

# EXHIBITING NOW

Current Trends and Techniques for  
preparing a better philatelic exhibit  
and win a higher medal

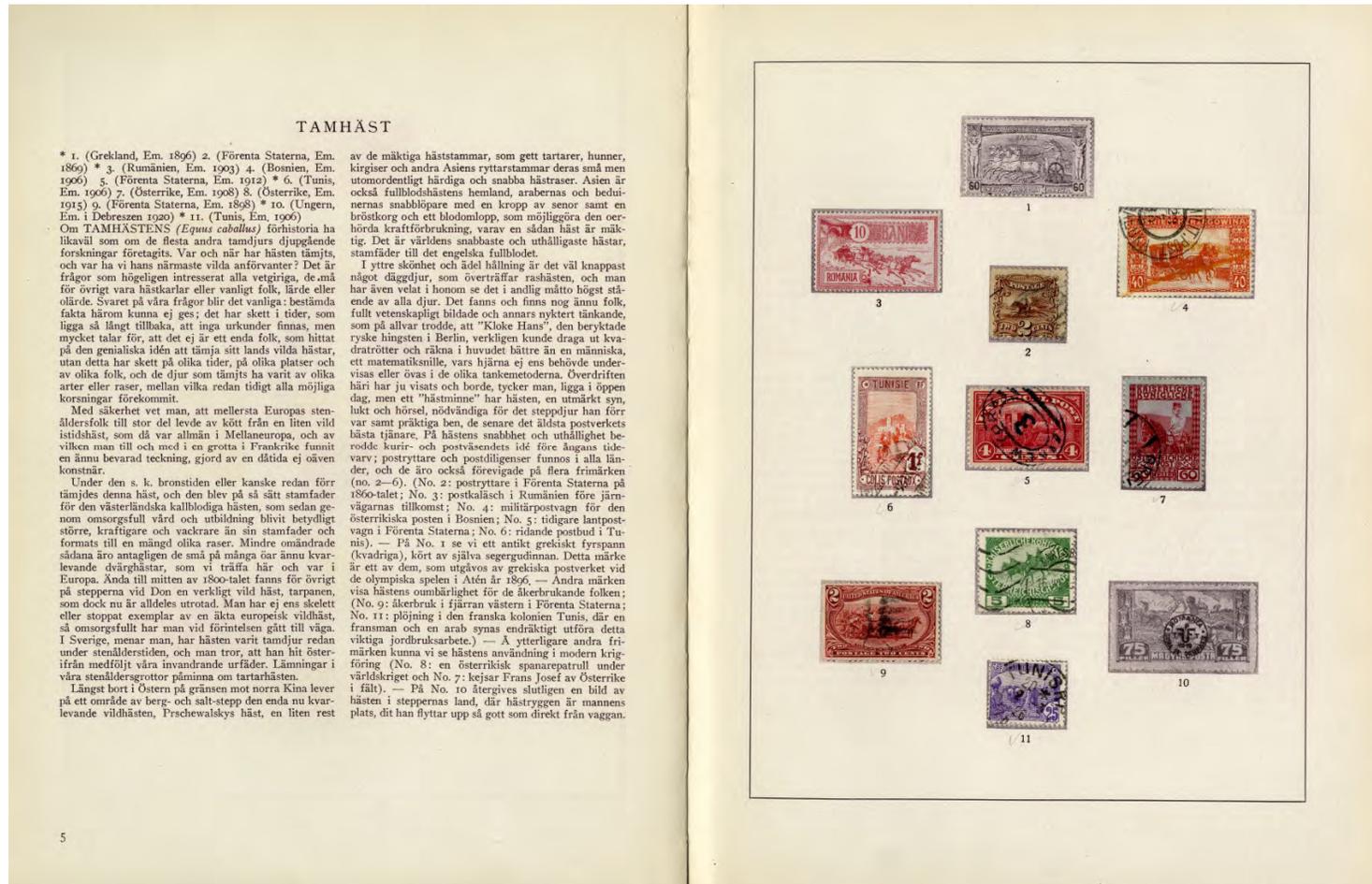
*by Madhukar and Savita Jhingan*

The most frequent question

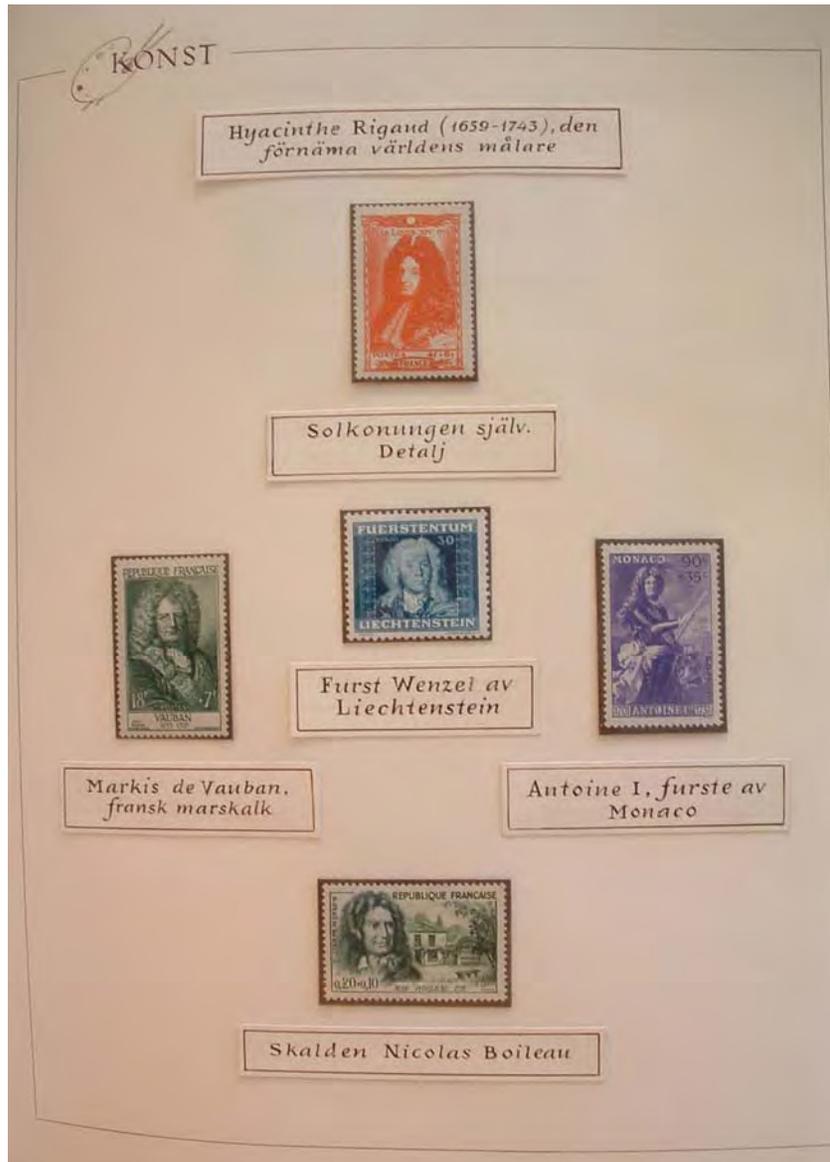
How can I  
improve my  
exhibit and get  
more points?

# 1<sup>st</sup> Generation

Simple presentation of stamps in pre-printed album pages



# 2<sup>nd</sup> Generation



Exhibitors' own page layouts and brief descriptions of stamps

# 2.5<sup>th</sup> Generation

Inclusion of diversified philatelic material

1. The story about a man who had a vision — to change the world through christianity.

His name is Saul...

a)... and he grows up in a jewish family.



All our images of Saul are based upon a description in the Apocryphal book - Paul and Thekla;

He is described as a man with a kind expression.



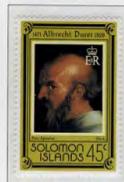
"He is a short man, bandylegged..."



...bald...



...with bushy eyebrows...



...over a prominent nose."

# 3<sup>rd</sup> Generation



With detailed descriptive text to specific philatelic material

# 3.5<sup>th</sup> Generation

**2.1. The name of the designer or company founder becomes the name of the car**

Experience in a technical or mechanical craft were prerequisite for **lone warriors** such as Henry Ford or Edoardo Bianchi. These manufacturers were very proud to sell automobiles successful under their own name.

*perforation error* *company perforin* *still nameless* *perforation error*



Henry Ford, one of the first, got out of line and is still nameless.

Harry C. Stutz built automobiles in Indianapolis.

**FUNDICION LIBERTAD SANTIAGO 2 (CHILE)**

16cvs.

*essay for the planned issue, differences in inscription of country and nominal*



Herbert Thomson built the first automobile fully produced in Australia.

Peter Studebaker made a name for himself as a manufacturer of horse-drawn carriages and manufactured automobiles under his own name from 1902 on.

**CARTOLINA POSTALE ITALIANA (CARTE POSTALE D'ITALIA)**

**LANCIA & C**

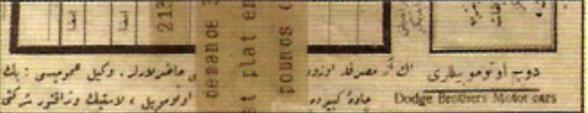
**FRATELLI AUTOCARRI TORINO AUTOCARRI - MOTORI**

*stamp with smeared red color*



From 1904 on Fred Duesenberg manufactured cars named after himself in Des Moines.

*Advertising telegram from Turkey*



In 1914 the Dodge Brothers began to construct their own cars. The advertising is hard to recognize with the Turkish characters.

Significant increase and balanced use of diversified and high quality appropriate philatelic material

# 4<sup>th</sup> Generation

1. Australasia - a definition from the zoogeographical point of view

1.1 Australasia has its own unique ornithological character

"All swans are white"  
Up until the 18th century, this sentence could be found in most logics manuals as an example for an irrefutable truth.

How must the early Australian settlers have felt when they suddenly encountered dark, almost black variants ...

... of the ever snow-white creature symbolic of kings and rulers?



1851

2

3

4

5

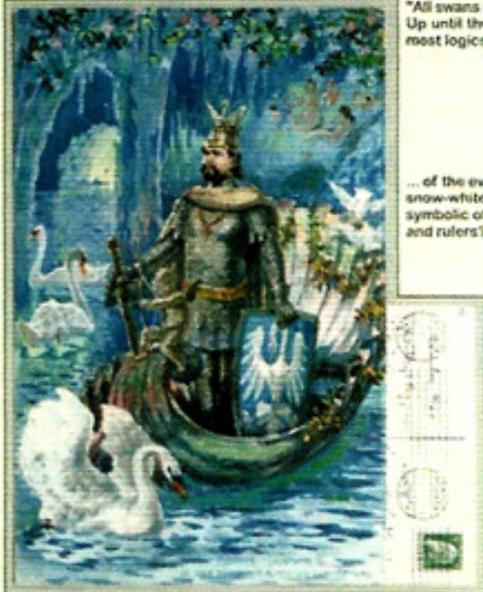
6

7

8

9

10



Bavarian stationery, stamp imprint on private order  
**ONLY FOUR COPIES RECORDED**

various:  
greenish cyan-blue colour missing

Three sheets escaped the control routines at the printers creating the most remarkable variety of Norwegian stamps post WW II. Two of this sheet, numbered 20463 and 20464, showed this variety on all 100 stamps, the third just over the upper six rows. The marginal block of 20 shown here comes from the latter sheet and is today with 12 colour varieties the **LARGEST REMAINING UNIT** after the three sheets have been split.



1860 Perkins & Bacon die proof for the first stamp printed locally in Western Australia  
**THREE EXAMPLES OF THIS IMPORTANT PROOF ARE KNOWN IN PRIVATE HANDS**

The settlers were at least so impressed that they chose to have the first stamps issued for their colony of Western Australia depicting Black Swans instead of the usual portraits of the sovereign or symbols of sovereignty.

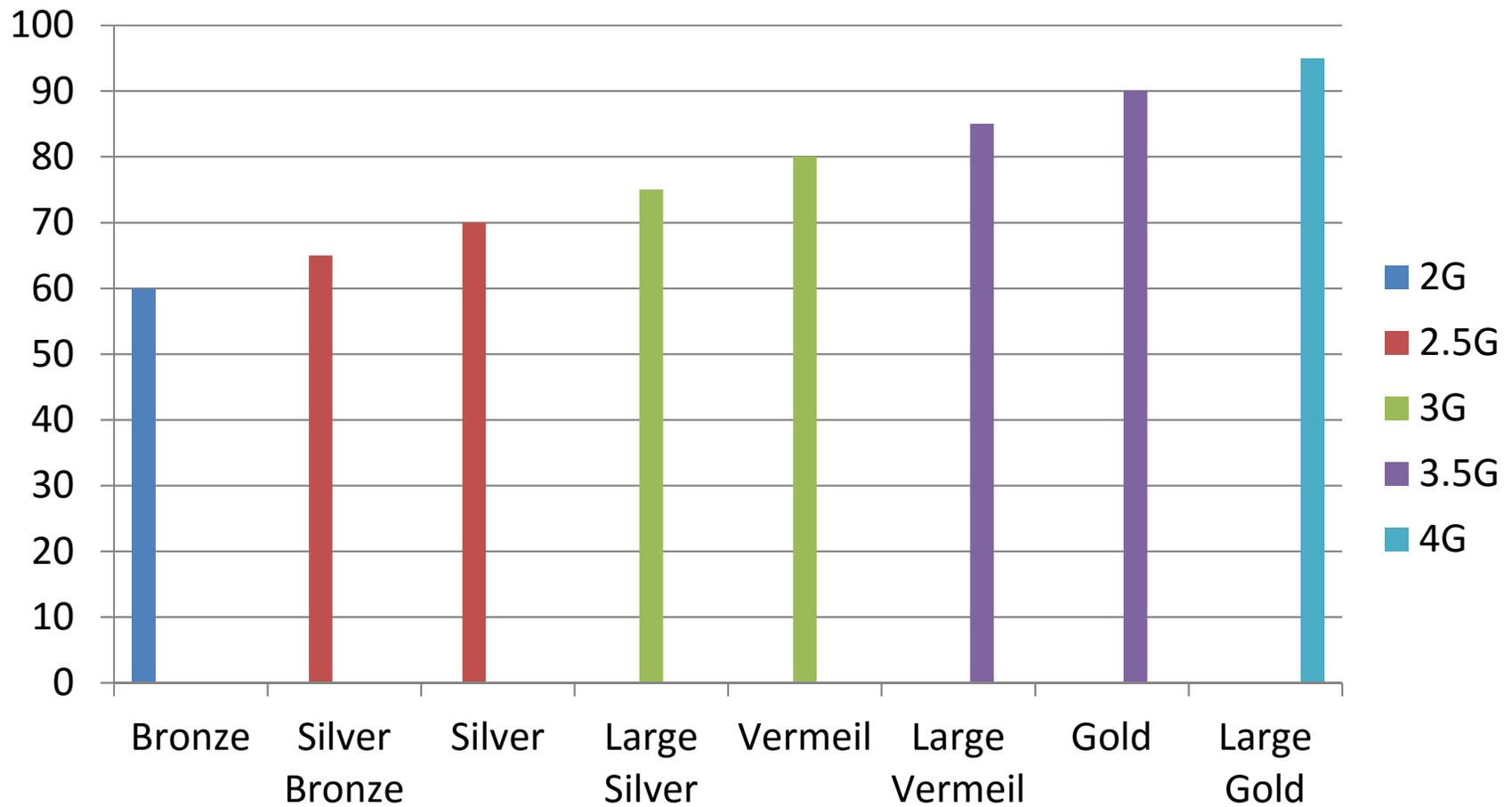
The ship letter sent back home to England depicts these remarkable unusual bird.



For long time, this 6d stamp in golden bronze colour was famous for being the rarest regular stamp of Western Australia. But now it is considered to be a colour variant of the 1857 black bronze stamp and not a different issue. The bronze ink had possibly not been distributed equally over the printing plate so that different shades from black bronze to golden bronze came into existence.

Highly specialized thematic treatment and the inclusion of diversified and extremely rare philatelic material

# Awards and Generations



# Understanding the Criteria

## Treatment

30

Title and Plan	10
Development	10
Philatelic Importance	10

## Knowledge, Personal Study and Research

35

## Condition and Rarity

30

Condition	10
Rarity	20

## Presentation

5

## Total

100

# Understanding the Criteria

Concept and Approach 35%

Material 65%

# Understanding the Criteria

- Each exhibit is judged on it's own merit
- Judged against a clearly defined set of criteria
- **Not judged against other exhibits**
- Subsequent Comparison to other exhibits for relativity only
- No minus marking for items not in the exhibit?

# New Evaluation Criterion

## Innovation

- When the thematic regulations were changed in the year 2000, a new criterion was added, called “innovation”, giving a maximum of 5 points.
- The “innovation” criterion is only in use for the thematic class and the “Special Regulations for Evaluation of Thematic Exhibits at F.I.P. exhibitions” (SREV) says about it:

### ***3.2.3 Innovation***

*Innovation is shown by the*

- *· introduction of new themes, or*
- *· new aspects of an established or known theme, or*
- *· new approaches for known themes, or*
- *· new application of material*

# Understanding the Criteria

## THERE ARE ONLY FOUR RULES

### **The concept shown by the exhibit**

The exhibit shall show a clear concept of the subject treated, meaning that the title must describe the content of the exhibit. The concept shall be laid out in an introductory statement.

### **The selection of material must be based on qualification**

The exhibit shall consist solely of relevant philatelic material.

The philatelic material selected must be fully consistent with the subject chosen and ensure continuity and understanding of the subject and illustrate the relevant aspects of knowledge. It is also important that the selection of material should show the appreciation of the exhibitor as to what is available in the context of the exhibited subject.

### **The selection of material must be based on philatelic range and quality**

The selection of material should include the fullest range of relevant philatelic material of the highest available quality.

### **The presentation of the exhibit**

The presentation and the accompanying text of the exhibit should be simple, tasteful and well balanced. The presentation must also add information to that provided by the material and show the level of understanding of the subject and the relevant research by the exhibitor.

# Understanding Philatelic Material

## Thematic Philately

TR  
and its  
"relatives"  
(PS)

PH  
and its  
"relatives"  
(AIRMAIL)

**BASED ON THE PHILATELIC MATERIAL**

The selection is based on THEMATIC criteria as well as on PHILATELIC criteria.



# Subject Selection

- Not too big and not too small
- Smaller in-depth is better than bigger superficial
- Preferably avoid total of all the issues of a large country

# Material Selection

- Avoid duplication
- Show only items directly related to the subject
- Show only good quality material if possible
- If a very rare item is only known in poor condition, show it and explain
- Show clean covers with clear markings
- Make sure material is balanced and not weighted in favour of a particular stamp or issue.

# Title and Plan

- Brief background, not a long history
- Outline the scope of the exhibit (explain what is going to be shown)
- Philatelic material or illustration (optional)
- Bibliography (for the judges)
- **Ensure that it accurately describes what is going to be shown**

# Treatment

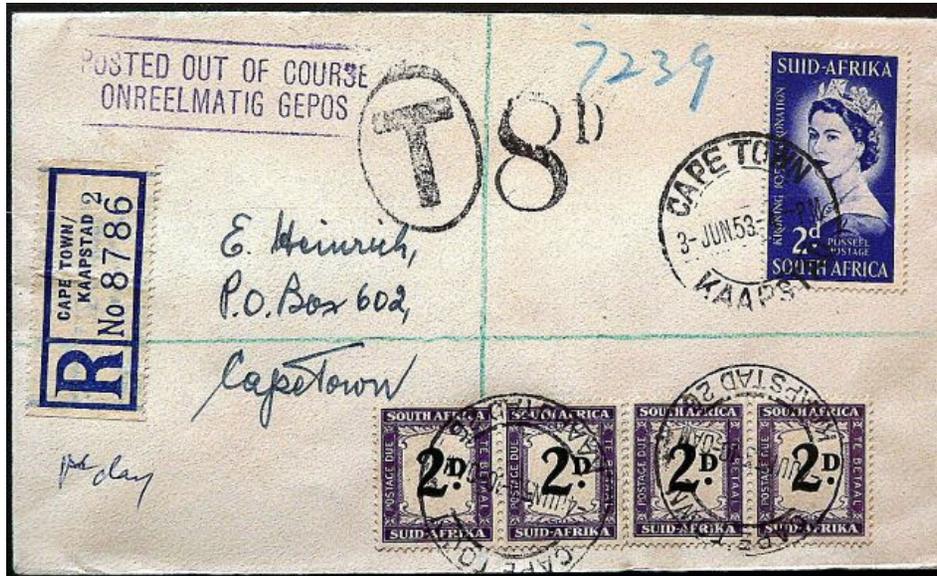
- Should be easy to follow and logical
- Make sure that it flows smoothly
- Must not be disjointed or erratic
- **Should do what the Introductory page described**

# Treatment

- Are there well defined **start** and **end** points?
- Focus – are different aspects covered by the exhibit?
- Consistency – is there balance across sections?
- Scope – is the exhibit scope clear and logical?
- Subject Development – does it match the scope?
  - Is there section or chapter balance?
  - Is this logically based on the exhibit subject?
  - Is there too much or not enough material to properly explain the subject?

# Write Up

- Don't state the obvious
- Make it clear which part of the write up applies to which item
- Choose easily readable font and font sizes
- Don't write too much, just enough to explain key items
- Give relevant information only
- Page Frame and Running Title Restrict space
- Overlapping Blocks or Covers do not look attractive



# Mounting

- Clear mount or black mount?
- Black backing or fine line on the page?
- Covers are not perfectly cut, so black shows any minor imperfections

# A3 Size Page Format

The larger page size makes it possible to show large-sized philatelic items

The larger page size, in general, allows to be more creative when writing up the text on each page

The larger page size enable to show more items on each page,

The larger pages design an overall layout which looks better and more individualistic

# Balance

**Probably the most critical element**

- Balance of layout (pages, frames)
  - Balance over the sections
    - Balance of material

# More Points

A **convincing concept** is an essential component for guiding the exhibitor and the onlooker

Top exhibitors identify **presentation** as a component of treatment

Top exhibitors refer to items, when they speak of **importance**

Some evaluation criteria have the purpose of awarding outstanding aspects of the exhibit (**innovation, research, importance**)

**Thank you**

Questions are welcome