the subject of Philately's Women. Highlighted was our own Janet Klug, "recently retired as the first woman president of the American Philatelic Society, (who) forged a bright, upbeat new milestone in our hobby from 2003-2007."

## Vol. 1-11, December 2007

In response to the month's topic, "What suggestions can you offer to improve the judges' critiques (both the critique meeting AND the written critique)?" Janet wrote the following: As a **judge**, I try to always begin with a positive statement about the exhibit using the theory that a spoonful of sugar makes the medicine go down. (Pardon me while I sing the entire musical score from Mary Poppins).

Then I always try to go down the list of criteria

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and address areas where the exhibit could be improved. As a judge, using a score sheet helps keep me focused on the criteria. I wish all exhibits had them. I think it would be better for the exhibitor and better for the judging corps, but not everyone agrees with me.

If a score sheet is used, I direct my comments to areas where points were deducted and try to give a concise reason why the deductions took place.

#### Vol. 2-1, January 2008

At AmeriStamp Expo 2008, Janet was added to the Board, as **Editor of WE Think**. WE also sponsored a **Beginning Exhibiting Workshop for Women**, led by Janet Klug and Ruth Caswell. Participants learned about the types of exhibits and about the process of getting an exhibit started. The workshop ended with an interactive presentation on using Publisher to craft an exhibit. (See article in We Think Vol. 2 No. 1)

EXHIBITING COURSE OFFERED BY APS: A newly revised **Exhibiting Course** given via the internet will soon begin. The course will again be taught by Janet Klug and Ann Triggler, both of whom are experienced exhibitors and judges. The text for the course has been rewritten completely to accommodate the new exhibiting divisions and classes. Information can be obtained from APS Director of Education Gretchen Moody at gretchen@stamps.org or by writing or phoning the APS. (Note from Barb: I took this course 4 years ago, when I first began to exhibit, and I found it to be extremely helpful. At that time, you would read the assigned chapters, prepare your "homework," and e-mail it to Janet/Ann, who then returned to you their comments and suggestions. I could proceed at my own pace, re-read chapters, and send questions to Janet/Ann. The course is now being redesigned so that there is even more and better interaction with the instructors with more feedback and guidance for the students. All in all, it was a wonderful and very worthwhile experience, and it should prove to be even better with the changes. I highly recommend your participation if you are a new exhibitor).

#### Vol. 2-6, June 2008

**WE** meeting at Stamp Show... The program

will be **Exhibit Basics: Materials, Classes & Divisions** by Janet Klug. **WE** members will gather to celebrate, to hear Janet's informative presentation on exhibiting, and to have a brief business meeting.

Janet KLUG has written yet **another book**, *The Guide to Stamp Collecting*, a 152-page paperback produced by the Smithsonian Institution. It received a rave review in the June issue of *The American Stamp Dealer and Collector* (p. 59). It is said to be one of the most lavishly illustrated (full color) books ever published on stamp collecting basics. If you read Janet's **columns in Scott Stamp Monthly or Linn's**, you know what an interesting, readable way she has of explaining things. This will surely draw many new people into the hobby, resulting, **WE** hope, in more Women Exhibitors! Congratulations, Janet, and much success with this great new book!

#### Vol. 2-7, July 2008

Next Meeting: STAMPSHOW, Hartford, Conn. Program: Exhibit Basics: Materials, Classes & Divisions, by Janet Klug. You don't want to miss this.

#### Vol. 3-2, February 2009

Barbara Harrison shared her experience with mailing in 3 multi-frame exhibits for AmeriStamp in Arlington which included the following: Since I have previously hand-carried and mounted my own exhibits, I had a couple of pages that have material mounted overlapping 2 sheets, which was NOT a problem when I was mounting the exhibits myself. Janet made this comment concerning overlapped pages: 2. Consider using double pages. You would be flabbergasted at how dirty our hands got from handling boxes, screw drivers, screws, frames, etc. You really do not want people with dirty hands trying to put covers into corners and pages into page protectors. You can buy 11X17 Mylar page protectors and send the double pages all set to go. Yes, it does mean you can't use the standard USPS express mail boxes, but in the long run it is MUCH BETTER protection for your material and a whole lot easier for those who are mounting your exhibits. I use double pages all the time, and you can buy the right size shipping boxes from a UPS or office supply store. (If you order a blazer from Lands End, this

continued on page 6...

comes in the right sized box!). I had not thought about the points Janet mentioned, but they certainly make sense. Janet added: Truly, it helps all exhibitors to volunteer every once in a while to work putting up exhibits. You then realize how dirty the job is, how the weight of paper one uses makes a difference to how easy or difficult it is to get exhibits into frames, and even how page protectors make a difference to how an exhibit goes into the frames. A few experiences being a committee volunteer makes for a better exhibitor. Thanks, Janet, for sharing your insight.

#### Vol. 3-4, April 2009

In response to the month's topic, "Most shows require that exhibit pages be enclosed in protective "plastic" pages, with exhibitor's name on the reverse of each. What advice can you offer, from your own experience, concerning "plastic" pages (what kind, where to purchase, prices, etc.), what kind of paper to use (why, weight, color, etc.), how best to include your name on the reverse of each page, and how to number the pages (on reverse) to show their position in the frame." Janet wrote the following: No to plastic page protectors! Yes to Mylar or Melinex, available from Atlantic Protective Pouches or Leonard Hartmann. They cost more, but they last a long time and are archival quality. The plastic stuff you get at K-Mart will likely damage your material over time.

## Mail Received

I was one of the attendees at last week's APS Summer Seminar and after one of the daily keynote talks, one of the questions was posed by a female attendee who indicated she was relatively new to organized philately, motioned around the mostly male audience and inquired, to paraphrase, "where are the women?" Of course the presenter introduced her to **WE**.

You may be aware that in addition to collecting, in my retirement from paid employment, I sell stamps using the Hipstamp, eBay, and Delcampe.net platforms. I include an APS recruiting postcard with every filled order. I occasionally receive orders from women, and it occurred to me that it might make sense to include a **WE** flyer or membership application with those orders if you think it would be a good idea, and not patronizing or presumptuous. I found some .pdf resources

#### Vol. 3-5, May 2009

Barb Harrison wrote that as she arranged her material, she used Janet's method of drawing 16 blocks on a typing sheet, representing 16 pages in a frame, then sketched in how she planned to mount the items, including overlapping, windowing, etc. This also showed her how the pages from one frame would look next to the pages of the next frame.

#### We Think Vol 3 No 2

Festival for Philatelic Women held at the American Philatelic Center in Bellefonte, Pennsylvania May 28-31, 2009



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that I could download and print from your sub-website on [aape.org](http://aape.org) but they appeared to be maybe a little out of date.

Anyway, I am happy to print and mail suitable materials, but only if you think it is a good idea. Best wishes,

Bruce Marsden  
Alpenstamp on Hipstamp  
bmarsden on eBay and Delcampe.net

*Thank you so much for the offer to promote Women Exhibitors!*

*\* The **WE** Brochure was updated by Carol Edholm and sent to Mr. Marsden to include in his mail orders. If you see Bruce or purchase an item from him be sure and thank him for supporting **WE**.*

Vol. 4- 7, July 2010

The **WE Sterling Achievement Award** was running out of medals, so new ones needed to be ordered. After much discussion, the board approved a new pin design. The rectangular-shaped pin is modeled after the Penny Black stamp of Great Britain. The letters **WE** show at the corners, and Sterling Achievement is lettered at top and bottom. The pin is finished in antique silver. My description does not do it justice; you have to see one! Denise is now sending the pins to shows that request the **WE Award**. **WE** owes debts of thanks to Janet Klug for the design, and to Rich Drews for a substantial donation making the pin purchase possible.

Vol. 6- 1, January 2012

Fest III is held in conjunction with PIPEX. Janet has again outdone herself with speakers on a variety of topics.

6-2 (Q2 2012)

**WE** is the acronym for an organization called Women Exhibitors. The idea was envisioned by an extraordinary group of women; Ruth Caswell, Liz Hisey, Janet Klug, and Patricia Stilwell-Walker.

8-2 (Q2 2014)

**WE** Members Win Big at AmeriStamp Expo 2014... In the open Single Frame Open competition, Gold Awards were won by Janet Klug - Absinthe- The Devil in a Bottle...

10-4 (Q4 2016)

StampShow 2016 open competition multi-frame Gold award winner Janet Klug for here exhibit, "British Empire Anti-Communist Actions in the Jungles of Malaya, 1948-1960."

11-2 (Q2 2017)

In Sheryll Ruecker's "Spotlight on ... Lisa Foster, the Path to President", when asked, What other factors or organizations influenced your exhibiting?, Lisa recalled, "I took an American Philatelic Society (APS) online exhibiting course taught by **WE** member and founder Janet Klug. This helped me immensely to develop my exhibit, layout, implement APS judging guidelines and raise my medal level."

14-2 (Q1 2020)



Janet Klug receiving the Smithsonian Philatelic Achievement Award, Oct 2019. L to r: Elliot Gruber, Director of the National Postal Museum; Cheryl Ganz, who introduced Janet; happy Janet; and Don Sundman, Chair of the Council of Philatelists. Shared on **WE** Facebook page by Cheryl Ganz 12/20/19.

## Wander Womyn- The Gnome Trail



On May 13, 2023, we headed out on a "gnome hunt". Located in Maple Valley, Washington, there is a 0.7 mile loop trail through the forest where community members bring gnomes to hide along the trail. The sizes vary....big ones, little one, whole ones and even broken ones. There are even some set up in villages, complete with cottages, mushrooms, and fishing gnomes. Even the local gnome doctor was present on the trail.



The hike is mostly flat with a few areas of exposed roots and slight elevation changes, but very manageable for people of all fitness levels.

At the end of the trail, you can then stroll through the local farmers market and find even more hidden treasures. You never know what you will find.

So, if you ever find yourself in Washington State near Maple Valley and are looking for something new and different, go find the gnomes. You will be glad you did!



# Thinking Theme: A Regular Column that Explores Thematic Exhibiting

by Michele M. Bresso, PhD

## Storytelling in Thematic Exhibiting

Everyone loves a good story. Movies depend on a strong storyline. Bedtime stories build the foundation of our lifelong educational endeavors. A good story inspires us and draws us in so that we can grow our knowledge and abilities.

Your thematic exhibit's story offers that power, too, but finding the story and then figuring out how to tell it can be challenging. This column provides some basics about discovering and developing a story through your thematic collection.

As a former journalist, I hunted stories for a living and honed my skill in telling them to radio and television audiences. Telling a compelling story that engages a philatelic viewer or judge is no different. The basics of the process can be narrowed down in three steps:

1. Look for the unusual
2. Ask questions, then answer them
3. Relate details in a way anyone can understand

I am building a thematic collection around the Palace of Fine Arts in San Francisco. Its romantic, domed architecture is surrounded by colonnades and a swan-filled lake. It is the only remaining structure from the 1915 Panama Pacific International Exposition.

As a native of South San Francisco, I've visited the Palace of Fine Arts many times. The United States featured it on two stamps including Scott 1931 in a 1981 set of four commemorating American architecture (Fig 1).



Fig 1: Misperf error, Scott 1928-31 including the Palace of Fine Arts on bottom left



Fig 2: U.S. Scott 5667, 2022 Express Mail stamp

The second appearance came last year on the Express Mail stamp (Fig 2).

I felt the Palace of Fine Arts might be a fascinating subject for a thematic exhibit, so I'm starting small by planning a one-page exhibit on this topic for next year's American Topical Association My One-Page Exhibit Program.

Having achieved #1 on the above list by identifying this unusual and unique building as my sub-

ject, I next move onto #2, which calls for asking questions.

The textbook method for this process is known as the 5Ws of journalism. Each "W" suggests a potential question: Who? What? When? Where? Why? Add a six option—How?—and you are ready to start firing off questions to help construct your thematic story. Here are example questions in the six categories related to the Palace of Fine Arts:

- Who designed the Palace of Fine Arts? / Who was the first runner-up for the design job and why didn't that person get selected?
- What was the building's original purpose? What is its purpose today?
- When was it built? When did the designer worry about the construction process?
- Where was it built? Where else was considered a possible location for the structure?
- Why was it selected to be a part of the 1915 Panama Pacific International Exposition? (Fig 3) Why did some disagree with its inclusion in the event?
- How long did it take to build it? How is it being preserved today?

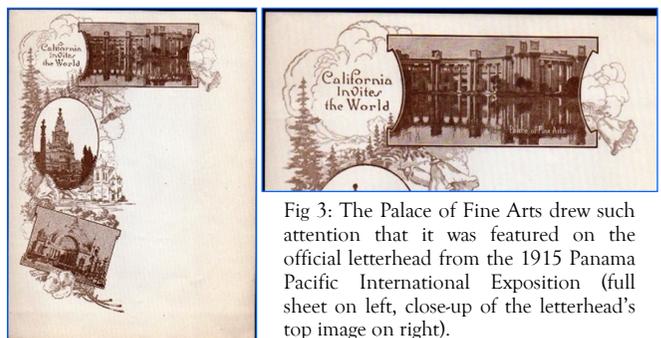


Fig 3: The Palace of Fine Arts drew such attention that it was featured on the official letterhead from the 1915 Panama Pacific International Exposition (full sheet on left, close-up of the letterhead's top image on right).

Of course, you could ask many more questions by going through the six categories again and again. Each question suggests a direction your thematic story might take.

Once you've researched your topic to answer the questions you've posed, you are ready to tell your story. That's where step #3 comes in. You'll know a great deal about your topic by the time you've done your research. Your audience, however, will not have that knowledge. The critical final step is to reveal the story in a way that allows your audience to fully understand the unfolding information.

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Begin by being direct. Don't use 10 words when five will do. If you introduce a term that is specific to the topic and not used in everyday conversation, define it the first time it appears. Do the same with acronyms. For example, if I plan to use the acronym AIA, I must be sure to spell out American Institute of Architects in my first reference and use AIA after that. Check your story to be sure it has a beginning, a middle and an end. Finally, have someone who knows nothing about your topic review your story before you exhibit. Their questions for clarification will help you fine tune your thematic story into a popcorn-worthy blockbuster!



**Editor's Remarks** by Laurie Anderson

Happy Summer! The time of year when many people travel and experience life...a time to make memories. **WE** would love to share your travels with other members. We can all experience the world through your vacations. So send us some photos and memorable stories to share in the journal, especially if you find some great historical stamp places or philatelic adventure! Because, who doesn't love a good adventure story!! Looking forward to seeing the member's adventures!

## A Special Remembrance

by Barbara Harrison

Janet was so very kind to me when I first got into exhibiting in early 2004. Being a total newbie, I quickly signed up for the exhibiting course offered by Janet and Ann (Triggle). It was so helpful, a lot of fun, and I learned so much. Janet was so patient in answering my many dumb questions, which lasted long after the course ended. It seemed the deeper I got into postcard and then display exhibiting, the more dumb questions I asked. She always responded quickly to my many emails of questions. Her recommendations also led me to about 5 other expert exhibitors and judges who I also pestered with my questions, all of whom were also generous with their advice and time. Every one of these experts helped to encourage me to try things that were different, the result being Grandma's House, which won 10 national Golds in Display Division in its first 3 years, with great thanks to Janet and these other mentors for their support and encouragement.

It was good working with Janet as we set up Women Exhibitors, giving us a way to share our own experiences with other women who were interested in becoming exhibitors. As **WE** editor, I often liked to call on Janet for a contribution to the newsletter.

Due to my vision and health problems, my exhibiting career had to end in November of 2009, with just one national show a few years later. But I will always remember all of the wonderful people like Janet who encouraged me to take a bold step and do something different, both with postcards and display. Janet helped me discover and enjoy the wonderful world of exhibiting. I only wish Ken Martin had contacted me 20 years sooner to try to persuade me to do a postcard exhibit.

Janet's love for our hobby, combined with her experience, knowledge, teaching ability, and talent, made her a true leader. I became a much better exhibitor for having known her. We will all miss her and her beautiful smile.

Barbara A. Harrison  
Ringoes, NJ



# IBRA – Internationale Briefmarken



**Cheryl Ganz**

Top contributor Jun 1 · 🌐



IBRA was an exciting international stamp show in Essen, Germany, with amazing attendance. Women in philately were active at IBRA in exhibiting, judging, presenting, organizing, and dealing. Here are a few photos from this wonderful international stamp show. (Not all photos are mine, some are from other Facebook posts.)



Jean Wang, Canada, exhibitor



Vesma Grinfelds, USA commissioner at set up



Liz Hisey and Pat Stilwell Walker RDP at the Roll of Distinguished Philatelists dinner



Judges Seija-Riita Laakso RDP, Finland and Iva Mouritsen, Germany



Marion Abshof de Cals (left), Germany, presents the Carlrichard Buhl medal to Carla Michel, Germany



Renate Springer RDP, Germany, and Cheryl Ganz RDP at the Berlin Philatelic Club meeting where Cheryl received the Lindenberg medal, Germany's highest award for contributions to philately





Carol Bommarito and Cheryl Ganz RDP received Large Gold medals at the Palmares dinner



Birthe King, Great Britain, gave two lectures



Victoria Lajer at the Stanley Gibbons booth



## WE Sterling Achievement Award Winners

If your show has competitive exhibits and is interested in awarding the WE Sterling Award please contact Joan Harmer at [Awards@AAPE.org](mailto:Awards@AAPE.org) or call her at (914) 962-2652.

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

**Ladd Faszold** - *Phonographic Philately: Stamps that talk and sound* at March Party

**Ken Gilbert** - *Six Flags over Lehrte* at St. Louis

**Francois Brisse** - *L'Achemine Des Courier due temps des Assynriens a nous jours* at Lakeshore

**Martin Tatuch** - *Patron: The World Famous Mine sniffing Dog* at Springfield

**Marianne Schmoli** - *World War II* at ORAPEX

**Eric Knapp** - *Raven Story First Day of Issue* at PIPEX

**Steve Bonowslo** - *The First Ceres Issue of the Portuguese Colonies 1913-1932* at RMSS

**Jack Ginsburg** - *Belgium in WWI as Shown through stamps and postcards* at NAPEX

**Mary Shaw** - *Eleanor Roosevelt* at HUNTSPEX

Stay safe and stay tuned for the next round of Sterling Achievement Award Winners!

Janet served as president of the APS from 2003-2007, as vice president from 2001-2003, and as secretary from 1997-2001. She was also chair of the APS Committee on Accreditation of National Exhibitions and Judges from 1999-2003.

**American Philatelic Society Elections**



Vote for  
**Janet Klug**  
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**Schnell, Triggie, & Warren**  
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Roger Schnell

  
Ann Triggie

  
Alan Warren

**GASS Future Dates/Locations**

**Aug. 15-18, 2024**  
Hartford, CT

**Aug. 14-17, 2025**  
Schaumburg, IL

**2026 - Bye Approved**  
Boston 2026 will host APS annual meeting and C of C  
May 23-30, 2026

## What is the most important aspect of exhibiting? by Janet Klug

*Previously published in We Think, Vol.2 No.2*

“Hi, Gertrude! It is great to see you again! I see you are exhibiting at this show. How did you do?”

“Oh, I only got a silver.”

“Oh, too bad. I’m so sorry.” Only a silver. Wow. How terrible is that?

In my humble opinion, a silver is not terrible at all. Neither is a silver bronze, a bronze, a certificate of participation, a vermeil or a gold.

Medals are simply one jury’s opinion of how well the exhibits in that show met the criteria by which stamp exhibits are judged. Sometimes they are spot on; sometimes not. But YOU, the exhibitor, still have an achievement of which you should be proud.

Why? Exhibiting is not easy. It takes time, concentration, effort, creativity, money (sometimes a lot; sometimes not), intelligence, and a willingness to “put yourself out there.”

If you have made an exhibit, you have achieved something that only a small percentage of stamp collectors ever attempt. And for that effort you are rewarded by the feeling of achievement you get when you see your exhibit in the frames. Your effort expanded your mind, gave you a creative outlet, allowed you to share some of your collection with others, taught you new things and provided opportunities for you to meet new people and make new friends.

When you think in those terms, aren’t all of those aspects of exhibiting actually MORE important than what one jury thought about an exhibit at one show? And hey, in the Olympics a silver medal and a bronze medal are celebrated as wonderful achievements. Why are these achievements denigrated in the world of philately?

The “it’s-only-a-silver” mentality does not help those who are struggling to get a silver or a vermeil or a gold, nor does it help those new to exhibiting who are just learning how to do it. Shouldn’t we do a better job of nurturing these beginners?

Maybe we should all reset our brains so that when the medals are posted we do cartwheels up and down the aisles and shout “Whoopie! I had all of this fun AND I get a medal, too! What a great hobby!”

## WE Want to Know

Have you ever wanted to give feedback on what you read in WE Expressions or share a thought or just say thank you to one of our members? Well now you can....because “WE Want to Know”!

After receipt of the April 2023 WE Expressions, Women Exhibitors email box was filled with kind words of encouragement. The journal would not be possible without the submissions for publication from our members.

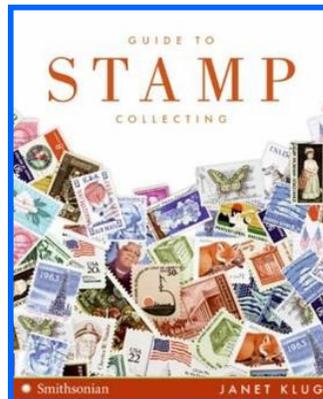
**Good job, Laurie. Lots of interesting articles.**  
Judy (Newblom)

The WE Expressions is beautiful, as always. Thank you for your thoroughness in the Expressions!  
Sherri Soraci Jennings

**You shouldn't apologize for serving. I'm just getting to this and I'm sure it's great as always.**  
Ann (Dunkin)

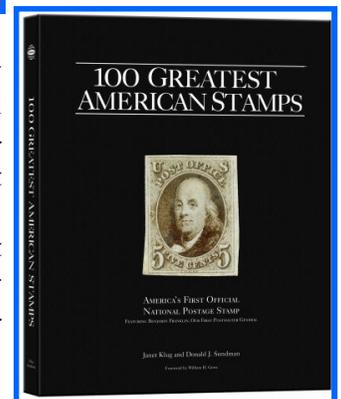
Remember, send in your comments and remarks to be published in future journals...your words may just make another persons day!

Comments to: [womenexhibitors@gmail.com](mailto:womenexhibitors@gmail.com)



**From the great mind and leadership of Janet to philatelist everywhere!**

Janet left some of her best work behind for all current and future philatelist. If you need that extra bit of guidance, perhaps you will find it available in one of her two books. Happy reading and thank you Janet!



## SELLING IT! by Janet Klug

*Previously published in WE Expressions Vol. 3-11; November 26, 2009*

Sooner or later the shelf life of an exhibit expires. You haven't been able to find any new material for it in a couple of years. You have taken it as far as it is likely to go. You see lesser material than you currently own being offered by sellers at greater prices than you dreamed imaginable. \*\*\* It's probably time to sell. \*\*\*

Those are incredibly traumatic words. "Sell my exhibit? You must be crazy!" Go ahead. Say them. I said them, too. And then, after much gnashing of teeth, I consigned my Tonga exhibit (30 years in the making!) to an auction firm in Australia. My hands shook when I took the box to Fed Ex to ship it.

Deciding when to sell is a personal choice, of course. But when you find you are just going through the motions, adding nothing and changing nothing, maybe it is time to start thinking about selling. There are many methods available. A good exhibit of desirable material in excellent condition with a strong track record of awards is easier to sell than an exhibit with modest material in so-so condition that has had modest success. Condition is king when you sell. It is also important when exhibiting, so watch what you buy. Buy the best you can find.

There is only one trick to having a successful sale of your exhibit and that is finding the right place to sell or a highly motivated buyer. If you are buying most of your material at auction in Britain, odds are good that Britain is a good place to sell it. Do you have a few favorite dealers from whom you have made many purchases in the past? Those dealers are probably a good place to begin your investigation for potential buyers for your collection. Before you let your exhibit out of your possession, understand how and when you will be paid, the exact amount of payment and whether or not there are any associated fees the dealer will expect to be paid. If you are consigning to auction, make certain you understand every single clause of the consignor's agreement before you sign on the dotted line. If you have questions, ask them. If you don't receive a satisfactory response, go elsewhere.

There is no hard and fast rule to use to determine the value to expect in selling your exhibit since every exhibit is different. Some material is

more popular than others. Classic US will sell for more than a modern FDC exhibit. Some people are good at finding bargains when they buy; others are not. As the seller, you need to have a good idea about how much money you expect to receive for the sale, taking into consideration such criteria as condition, supply, demand, and how much you have spent on your acquisitions over time. It doesn't hurt to do additional homework to find out what like items are selling for in the open market or in competitive bidding. Even though there are way too many variables to generalize on your exhibit's value, you can come up with an approximate value on your own by keeping good records and doing a little math.

Of course, you can sell your exhibit yourself using eBay, Delcampe, StampWants or other Internet selling venues. It is a lot of work. What do you do with the material that doesn't sell? One practice you want to avoid is an offer from a dealer who will buy just the best material from your exhibit. Again, what do you do with the remainder? You will get much less for it than you would have had the exhibit remained intact and finding a buyer will be tricky.

And as for me, I am a firm believer of having my cake and eating it, too. Before my Tonga exhibit when on an Australian walkabout I scanned every page. When I miss it, I put in the CD and let each page play as a slide show on my computer. Ahhhh!

My story had a strange - and lovely - ending. The exhibit ended up not being sold at auction, but rather it was a private treaty sale (which is a sale to a private person corporation, or stamp dealer). It was offered to a motivated buyer at a price that was acceptable to me and now the exhibit - still intact - has a new proud owner. Talk about your win, win, win situation!



### Another Memory of Janet

APS President Janet Klug presenting Tim with Grand Award at StampShow 2001 for his exhibit Orange Free State, Republican Postage Issues, 1868-1900

## Janet Klug WE Mentor Award Recipient



The “WE Mentor Award” is given in honor of an individual, nominated by members of Women Exhibitors for their excellence, expertise, and willingness to mentor exhibitors.

The 2022 WE Mentor Award was awarded to Janet Klug, a founder of Women Exhibitors, who in addition to her many philatelic achievements, has spent a great deal of time providing guidance, encouragement, and nurturing exhibitors. Janet has taught beginning exhibiting courses, published articles instructing others how to exhibit and personally helped members with ideas for their exhibits.

Janet has also won many awards for her exhibits including a World Series of Philately show grand, a Grand Prix National in Australia, and an

international one-frame gold. Notable exhibits include The De La Rue Engraved Definitives of Tonga, 1897-1953, Australian Occupation of Japan 1946-1952, Terror in the Jungle: Counter-Insurgency During the Malaya Emergency 1948-1960, I'll Be Seein' Ya: Five Years as Prisoner of War in Stalag VIII-B, Samoa's Hut Definitives, and The 2d Queen Salote Definitive Stamp of Tonga 1919-1953. She has been a nationally accredited judge since 1991.

The award was announced by Elizabeth Hisey during the Rocky Mountain Stamp Show awards banquet where Women Exhibitors was a convening society. Unfortunately, Janet was not in attendance and the award was mailed to her home.



WE Mentor Award glass plate

## Album Closed

### Janet Klug July 12, 1950 - June 16, 2023

Janet was the editor of WE Think from 2007-2011, a columnist for Linn's Stamp News, Scott Stamp Monthly and the American Philatelist and a frequent contributor to other stamp publications. She wrote books including “Guide to Stamp Collecting (2008) and “100 Greatest American Stamps (2007)”.

She was a nationally accredited judge since 1991 and was Chair of the APS Committee on Accreditation of National Exhibitions and Judges from 1999-2003.



Janet served as President of the American Philatelic Society, Vice-Chair of the Smithsonian National Postal Museum's Council of Philatelist, Chair of the NPS's New Initiatives Committee, Chair of the Citizens' Stamp Advisory Committee and served on the board of numerous philatelic organizations.

In 2010 Janet was inducted into the APS Writers Unit Hall of Fame and in 2014 she was a recipient of the Luff Award for Outstanding Services to the American Philatelic Society.

Carol Edholm, WE Membership  
4404 - 224<sup>th</sup> 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](http://www.aape.org/weweb.asp) or [WomenExhibitors@gmail.com](mailto:WomenExhibitors@gmail.com)