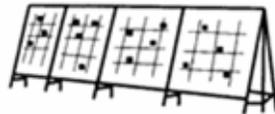


# Welcome to the World of Stamp Exhibiting!

by Tom Fortunato [stamptmf@frontiernet.net](mailto:stamptmf@frontiernet.net)



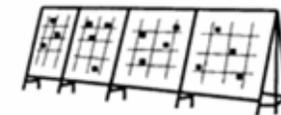


## Preface

**The following articles appeared in the Junior Philatelists of America's publication, The Philatelic Observer, from 1994 to 1997. Exhibiting basics outlined here are for exhibitors of any age and should be especially helpful to those who have been tempted but never actually taken the plunge.**

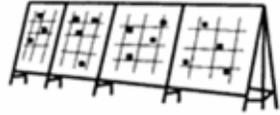
**Detailed are simple instructions about getting started and progressing through local, regional and national competition. While not everyone is potentially interested in reaching the highest ranks of the philatelic exhibiting world, the rules which guide the hobby are fairly consistent at every level. I hope you will find this information helpful.**

**This presentation was prepared for World Stamp Show-NY 2016 and the original content revised minimally to reflect current practices.**



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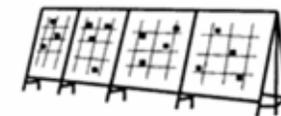
## 1. Why Exhibit?

**Despite our best efforts, the number of collectors (including youngsters) exhibiting at the 34 U.S. national-level stamp shows around the country seems to be declining.**

**Why is that? Why aren't you exhibiting? Perhaps you feel that the stamps and philatelic material you have aren't good enough to exhibit. Nothing could be farther from the truth! Every exhibitor has to start somewhere and get his or her feet wet! You may not (and probably should not) start at a national level show, but at least get started at a local or regional exhibition.**

**As time passes, you'll find better material to replace the more common items you begin with. Be patient, as this does take time!**

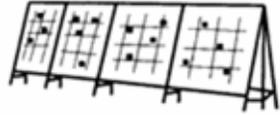
## 1. Why Exhibit?



Perhaps you don't "know the rules." The best place to start is with a copy of the actual guidelines that the judges use when giving awards to exhibits— The Manual of Philatelic Judging. It will give you an idea of what a judge looks for and what you should think about, too. It's available free as a download from the American Philatelic Society at <http://stamps.org/userfiles/file/judges/JudgingManual.pdf>.

You could just be a little scared too! Few want to enter a world you know nothing about. Believe me, not everyone has a mentor to show them the ropes, helping with what to and what not to do. But there are many experienced exhibitors out there willing to lend a hand if only asked.

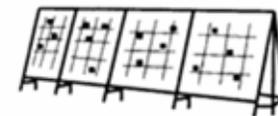
This primer on exhibiting for young or old is meant to at least tempt you to get started. It's not as hard as you might think. Read on and see how easy it can really be.



## 2. A Philatelic Elements Shopping List

**Here is a very useful checklist that can serve as a basis for acquiring material for your exhibit. It will help you obtain the variety of material you need. Even the experienced exhibitors can refresh their knowledge by reviewing these definitions.**

**Using this checklist will not only enable you to exhibit your subject with a good variety of material, but it will also introduce you to some new and challenging philatelic areas. Later, your checklist can be adapted to determine which elements you can use. While topical/thematic exhibits use these elements extensively, all exhibits show some of them.**

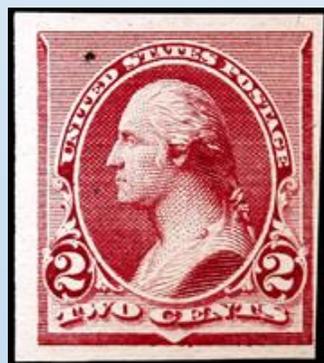


## 2. A Philatelic Elements Shopping List

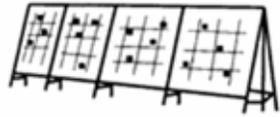
**Essays** are trial designs for a stamp unlike the final accepted work in some way- major or minor. Oftentimes, several designers are asked to send in sketches of their proposals. Those not selected remain as essays. In fact, even the accepted design may become an essay if additional changes are made to it before production.



**Proofs** are a test printings of a stamp from an original plate or die. Trial colors are a test of the stamp design printed in different colors to find out which are the best colors to use. Trial colors are types of proofs.



## 2. A Philatelic Elements Shopping List

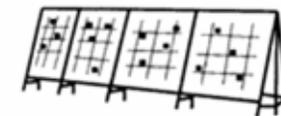


**Specimens** are final examples of approved regularly issued stamps but without postal validity. At the turn of the century it was common for countries to issue specimens as examples for other countries to view as acceptable and valid stamps. Such would have "Specimen" overprinted on them, or perforated into the design to stop people from using them in the mail. Specimens continue into this day primarily for journalist use. They are overprinted in a variety of ways.



## 2. A Philatelic Elements Shopping List

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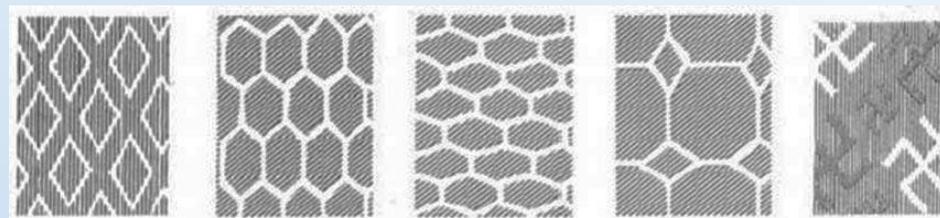
**Printing varieties** entail an assortment of possibilities. Paper varieties are just that—stamps issued on different paper varieties.



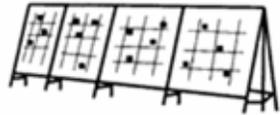
**Perforation varieties** are stamps issues that through the production process are found with different perfs.



**Watermark varieties** are symbols in the stamp paper that can be seen where the paper is slightly thinner. Sometimes paper having a different watermark was used to produce stamps, intentionally or not.



## 2. A Philatelic Elements Shopping List



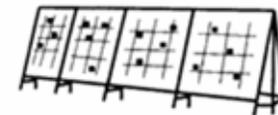
**Production formats are important. It's good to show not only single stamps, but pairs and blocks if significant, including any with special production salvage markings on them. Coils are stamps produced for vending machines or ease of use. Booklets are another production format. A miniature sheet contains multiple stamps mostly with the same design. A souvenir sheet is similar to a miniature sheet but implies some form of commemorative inscription in the sheet margin. A pane is typically the sheet form found in a post office. Then there are complete sheets as printed at the printers.**



The Seltash Bridge Brunel's bridge across the Tamar was his last successful major project. The first span was raised in front of thousands of awe-struck sightseers.

## 2. A Philatelic Elements Shopping List

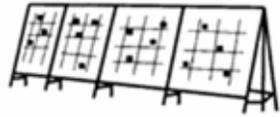
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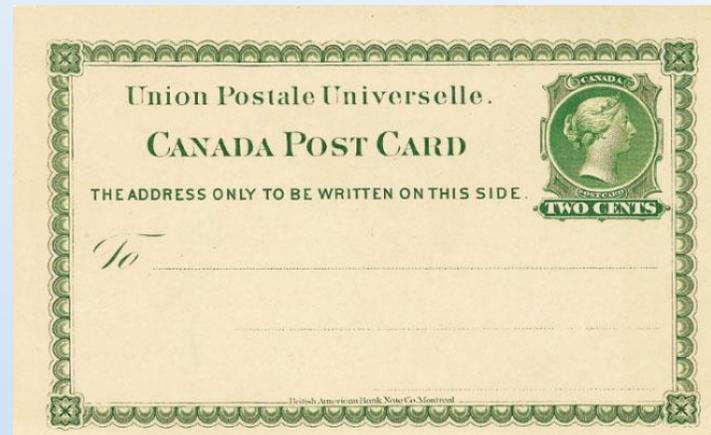
**Stamp types include definitives (used for a prolonged period of time), commemoratives (having a short usage), semi-postals (with regular postal value and a tax for a worthy cause), postage dues, and revenues (exclusively to denote a tax paid). There are more types as well, but these are the most common.**



## 2. A Philatelic Elements Shopping List

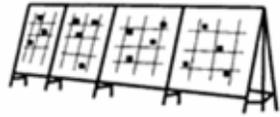


**Postal stationery are specially made envelopes, post cards or letter forms for use in the mail with postal value. An aerogram is a thin paper letter form used for international mail. Envelopes and postal cards look as you would expect, but have a prepaid indicia on them denoting their postal value. Also in this category are wrappers, commonly used for mailing newspapers and pamphlets.**



## 2. A Philatelic Elements Shopping List

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**Cancellations and postmarks are found on stamps, covers and other postal documents. Common types are machine, hand, and pictorial. These explain in what manner they were applied or their intent. Backstamps are routing cancellation marks applied to the reverse of a cover showing where and when a letter passed through postal handling.**

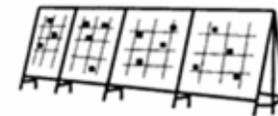


**Don't overlook meters. These are common today, especially on bulk and commercial mailings. Several companies around the world make meter machines, and their types and history are fascinating.**

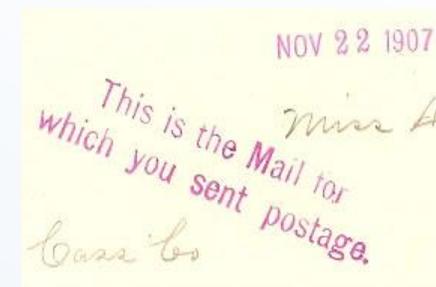
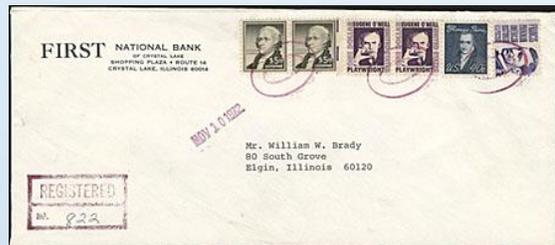


## 2. A Philatelic Elements Shopping List

14



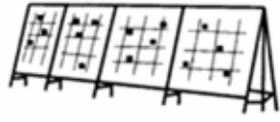
When it comes to covers (envelopes or similar wrappings which carried mail), those postally used and non-philatelic in origin are best. Censored covers are mail pieces which were opened for inspection. Always look for auxiliary markings which denote special handling, delays, etc. Whenever possible, explain the route a cover may have taken from origin to destination.



A maximum card is a post card bearing a stamp cancelled on the picture side. Ideally, the stamp used, cancellation and picture post card should all be related by topic in some way.

This is just a short list of the possibilities!

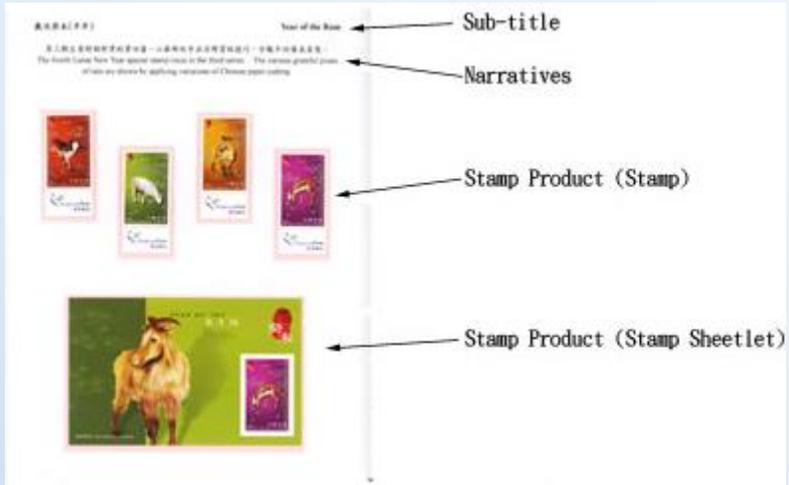




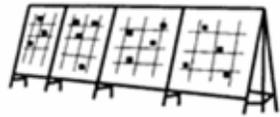
## 3. One Page Exhibiting- A Simple Start

Who said that you need to enter a contest to consider yourself an exhibitor? Here's a challenge to each and every one of you with a fun project that you will be proud of.

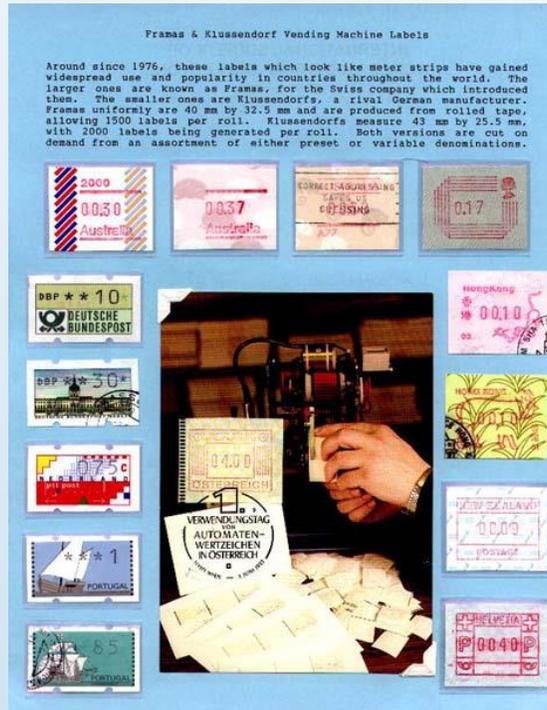
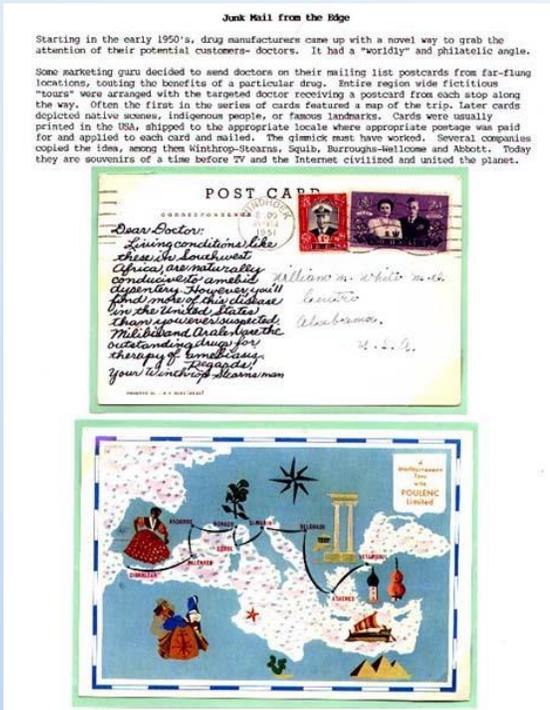
Can you make up a one page exhibit on a subject of interest to you? It's easy. First, go out and buy an inexpensive picture frame. The size is up to you, but an 11x14 or 12x16 works best. Make sure that you have enough philatelic material to fill up the frame size that you buy.



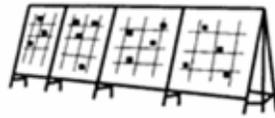
### 3. One Page Exhibiting- A Simple Start



What you put in it is totally up to you, but using at least one cover or piece of postal stationery would be best, as well as a good number of stamps, mint or used. Then arrange the items in a pleasing way on a white or colored background paper the same size as your frame. You may wish to place the cover in the center and have stamps around it. In any case, remember to spread the stamps out evenly, giving a balanced look to the page and attach your items neatly using hinges or mounts. Slip it into the frame and presto!



### 3. One Page Exhibiting- A Simple Start



When you're done, you have a personalized one page (or should that be one-framed?) exhibit good enough to hang in your room. Ask your friends or relatives to "judge" your display and decide what level award to give it; gold, silver or bronze.

It's that simple, and a real fun time for everyone. These make great gifts, too! Now you don't have any excuse for taking the next step, getting into real exhibiting. Read on to learn more!

**Hibiscus rosa-sinensis- the National Flower of Malaysia**  
 Hibiscus rosa-sinensis also known as Red hibiscus is a popular landscape plant throughout Tropical Asia. This hardy evergreen bush produces brilliant red flowers all year and is no wonder that it became the National Flower of Malaysia as was declared on June 28, 1960.

In 1967 Bunga Raya was proudly displayed for the commemoration of the 10th Year of Independence.

1979, National Flower definitive series with Perak Sultan Idris.

1984, Hibiscus rosa-sinensis was seen as a stand alone beauty.

...and in 2013, represented Malaysia in the Tri-nations Exhibition.

During 1994, Rosa was an important ambassador for Visit Malaysia Year.

The China Rose (Hibiscus rosa-sinensis) is an exceptional plant in that it also proves nectar for several species of butterfly.

Behold the beauty of this plant and grow one in your garden today.

**Kangaroo**  
 Providing inspiration to stamp designers for more than a century

Before federation in 1901, several of the stamps of the Australian colonies already contained kangaroo images. Some were obvious, some not so.

In 1914 Australia produced its now famous map and kangaroo series of stamps in both monochrome and bicolor. These stamps were not popular at the time and were quickly replaced by a more traditional series depicting the king.

Some help was needed keeping the king's image upright, so these stamps also incorporated kangaroos, along with his friend emu, as supporters for the king.

From then on, kangaroo has continued to make regular appearances on the stamps of Australia. Sometimes as an artistic rendition, sometimes incorporated in the Australian coat of arms, or more recently as a photographic image.

In 2013, Australia reprinted the map and kangaroo stamp of 1913 to commemorate its centenary.

Kangaroos are also on the stamps of Papua New Guinea and West Papua.

They are also found on zoo and conservation stamps worldwide, such as on this example from Serbia.

**Marianne of France**

The story of the origin of Marianne of France has many versions. She first appeared on postage stamps in 1944 where she represents the democracy of the people of France. There are many variants according to designer, who often uses someone known to them as a model.

1944 Marianne of Algiers (Eliaboud Dolac)

1944 Marianne of London (Eliaboud Dolac)

1945 Marianne of the hurricanes (Pierre Gandon)

1945 Marianne of the republic of Algiers (Louis Charles Muller)

1949 Marianne is Nef of the ship (André Bragagnon)

1949 Cheffer Marianne (Henry Chaffer)

1977 Sabine Marianne (Pierre Gandon)

1982 Liberté Marianne (Pierre Gandon)

1990 Marianne de la Bicentenary (Louis Klotz)

1997 Marianne of 14<sup>th</sup> July (Eve Lagard)

2005 Marianne of the French People (Thierry Lamouche)

2005 Marianne of F'Empire (Yves Boujard)

2013 Marianne de la Joconde (David Kawana & Olivier Chapuis)

**The Search For MAS Flight 370**  
 Flight MH 370 went missing on 8 March 2014 with 239 passengers and crew onboard.

The flight originated from Kuala Lumpur.

The initial search area was in the South China Sea.

Based on satellite data... the search was expanded to continental Asia and the Indian Ocean.

Involved in the search were ships and planes from 26 countries, including... Australia... Singapore, and USA.

The search continues for the Flight Recorder (Black Box)

Dedicated to the crew and passengers of MH 370

**A Bird In My Garden**

One day a little bird visited my garden  
 A tiny little nectar  
 Very lovely, lovable indeed  
 So colorful, so charming  
 Looking so explorant,  
 I watched spellbound,  
 As the crimson hue  
 Glowed in the morning sun.  
 With his long beak,  
 He selected a fresh flower  
 And started sucking the nectar.

India 1968 Crimson sunbird

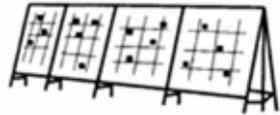
Vietnam 1981 Crimson sunbird

Malaysia 1988 Crimson sunbird

National Bird of Singapore - Crimson sunbird (Aethopygia sipirog)



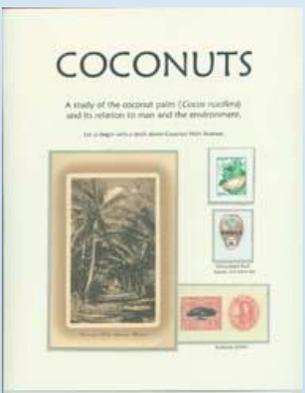
# 4. Exhibit Categories

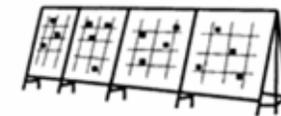


**Postal History:** deals with covers and the routes and rates used during a particular time period.



**Thematic:** topical exhibit telling a story through the use of worldwide philatelic material covering a variety of elements spanning all eras.





### 4. Exhibit Categories

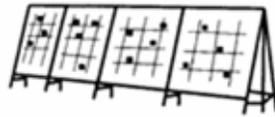
**Postal Stationery:** similar to Traditional but focusing on postal cards, envelopes, aerograms, wrappers and other stationery.



**Aerophilately:** everything about airmail stamps, their uses, routes and rates.



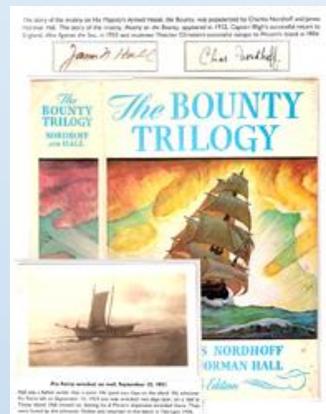
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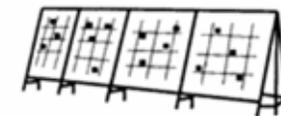


## Revenues: stamps, stamped paper, etc. used in any fashion to collect taxes or revenue.



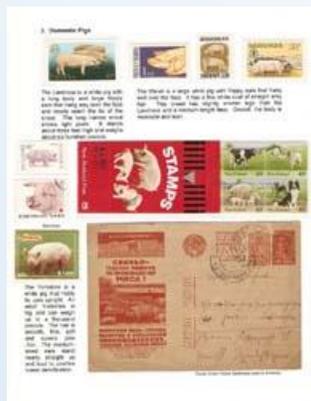
## Display Class: a blending of philatelic and non-philatelic items which tells a story.



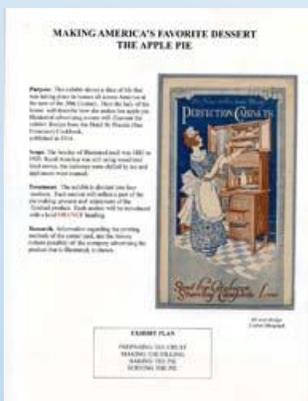


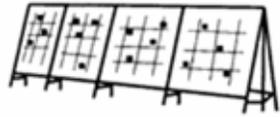
### 4. Exhibit Categories

Youth: a separate category for collectors up to age 18. It can be in any of the above areas, but is usually judged in two divisions: thematic and non-thematic. A sliding point system is used for determining awards depending on the class and age of the exhibitor.



One Frame: a display of philatelic material confined to a complete study within 16 pages.





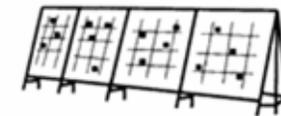
## 5. The Importance of a Title and Plan Page

I've just returned from spending two weeks at Pacific 97 and had just a wonderful time. Of course, I had my eyes on the exhibits! There were some exceptional displays, and some which just didn't deliver what was promised. Here's a reminder about the all-important title and plan page.

The title page is the one page in your exhibit where you can be as creative as you like, but given a choice between artwork and a nice philatelic item, put in the item. Be very specific with the title. It's expected to have your title prominently displayed in bold lettering, followed by a brief few sentences of what you will be showing and why. Never put your name on this page! Remember that this is the first page of your exhibit, and leave the best impression possible with it.

The plan page (used mostly for topical exhibits) should look like the chapters of a book. Each chapter is then divided into subcategories on the plan page.

## 5. The Importance of a Title and Plan Page



# FROM MINE TO MILL

## 1900 - 1975

A study of the transport of iron ore on the Great Lakes from the mines in the Lake Superior region, to the loading docks and onto the ships, through the Soo locks, and down to the ore docks and steel mills of the Lower Lakes. The study ends with a brief look at taconite mining and processing into pellets. Coal car dumpers are shown for Lower Lake ports since coal was the major backhaul cargo. Not included are other bulk cargoes such as grain, salt, limestone, and sand.



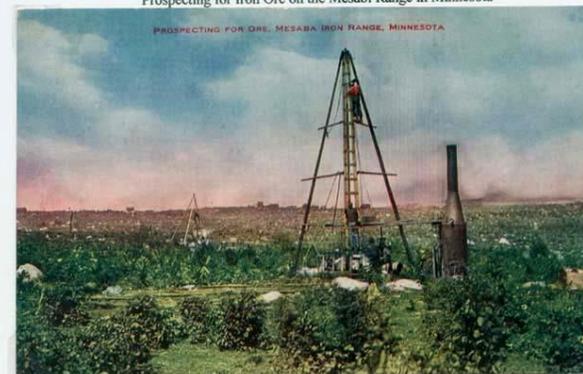
Published by Erickson Post Cards & Souvenirs, Duluth, MN.

The time frame represents the beginning of the 'golden age' of postcards and continues through the period of great expansion and precipitous decline of the American steel industry. The high grade iron ores have been replaced by enriched taconite pellets. Ships have increased in size from 300 feet in length and 3000 tons capacity to 1000 feet and 50,000 tons capacity. Shore based unloading machinery has been replaced by the self-unloading ship. Enjoy your voyage through our country's industrial heritage.

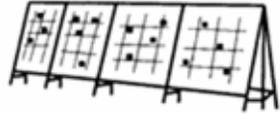
### From Mine to Mill - A Guide to the Exhibit

Title and Plan Pages	Number of pages
<b>Title and Plan Pages</b>	<b>2</b>
<b>1. Lake Superior Region</b>	<b>35</b>
1.1 The Mines	10
1.2 The Railroads	4
1.3 The Ore Docks	14
1.4 The Weather	7
<b>2. The Soo Locks and the Ships</b>	<b>13</b>
2.1 The Locks	6
2.3 The Ships	7
<b>3. Lower Lake Ports</b>	<b>104</b>
3.1 Buffalo	6
3.2 Erie	5
3.3 Conneaut	15
3.4 Ashtabula	16
3.5 Fairport	4
3.6 Cleveland	18
3.7 Lorain	12
3.8 Huron	13
3.9 Toledo	7
3.10 Rouge River	3
3.11 Lake Michigan Ports	7
<b>4. Taconite</b>	<b>5</b>
<b>5. Conclusion</b>	<b>1</b>

Prospecting for Iron Ore on the Mesabi Range in Minnesota



V.O. Hammon Publishing Co., Minneapolis & Chicago



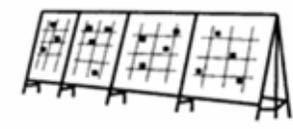
## 6. Exhibit Plan Page Numbering

**Is there a correct way of numbering the plan page of an exhibit? The plan page is one of the most important pages, detailing for the viewers and the judges what you are showing. The numbering system used is also to be followed on your exhibit pages, so a logical sequence is a must. While there are many ways to do this, one system is recognized as being the most widely accepted approach.**

**For each exhibit page, list the chapter name in the upper left, and the sub-chapter description on the upper right. This allows the viewers (and judges) a clear understanding of what will be seen below. Coming up with these chapters and sub-chapters will be a big challenge, but when done well will outline the whole story of your exhibit from start to finish.**

**An example is found below that closely resembles the numbering system found in the library. Major headings are followed by one or two smaller subheadings. The plan page should list these vertically (as seen on the prior page):**

## 6. Exhibit Plan Page Numbering



### The Olympics

#### 1 Winter Sports

##### 1.1 Skating sports

###### 1.1.1 Figure skating

###### 1.1.2 Ice dancing

##### 1.2 Skiing sports

###### 1.2.1 Ski jumping

###### 1.2.2 Cross country

#### 2 Summer Sports

##### 2.1 Team Sports

###### 2.1.1 Baseball

###### 2.1.2 Basketball

##### 2.2 Individual sports

###### 2.2.1 Boxing

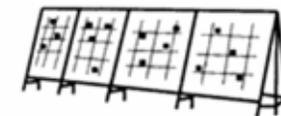
###### 2.2.2 Wrestling

It's also a good idea to list the total number of pages displayed for each subheading as well. Your page headings will resemble the outline. For example, one of the page headings should read:

**2.1 Team Sports**

**.2 Basketball**

A similar heading should be used throughout the exhibit, giving it a uniform look. In some cases exhibitors forego the numbering, but use the same concept. That's all there is to it!



Here is a sample of a title page and various page headers on subsequent pages.

SPECIAL HANDLING 1925-1959

**U. S. Special Handling 1925-1959: The Stamps and the Service**

*A New Service Called "Special Handling" was Introduced on April 15, 1925. It Required Live Chicks and Bees to be Expedited with the First Class Mail*

**Background and Purpose:**  
 Never before has Special Handling been recognized as the forerunner of today's Priority Mail – for parcels. This exhibit presents for the first time, the comprehensive story of this vital service which allowed time-sensitive merchandise, such as live chicks and bees, to move with the speed of First Class mail. The stamps were produced on flat plates for an unprecedented 31 years, which produced numerous printing varieties – most of which are not recognized nor have ever been seen by collectors. All the stamps are presented here along with representative uses, many of which are scarce. Although it still exists, the Special Handling service has essentially been replaced by lower cost Priority Mail.

**"LIVE CHICKS" Required Special Handling – Parcel Post Label – May 13, 1935 APEX 168737**

TITLE PAGE

Animal Shipping Labels Stained with Honey, Were Usually Discarded

Date on Cancel at Left Enhanced with High Contrast Imaging

Date Stamp:  
 Redding, CALIF  
 April 18, 1944  
 PARCEL POST

**1925 PRINTING - PRE-PRODUCTION**

**TRIAL COLOR PROOFS**

**25¢ FIRST PRINTING**

**LARGE DIE PROOFS – INITIAL PRODUCTION**

**25¢ FIRST PRINTING**

**COMMERCIAL USE**

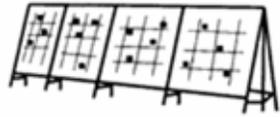
Many labels and wrappers show evidence of animal wastes and residues; very few "covers" were saved.

**Organization and Plan:**

Frame 1: Service authorization; commercial uses for "LIVES" – Chicks, bees and alligators; unique set of trial color proofs.  
 Frame 2: Trial color selected - approved large die proofs; 25¢ first printing; first days; transfer roll breaks; early uses.  
 Frame 3: 1925 Uses (cont'd.); 25¢ second printing; production; 25¢ uses; 1928 rate announcement and die proofs.  
 Frame 4: 15¢ Variety; Siderographers/designers; EFOs; 1928 commercial uses – Chicks, gators, catalogs & international.  
 Frame 5: 1928 Uses - oversize; 1933 FDR Proofs; Special Paper & 1955 dry-printings; 1949 and 1957 Rates; Summary.

This exhibit illustrates both the stamps and the service, from their inception in early 1925, complete through the 1955 dry-printing period, until 1959 when the dedicated stamps were withdrawn from sale. Stamps from each of the five major printings are shown, followed by commercial uses, if known. The exhibit also features the scarce varieties, providing identification keys and guidance, so collectors may seek discovery copies of, as yet, unknown issues or uses, such as the 10¢ and 20¢ dry-prints on cover.

Featured items appear in a bold red border



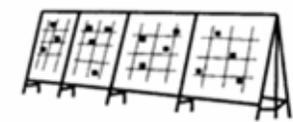
## 7. Elements of a Cover- Take a Closer Look!

Covers are important to every exhibit. Judges will especially reward you for showing unusual covers which tell a story, and they needn't be expensive.

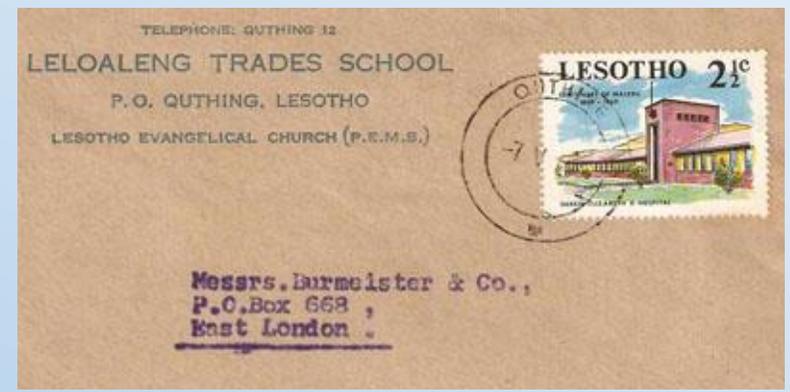
One commonly found cover is a first day cover (FDC). You probably have some in your own collection. Philatelic bureaus, companies and individuals produce them with a design on the left side of an envelope displaying a design relating to the stamp. This design is known as the cachet (pronounced ca-shay) and often times is quite detailed and colorful. Entire exhibits may be made up of them. Otherwise use them sparingly.



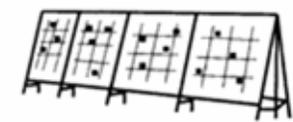
# 7. Elements of a Cover... Take a Closer Look!



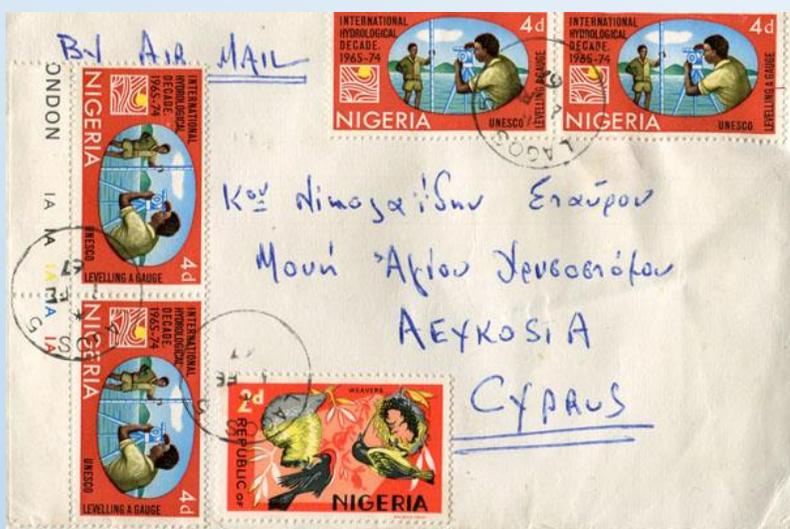
A better cover is a non-philatelic one, also known as a commercial cover. These show actual usage of the stamp on an envelope mailed at the proper postage rate. You and your family make these up every week with letters posted to a relative or when a bill is mailed. While these covers aren't as flashy as a FDC, they are much harder to find covering a specific topic, especially foreign ones.



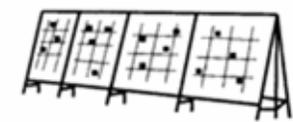
### 7. Elements of a Cover... Take a Closer Look!



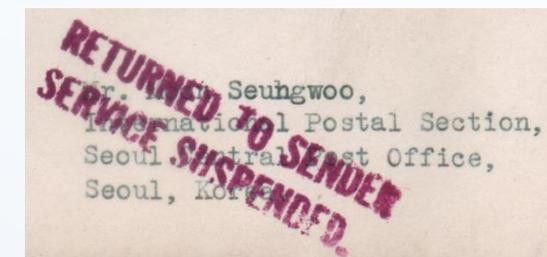
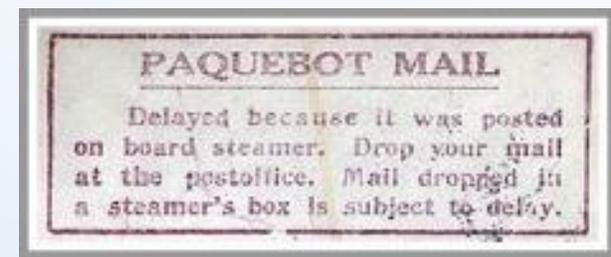
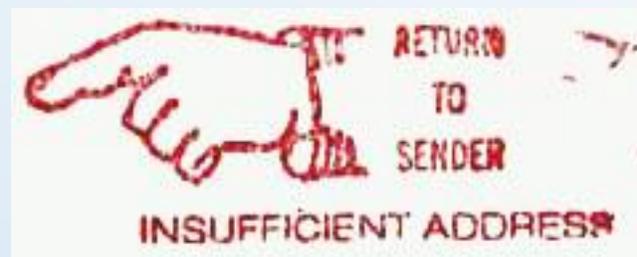
You can "top" a singly franked cover with one showing multiple copies of the stamp you wish to highlight in a strip or block. Heavier envelopes weighing more than a regular letter or ones needing special services like insurance, certification or registration are a good source for these, or those going overseas. Avoid mixed-franked covers which have too many stamps not of the type you are writing about.



### 7. Elements of a Cover... Take a Closer Look!



Auxiliary markings are great finds on covers, adding interest and philatelic elements to your display. Any marking applied by a post office falls into this category. A redirected cover has the original mailing address crossed off and a new one hand written or labeled over by a postal worker. Be on the lookout, too, for "fingers", markings that point to the sender's address with comments like return to sender, undeliverable, etc.

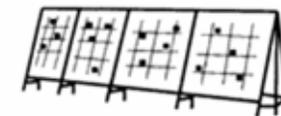


Backstamps are postal routing markings found on the back of some covers, showing a location where the mail passed through or its final destination. Registered covers always have these types of markings and should be noted in your write-up. If multiple backstamps are shown, list them (city and date) in order of their date.

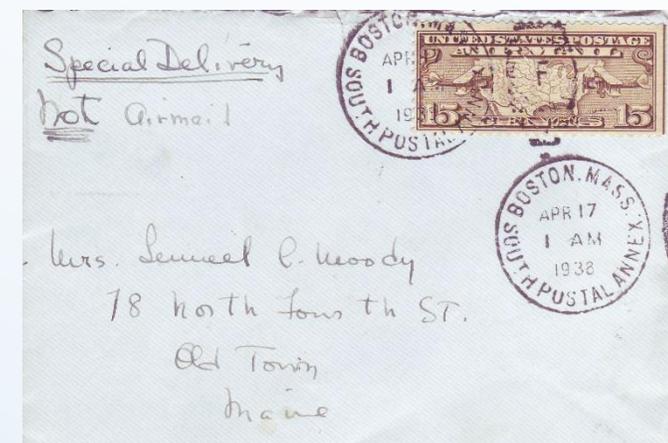


## 7. Elements of a Cover... Take a Closer Look!

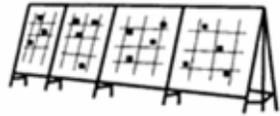
32



Don't neglect the cancel on the front of a cover! It should "tie" the stamp to the envelope. If the stamp missed the cancel, don't bother showing the cover, as it could easily be faked! Occasionally you can mention if the cancel used was done by hand or machine, as there are several types of each. Pictorial cancels, almost always hand stamped, are easy to recognize because of their interesting designs.



I hope this brief look at covers will get you to examine them more closely from now on and don't forget to give them a proper write-up when exhibiting. Some of my best finds have come out of dealer's junk boxes and my own mail!



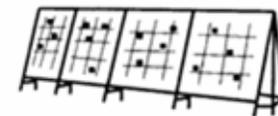
## 8. Fun With Watermarks

**Too often we only look at the front of a stamp, totally neglecting the other side! You may miss entirely the stamp's watermark, if there is one.**

**Watermarks are older than stamps themselves, used first hundreds of years ago as a security measure to prevent fraud. They are created when the paper itself is made. Paper pulp runs under a device called a "dandy roll," a cylinder with fine wires around it in a specific pattern. When dried, the paper is thinner in the sections which were depressed in the moist pulp.**

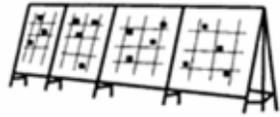
**This thinned section leaves a design that can be seen when the stamp is held up to a light or placed in a watermark tray with a few drops of watermark fluid. Even well-seasoned collectors are unaware of the variety of designs found in the watermarks of the world. Topical collectors should also take note, as this adds another element when exhibiting.**

## 8. Fun With Watermarks



Here are a few examples of what can be found. Give yourself a challenge and see how many you can locate in your stamp catalog, but beware, it's going to be tough!





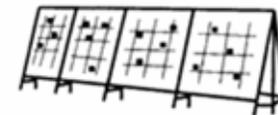
## 9. Some Common FAQs (Frequently Asked Questions)

**Will judges dock me if I show mostly used stamps in my exhibit?**

**Your long term goal is to display either all mint or all used stamps, along with other philatelic items. Absolute adherence to this rule is expected at national or international competitions. However, at lower levels, judges will understand if you mix mint and used. Some very inexpensive stamps are difficult to find in mint condition, despite the myth that all mint stamps are expensive. As for used stamps, postally used are preferred rather than cancelled to order stamps--those with a printed cancel on them.**

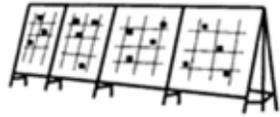
**How important is it to have variety in a thematic/topical exhibit?**

**The best exhibits use a great variety of philatelic "elements." Displaying an assortment of items, such as stamps, cancels, covers, postal stationery, booklets, etc. helps to show your philatelic knowledge. Once you have these, the next challenge is to mix them so that at least two to three elements appear on each page. The better your variety, the more credit you will be given in that category.**



## **Sometimes covers are exhibited with their address hidden. Why?**

**As exhibitors, we often write away for examples of special postmarks, or friends mail them to us. At one time, exhibitors using covers which had their own name and address on them were forced to hide them. Judges are never supposed to have any clues as to whose exhibit they are looking at, and it was thought that hiding addresses would accomplish this. The "hide" rule is no longer enforced, but some exhibitors continue to cover their addresses for security reasons.**

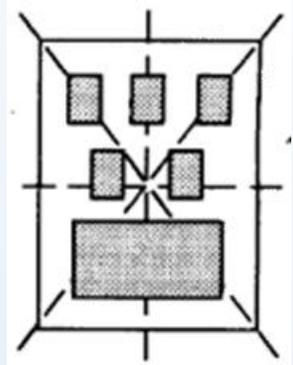


## 10. Page Balancing

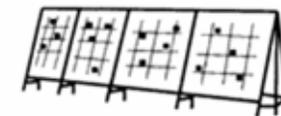
Almost everyone including world class exhibitors, can improve on page balance. The ideal exhibit page is one that looks symmetrical if "split" in your mind. Here are a couple of simple tests to follow:

1. The "pie" test: Think of each page as a pie cut into eight equal pieces. Do most pieces have an equal amount of "filling" (your philatelic items) and "shell/crust" (your write-up and non-covered page)?
2. The "grocery bag" test: Pretend each of your stamps, etc. is going into a grocery bag at the supermarket. Heavier items should go on the bottom, lighter ones on top. In general, this means to place larger items (especially covers) on the bottom of a page and smaller ones (single stamps, etc.) towards the top.

All of this is much easier said than done and there are no absolute "right" ways of doing it. But follow these simple steps and you will be well on your way to exhibiting like a pro!



# 10. Page Balancing



## Which page looks better to you?

1. Promoting World Peace

**Leaders in Europe**



*Printing variety LEJ rather than LEI*  
United States, Russia, Great Britain and France

The United States, Russia, Great Britain and France, used the slogan, "In War and Peace, United Nations", among European nations to promote peace as the main goal of a new international organization. Great Britain, China and the United States lead countries in Asia toward the same goal.



*Pinney Bowes meter 108314, quadruple first class letter rate (3¢ per oz.) Used by the United Nations Information Office (UNIO) as of 1943.*

**Leaders in Asia**



Flags of Great Britain, China and the United States

"United Nations" at this time refers to the nations allied against the "Axis" powers.

From 4 through 11 February 1945, the Yalta conference in the Crimea between Churchill, Roosevelt and Stalin discussed earlier accords concerning the new world peace organization and decided on San Francisco, California as the city to host the founding conference.



Commemorative overprint



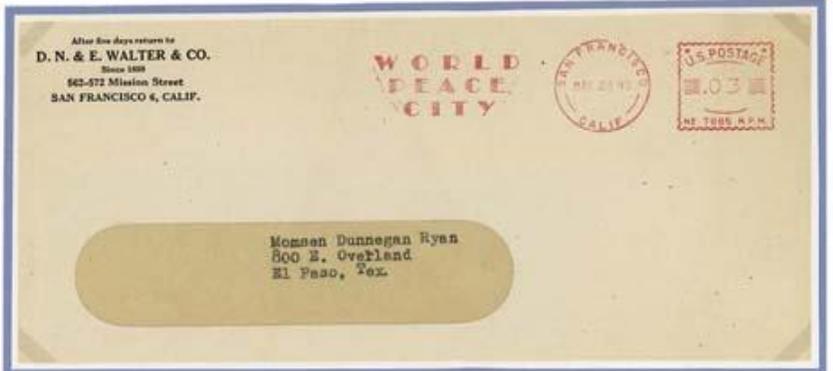
Roosevelt and map of Crimea



Churchill, Roosevelt and Stalin



"Long live the English-Soviet-American alliance." - Josef Stalin



After five days return to  
**D. N. & E. WALTER & CO.**  
Since 1899  
662-672 Mission Street  
SAN FRANCISCO 6, CALIF.

WORLD PEACE CITY

Memnon Dunnegan Ryan  
800 E. Overland  
El Paso, Tex.

*San Francisco, CA to El Paso, Tex, 28 May 1945, 3¢ domestic rate, National Postage Meter Company meter device 7885*

POSTWAR REMEMBRANCE:  
CZECHOSLOVAKIA - 6TH ANNIVERSARY (1945), UNITED STATES

6th Anniversary  
National Pilgrimage  
postmark.

You will live forever  
in the hearts of the  
Czech people

Note combination  
Bustehrad/Lidice  
postmark.

**LIDICE,**



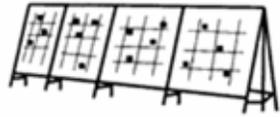
10-6. 1942 BUDETE VEČNĚ ŽÍT V SRDČÍCH ČESKÉHO LIDU!

*Lidice*

The sickle gleamed like whetted moon  
In rippling grass, tall-shafted field;  
The sickle swung too close, too soon,  
Where swayed the linnets' choired nest.

One claving arc and choir was stilled,  
A home despoiled and fledglings lost,  
A world in wreck, hearts terror filled,—  
But birds, they say, can build their world again.

*Lidice*  
by Ruth Russell Davis  
From *The Questing Self*  
1948



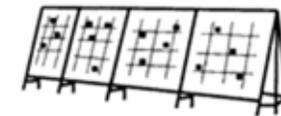
## 11. Mounting Your Exhibit

**One of my biggest pet peeves when judging is the way exhibits are mounted. Presentation doesn't count for many points overall, but if done incorrectly it makes a bad first impression.**

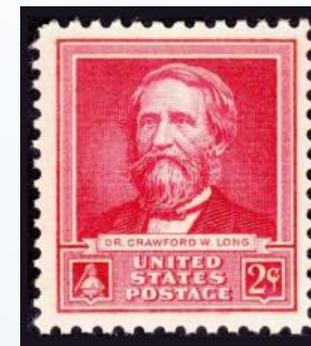
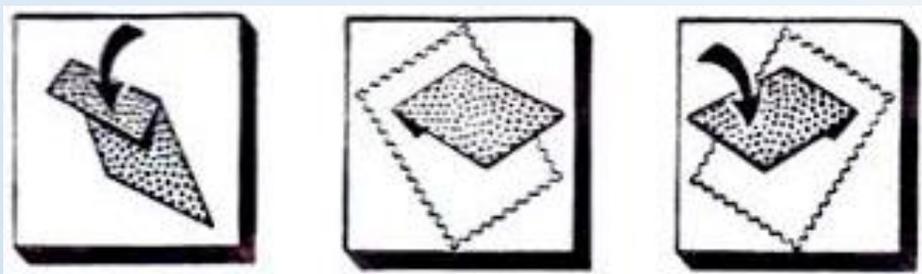
**First off, use white or very lightly colored paper. Too strong a color will detract from the stamps and philatelic items you're showing. It's best to find a heavier grade of paper rather than just a 25 pound weight typically used for copier paper. If you try lighter paper, your pages will droop from the items placed on the page, so I'd suggest a 67 pound card stock, easily found in a stationery or office supply shop. You may prefer to use pages with ruled quadrille lines or light gray dots on them to assist in mounting. Just make sure that these do not overpower the overall page appearance.**

## 11. Mounting Your Exhibit

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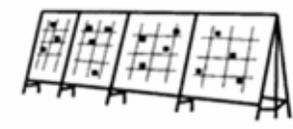


As an exhibitor, you have several options. For a display of all used stamps, simply use hinges. Should you have a mix of mint and used stamps, or all mint stamps, consider using Scott Mounts or a similar product. Stamp mounts are plastic looking foils of various heights, split on one side to allow for easy entry of your stamps. They have adhesive on the reverse so that they can be attached to the page. Know that they come in two major types- with a black or clear backing.

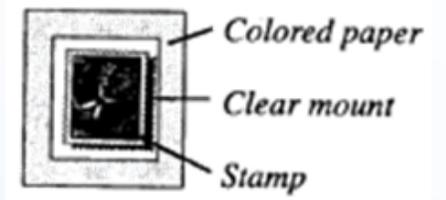


Most stamp dealers only carry the black version. The black mounts may look better by "framing" your stamp in a dark background, but beware! Use the mount with the right height or the "frame" will be top heavy and look terrible. Cut these mounts very carefully and straight as well. Whenever possible, use the clear backed mounts instead of the black variety. They have several advantages. If you don't have the right sized mounts available, the clear ones will not look as out of place as the black ones.

# 11. Mounting Your Exhibit



You also have an option of making your own "frame" for each mount if you use the right sized mount. Cut a piece of colored or construction paper (a lighter shade works best) which is slightly larger than the mount by an eighth of an inch or so. Always be sure to cut straight! Glue the colored paper to its position on your page, then place the mount on top of the colored paper. The result will look great against the white page.



**CHARACTERISTICS:**

Valid usage during the period after the fire and before the arrival of the new stamps should show the following:

- Postmarked on or near a sailing date: 24 April, 25 April, 29 April, 16 May, 19 May or 22 May
- Bisected diagonally from corner-to-corner
- Perforated (2%)
- Rose-carmine color
- Cancelled in blue

Realizing the philatelic market, and seeing an opportunity to supplement his income, John Davis, the Postmaster, bisected the newly arrived perf 11 1-shilling stamps and affixed them to paper sheets, which he cut into squares of approximately one inch. These he cancelled and sold to collectors. Since he had replaced the blue ink pad after 22 May 1895, these canceled-to-order bisects are in black. He bisected them more or less vertically.

**Genuine Usage**  
Rose-carmine  
Perf 12 1/2  
Blue cancel  
Bisected from corner-to-corner

29 April 1895      22 May 1895

**Cancelled-to-order**  
Rose  
Perf 11  
Black cancel  
Bisected vertically

28 May 1895      6 June 1895

28 June 1895      Backdated 3 April 1895      Backdated 10 April 1895      Backdated 12 May 1895



**SECOND POSTAGE SETTING**      **VALUE PARTIALLY PRINTED VARIETIES**

Satisfying the need for revenue and telegraph stamps, high private postal demand necessitated surcharging of additional postage stamps. Prior to setting value, an additional 5 level stops were replaced by smaller raised ones leaving only 8 level stops for entire pane. Varieties A, L and T were eliminated. (Some variety letter designations are changed).

Loose forms caused faulty printing of value lower right part of pane in at least 6 (Φ) locations. Variety appears intermittently from full impression to nearly absent Is.

Type Dm, Row 94

Short bottom right serif I.      Bottom right serif I, bottom left serif a absent.

Type Cn, Row 95

Full impression.      Progressive failure of x to print.

Type Dm, Row 104

Full impression.      Progressive failure x and base I to print.

1	K	E1	H1	M	
2	H2			P	
3		O			
4		J	m		
5				Z	
6	Ra	f	m	N	
7		T	A		
8			G	m	L
9	K	V	Ba	Ca	
10		I2	Dm		Y

**CONSTANT VARIETIES**

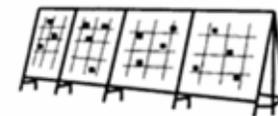
- A. all stops level
- B. level larger stops V, I, large stop R
- C. level stop V, larger stops R, I
- D. level larger stop R, I, right serif V dam
- E. no left serif V
- F. bottom left serif I dam
- G. top right serif I dam
- H. broken stop V
- I. break right arm V
- J. notch right arm V
- K. break base right arm V
- L. left serif V broken off
- M. V damaged, H replaced
- N. notch stem I
- O. short top I
- P. break left arm V
- Q. nick loop R
- R. nick in left arm V
- S. bottom serif R clipped
- T. nick right side I
- U. large stop I
- V. nick bottom left V
- W. nick bottom left loop of
- X. nick cut outside loop I
- Y. nick bottom right loop R
- Z. damaged base I
- k. large stop s
- m. partial printing Bx
- n. pointed top serif I

Additional pane positions show partial printing of value. Varieties Q and J, Rows 3-104. Previously unreported position of Type m, Row 45.

Weak Is, Row 85.

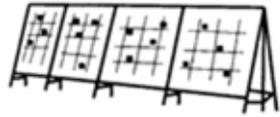
## 11. Mounting Your Exhibit

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By the way, this technique also works well if you hinge used stamps right on the colored paper cut to size. You can do the same for covers, using corner mounts. Covers and larger philatelic items pose another problem for mounting. Large, clear corner mounts work best. You can find these in most photo shops. It's not necessary to use a mount in each corner if you don't want to. If you're showing the entire cover, put them on opposite corners, in the upper left and lower right, away from the stamps and/or postmarks. A glue stick can come in handy, as these corners are reusable when you redesign a page and remount the exhibit.



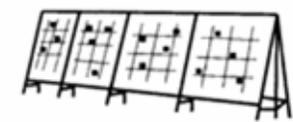


## 12. What is Windowing?

Windowing is a technique used by exhibitors to hide a portion of a cover. Many times you will want to focus the viewer's eye on the stamp and/or postmark, rather than a cachet or irrelevant part of an envelope. One of these three windowing procedures will help you, so give them a try! All you need is a cover, a ruler, scissors, a pencil and full size sheet of paper to practice on.



# 12. What is Windowing?

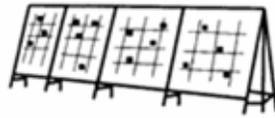


Let's start with a "slit." This is used when you want to show only the top or side of a cover. First, measure the width of your cover. Draw a line equal to the measured width in the center of the paper. Cut along the line and slide the cover through the slit, allowing only a portion of the side of the cover to show through. A slit is good to use when hiding a cachet, for example.



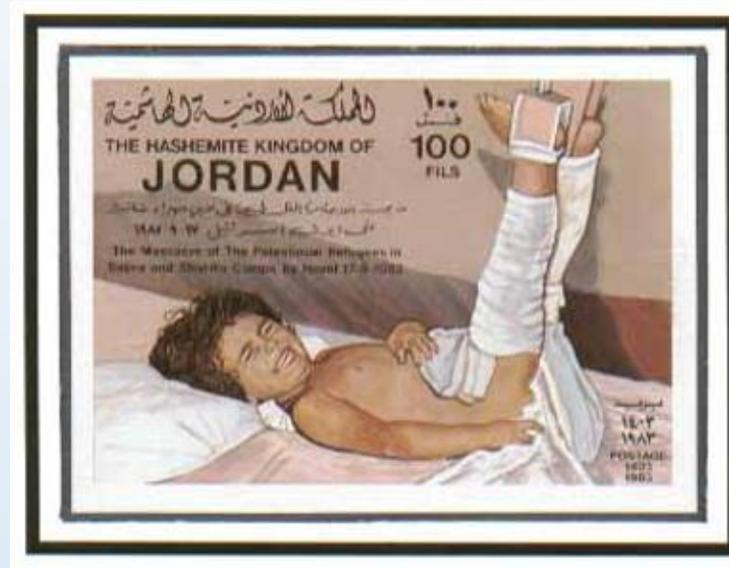
Next is a "corner window," which will hide every part of the cover except for its upper right corner. Measure the length and width of the corner which you want displayed. Draw those dimensions in the shape of the letter "L" where you want it on the page, with the corner in the lower left. Cut the lines and slide the cover from behind, exposing only the upper right corner.



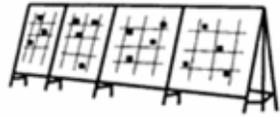


## 12. What is Windowing?

Perhaps easiest is a true window. Measure the size of the opening to be exposed, draw it and cut out the square or rectangle. Make sure that the opening leaves an even margin completely around the highlighted item.



No matter which technique you use, your cover needs to be mounted to the page from behind. There's also a chance that your cover will extend beyond the borders of the exhibit page. If so, you will either have to move the window to another part of the page, or fold a portion of the cover. In any case, you must plan ahead and practice, practice, practice!



## 13. Sending Your Exhibit Away

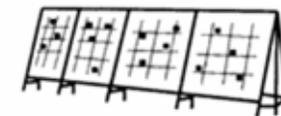
What do you do after you've prepared an exhibit? Hopefully you have a local show to display it at. Whether you do or don't, there are hundreds of local, regional and national shows to consider as well.

<p><b>CALENDAR OF EVENTS GUIDELINES</b> Listings in the Events Calendar are paid advertisements placed by clubs and show organizers who wish to publicize their events. The Events Calendar does not attempt to list all shows and should not be regarded as a complete schedule of upcoming events. <i>Linn's Stamp News</i> assumes no responsibility for false or erroneous information.</p> <p><b>ABBREVIATIONS USED</b> FR - Free admission ADM - Admission charged DLR - Number of dealers TA - Number of tables</p>	<p><b>Arizona</b></p> <p><b>May 1</b> <b>Phoenix</b> AZ Monthly Stamp Show. Holiday Inn, 1-17 &amp; Cactus Rd. Hrs: 9AM-3PM. AZ Stamp Dealers Group. Bill Chesser, 4301 N. 35th St., Phoenix, AZ 85018. PH: 602-956-3497. DLR: 13. TA: 24. FR</p>	<p><b>Connecticut</b></p> <p><b>Apr 23</b> <b>Manchester</b> MANPEX. East Catholic High School, 115 New State Rd. (I-84 Exit-60) Hrs: 10AM-5PM. Manchester Philatelic Society. John Bereuter, PO Box 448, Manchester, CT 06074. PH: 860-978-7856. or send an Email: jrbereuter@cox.net visit our Website: manchesterphilatelic.webs.com DLR: 12. FR</p>	<p><b>Delaware</b></p> <p><b>Apr 23</b> <b>New Castle</b> DELPEX Stamp Show and Bourse. Nur Shrine Center, 198 S. Du Pont Hwy. (US Rts. 13 &amp; 40). Hrs: 10AM-5PM. Brandywine Valley Stamp Club. Bill Clark, 2 Dobb Ct., New Castle, DE 19720. PH: 302-322-2719. or send an Email: KMC4076@aol.com or visit our Website: www.brandywinevalleystampclub.com DLR: 20. TA: 20. FR</p>	<p><b>Florida</b></p> <p><b>Apr 30</b> <b>Ft. Walton Beach</b> STAMPFEST III 2015. Knights of Columbus Hall, 205 N. Carol Ave. NW. Hrs: 9AM-5PM. Panhandle Philatelic Society. Fred Brafford, POB 4051, Shalimar, FL 32579. PH: 850-651-2770. DLR: 10. TA: 20. FR</p>
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The first step to take is check show listings in the various stamp newspapers and magazines. Most give dates, may say if exhibits are included or not, and a contact person for further information. Write to those you are interested in and ask for an exhibitor's prospectus, which is a listing of the official rules. Read each carefully. They will all be different. Take special note of the date an exhibit must be received by the organizing committee, any special mailing requirements, and the number of pages per frame.

## 13. Sending Your Exhibit Away

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**Be aware that putting all exhibit pages into individual plastic page protectors is usually mandatory. This is a good idea even if you aren't exhibiting them!**



**MINNESOTA STAMP EXPO 2016**  
**OFFICIAL ENTRY FORM**  
 An APS World Series of Philately Exhibition

**Held at:**  
 Crystal Community Center  
 4800 Douglas Drive North  
 Minneapolis, Minnesota

**Sponsored by:**  
 Twin City Philatelic Society  
 Lake Minnetonka Stamp Club  
 Maplewood Stamp Club  
 Minnesota Stamp Dealers Association



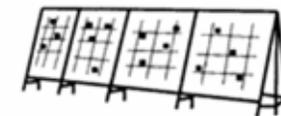

**ROPEX Exhibitor Entry Form**

*Fill out one form for each exhibit entry.*  
*By submitting this form, the exhibitor confirms he/she has read and will abide by the ROPEX Prospectus.*  
*If mailing, send to Tom Fortunato, 28 Amberwood Pl, Rochester, NY 14626 along with your entry fee and one copy of your title page and synopsis/plan page.*

**Fill out the application with the required fees by the deadline and wait for a confirmation letter. There is usually a fee charged to exhibitors based on the number of frames you will show. This cost helps pay for a variety of expenses, including the exhibit frames themselves, security guards, awards and judging honoraria. At a national level show, fees can range from \$10-\$15 per frame. However, youth exhibit fees are often discounted. Local or regional shows are typically \$3-\$4 each and sometimes free. Frame fees are requested at the time you submit the application. If a show fills all of their frames and cannot accept your exhibit, your money will be refunded. You will also be required to pay all postage costs to send and receive back you exhibit.**

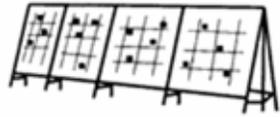
## 13. Sending Your Exhibit Away

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**What is the best way to wrap an exhibit up for mailing? Here you have several options. I store my exhibits in a three-ring binder and will often mail the binder and all in a very sturdy box. If you prefer, find a box or cardboard envelope that allows your pages and page protectors to fit snugly inside without moving around. You should include a return address label and return postage as well, unless the show committee requested payment for this instead. No matter which method you use, securely wrap the package to survive the rigors of the Postal Service or mailing company.**

**The hardest part is left - waiting for your exhibit to return and check out the awards you have won! One final cautionary note. Unless you have a mentor or have exhibited for a while, consider showing only at local or regional shows. National shows have a much higher degree of standards, as are the expectations.**



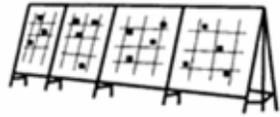
## 14. Judging an Exhibit

**In this article, I'll share a few points with you about what a judge thinks about when looking through an exhibit. Perhaps it will help you with your own exhibit. Simply put, exhibiting is "show & tell". You are telling a story using stamps and philatelic items which must be clear and concise. There are guidelines for judges and exhibitors at national and international level stamp shows in order to obtain the highest possible medal award. At the local and regional level, the exhibiting committee is free to set their own rules.**

**The three most popular exhibiting categories include: topicals/thematics; postal history, a study of postal routes and rates; and traditional, all about one stamp or a particular set. Each of these have their own guidelines and expectations, but a judge notes common features among them.**

## 14. Judging an Exhibit

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Even though the overall appearance of an exhibit counts for very little in an exhibit's scoring, it weighs heavily on a judge's mind. A poor looking exhibit may not do well even though it has wonderful material. Handwritten lettering, if done neatly, is to be looked on no differently as one that is typed. Either way, it must be neat, with mounts evenly cut and material placed in interesting, non-monotonous layouts on adjoining pages.

Keep your text brief. Avoid long paragraphs. The text must relate directly to the material being shown. For example, you shouldn't write about a baseball umpire without showing one on a stamp, cancel or cover. Separate the story text from the philatelic text. Many exhibitors do this by putting the story text above and the stamp description below the item being shown.

As France fell to German forces in June 1940, more than 500,000 troops were evacuated from the shores of Dunkirk. Britain then stood fully isolated and alone with most of the European continent occupied.



Semi-postal to benefit the rebuilding of Dunkirk

### 1.1 CLASSIFICATION AND TERMINOLOGY

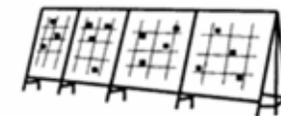
The pineapple is classified by the binomial system of nomenclature of Carl Linnaeus.



Sheet Stamp



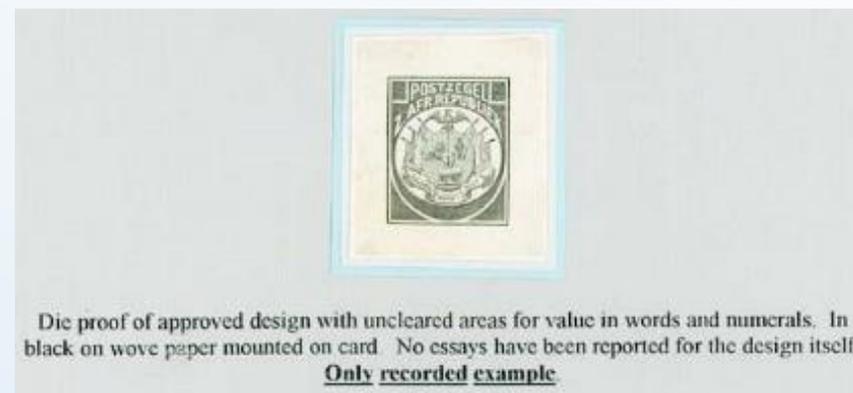
Coil Stamp



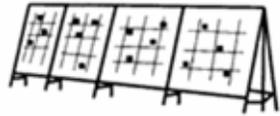
## 14. Judging an Exhibit

**You will gain higher awards by using unusual, diverse material and explaining your philatelic knowledge about it. No judge can or could ever "know it all", but I enjoy seeing an exhibit that tells me something new or gives me a new viewpoint on a familiar subject. An exhibit must show a logical sequence with a beginning, middle and end. The categories should be evenly divided if possible. The scope of the exhibit should be clearly defined in your title page. Avoid too broad a topic, like "animals". Instead, try picking a particular animal to explore in depth.**

The second definitive issue again showed a "school house" design. However, the design was actually that of the teacher's house. A year later, this error was corrected and the stamp reissued.



**As you can see, this article turned out as a "do's" and "don'ts" on exhibiting. So it should, because exhibitors and judges are playing by the same rules, like them or not. Finally, all judges would love to talk to you at the stamp show about your exhibit, but remember, since you can't always be there, the exhibit must do the talking for you!**



## 15. A Look at a Judge's Scoring Sheet

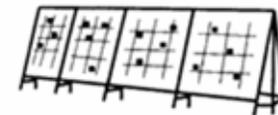
Let's look at a judge's score sheet. Please note that as this is being updated in mid-2016 the form being used at U.S. national exhibitions is under review and may be revised shortly, but is expected to contain the same sections.

The Uniform Exhibit Evaluation Form (UEF) is the standard one used by all judges to score an exhibit. At this time the percentages seen are intended as a weight value in comparison to the other parts. These may eventually turn into a point-scoring system similar to that used by other nations and at international competitions.

Let's look and briefly discuss each section.

APS World Series of Philately Uniform Exhibit Evaluation Form		
May 18, 2010		
Show _____	Date _____	Frame Nos. _____
Exhibit _____		
Division _____	Class _____	Award _____
Evaluation Judge _____		Chief Judge _____
<b>Title and Treatment</b>		
<i>Title/Title Page:</i> Subject title, scope, limitations, fit (included in Treatment)		
<i>Treatment:</i> Development, clarity, balance, relevance, subject completeness		20%
<i>Importance:</i> Subject importance, philatelic importance and completeness		10%
<b>Knowledge, Study and Research:</b>		
<i>Philatelic/General Knowledge:</i> Selection and application, brevity, correctness		25%
<i>Personal Study and Research:</i> Analysis and evaluation, original and secondary research		10%
<b>Rarity and Condition</b>		
<i>Rarity:</i> Challenge, difficulty of acquisition		20%
<i>Condition:</i> Physical condition and appearance in light of quality obtainable		10%
<b>Presentation</b>		
<i>Presentation:</i> General layout, attractiveness		5%
Comments and Recommendations (use reverse as necessary)		

## 15. A Look at a Judge's Scoring Sheet

**Title and Treatment**

**Title/Title Page:** Subject title, scope, limitations, fit (*included in Treatment*)

**Treatment:** Development, clarity, balance, relevance, subject completeness

20%

**Importance:** Subject importance, philatelic importance and completeness

10%

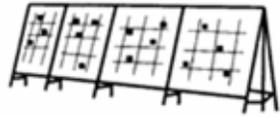
The title page must be the first page in the exhibit and clearly define what it is all about. The best title pages briefly reference the treatment and knowledge to be seen among the pages. The title itself should make sense on its own to explain what will be seen. Not-to-be-missed items may be listed. Philatelic and/or non-philatelic items may be seen on the title page.

Treatment deals with the way the exhibit and story line were structured. It should be in an orderly progression and cover all the expected highlights. No one “chapter” of the exhibit should overpower another in material presented or number of pages presented.

Importance is a bit more subjective. Philately of a major city may be more important than a town, for example, but both should be complete in what is displayed.

## 15. A Look at a Judge's Scoring Sheet

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**Knowledge, Study and Research:**

*Philatelic/General Knowledge:* Selection and application, brevity, correctness 25%

*Personal Study and Research:* Analysis and evaluation, original and secondary research 10%

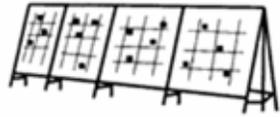
**Knowledge, Study and Research make up roughly the next third of the criteria.**

**Both philatelic and general knowledge get equal treatment here. Philatelic knowledge is shown by the items selected, correctly identified, and the write-ups about them. General knowledge is expressed through the text used throughout the exhibit.**

**All exhibitors to one extent or another are researchers just by the presentations they make. However some go above and beyond by explaining a new theory, displaying a seldom seen or newly discovered philatelic find, or presenting evidence confirming or contradicting a commonly held belief. These are especially appreciated by the judges.**

## 15. A Look at a Judge's Scoring Sheet

55

**Rarity and Condition**

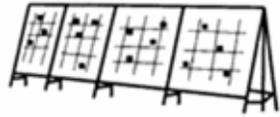
<i>Rarity:</i> Challenge, difficulty of acquisition	20%
<i>Condition:</i> Physical condition and appearance in light of quality obtainable	10%

The score sheet has three major sections: General Impressions of the collection, Thematic Treatment, and Philatelic Material & Knowledge. Other exhibit types (postal history, etc.) have similar breakdowns but weigh each section differently. General Impression means just that. The judge will overview your entire exhibit for the following items: title page, plan of collection, subdivisions and arrangement of philatelic material, the setting-off of stamps and philatelic material, neat, clear and brief text, mounting and general eye appeal.

**Presentation**

<i>Presentation:</i> General layout, attractiveness	5%
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General impressions include mounting of materials and eye appeal. They may be outlined in some way, neatly, with a uniformly-sized border. Also use some technique to highlight better items. Use clear mounts, which are preferred by most exhibitors and judges. The size of the mounts you use is very important. They can be trimmed to meet your needs. Don't make them over-sized. You'll want to design page layouts with individuality. Avoid them all looking the same.



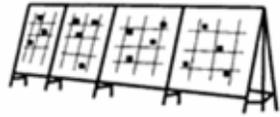
## 16. Awards

**What awards can you expect to win when you exhibit?**



**National level shows currently have five basic award levels. From highest to lowest, they are: Gold, Vermeil, Silver, Silver-Bronze and Bronze. Local and regional shows usually leave out the "middle" ones, opting for Gold, Silver and Bronze. Sometimes these are termed First, Second and Third place instead. Discussions are underway to possibly add more national medal levels to reflect those of international exhibiting, offering large and small gold, vermeil and silver medals to silver-bronze and bronze for a total of 8.**

**A variety of societies also offer specialty awards. Their criteria vary and are not offered at all national shows. You can see a list of some of them here: <http://stamps.org/Show-Awards>**



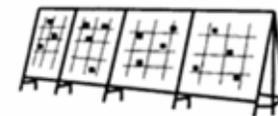
## 17. The Judging Critique

A "critique" is the philatelic term describing the process of reviewing an exhibit, either in person or by mail. As an exhibitor, this is a vital way to learn how to improve your display.

"In person" critiques (also known as "feedback forums") are best. If you exhibit at a regional or national show, a formal judges' critique is almost always scheduled. This is your opportunity first-hand to hear from the judges why they gave you the award level you received. It takes place in a meeting room away from the frames.

The jury chairman starts off with a few words about the show's exhibits as a whole and then invites exhibitors to ask about their own presentation, starting with the lower level awards. Often, certain judges are assigned specific exhibits to comment on, spending 3-4 minutes on each, then allowing other judges to add their observations. Many times judges will also offer to visit with you afterwards at the frames to give additional tips for improvements.

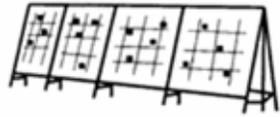
## 17. The Judging Critique



Whether you attend in person or not, a written critique will be given or sent to you after a show. It breaks down the exhibit into categories such as presentation, material used, philatelic knowledge, and alike. National level exhibitors will receive a copy of the UEF. This will not be an in-depth review, but general guidelines to help you overall.

A "critique by mail" is another option. You send the "judge" photocopies of your exhibit pages, either in whole or selected portions. This person will write ideas and comments on each page, mailing them back to you. You make the final decision as to whether you follow his or her advice or not. The [American Association of Philatelic Exhibitors](http://www.aape.org) (AAPE) offers a free critique service by experienced judges for exhibitors:

[http://www.aape.org/feedback\\_service.asp](http://www.aape.org/feedback_service.asp)



## 18. A Stamp Exhibit Evolves

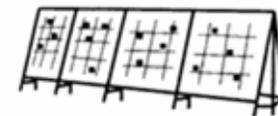
Have you heard the classic joke, "How do you get to Carnegie Hall?" The answer is, "practice, practice, practice." So it is with exhibiting.

When you start thinking about an exhibit, you probably have some thoughts of what you want to show, what's to go on each page and the general flow of the story line. The tough part comes after you've put it all together and shown it for the first time. Your friends, relatives or the judges will all have suggestions on ways to improve it. Then additional material will come your way that you just have to fit into the exhibit somehow. Time to make changes!

It's a never ending process. As you graduate to higher levels of competition, the rules become more restrictive. Material acceptable at a local show, for example, may be (and often is) considered improper at regional, national and international ranks.

## 18. A Stamp Exhibit Evolves

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**Always strive for showing exclusively mint or used stamps in the exhibit. Yes, this can get expensive, but it's financially easier a little at a time. Don't forget that it also takes time to find what you're looking for. No one dealer will have everything you need and many surprises will come your way. This process can go on for years.**

**What sets international exhibits apart from national competition in all classes is the depth and development shown. Rarer material is expected to be displayed at an international. Judges pay more attention to what is not there but should be. Multi-frame exhibits are either 5 or 8 frames in size, with 8 only being offered to former international entrants winning a larger vermeil or higher medal.**

**No matter what level you're exhibiting at now, or if you're just starting to get your feet wet, exhibiting will expand your knowledge of all aspects of philately. And best of all, it's fun! So remember, "practice makes perfect" when exhibiting!**