

WE EXPRESSIONS

(WOMEN EXHIBITORS)

2007: Vol. 1-11

Dec. 27, 2007

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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*, Jan. 11-13, Charlotte, NC; Sat. Jan. 12, 12 noon, Room 205, brief business mtg., followed by *Interacting with Judges* (panel discussion), Pat Stilwell-Walker.

Next Workshop: *AmeriStamp Expo*, Friday, Jan. 11, 12-2 pm, Room 205; Beginning Exhibitor's Workshop, Ruth Caswell, Janet Klug.

Satellite Mtgs: *Sarasota Natl. Stamp Exhibition*, Feb. 1-3, 2008, Sarasota, FL, Ann Triggler & Liz Hisey.

ARIPEX, Feb. 22, Phoenix, AR, Dalene Thomas.

SOPEX, April 5-6, 2008, Central Point, OR, Nancy Swan.

RMSS, Sat., May 17, 1 pm, Denver, CO, Dalene Thomas & Liz Hisey.

PIPEX, May 31, 2008, Seattle, WA, 12 noon, Ruth Caswell.

NTSS, June, Portland, OR, Dalene Thomas.

COALPEX, June 14-15, 2008, Walnut Creek, CA, Sat., June 14, 2 pm; Vesma Grinfelds. (Critique at 3 pm, followed by meeting at frames.)

Keeper's Korner:

Where are you exhibiting? I'm asking this question because many of the local and regional shows are great places to get started with your exhibit. Earlier this month, our family was at PenPex which had both show and exhibits chaired by two of our members, Kristin Patterson and Vesma Grinfelds. There were wonderful opportunities to talk about exhibits with judges and other exhibitors. One exhibitor brought several friends to see her exhibit. This led to viewing the other exhibits on the floor, too. Bravos to those who work so hard to bring about these shows which get many of us started on our way to exhibiting.

AmeriStamp Expo is now days away. WE members are on two women's teams in the one-frame competition and a WE member has two exhibits in the Championship competition. Three WE members have exhibits in the Most Popular Championship. WE has two events scheduled: the beginning exhibitors workshop on Friday and the WE meeting and program (*Interacting with Judges*) on Saturday. Both start at noon, both are in room 205. In between, the administrative group looks forward to dialoguing with you throughout the show. If you are unable to make the show, look for the show write-up in the next newsletter.

WE members, if you change your e-mail or other address information, please be sure to let Barb Harrison know. Since our newsletter is sent for the most part by e-mail, Barb needs your correct information.

See you in Charlotte.

Ruth

*****UPCOMING SHOWS*****

INVITATION FROM SOPEX: WE will hold a satellite meeting (Nancy Swan) at SOPEX 2008 (Southern Oregon), being held at the Padgham Pavillion at EXPO in Central Point, OR, on April 5 & 6, 10-5:30 and 10-4. It's an open show and they will be using 12 page frames. There will be 12-14 dealers. Nick Follansbee, show chair, is happy to welcome a WE satellite meeting, which will probably be around noon on April 6.

INVITATION FROM COALPEX: COALPEX 2008, which will be held June 14 and 15 in Walnut Creek, California, will host a WE satellite meeting (Vesma Grinfelds). The exhibition will be restricted to women exhibitors who need not belong to WE. There are 50 frames available. In consideration of others who may wish to participate, it is suggested that exhibits be limited to 5 frames or less. Special awards are available for novice exhibitors and "brand new" exhibits. Previous WSP Gold Medal exhibits will be judged head-to-head in a "best of the best" competition; all others will compete for the usual five medal levels and other awards. APS accredited judges will provide written feedback to all who exhibit. For additional information, email David McNamee, COALPEX Show Chairman at dmcnamee@aol.com. **NO ENTRY FEES.**

THIS MONTH'S TOPIC: What suggestions can you offer to improve the judges' critiques (both the critique meeting AND the written critique)?

(Janet Klug) 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 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.

(Denise Stotts) I am answering this question from an exhibitor's point of view. Too many times, I see an exhibitor try to dominate the critique and keep explaining, arguing, etc., with the judge. The judges are usually pretty good at cutting this sort of dialogue short, but not always. At larger shows, there just isn't time for everyone to have conversations with the judges during the critique, so the polite and considerate thing to do is to ask your initial question, the one follow-up and if you feel you want more detailed help, ask to arrange for a time with the judge to talk to you at the frames. This gives everyone a chance to ask about their exhibits. I think the judges need to be more diligent about this as well. Unfortunately, many judges do not stay at the show long enough for this to happen. Many leave early on Sunday and the critique usually ends when the show is closing on Saturday, so this is a problem that the judges could help by making an effort to stick around longer on Sunday. As far as the written critique is concerned, it is only helpful if you can actually read it – I know judges have very limited time to write these, but if the handwriting is so bad that one can't decipher it, it really isn't useful. More care is needed here.

(Barb Harrison) As an exhibitor, I REALLY want to understand what the judges are telling me about how to improve my exhibits. At the critiques, a number of things work against this: **1)** Even though I

try to find a good spot to sit, I am never able to see all the judges (who are strung out in a straight row) and even though I try to jot down the names as they are introduced, I always seem to miss some. If each judge had a very large placard, with his/her name in large black letters, which they could bring to each critique to place on the table it would be extremely helpful to those like me you know only a few judges by face/name. 2) It is often difficult to hear judges' comments at the critiques for a number of reasons. Some judges speak very softly, very quickly, or even mumble occasionally. Some exhibitors have a hearing difficulty. If at least one microphone could be provided (to pass around) it would be very helpful in promoting understanding between judges and exhibitors at the critiques. 3) The written comments on the score sheets are often hard to understand because of unclear handwriting. This is a hard one to solve, short of providing comments on a computer-generated page. 4) I have had a number of personal instances in the last couple of years where I have been told I should have an "X" in my exhibit and apparently was marked down for not having "X." I get very nervous at the critiques, and find it hard to think – and I later go to look at my exhibit, and lo and behold, there is "X" clearly in view! Even if I had been able to say, "X" is already in the exhibit, it wouldn't have helped because the scores were already completed. In some cases, "X" was specifically mentioned in the Synopsis and/or Title Page, in other cases the item was not important enough to mention. The exhibitor simply cannot include in the Synopsis every piece of material in the exhibit. I realize that judges cannot be expected to notice every item with only a few seconds available to view each page. But when the item and/or information is plainly visible in the exhibit, it's a blow to the exhibitor to lose points. I personally cannot come up with a viable solution to the problem. In some instances, because of the comments made by the first responder, it seemed quite evident that the Synopsis had not been read. Incorrect comments do not help me to improve my exhibit, and in some cases have lowered the medal level. 5) I had a personal experience where the APS judge wrote basically the same unkind comment on the score sheet of each exhibitor in a particular division at a show, which openly showed his bias against that particular division. If a judge has a dislike for a particular kind of exhibits, he should NOT be chosen to judge those kinds of exhibits as it is unfair to the exhibitors. Judging is a difficult enough job without having judges evaluate types of exhibits they don't like or approve of, and it certainly doesn't help the exhibitor improve his exhibit when he receives biased comments. Judges should be honest and excuse themselves from judging certain divisions if they cannot leave their biases at home.

Judges who are open-minded and up to date on ALL kinds of exhibits, including the newer divisions, and who spend time preparing for the competition by carefully studying the Synopsis sheets and Title Pages, will render fair decisions and offer suggestions which are helpful to the exhibitor. This benefits the hobby, the specific show, the reputation of the judging community, and especially the exhibitor, who feels encouraged that he is on the right track, that his hard work is being fairly judged and awarded, and that he has the hope of improving his exhibit and his award. Everyone wins!

I recognize the difficulties involved in judging, and I thank all those who give so freely of their time to take on this hard task. Without these dedicated people, we would not be able to have competitions. And I certainly would not want to be a judge – it's VERY hard work!!!

QUESTIONS FOR YOU TO ANSWER FOR NEXT NEWSLETTER: What kinds of exhibits are you working on? How many do you work on at one time? How do you acquire most of your material?

WE ARE ON THE MOVE:

WHO IS EXHIBITING WHERE????

Our list of exhibitors is now so long that it has now become an **attachment** to the newsletter. Please be sure to click on **WHO IS EXHIBITING WHERE????** to read this impressive list. Does your name appear??

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

IMPORTANT: Please inform editor immediately of any changes in e-mail address. Also – please keep up with your e-mail. Because of the time involved, your editor will NOT keep re-sending the newsletter to you if you have a full mailbox. If you have NOT received your newsletter by the last day of the month, contact the editor. If you did NOT receive the October or November newsletter and wish to have it, contact Barb.

NEW AAPE PPC BROCHURE AVAILABLE: If you are interested in PPCs, you will want to get a copy of the new AAPE brochure, “Collecting & Exhibiting Picture Postcards (PPCs).” The “collecting” portion was written by Barb Harrison. The “exhibiting” portion was by Barb Harrison and Tim Bartshe. Contact Liz Hisey (AAPE Secy.) who can fill you in on details.

BUTTONS, BUTTONS: WE buttons are being distributed to members at satellite meetings by the meeting leaders. If you are unable to attend meetings, you can e-mail Liz to request your button. **If at all possible**, please pick up your button at a meeting.

AAPE: If you are not already a member of the American Association of Philatelic Exhibitors, we highly recommend you join (\$20/yr.). Benefits are: 4 very informative issues per/yr. of TPE (The Philatelic Exhibitor); critique service; mentoring. Contact AAPE Secy., our own Liz Hisey, for membership info.

REMINDER: Please do NOT forward the membership list to anyone. When a new member joins they will receive a dated copy of the most recent membership list, which is now being kept current and sent out to the membership by Ruth. Be sure to proofread your info on the list and let Ruth know if there are any errors. If there are changes during a given month, everyone will receive a new list, with the current date, around the same time as the newsletter is sent.

POSSIBLE NEW MEMBERS: Please refer them to Barb or to Liz (Liz will receive their \$5 start-up contribution). Either one can receive the membership information, and then Barb will send a welcome e-mail & the current newsletter; Ruth will send the latest Membership List and Collecting Interests list.

WELCOME TO NEW MEMBERS: Sorry – no new members this month.

BACK MATERIAL FOR NEW MEMBERS: When new members join, they receive a copy of the last newsletter, Membership List, and Collecting Interests List. Should any new member NOT

receive a back issue or two, PLEASE e-mail Barb, who has been known to have an occasional “senior moment.” If any new member wants to hold a satellite meeting, e-mail Barb to request the poster and handouts you can use. (If you have not received a Membership List and Collecting Interests List, contact Ruth.)

IN CONCLUSION: I’m looking forward to seeing many of you – and LOTS of WE buttons – in Charlotte. AmeriStamp Expo is only 2 weeks away and looks as if it should be another wonderful show. I see many WE members listed as having entered the competition. The best of luck to each and every one!!

If you’re planning to attend AmeriStamp, be sure to include the WE workshop on Friday and the WE meeting on Saturday. You’ll be able to catch up on what’s happening and meet more WE members. It’s impossible to believe that the year has passed so quickly, and this show will mark the first full year of the existence of WE. What a lot has been accomplished in this first year.

Merry Christmas and Happy Holidays to all. May your New Year be filled with good health and happiness – and lots of goodies purchased at AmeriStamp Expo for your upcoming exhibits!

Barb, Editor