

# How to Build a Philatelic Exhibit

Sponsored by the American Association of Philatelic Exhibitors, Inc.

[Unambiguous Exhibit Title]

The purpose of this one-frame exhibit/handbook is to demonstrate how to build a philatelic exhibit of “Subject X,” which represents any subject, real or imagined, that can be illustrated using one of the standard types of philatelic exhibits found in the *APS Manual of Philatelic Judging*. Post cards are included in the *Manual*; therefore, this exhibit includes them within the meaning of “philatelic.” This exhibit will use examples from all of the standard types in order to show the variety of possible approaches.

[Exhibit Purpose and Scope]

## Exhibit Plan:

1. Elements of a Good Title Page
2. Constructing an Effective Exhibit Plan
  - 2.1 Thematic
  - 2.2 Non-thematic
3. Using the Plan to Guide Treatment: Chapter Breaks and Running Headers
4. Treatment is the Story of Subject X
5. Documenting Knowledge
  - 5.1 Philatelic
  - 5.2 Non-philatelic
6. Highlighting Rarity
7. The Do’s and Don’ts of Presentation
8. Getting Started

[Exhibit Outline or Plan]

## Important Note on this Exhibit:

Thanks to the many members of AAPE for using images from their collections. Their full exhibits can be found on line at [www.aape.org](http://www.aape.org).

This special one-frame exhibit is “horribly over-written,” because it is meant to serve also as an exhibitor’s handbook.

When building an exhibit, write-ups should be brief and convey only the essential information.

If you are reading this at a stamp exhibition, we recommend that you look at as many exhibits as you can to see how others met the challenge of exhibiting.

Revised December 20, 2010 (Chap. 21&22 Picture Post Card addition)	
<b>AMERICAN PHILATELIC SOCIETY</b>	
<b>Manual of Philatelic Judging</b>	
Sixth Edition	
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The Contents Page 1 of *The APS Manual of Philatelic Judging* – a necessary resource for building an exhibit.

[An Appropriate (Optional) Item that Begins the Story]

People enter philatelic exhibits for many reasons: to educate, to showcase their collection, to compete, or some combination of these motives. If competition is part of the motivation, a current *APS Manual of Philatelic Judging* is necessary to do well. Exhibiting styles change and guidelines evolve, so it is important that exhibitors download the current version from the APS web site [www.stamps.org](http://www.stamps.org), or through the AAPE web site [www.aape.org](http://www.aape.org).

# 1. Title Pages

## Elements of a Good Title Page

The Title Page of this exhibit demonstrates some of the elements of a good Title Page:


1. An Unambiguous Title: A person reading the title has a good picture of the purpose, scope and contents of the exhibit. It also explains and limits the contents, sometimes by a range of dates. Avoid titles that are “too clever” – save those for your personalized automobile license plates.
2. A clear Purpose and Scope statement as the first words after the title. Answer the questions: “What?” and “How?” and leave the question “Why?” for later.
3. An Outline or Plan of the exhibit that describes in paragraph form or list form the sequence or progression of the story. Thematic plans of multi-frame exhibits may be too large to fit on the Title Page, and a second page (the Plan Page) may be used.
4. An Appropriate Item that has a logical place at the beginning of the story adds visual interest. For one-frame exhibits, it is important to get into the story right away, so make use of the lower part of the Title Page to begin.
5. (Optional) A short statement of the context or history to set the stage for the story, answering the question, “Why?”

**CHRISTMAS DINNER AT THE HOTEL PORTLAND,  
PORTLAND, OREGON DECEMBER 25<sup>TH</sup> 1914.**

This is a six-frame Display exhibit that will feature the Christmas Day Menu from the Portland Hotel, Portland, OR, in 1914, using philatelic and non-philatelic material.

The exhibit format will show each course, dishes and ingredients in the dishes within that course. Titles on each page will show where the viewer is in the menu. Titles in **Orange** introduce a new Course. Specific ingredients shown on each page will be **CAPITALIZED**. Significant items are mounted on blue backing. The exhibit plan is provided to show the viewer where each dish is shown in the frames.

Special attention has been taken to make sure the list of ingredients and recipe for each dish is as authentic as possible, and it is hoped that an experienced cook will be encouraged to make these dishes. Recipe books during this period did not give measurements. Cooking during the Victorian years was known for its flamboyance of descriptions and also the quantity of dishes, note the size of the menu and the cost!!!



Aluminum Postcard of the Portland Hotel, 1905  
Undivided back, addressed but not mailed  
(Aluminum was very scarce and expensive in the early 1900's)

	PAGE	FRAME
TITLE	1	1
MENU COVER	2	
MENU	3	
RELISHES	4-10	
SOUPS	11-18	1/2
FISH	19-24	
ENTREES	25-34	2/3
ROASTS	35-47	
SALADS	48-51	3/4
VEGETABLES	52-61	
POTATOES	62-66	4/5
DESSERTS	67-94	5/6
DEMI TASSE	95-96	6

[1. Unambiguous Exhibit Title]

[2. Clear Purpose and Scope including exhibit type]

Additional information for viewing and understanding the exhibit

[4. Appropriate Items to Begin the Story – placed here for visual effect]

[3. Exhibit Plan]

Title Page from a Display type of exhibit (multi-frame)

Display Exhibit types are noted for using a variety of non-philatelic ephemera to tell the story. Non-philatelic items should closely relate to the story, as the example above demonstrates.

## 2. Plans

# Constructing an Effective Exhibit Plan

Current philatelic exhibiting practice emphasizes the need for the exhibit to tell a logically developed story with a beginning, a middle and an end. Using a plan to build the story also ensures balance and completeness when telling the story on the pages. A plan also facilitates viewer understanding.

### 2.1. Plans for Thematic Exhibits

Thematic Exhibits are required to use an outline form of Plan.

### Plan of the Exhibit

<p>Title &amp; Plan [2 Pages]</p> <p>1. Impact of Geography [6 Pages]</p> <p style="padding-left: 20px;">1.1 The Pacific Ocean</p> <p style="padding-left: 20px;">1.2 Islands of the Pacific</p> <p style="padding-left: 20px;">1.3 Australia: The Island Continent</p> <p>2. People of the Pacific Islands [12 Pages]</p> <p style="padding-left: 20px;">2.1 Origins</p> <p style="padding-left: 20px;">2.2 Western Polynesia</p> <p style="padding-left: 20px;">2.3 Eastern Polynesia</p> <p style="padding-left: 20px;">2.4 Micronesia</p> <p style="padding-left: 20px;">2.5 Later Migrations</p> <p>3. Canoe Development: Hull Types [15 Pages]</p> <p style="padding-left: 20px;">3.1 Rafts and Dugout Canoes</p> <p style="padding-left: 20px;">3.2 Pacific Single Outrigger Canoes</p> <p style="padding-left: 20px;">3.3 Micronesian Single Outrigger Canoes</p> <p style="padding-left: 20px;">3.4 Ocean-going Double Canoes</p> <p>4. Canoe Development: Sail Types [13 Pages]</p> <p style="padding-left: 20px;">4.1 Oceanic Spritsail</p> <p style="padding-left: 20px;">4.2 Melanesian Sail Types</p> <p style="padding-left: 20px;">4.3 Polynesian Sail Types</p> <p style="padding-left: 20px;">4.4 Micronesian Sail Types</p> <p>5. Building the Canoe [8 Pages]</p> <p style="padding-left: 20px;">5.1 Laying the Keel</p> <p style="padding-left: 20px;">5.2 Prows, Paddles &amp; Bailers</p> <p style="padding-left: 20px;">5.3 Strakes, Sterns &amp; Crests</p> <p style="padding-left: 20px;">5.4 Canoe Houses</p>	<div style="text-align: center;">  <p style="font-size: small;">Canoe designs of the Pacific vary by culture and by function</p> <p style="font-size: x-small;">Polynesian outrigger      Melanesian double canoe      Micronesian outrigger</p> </div> <p>6. Sailing the Canoe [14 Pages]</p> <p style="padding-left: 20px;">6.1 Celestial Navigation</p> <p style="padding-left: 20px;">6.2 Other Techniques: Migratory Animals</p> <p style="padding-left: 20px;">6.3 Wind and Weather</p> <p style="padding-left: 20px;">6.4 Contemporary Explorers</p> <p style="padding-left: 20px;">6.5 Food Supplies</p> <p>7. Canoe Function in Traditional Culture [9 Pages]</p> <p style="padding-left: 20px;">7.1 Social and Religious Life</p> <p style="padding-left: 20px;">7.2 Fishing</p> <p style="padding-left: 20px;">7.3 Trade</p> <p style="padding-left: 20px;">7.4 Voyaging</p> <p style="padding-left: 20px;">7.5 War</p> <p>8. Canoe in Modern Pacific Islands Culture [17 Pages]</p> <p style="padding-left: 20px;">8.1 Recreation</p> <p style="padding-left: 20px;">8.2 Toys and Models</p> <p style="padding-left: 20px;">8.3 Mail Delivery</p> <p style="padding-left: 20px;">8.4 Experimental Voyages and Cultural Renewal</p> <p style="padding-left: 20px;">8.5 Design Motif and Summary</p>
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Exhibit Plan for Thematic type multi-frame exhibit, "The Canoe in Pacific Island Culture."

Some things to consider building your plan:

- The Plan should be balanced in terms of importance to the story and not necessarily by numerical page count.
- The outline should not go beyond two levels deep (1.1.1) – more detail inhibits understanding rather than assists. One-frame thematic exhibit plans are normally far simpler in construction with at most two levels as shown in our two examples on this page.
- The major sections of the outline should be in a logical order for developing the story.

PLAN	
1. What is a Rainbow Trout	3 pages
1.1. Ancestry and Genetic Code	
1.2. Morphology	
2. Life as a Rainbow Trout	4 pages
2.1. Spawning and Growth	
2.2. Food and Feeding	
2.3. Anadromy and Migration	
2.4. Life and Death	
3. Habitats of Rainbow Trout	4 pages
3.1. Physical Requirements	
3.2. Water	
3.3. Global Distribution	
4. Rainbow Trout and Man	5 pages
4.1. Environmental Management	
4.2. Population Management and Stocking	
4.3. Sport Fishing	
4.4. Fishing Equipment & Tackle	
4.5. Tourism	

Outline Plan for one-frame Thematic type of exhibit, "Oncorhynchus mykiss: The Rainbow Trout."



## 2.2 Plans for Non-thematic Exhibits

For non-thematic exhibits, the exhibit plan format can be more flexible.

### Washington and Franklin Coils 1910 Issue Perf-8.5

The intent of this exhibit is to show one phase in the development government issued coils. The production of coils was an ongoing experiment by the Bureau to keep pace with the development of stamp affixing and vending machines. The major change made with this issue was the perforation gauge. The Bureau changed from perf-12 to 8.5 to solve the breakage problem encountered during production. The 8.5 gauge perforations were only available in coil format which created collector interest in coils for the first time.

**Key items are matted in deep red**

#### 1910 Postal Usages

- 1 cent: First class post cards, domestic & treaty Third class single piece
- 2 cent: First class domestic letters  
First class post cards, treaty & UPU
- 3 cent: Fourth class merchandise
- 4 cent: First class letters double weight
- 5 cent: First class letters UPU rate

Plan for one-frame Traditional type stamp usage exhibit in simple list format by denomination

(Right) Numbered list in chronological order for a military Postal History type exhibit:

“Conquest of the Zulu Kingdom 1879-1906”

(Below) Simple narrative for one-frame Display type exhibit in chronological order:

“The Alcock-Brown Flight and Newfoundland Philately” [for the period 1919-1932]

#### Outline of this exhibit:

1. The Gathering Storm: Friction and Forces in Natal 1877-1878
2. The First Invasion: Disaster and Defeat January 1879
3. The Relief of Eshowe March-April 1879
4. The Second Invasion: Revenge for Isandlwana May 1879
5. Toward the Climax: The March on Ulundi June 1879
6. Winding Up the War: July-December 1879
7. Occupation and Pacification 1880-1883
8. Unrest and Trouble 1884-1888
9. An Uneasy Peace 1889-1899 and the Second Boer War 1899-1902
10. The Bambata Rebellion 1906

**This display exhibit relates the history of the Alcock-Brown flight and the Newfoundland stamps it inspired from the \$1 initial value to subsequent issues through 1932.**

#### Plan of the Exhibit

1. The Stamp
  - Design data
  - Information on designers
  - Plate blocks
  - Stamp production data and pane
  - First day ceremony program
  - Luncheon menu
2. Official First Day Cancellations
3. Unofficial First Day Cancellations
4. Cachets (Issue Specific and General-Purpose)
5. Uncacheted, Autographed, and Freak FDCs
6. Commercial Usages of the Stamp

(Left) First Day Cover type exhibits have specific elements that should be included. This numbered plan for “The 4c 1959 Oregon Statehood Issue” includes all of them.

#### EXHIBIT PLAN

MAKING THE CRUST  
MAKING THE FILLING  
BAKING THE PIE  
SERVING THE PIE

An Illustrated Mail type exhibit arranged thematically has a plan that follows the natural steps in making “America’s Favorite Dessert: The Apple Pie.”

### 3. Using the Plan



[Thematic Numbered Running Header]

## Using the Plan to Guide Treatment: Chapter Breaks and Running Headers

[Chapter Break – using larger bold font to indicate]

The major elements of the Exhibit Plan form Chapters in the exhibit’s story line (also called Treatment). Chapter breaks are often shown by:

- Using a larger font
- Bolding the font
- Underlining the chapter title
- Boxing the chapter title
- Using a different font color (less often)
- Some combination of the above techniques

 <p><b>Shafts Design</b></p>	<p><b>PLAN:</b></p> <p>1. Prolog: Indicia Design</p> <p>2. Shafts Issue of 1894 1d</p> <p>3. Disselboom Issues</p> <p>    a. 1d Issue of 1895</p> <p>    b. ½d Domestic Card of 1896</p>	<p>c. ½d Reply-paid Domestic Card</p> <p>d. 1d Reply-paid UPU Card</p> <p>e. 1d Bi-color UPU Card</p> <p>4. ½d Railway Parcel Cards 1896-97</p> <p>5. Epilog: Proclamatie Card of 1900</p>	 <p><b>Disselboom</b></p>
	<p><b>PROLOG: INDICIA DESIGN--ESSAYS AND PROOFS</b></p>		

One-frame Postal Stationery type exhibit plan and the first Chapter Break (“Prolog: Indicia Design”) based on that plan (combination of bold, all caps, in a shaded box) for “Shafts and Disselboom: South African Republic Postal Cards 1894-1900”

*Early Period, to mid 1923.*

<i>October 1, 1918 to September 30, 1919</i>	<i>Foreign letter rate 20 pfennig</i>
--	---

Chapter Break (larger font, in red) and Running Headers giving rate period and rate type and value for a Postal History type multi-frame exhibit about the post-WWI German inflation period.

<b>II Fleetwood Official Cachet</b>
<u>Fleetwood Unisphere full color cachet – large cover</u>

<b>II Fleetwood Official Cachet</b>
<u>Fleetwood Unisphere cachet in blue</u>

In the Illustrated Mail/FDC type exhibit, “The 1964 World’s Fair Commemorative and Its First Day Covers,” all Chapter breaks are in large letters at top right corner. Each subsequent page within that chapter carries that same Chapter Header as its Running Header. The Unisphere statements are Page Headers describing the pages’ contents.

## Using the Plan

[Plain Running Header]

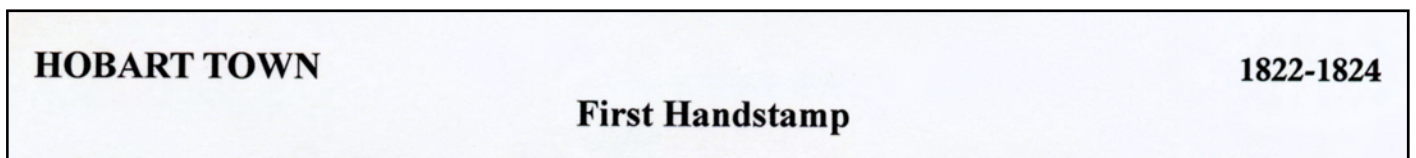
## Running Headers and Page Headers

[Page Header]

Running Headers are abbreviated information on every page after the Title Page that serve as indicators of where a page fits into the chapter's story line. Use the top left and/or the top right to keep chapters and related sub-chapters organized. Thematic Running Headers are numbered and should correspond to the exhibit's Outline Plan numbering. Non-thematic exhibits use this also, or they may use other means that fit the nature of the exhibit type:

- Postal History type exhibits (including Air Mail) may use dates of use (for marcophily), rate or rate period (for rate studies), or route number (for road, rail, waterway, or air routes), depending upon main organizing principle.
- Traditional types, including Postal Stationery and similar exhibit types that focus on the postal emission and usage may use dates of issue or denomination.
- Display type exhibits typically use either the thematic style headers or chronology, geography, or whatever natural organizing principles are used in the exhibit.
- Illustrated Mail may use cachet maker/cachet type or corner card information for exhibits that focus on the envelope. Event-based Illustrated Mail exhibits typically follow the unfolding of the event story from preparation through occurrence (and sometimes aftermath).
- Revenue type exhibits may be based on issuing entity (government units or private companies) or treated like Traditional type exhibits.

Page Headers simply describe the material on that page, if the material is grouped and may need some explanation. Page Headers typically occur at the top of a page, but if the subject matter shifts, they can occur anywhere else, too. Page Headers are typically centered and often are smaller font size versions of Chapter Breaks.



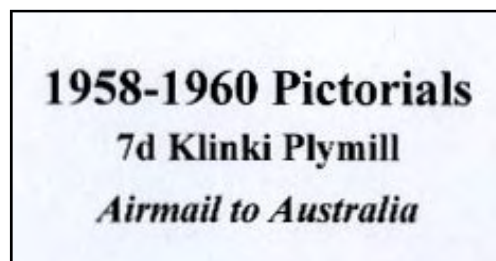
[Running Chapter Header]

[Page Header]

[Running Subchapter Header]

A typical Postal History type exhibit header arrangement for "Pre-adhesive Postal Markings of Van Diemen's Land 1822-1853."

A centered Running Header for a Traditional type exhibit, "Papua and New Guinea 1952-1966: Stamp Usage to Decimal Currency"



Chapter: **1958-1960 Pictorials**  
Sub-Chapter: **7d Klinki Plymill**  
Page Header: *Airmail to Australia*

[Centered Combination Header]

Centered Combination Headers such as this take up more space than those using the upper corners for Chapter and Sub-Chapters.



Traditional type one-frame exhibit Running Headers used in "Victoria: The 5 Shilling Laureate 1867-1912."



## 4. Treatment

### Treatment is the Story of “X”

Treatment is the unveiling of the story of Subject “X” according to the Exhibit Plan, one chapter after another using philatelic items and non-philatelic ephemera (if appropriate). The story always has a beginning, a middle section, and a brief ending – a good exhibit reaches closure and does not end with a dull thud. Thematic and Display exhibit types have to create the story themselves; Traditional, Postal History, and First Day Covers are given the proper sequence to their story by the nature of those exhibits. Illustrated on the next three pages are Treatment as developed for Traditional, Postal History and First Day Covers (postal) exhibit types in abbreviated format.

#### Traditional Treatment: “The Penny Dominion of New Zealand and its Usage”

The story begins for any stamp or postal stationery issue with pre-production material if it exists in private hands. This material includes artist’s sketches, essays, die proofs, plate proofs, and color trials.

The next steps are the plate production and plate flaws created during this process, followed by the varieties of paper and gum used in printing.



NZ Penny Dominion Die Proofs



Papers used in printing the NZ Penny Dominion

Next in the story comes the printing inks and perforation varieties (and watermark varieties, too, if they exist).

Plate and position blocks and other information about the production of the stamps is often covered at this time as well.

First Day or very early usage of the stamp is shown next.

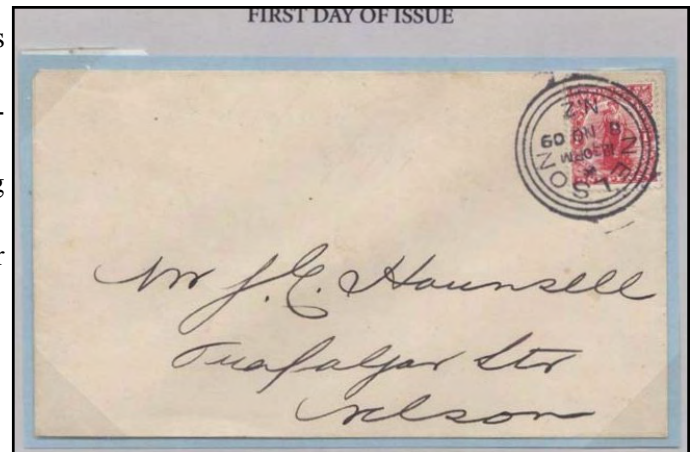
The story is further developed along the Exhibit Plan’s outline to include further usages:

- Domestic and foreign destinations with solo and multiples of the stamp
- Special usages like Express and Registered mail using the stamp as the base rate
- Special cancellations representing scarce origins (polar expeditions, military camps and the like)

A new chapter starts with the stamp issued in booklet format (in this case, with various advertisements) and its usage in that format.



Abdulla Cigarettes advertisements



The last chapters deal with various overprints on the stamp, and the fiscal use of the stamp concludes the story.



NZ Penny Dominion Overprinted VICTORIA/ LAND.



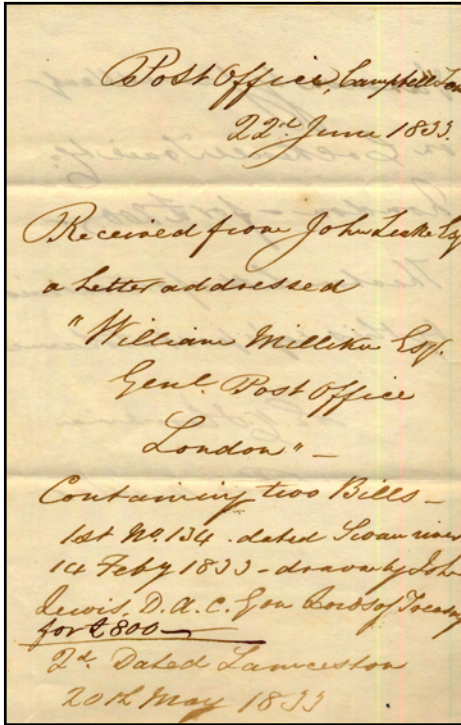
NZ Penny Dominion Stamp used Fiscally



“Tasmania Registered Mail 1844-1913”

Postal History type exhibits focus on one of three aspects as primary: rates, routes or postal markings. In all three cases, the story usually unfolds chronologically (the “History” in Postal History), so treatment generally follows a timeline.

Treatment usually begins with the earliest possible example, or even a precursor, and then the exhibit follows a natural sequence to the conclusion of the period. An effective conclusion is a brief statement about what postal history events took place immediately following the period covered in the exhibit (example: if the exhibit is about the pre-adhesive/stampless period, it ends when the first adhesives are issued, and the final page of the story could be a cover bearing the first adhesive).

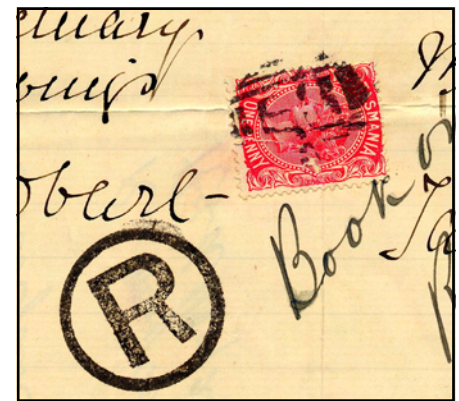
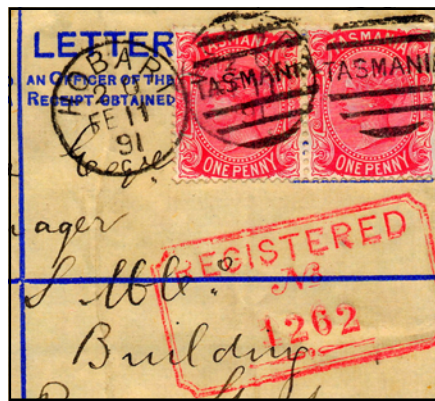
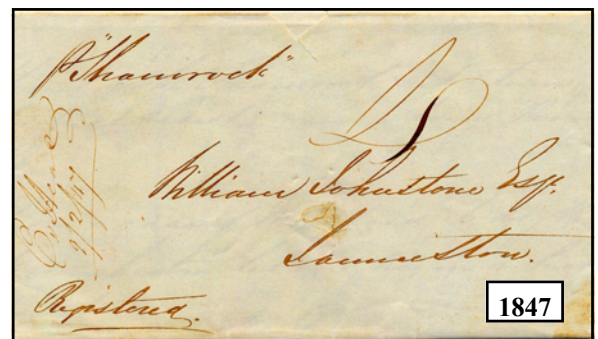
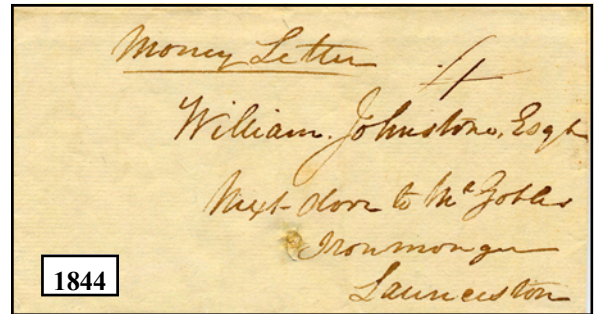


This exhibit example for Postal History is focused on the postal markings for Registered Mail.

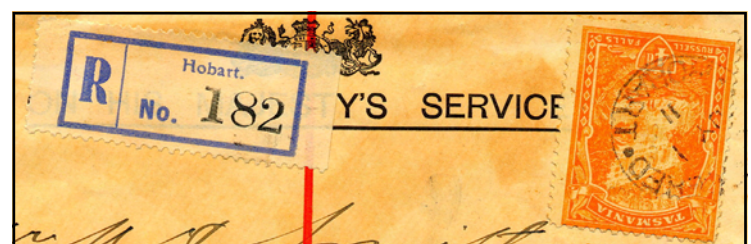
(Left) 1833 Letter of receipt from the Postmaster for a patron sending valuables by post – a precursor to Tasmania’s Registered Mail system (item is on the Title Page).

The main story of Tasmania’s Registered Mail opens with the manuscript markings that preceded special handstamps.

(Right) It begins with the Earliest Recorded Date for the manuscript marking “Money Letter” (1844), followed by the ERD for the “Registered” manuscript marking (1847).



(Above, L-R) The first **REGISTERED** handstamp was introduced the mid-1850s, followed by a numbered boxed handstamp in 1891 and a UPU-mandated “R-in-Circle” in 1892. (Below, L-R) The story wraps up with the introduction of paper labels to replace handstamps: the experimental version (1908-11) at below left, and the final version (1911-13) below right.



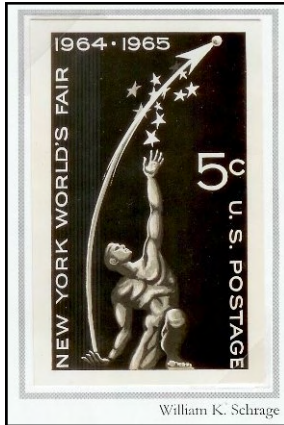


# First Day Covers Treatment

## “The 1964 New York World's Fair Commemorative and its First Day Covers”

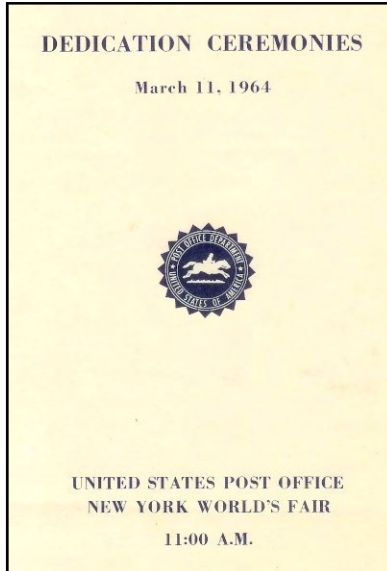
First Day Covers (postal) type exhibits have many of the same elements of Treatment that are part of Traditional type exhibits: pre-production material, production and usage. Some of the differences are in the specific elements expected in these areas.

In addition to pre-production artwork, essays and die or plate proofs, official publicity announcements, Post Office communications and First Day of Issue ceremony programs are shown (below).



William K. Schrage

(L-R) One of the un-adopted design essays, a First Day Ceremony Program and an official Post Office wall poster announcing the issue.



In the production section, all of the similar plate, printing and perforation items are covered with more emphasis on material signed by the Postmaster General and the skilled people involved with plate production and printing.

(Below) The usage section focuses more on the various types of First Day cancellations (including unofficial and “day before”), as well as a reasonable sample of cacheted First Day usage, plus a sample of exotic FDC usage.



(L-R) An uncommon hand-painted cachet and an exotic FDC destination to New Zealand are among the items shown.


## 5. Knowledge

### Documenting Knowledge

To achieve high medals in competitive exhibiting requires that the exhibitor demonstrate a high level of achievement in personal study and (when possible) original research. Implicit knowledge is demonstrated by the correct selection of items to illustrate the exhibit subject. Explicit knowledge is demonstrated through the write-up of the items in the exhibit. High achievement requires that the exhibitor demonstrate both types of knowledge.

#### 5.1 Philatelic Knowledge

TYPE 1





Row 1, position 1 used at Spytfontein NO 8 99

Flattened 1st *O* of *COMMANDO*

Break in top left frame

Inverted center ornament top frame

**COM**






TYPE 2

**COM**

Short left leg 1st *M* in *COMMANDO*

Break top right ornament





Used at Bloemfontein 19 Mar by British as "souvenir"

**O.V.S.**


Damaged stops **O & V**

3


4

TYPE 3

Row 3




Row 4




Blotch 5th pearl top right

Damaged stop **V**

Dot bottom right pearl



**V.**

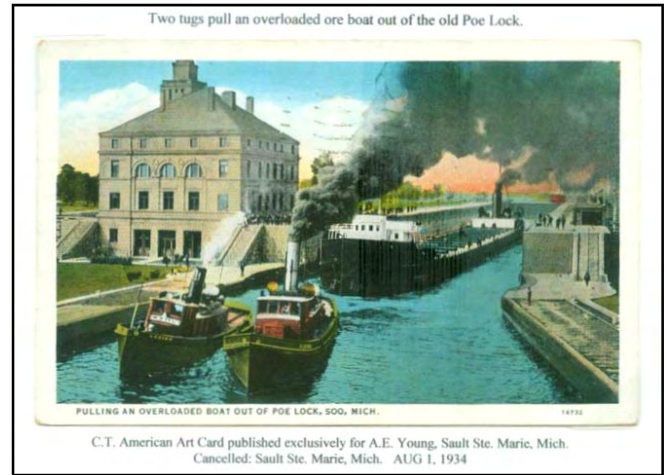


Philatelic knowledge, especially printing flaws and variations, often requires enlarged sketches of the printing to make the point. CAUTION: Do not reproduce what can be seen easily – the space is better used for philately in those cases. From the Traditional type exhibit, “Orange Free State – Commando Brief Frank – 1899-1900.”



## 5.1 Philatelic Knowledge

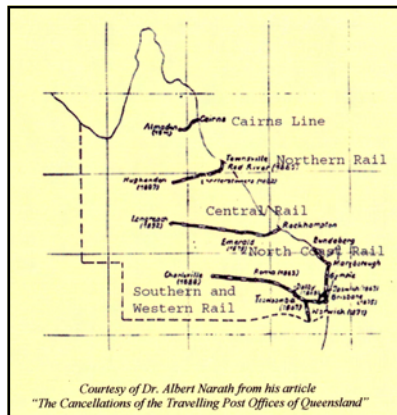
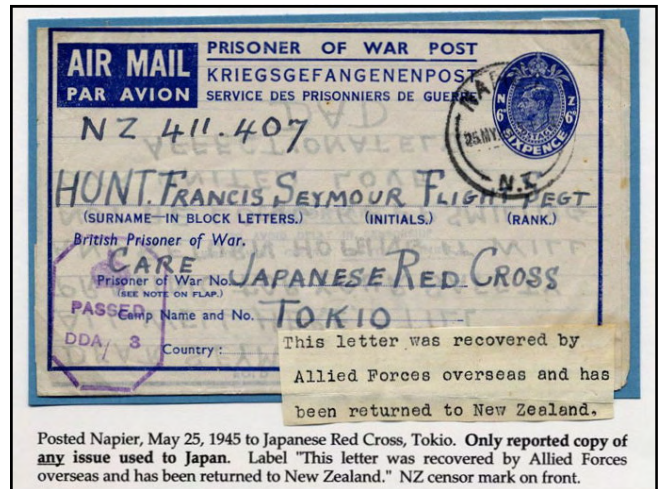
(Right) Post Card type exhibits must demonstrate deltiological knowledge – specialized information about the manufacturer and the distributor of the card, as well as its period of use. From the exhibit, “From Mine to Mill 1900-1975,” about Great Lakes iron ore ships.



Naigamwalla (first occasion of full spelling with double "L") is listed as the sole distributor and D.O.B. Aubrey, the Superintendent of Excise, in Toungoo, is listed as the copyright holder. This is the first of only two known collaborative cachet ventures that Naigamwalla participated in. (The other was 1948.)

(Left) Documenting knowledge in Illustrated Mail/First Day Cover type exhibits requires information about the cachet maker and the printing method. From the exhibit, “Naiganwalla’s First Day Covers of Burma 1937-1940.”

(Right) Typical write-up for Postal History (usage) type exhibit demonstrates knowledge by explaining briefly everything on the cover. From the exhibit, “New Zealand POW Aerogrammes.”

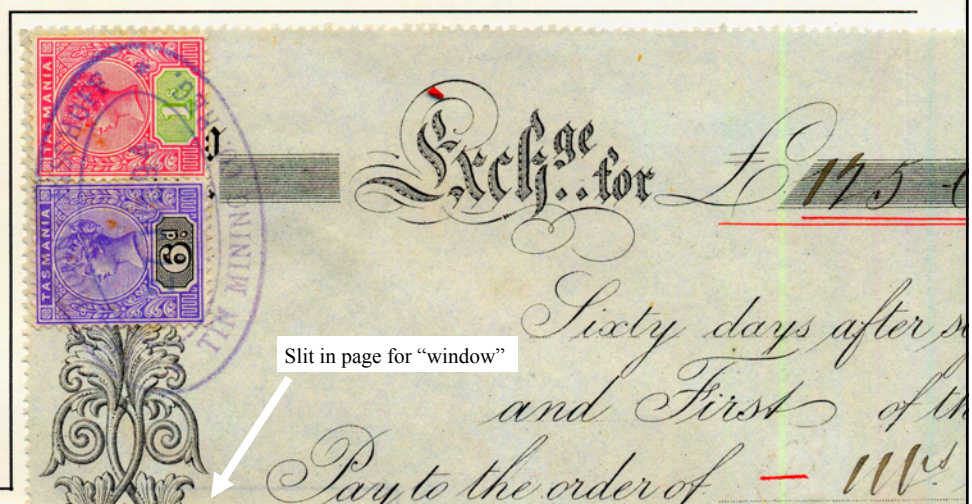


(Left) Documenting knowledge for a Postal History (routes) type of exhibit often includes small maps for clarity. This also applies to Aero-philately type exhibits. From the exhibit, “The Traveling Post Offices of Queensland and Victoria.”

### Mount Bischoff Tin Mining Co.

30 x 48mm double oval datestamp.

(Right) Promissory Note for £125.0.0 dated 26 July 1894 bearing QV Key Plate 1/- and 6d paying the 1/6 duty:  
6d for first £50  
6d for next £50  
6d for balance £25.0.0



Documenting knowledge for Revenue (usage) type exhibits includes the type or purpose of the document, the markings, the date of use, and an explanation of the rate assessed. This document is “windowed” – only the important parts of the document are shown because of its size. From the exhibit, “Tasmanian Postal-Fiscal Usage 1863-1900.”



## 5.1 Philatelic Knowledge

**Paper-Gum Printings & Variety Tables**

Paper-Gum Printings & Variation Summary Table PG-4

Paper-Gum Categories	Values									
	1/2p	1p	1½p	2p	2½p	3p	3½p	4p	4½p	5p
Thick										
Thin										
Translucent										
Ribbed										
Glossy										
Dull										
Low OBA										
FBO										
Uncoated										
Silicone/Omtd										
Error of Paper										

Paper Variety Definitions

**Legend:**  
 (Red) Indicates Variety Exists and is Exhibited  
 (Green) Indicates Value Was Printed in This Combination.  
 (Black) Indicates Not Printed in This Combination.  
 (Black) Indicates Variety is Not Exhibited

(Left) Tables for printing, paper and gum varieties may be useful ways of efficiently conveying a lot of knowledge in Traditional type exhibits, such as this one from “Britain’s Marvelous Machins.”

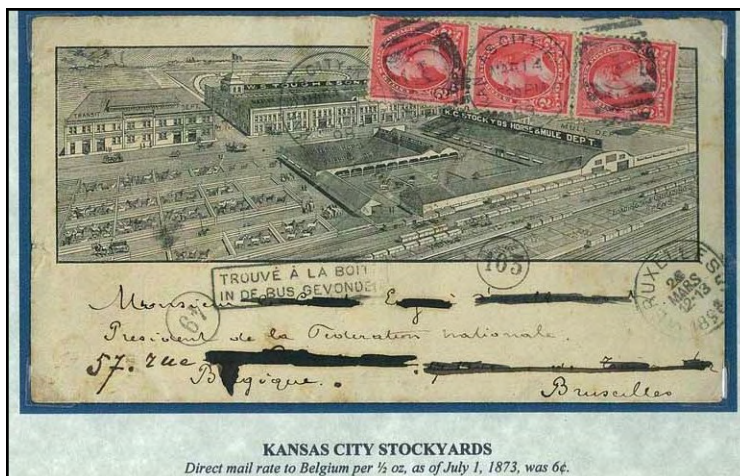


Supplemental philatelic knowledge can be shown in a separate box. Postal History route information is given for a cover in a Traditional (usage) type exhibit. From the exhibit, “4d ‘Courier’ of Van Diemen’s Land 1853-1855.”

## 5.2 Non-philatelic Knowledge

Non-philatelic knowledge (subject matter knowledge about Subject “X”) is equally important in Thematic and Display type exhibits as philatelic knowledge. Standards of brevity and accuracy are equal as well. There are several methods to demonstrate non-philatelic knowledge in the exhibit:

- Use a separate font and/or font size for thematic (non-philatelic) knowledge vs. philatelic knowledge.
- Use italics or bold in the write up of the philatelic item (see Trout example, below).
- Bracket or box non-philatelic information separate from philatelic information (used more often for geographic or historical notes in Postal History type exhibits).



Both philatelic knowledge (*italics*) and non-philatelic knowledge shown for an item in the Display type exhibit, “The Golden Age of American Horses.” This is often the technique used in Thematic and in Display exhibits.



Key words that relate to the theme developed by the philatelic elements are in **bold**. From the one-frame Thematic type exhibit, “Oncorhynchus mykiss: The Rainbow Trout.”



## Highlighting Rarity

Exhibits that show a significant level of challenge usually garner the higher awards. There is challenge available in all phases of building an exhibit, but the area that usually needs to be explicitly highlighted is the rarity of the items in the exhibit. Even knowledgeable philatelic judges have been known to overlook important items that have not been highlighted.

Some of the common techniques to highlight the rarest items in the exhibit include:

- Explicit statements on the Title Page pointing out especially important or rare items.
- Special matting or colored frames around especially important items.
- Explicit statements within the exhibit write-up, such as *only recorded* or *one of three in private hands*. For best highlighting, the statements should be in **bold** or **bold italic**.
- Special symbols used as indicators, such as colored dots, stars or printed symbols.

**CAUTION:** Too many items given this special treatment may be distracting. All items are important to the treatment of the story, so reserve this treatment for the truly special items.

Significant items shown in this exhibit include:

- ◆ "First and Second Air Post Issues": Proofs and Specimens
- ◆ "Third and Fourth Air Post Issues": U.P.U. Madagascar specimens
- ◆ "Overprinted New Currency Issue": 20 centu on 2 Auks. with "cent" missing; 50 centu on 10 Ausk. inverted overprint on cover
- ◆ "New Currency Issue": 20 and 60 centu without watermarks
- ◆ "War Orphans Benefit Issue": 60 centu without watermark
- ◆ "Swallow Definitive Issue": original drawing, essays, inverted swallow, "50-60" variety on cover
- ◆ "Grand Duke Vytautas Issue": original drawing and essays
- ◆ "Darius-Girenas Transatlantic Flight Overprint" Issue: Usage on cover; complete set of overprinted stamps in imperforate blocks of four
- ◆ Memorial overprinted issue in blocks
- ◆ "Darius & Girenas Flight Issue": original drawing, essays and proofs
- ◆ Covers from the attempted non-stop flight of Felix Vaitkus

Only the most unusual or important items from each issue are shown. Especially significant items are highlighted in purple.

The exhibitor listed the significant items on the Title Page, along with a footnote that describes how especially significant items will be highlighted.

From the Title Page of "The Airpost Issues of Lithuania: A Traditional Study"

**Frames 1, 1878-1883:** Very early arrival mail predating first issue, Star and crescent overprint on 2 cents brown, and "PERAK" sans-serif overprints on the 2 brown and 2 cents rose stamps, including a rare usage on cover.

From the Title Page of "Perak – 1878 - 1900" showing the method for highlighting rare items in that exhibit.

Providing a list of important items on the Title Page, by itself, is not as effective as pointing out the rare items as the exhibit story unfolds. The Title Page may include a key to interpreting rarity as seen by the example below from the Traditional type exhibit, "Britain's Marvelous Machins." Some exhibitors get carried away with their systems, creating less clarity rather than more.

**Rare/Scarce/Difficult Symbols**

- DG 5.4.5b Missing Pbs 5/72 **Rare printing**
- DG 20.2.1a Missing Pbs 4/71 **Scarce printing**
- DG 10.18.1a Thin 'F' 1/87 **Difficult printing**
- DG 15.1.1 T1 B1 2/71 **Common printing**
- DG 30.8.1b Left Band 10/73 **Rare format**
- DG 30.4.6a Uncoated 5/73 **Scarce format**
- DG 50.12.1b PCPI 7/88 **Difficult format**
- Rare items are enclosed by black frame**

**Original Research**  
Indicated by the Symbol: ▲

Examples of FCP-DEX continue with the 3½p.

**Printings**

**FCP(H) - DEX**

Photogravure(H)

3½p

Release Dates: 1973-74

This OCP paper was made by Harrison for an overseas customer and is thicker and more glossy than normal OCP or FCP. According to Deegam, "... all examples are off-center, low and to the right".

<b>Subject</b>	<b>Z (OCP)</b>	<b>Subject</b>	<b>Z (FCP)</b>
Thick	2.14	Thick	0.39

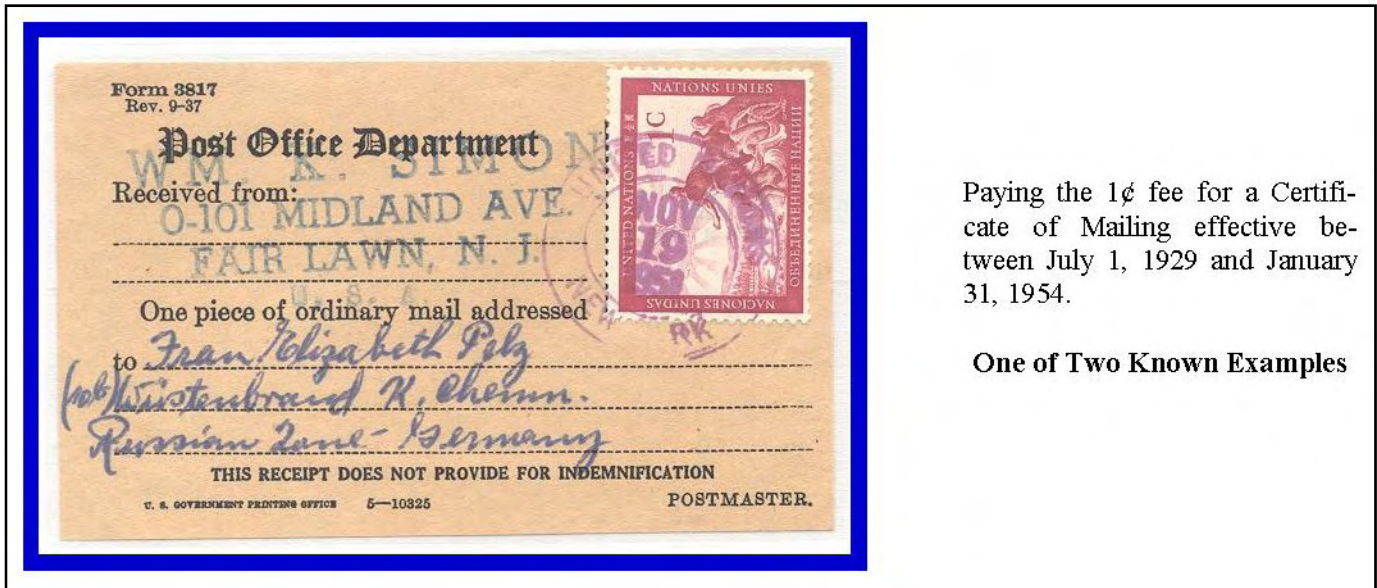
This example is much thicker than the OCP average but only slightly thicker (less than 1σ) than the FCP mean.

Thickness = 0.09mm

Chart on Title Page

Selection from a page of the exhibit, "Britain's Marvelous Machins," showing the rarity indicator. The viewer or judge is unlikely to remember a complex system such as this without constant reference back to the Title Page chart.

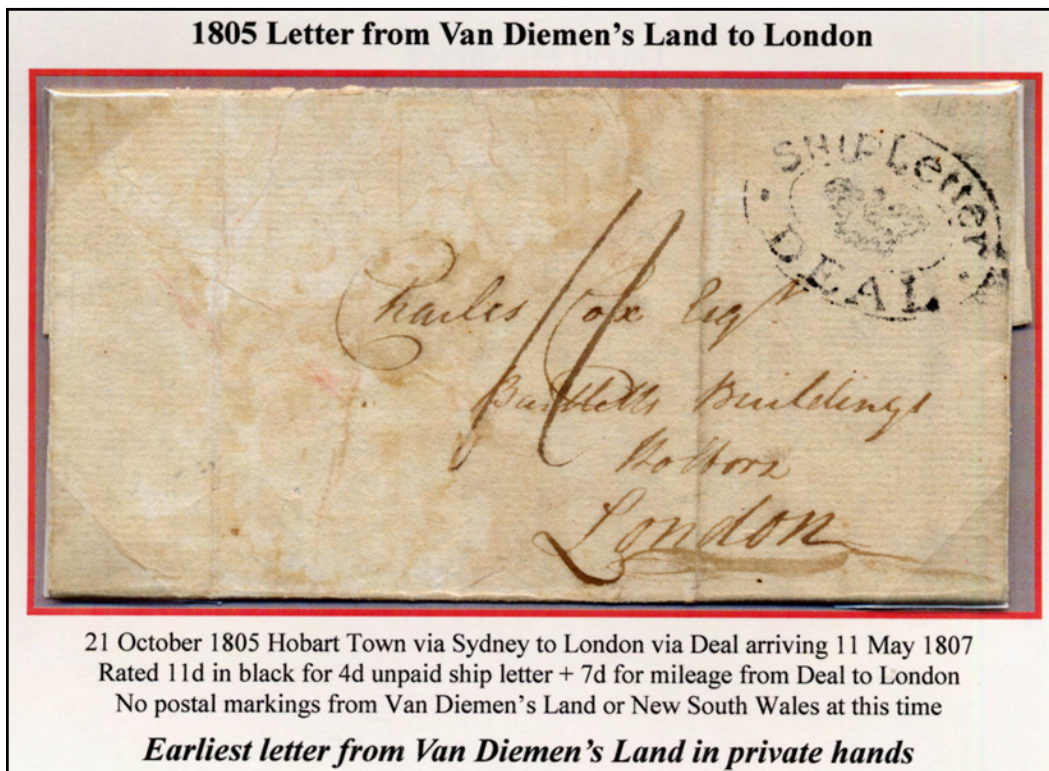
## 6. Rarity



Paying the 1¢ fee for a Certificate of Mailing effective between July 1, 1929 and January 31, 1954.

**One of Two Known Examples**

Highlighting rarity with heavy blue frame and rarity statement in Bold from “First United Nations Issue – 1951.” The normal framing color for items in this exhibit was light gray, and the contrast with this deep blue shade makes the item stand out.



Using a red border around the mat used to mount the item, along with a ***bold italics*** statement in a larger font, effectively draws attention to the rarity. The red border and gray mat are both printed on the page, which is less tedious but not as flexible as mounting the cover on two separate mats. From the exhibit, “Van Diemen's Land Pre-adhesive Postal Markings 1822-1853.”

Dots ● and Arrows → are growing out of fashion as indicators of rarity. Some viewers may think the exhibit has a case of the measles or has been attacked by an army. More explicit statements of rarity are encouraged instead.



Using a mat when all other items in the exhibit do not have a mat can indicate rarity. The PFC (“Philatelic Foundation Certificate” of expertization) also draws attention to the item. From the exhibit, “Jenny – Printing Variations of America's First Airmail Stamp.”



Explicit statements such as “unlisted” or “discovery copy” as well as symbols such as “Cert.” (Certificate of Expertization) are other ways to highlight important rare items. From the Thematic exhibit, “The Canoe in Pacific Island Culture.”



## 7. Presentation

### The Do's and Don'ts of Presentation

Although it counts for little compared to the philatelic content of the exhibit, presentation can have a positive or negative impression on the viewer and affect the exhibit's overall results.

#### Things to Do

- Neatness counts, and use a proof reader for text!
- Use layout guides (built into many word processing and desktop publishing programs) to align items on the page and align adjacent pages.
- Be consistent with the use of fonts, font sizes and text justification for headers, write-ups, and special notes.
- Use space wisely: allow items room to breathe, but avoid excessive white space – the balance will come with practice and observation.
- Use windowing and lapping to handle unusual sizes, or to focus attention on an important feature of the item.

#### Things to Avoid

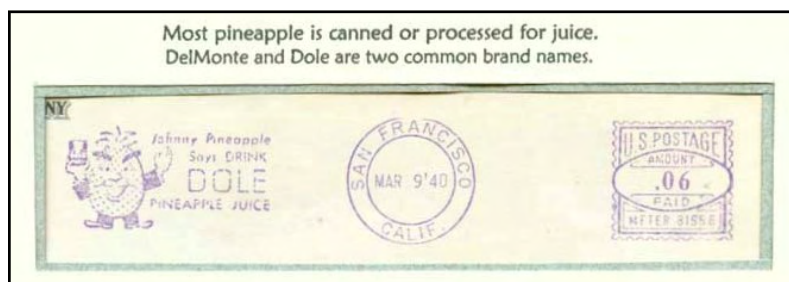
- Distracting colors of paper, mats, inks, fancy fonts, or black mounts. (These may compete with and overshadow the philately).
- Use of catalog numbers (extraneous – the numbers do not carry any informational content).
- Using style/type numbers peculiar to a particular author without explaining the characteristics of the different types is a missed opportunity to display philatelic knowledge.
- Covering up important philatelic information when lapping or windowing an item.
- When mounting items, avoid busy and overcrowded pages. Avoid monotonous patterns such as the famous “railroad tracks” of two covers to a page, one exactly over the other.



Lapping is a technique to deal with items such as European-size covers to fit two on a page. Take care not to lap important address information. The page above from the Postal History type exhibit, “Service of Intellectual Aid to Prisoners of War,” is done correctly.



(Left) Mounting unusual physical items is often one of the challenges of presentation faced by Display type exhibits, such as this bandage contraption from the exhibit, “Relapse – Ailments of Venus Revisited – Another Visit to the Dark Side of Love.”



Only the pineapple advertisement is relevant to the Thematic type exhibit, “Pineapples,” so this item was windowed to exclude everything but the advertisement and the postage meter imprint to show that it is indeed a philatelic item. This window is series of slits in the page so that only the important parts of the philatelic item show through.

# Getting Started

A philatelic exhibit is a combination of philatelic material and information that tells a story about Subject “X.” The story can be told in many different ways, and the *APS Manual of Philatelic Judging* provides the guidelines for each type of exhibit that is recognized for competition.

### A Quiz to Find Your Subject “X”

- What subject (activity, event, person, animal, thing) interests you the most?
- What stamp or series of stamps interest you the most?
- What country do you find fascinating that you want to learn more about?
- What do you have the most of in your collection?
- What collecting interests do you have outside of philately?

**The Types of Competitive Exhibits** are numerous. Find a format that you feel comfortable with:

#### Postal Division

**Traditional:** The story of a stamp from design through production to its intended use.

**Postal History:** The story of the development of postal rates or routes using covers, or the use of postal markings on covers and/or stamps.

**Aerophilately:** The story of the development of air mail postal services.

**Astrophilately:** The story of the development of rocket propulsion technology and the exploration of space.

**Postal Stationery:** The story of postal stationery from design through production to its intended use.

**First Day Cover Exhibits (Postal):** The story of the production, first day of use and intended postal use of a stamp or set.

#### Revenue Division

**Traditional Revenue:** The story of a stamp from design through production to intended use as a revenue stamp.

**Fiscal History:** The story of the development of revenue duty rates and stamps or markings shown on documents.

#### Illustrated Mail Division

**Cacheted First Day Cover Exhibits:** The story of the cachets and cachet makers used for a First Day event.

**Advertising Covers:** The story of the businesses or advertising matter printed on the envelope.

**Patriotic Covers:** The story of the cachets and cachet makers used for a patriotic event.

**Event or Commemorative Covers:** The story of the cachets and cachet makers used for any other event.

**Maximaphily Exhibits:** The story of *any* subject illustrated with maximum cards (only).

Display Division Exhibits: The story of *any* subject told with a variety of philatelic and non-philatelic items.

Cinderella Division Exhibits: The story of labels unrelated to postal or revenue use (example: Christmas seals).

Thematic Division Exhibits: The story of *any* subject told with a variety of philatelic items (only).

Picture Postcard Class Exhibits: The story of *any* subject illustrated with picture postcards (only).

If you do not want to build a competitive exhibit, you need not follow any guidelines or conform to any exhibit type, but you will miss the challenge of achieving competitive success within the confines of the APS guidelines.

## 10 Steps for Success

1. Join AAPE (enroll at [www.aape.org](http://www.aape.org)), and read *The Philatelic Exhibitor* magazine, issued quarterly.
2. Download and study the *APS Manual for Philatelic Judging*.
3. Attend as many philatelic exhibitions as you can.
4. Study the exhibits that win the top awards.
5. Attend the Exhibition Critique session and make notes of exhibits that are singled out for praise.
6. Work with another exhibitor to exchange ideas and provide mutual feedback and support.
7. Seek out comments from as many others as you can.
8. Show your exhibit at club meetings and local shows as a work-in-progress.
9. Act on the feedback you receive to improve your exhibit.
10. But the **most important step** is to . . .

# . . . Begin!





# How to Build a Philatelic Exhibit: The Synopsis

**Purpose:** To provide a generic capsulated model of constructing a philatelic exhibit within the structure of a One-Frame Exhibit. The exhibit begins its story from developing the title page and plan, works through various examples of exhibit types and their particular requirements, and ends with ten steps for success, as developed according to the Plan on the Title Page.

**Scope:** All exhibit types currently in the *Manual of Philatelic Judging* are represented or referred to within this exhibit, with the exception of Youth.

**Challenge:** The greatest challenge is to provide useful and sufficient guidance to all exhibitors within the confines of the 16 pages of a One-Frame Exhibit on how to build any philatelic exhibit.

**Knowledge:** Correct interpretation of the general and specific guidelines contained throughout the *Manual of Philatelic Judging* is displayed, and study to reach solid knowledge in depth of the requirements of each exhibit type is a prerequisite. There is no place for original research, since the purpose and scope is to build a competitive exhibit within the guidelines of the *Manual of Philatelic Judging*.

**Rarity:** In general, the exhibitor did not highlight rarities except in the section of the exhibit on pages 13-14 where rarity is discussed. The provenance of the philatelic items shown include gems from the collections of Timothy Bartshe, Tony Dewey, Bob Dyer, Vesma Grinfelds, Anne Harris, Liz Hisey, Peter Iber, Jerry Kasper, Ronald Klimley, Steve McGill, David McNamee, Les Molnar, Ralph Nafziger, Nestor Nunez, Rod Perry, Don David Price, Paul Tyler, Greg Shoults, Phil Stager, and Steve Zwilling.

**Condition:** All items shown are digital, and the resolution of the original image was used, even if not always ideal.

**Presentation:** The exhibitor recognizes that this One-Frame Exhibit is over-written and crowded, primarily because the subject of “How to Build a Philatelic Exhibit” rightfully belongs in a Multi-Frame format. The portability of the One-Frame format overrides the desire to make this exhibit aesthetically pleasing: this exhibit will be set up as a display frame at many exhibitions. A PowerPoint presentation of the elements in this exhibit is available for those who would rather see the subject given proper breathing room.

Revised 29 March 2011