

How to Build a 9-page Philatelic Exhibit Welcome to the MPS Workshops



The Purpose of this Workshop

- To demonstrate how to build a 9-page philatelic exhibit which can...
- represent any subject, real or imagined, that can be illustrated with philatelic material,
- using examples from all exhibit categories to show a variety of possibilities and techniques.
- To excite the collector (transformed into exhibitor) with a renewed focus on researching their material and teaching others what they learned.

Who Benefits?

YOU – the collector who is ready to advance beyond traditional stamp collecting interests; to expand your knowledge of the material you enjoy, and:

- Begin sharing that knowledge and displaying the stamps for others to enjoy – the expanded show-and-tell,
- need guidance on constructing an effective title page,
- understand the development of an effective exhibit plan,
- know what the word “Treatment” means and how to apply it,
- learn how to display knowledge,
- highlight unique or important items in your story,
- and seek effective presentation strategies.
- Who else benefits? Your club members and the entire philatelic community.

Let's Get Started!

What material should you consider for an exhibit?

- 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 collections?
- What collecting interests do you have outside of philately?
- Narrow the scope of your chosen subject.
- Get specific: condense, condense, condense.

12 Steps to Success

- Join **AAPE** and read *The Philatelic Exhibitor* magazine
- Study the **APS Manual of Philatelic Judging** (refer to your resource disk)
- Attend as many philatelic exhibitions as you can
- Study exhibits that win top awards
- Attend the Exhibition Feedback/Critique session and make notes of exhibits that are singled out for praise
- Work with another exhibitor to exchange ideas and provide mutual feedback and support
- Seek out comments from as many others as you can (wife, friends)
- Sign up for an **AAPE Mentor**
- Utilize the free **AAPE Critique Service**
- Show your exhibit at club meetings and local bourses as a work-in-progress (see Scott Couch for details)
- Act on the feedback you receive – learn the “Rule of Three”
- The most important step... get started today!

What will be Discussed

- Elements of a Good Title Page
- Construction of an Effective Exhibiting Plan: learn the differences between Thematic and Non-thematic
- Using your Plan to guide Treatment
- Treatment is the Story of “?”
- Documenting Knowledge: learn the differences between Philatelic and Non-philatelic
- Highlighting Rarity
- Presentation: Things to Do, Things to Avoid

1. Elements of a Good Title Page

- An Unambiguous Title – Make it “Lean and Mean”
- A clear **Purpose** and **Scope Statement**
- An **Outline** or **Plan**
- An **Appropriate Item** that begins the story
- A short statement of historical context (optional)
- A table (**roadmap**) to guide an observer through the exhibit

An Unambiguous Title is specific for what is shown

CHRISTMAS DINNER AT THE HOTEL PORTLAND, PORTLAND, OREGON DECEMBER 25TH 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)

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

A clear Purpose and Scope Statement

An Appropriate Item

An Outline or Plan

2. Constructing an Effective Exhibit Plan

□ Thematic Exhibits

- Balanced in terms of importance to story not necessarily by numerical page count
- Outline no more than 2 levels deep
- Major sections should be in logical order to tell story

□ Non-thematic Exhibits

- Plan Format much more flexible
- Can range from simple to more complex depending upon subject and intended story line.

2.1 Plans for Thematic Exhibits

Plan of the Exhibit

Title & Plan [2 Pages]

1. Impact of Geography [6 Pages]

- 1.1 The Pacific Ocean
- 1.2 Islands of the Pacific
- 1.3 Australia: The Island Continent

2. People of the Pacific Islands [12 Pages]

- 2.1 Origins
- 2.2 Western Polynesia
- 2.3 Eastern Polynesia
- 2.4 Micronesia
- 2.5 Later Migrations

3. Canoe Development: Hull Types [15 Pages]

- 3.1 Rafts and Dugout Canoes
- 3.2 Pacific Single Outrigger Canoes
- 3.3 Micronesian Single Outrigger Canoes
- 3.4 Ocean-going Double Canoes

4. Canoe Development: Sail Types [13 Pages]

- 4.1 Oceanic Spritsail
- 4.2 Melanesian Sail Types
- 4.3 Polynesian Sail Types
- 4.4 Micronesian Sail Types

5. Building the Canoe [8 Pages]

- 5.1 Laying the Keel
- 5.2 Prows, Paddles & Bailers
- 5.3 Strakes, Sterns & Crests
- 5.4 Canoe Houses



Canoe designs of the Pacific vary by culture and by function
 Polynesian outrigger Melanesian double canoe Micronesian outrigger

6. Sailing the Canoe [14 Pages]

- 6.1 Celestial Navigation
- 6.2 Other Techniques: Migratory Animals
- 6.3 Wind and Weather
- 6.4 Contemporary Explorers
- 6.5 Food Supplies

7. Canoe Function in Traditional Culture [9 Pages]

- 7.1 Social and Religious Life
- 7.2 Fishing
- 7.3 Trade
- 7.4 Voyaging
- 7.5 War

8. Canoe in Modern Pacific Islands Culture [17 Pages]

- 8.1 Recreation
- 8.2 Toys and Models
- 8.3 Mail Delivery
- 8.4 Experimental Voyages and Cultural Renewal
- 8.5 Design Motif and Summary

Exhibit Plan for
Thematic type
multi-frame exhibit,

“The Canoe in Pacific Island
Culture”

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

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	

2.2 Non-thematic Exhibit Plans

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

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

Numbered list in chronological order for a military Postal History type exhibit, "Conquest of the Zulu Kingdom, 1879-1906"

(Right) First Day Cover type exhibits have specific elements that should be included.

"The 4c 1959 Oregon Statehood Issue" includes them all.

EXHIBIT PLAN

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

An Illustrated Mail type exhibit arranged thematically plan follows the natural steps in making "America's Favorite Dessert: The Apple Pie."

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

3. Using the Plan to Guide Treatment

Breaks based upon major elements of the Plan:

- 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

Using the Plan (continued)

Early Period, to mid 1923.

October 1, 1918 to September 30, 1919



*Foreign letter rate
20 pfennig*

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.

II Fleetwood Official Cachet

Fleetwood Unisphere full color cachet – large cover

Illustrated Mail/FDC type exhibit, “The 1964 World’s Fair Commemorative and Its First Day Covers,” Chapter breaks are in large letters at top right corner and are on each page in the Chapter. The Unisphere statement is a Page Header describing the contents of that page.

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

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)

From “Shafts and Disselboom: South African Republic Postal Cards 1894-1900”

Running Headers and Page Headers

- ❑ Running Headers are abbreviated info on pages to place each into context of chapters and storyline
 - Postal History/Aero exhibits: dates of use, rate or rate period based upon main organizing principle
 - Traditional/Stationery may use dates of issue or denomination
 - Display may use thematic style or whatever organizing principle used
 - Illustrated Mail may use cachet maker, corner card information, etc.
 - Revenue may use either a traditional or postal history style (traditional or revenue history) or by issuing entity
- ❑ Page Headers simply describe what is on the page; usually in a smaller size font than Running Headers

Header Examples

HOBART TOWN

1822-1824

First Handstamp

[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”

1958-1960 Pictorials

7d Klinki Plymill

Airmail to Australia

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

[Centered Combination Header]

Centered Headers take up more space than using the upper corners for Chapters and Subchapters

The ‘Postage’ Issue
Printings 7 to 10

September 1907- January 1913
Watermarked Crown over A

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

4. Treatment is the Story of “?” (basic components)

- Treatment is the unveiling of the story you are telling according to the Exhibit Plan
- The story always has a beginning, a middle section, and a brief ending
- Treatment begins with the Introductory Statement on your Title Page, continues with: coverage, development, completeness, and balance of the subject exhibited

“Traditional” Treatment

- Story begins for any issue (stamps/postal stationery) with pre-production material, if it exists
 - artist’s sketches and essays
 - die and plate proofs
 - color trials
- Next are the plate production and plate flaws followed by the varieties of material used in production (papers, gums, etc.).
- Next the printing inks and perforation varieties (and watermark varieties, too, if they exist).
- Plate and position blocks and other information about the production.
- First Day or very early use is shown next.
- Finally the use for which the stamp/postal stationery was issued.

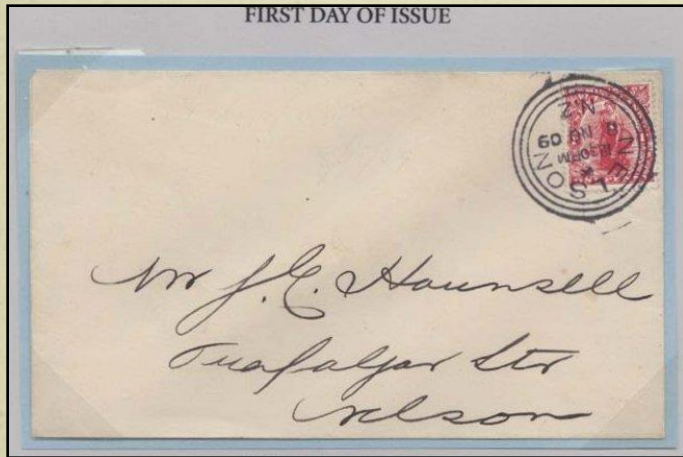
Elements of a Traditional Exhibit



Penny Dominion Die Proofs



Papers Used in Production of the Penny Dominion



First Day Cover



Penny Dominion Overprinted "VICTORIA LAND"



Abdulla Cigarettes advertisements

Booklet Pane Format



Penny Dominion Fiscal Use

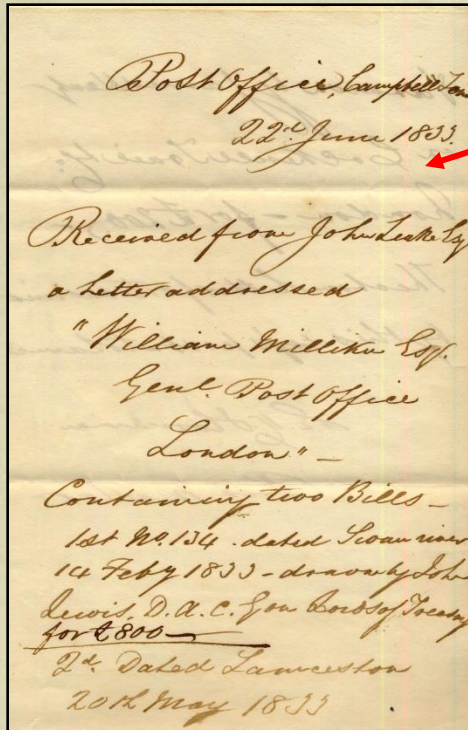
Postal History Treatment

Postal History type exhibits focus on one of three aspects as primary: Rates, Routes or Postal Markings

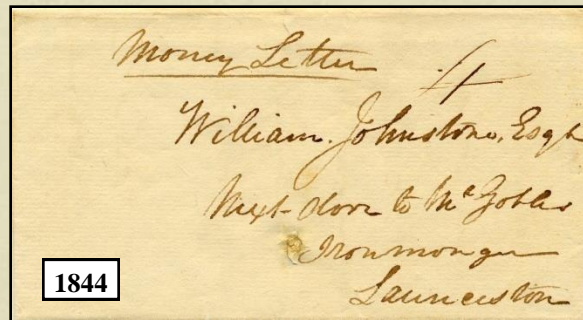
Treatment generally follows a timeline (the “history” in Postal History).

- Treatment usually begins with the earliest possible example, or even a precursor used as a prolog, or what happened “before the story”
- The exhibit then follows a natural sequence to the conclusion of the scope stated.
- An effective conclusion is a short epilog, or what happened “after the story”

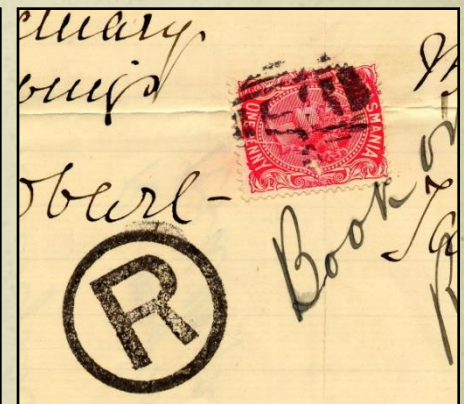
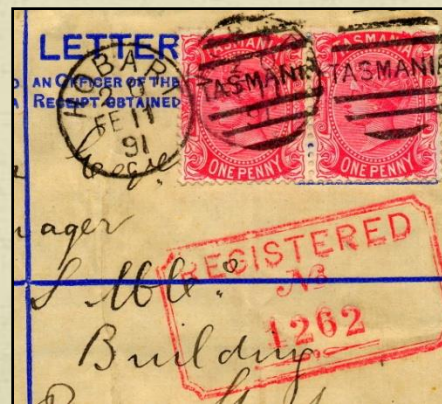
Elements of a Postal History Exhibit



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 exhibit proceeds with the Earliest Recorded Date for the manuscript marking “Money Letter” (1844)



Followed by the evolution of rates, various registration etiquettes and markings used

First Day Covers Treatment

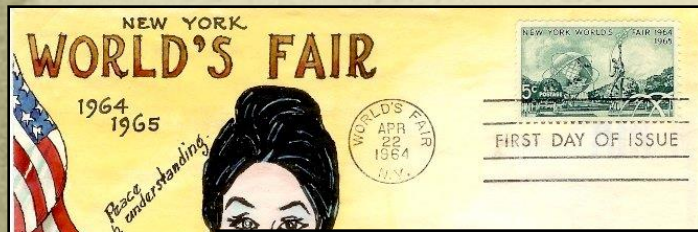
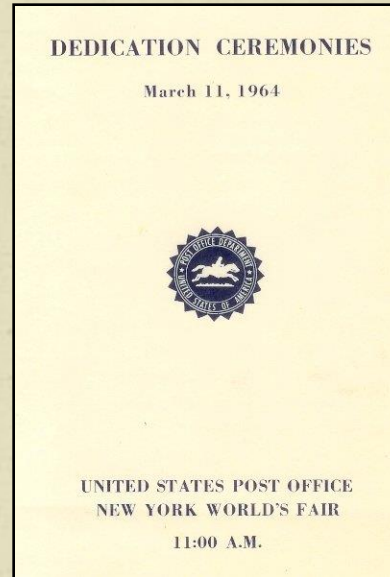
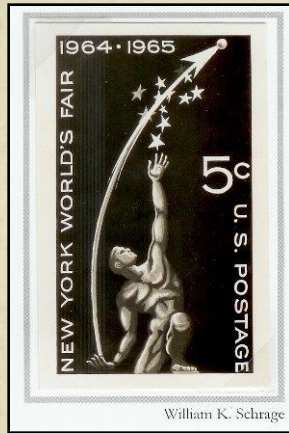
- First Day Cover (postal) exhibits have many similar elements of Treatment as Traditional type exhibits.
- In addition to pre-production material, official publicity announcements, Post Office communications and First Day of Issue ceremony programs (para-philatelic material) are shown.
- In the production section, there is more emphasis on material signed by the Postmaster General and those involved with design, plate production and printing.
- Then the following section focuses on the types of First Day cancellations (including unofficial and pre-release), as well as a representative sample of cacheted First Day usage, plus a sample of exotic FDC usage and finally use as intended for the issue.

Elements of "The 1964 New York World's Fair Commemorative and its First Day Covers"

(L-R) Photographic copy of one of the unadopted design essays,

a First Day Ceremony Program

and an official Post Office wall poster announcing the issue



(Left) Interesting FDCs

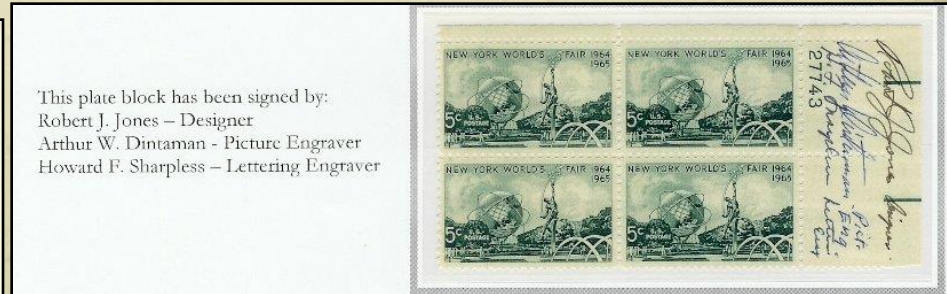


Plate block with signatures of Designer and Engravers

5. Knowledge: Documenting What YOU Know

- Exhibitor must 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 correct write-up of the items in the exhibit
- Best results requires that the exhibitor demonstrate both types of knowledge
- CAUTION: You are the expert. Be prepared to answer questions the material raises; avoid hedging words like “probably,” “possibly,” “might be,” and the like.

5.1 Philatelic Knowledge

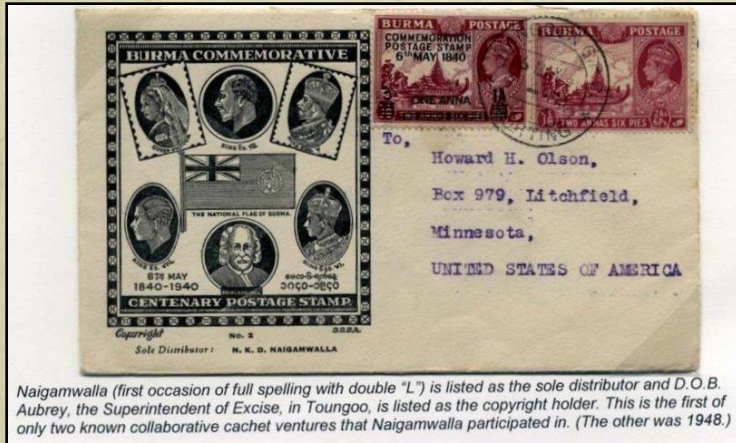
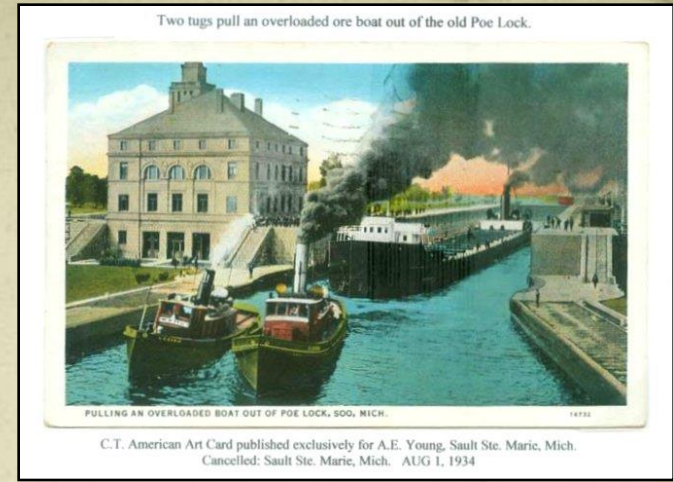
- Display of philatelic knowledge may require enlarged sketches of the printing to make the point
- CAUTION: Do not reproduce what can be seen easily – the space would be better used for philatelic material



From the Traditional type exhibit,
"Orange Free State – Commando
Brief Frank – 1899-1900."

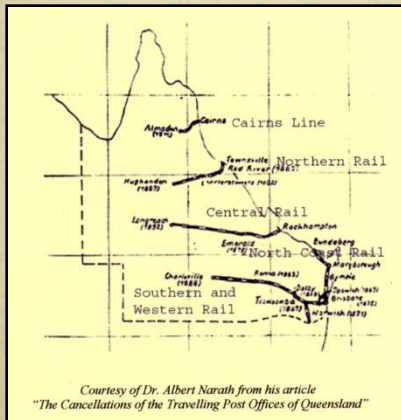
(Right) Post Card type exhibits must demonstrate deltiological knowledge – specialized information about the manufacturer and the distributor of the card, as well as its period of use.

“From Mine to Mill 1900-1975,” about Great Lakes iron ore ships.



(Left) Documenting knowledge in Illustrated Mail/First Day Cover type exhibits requires information about the cachet maker and the printing method.

“Naiganwalla’s First Day Covers of Burma 1937-1940.”



(Left) Documenting knowledge for a Postal History (routes) type of exhibit often includes small maps for clarity. “The Traveling Post Offices of Queensland and Victoria.”

(Right) Typical write-up for Postal History (usage) type exhibit demonstrates knowledge by explaining briefly everything on the cover.

“New Zealand POW Aerogrammes.”

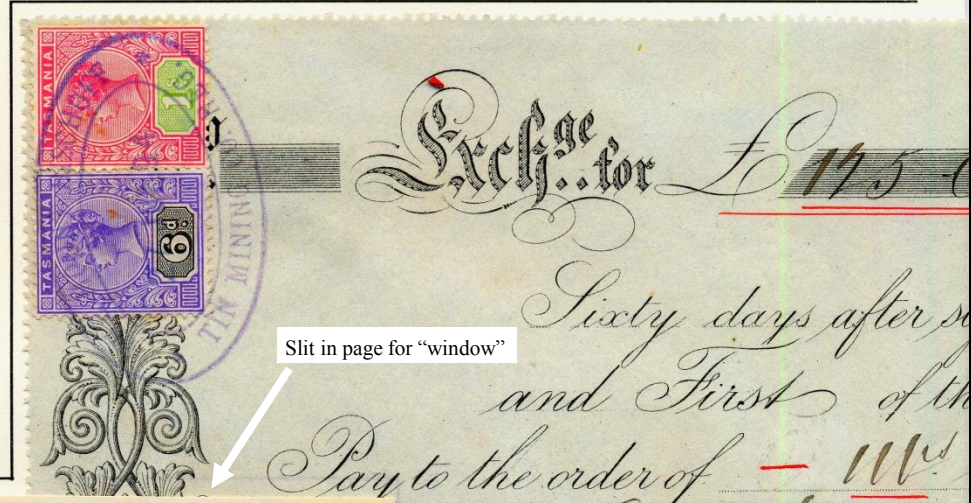


(Right) Documenting knowledge for Revenue (usage) type exhibits includes the type or purpose of the document, markings, date of use, and an explanation of the rate assessed. “Windowed” to show only the important parts of the document. “Tasmanian Postal-Fiscal Usage 1863-1900.”

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



Paper-Gum Printings & Variety Tables

Paper-Gum Printings & Variation Summary Table PG-1

Paper-Gum	Categories	1/2p	1p	1 1/2p	2p	2 1/2p	3p	3 1/2p	4p	4 1/2p	5p
Variety Range	Thick										
	Thin	♦	♦		♦	♦					
Variety Range	Translucent										
	Ribbed										
Variety Range	Glossy								♦		
	Dull										
Variety Range	Low OBA										
	FBO										
Variety Range	Uncoated										
	Silicone/Omtd	♦	♦		♦						
Variety Range	Error of Paper										

Paper Variety Definitions

Normal Print (Green) Indicates Value Was Printed in This Combination. (Black) Indicates Not Printed in This Combination

Values

(Black) Indicates Variety is Not Exhibited

(Red) Indicates Variety Exists and is Exhibited

(Left) Tables for printing, paper and gum varieties efficiently conveying a lot of knowledge in Traditional type exhibits.

“Britain’s Marvelous Machins.”

Supplemental philatelic knowledge can be shown in a separate box (arrow).

Postal History route information is given for a cover in a Traditional (usage) type exhibit, “4d ‘Courier’ of Van Diemen’s Land 1953-1855.”

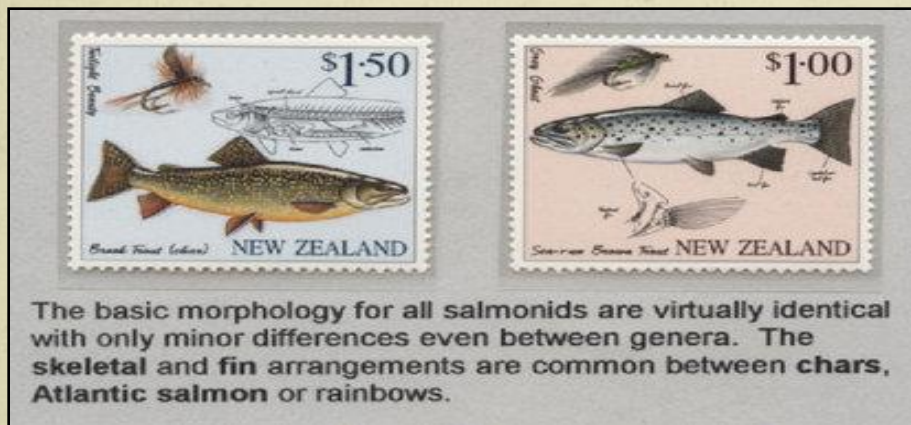


Plate I used
 21 February 1854
 on mourning cover
 Carrick (BN22)
 to Melbourne

Sent overland by coach to Launceston
 dep Launceston 25 February 1854 via
 steamer Clarence
 arr Melbourne 28 February 1854

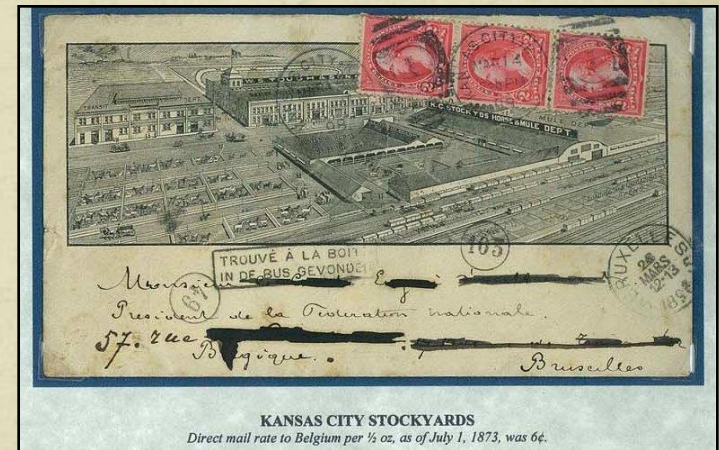
5.2 Non-philatelic Knowledge

- Non-philatelic knowledge in Thematic and Display type exhibits is as equally important as philatelic knowledge. Standards of brevity and accuracy are equal as well. There are numerous methods to demonstrate non-philatelic knowledge in the exhibit:
- Use of a separate font and/or font size.
 - Use of *italics* or **bold** (see Trout example, below).
 - Separate non-philatelic information in a bracket or box



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.”



Both philatelic knowledge (*italics*) and non-philatelic knowledge shown for an item in the Display type exhibit,

“The Golden Age of American Horses.”

6. Highlighting Rarity

- Rarity usually needs to be explicitly highlighted 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 rare items in the exhibit include:
 - Explicit statements on the Title Page pointing out important or rare items (generally not effective)
 - Special matting or colored frames around 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 so treated tends to lessen impact or import. **A rule of thumb is to highlight only a maximum of 3 rare items per frame.** Avoid identifying “degrees of rarity” – complex symbols and keys tend to confuse and complicate.

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 key how especially significant items will be shown. Title Page of "The Airpost Issues of Lithuania: A Traditional Study"

A list on the Title Page is not as effective as pointing out the rare items as the exhibit story unfolds. Including a key to interpreting rarity is very useful. Some exhibitors get carried away with their systems, creating less clarity rather than more. From "Britain's Marvelous Machins."

However, the viewer or judge is unlikely to remember a complex system such as this without constant reference back to the Title Page chart.

Examples of FCP-DEX continue with the 3½p.



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".

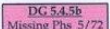
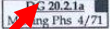
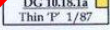
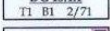
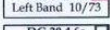
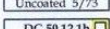
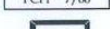

Subject	Z (OCP)	Subject	Z (FCP)
Thick	2.14	Thick	0.39

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

Printings
FCP(H) - DEX
 Photogravure(H)
 3½p
 Release Dates: 1973-74

Base-line Phosphor

Rare/Scarce/Difficult Symbols

-  DG 5.4.5b Missing Phs 5/72 Rare printing
-  DG 20.2.1a Missing Phs 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


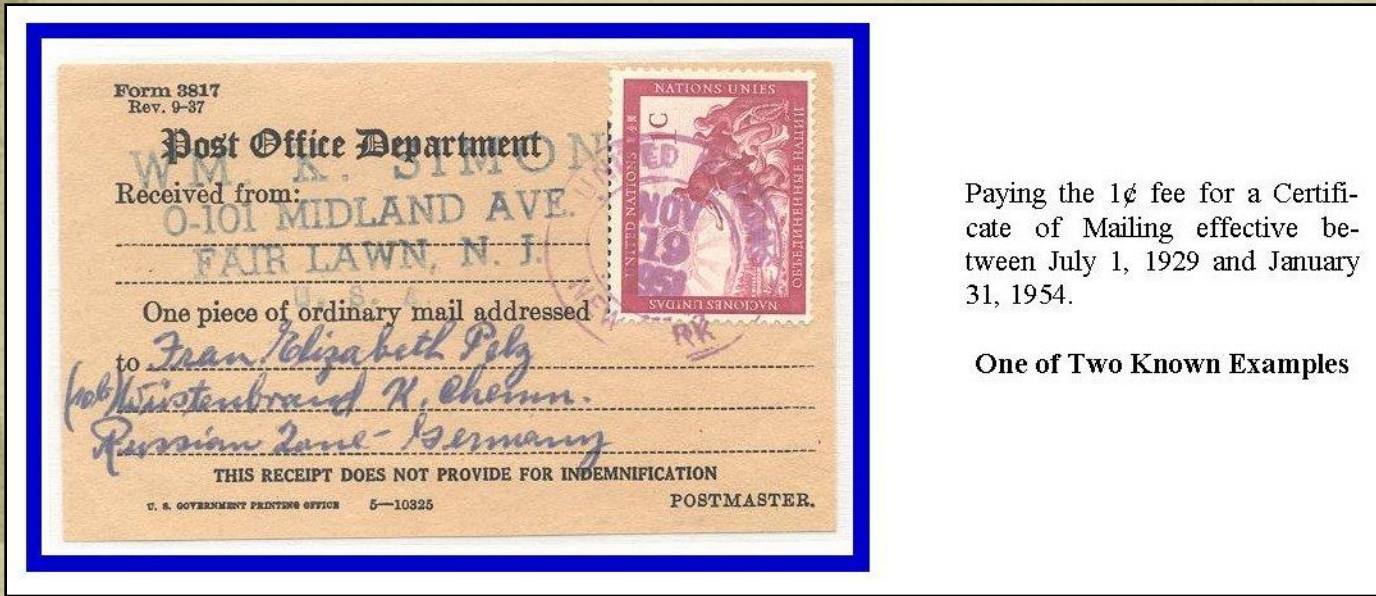
Original Research
 Indicated by the Symbol: 

Chart on Title Page



Fijian raft with shelter – imperf pair unlisted Cert.

Explicit statements such as "unlisted" 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."



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

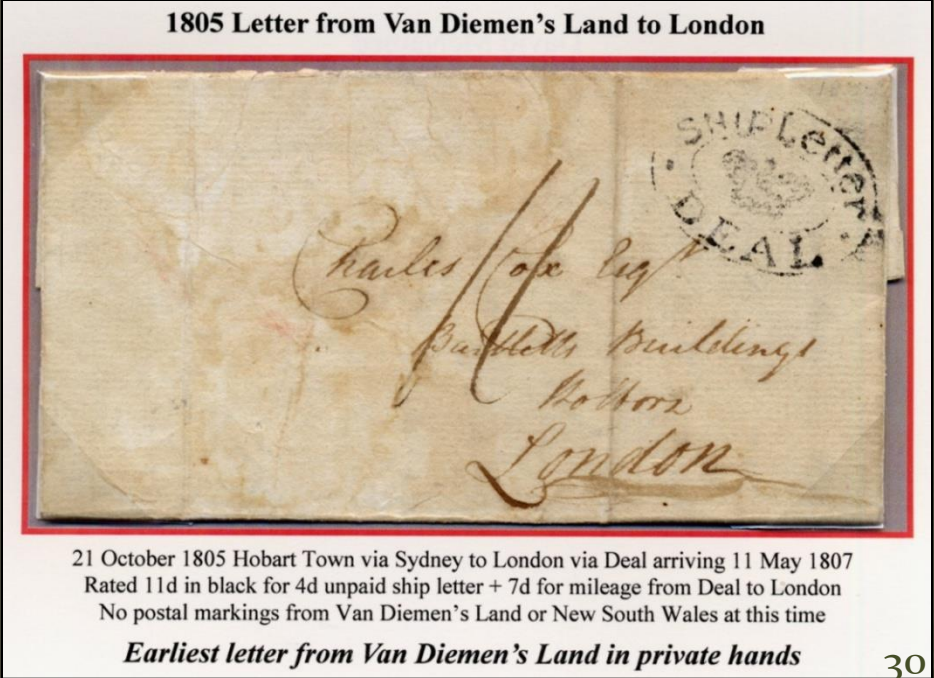
One of Two Known Examples

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.
From “First United Nations Issue – 1951.”

Red border around grey mat along with a ***bold italics*** statement effectively draws attention to the rarity. The border and mat are printed on the page, being less tedious but not as flexible as mounting the cover on two mats.

From the exhibit, “Van Diemen’s Land Pre-adhesive Postal Markings 1822-1853.”

NOTE: Expertizing some types of rare items is necessary to remove all doubts. Watermarks, overprints, rare shades and other characteristics that are hard to see or distinguish the rare from not-so-rare, are all good candidates for expertizing certificates.



1805 Letter from Van Diemen’s Land to London

21 October 1805 Hobart Town via Sydney to London via Deal arriving 11 May 1807
Rated 11d in black for 4d unpaid ship letter + 7d for mileage from Deal to London
No postal markings from Van Diemen’s Land or New South Wales at this time

Earliest letter from Van Diemen’s Land in private hands

7. Presentation:

□ 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 repetitive headers as well as items
- 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 for unusual sizes, or to focus attention on an important feature of an item

❑ Things to Avoid

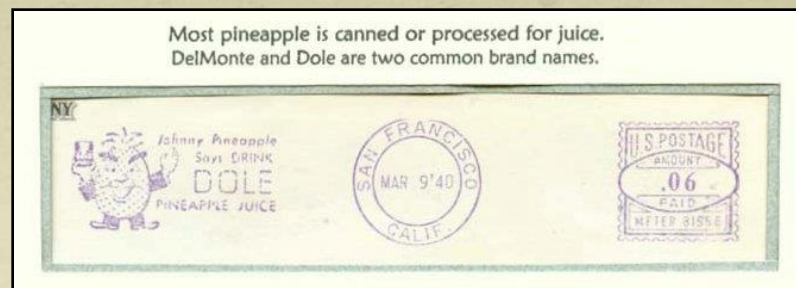
- Distracting colors of paper, mats, inks, or fancy fonts. Black mounts are included in these distractions.
- Use of catalog numbers (extraneous – the numbers do not carry any informational content).
- Using style/type numbers peculiar to a particular author without explaining the characteristics of the different types is a missed opportunity to display philatelic knowledge.
- Covering up important philatelic information of an item when lapping or windowing.
- Avoid busy and overcrowded pages. Avoid monotonous patterns such as the famous “railroad tracks”.



Top: Earliest Recorded Use of Purple label—February 2, 1942. Most likely a form “thank you” note sent to a donor, the label is tied by the Type I cachet. This is the latest observed use of the Type I cachet.

Bottom: An internee’s letter examined by Swiss military censors (334) and sealed on reverse with white military censor tape.

Lapping/shingling is a way to deal with oversized items to fit two on a page. Take care not to lap important address information. From the Postal History type exhibit, “Service of Intellectual Aid to Prisoners of War,” is done correctly.



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

For dozens of outstanding mounting techniques, refer to Steve Zwillinger’s “Exhibiting Tips” on your resource disk.