

Steve Zwillinginger's Exhibiting TIPS



Figure 1.

Tip 67 – Don't be afraid to be bold and create a striking impression

Exhibitors consider many factors in laying out their exhibit pages. One of the most basic issues exhibitors face in laying out an exhibit is determining what size paper to use for which items. Many of us use large (11 x 17) paper for large items. Some of us use large paper to show multiple covers that are related to each other. Very few of us use large paper to show a set of single stamps. Carlos Vergara, in his visually stunning gold-medal-winning exhibit *The 1910 Hahn Reprints of Chile*: *The plan, players, process and product*, did just that. Figures 1 and 2 are two pages that show how it works so brilliantly.

His exhibit of the Hahn reprints of Chile posed challenges as there are over 120 varieties of these reprints. Although many exhibitors would separate such a large set of stamps into sub-groups by paper type, printing types, or colors, Carlos did not. Carlos said, in response to my query as to how he thought of this way to display his material "I opted to show the original sequence as determined by those who created it, with the basic division of recess vs. lithographed being the main differentiator.... the 'missing' spaces have received some criticism, but I show the set this way to be transparent as to the fact that the quest is not quite complete."

The use of large paper was perfect for showing the Hahn color wheel in its original order. Carlos would not have created such a striking – almost breathtaking – exhibit if he had used regular size pages. Showing these stamps on large paper made for a beautiful exhibit. And those blank spaces? They serve the exact purpose that Carlos intended and did not detract from the exhibit's gold medal status.

[Editor's Note: *On page 11 in the May issue of ASD&C, we reported on the new book on philatelic exhibiting by Jamie Gough (see illustrations on the following page)—and his thoughts on the overall organization of a prize-winning exhibit. We note that Jamie was among the early proponents of utilizing larger-sized pages in one's exhibit—something he has been doing since he won the APS Champion of Champions in 1992 with his The Evolution and Use of Adhesives for Postage Due, 1790-1954.*]

Figure 2.

In addition to the sheets given to Dr. Hahn it became apparent that all the tests, color trials and 1909 trial printings had been conducted to determine the plate condition and the project's results were plentiful. As we will discover, in addition to Recess printing, extensive Lithographic trials

As interest intensified, collectors began to study the available material, and over the years of building the collection that became this exhibit, examples would be acquired with pencil numbers "many years ago" purchased a "complete set" of Hahn varieties from renowned Chilean stamp collector visit a few years ago a deep search uncovered the fabled accumulation. Unfortunately, other archives with numbers and descriptions proved to be the missing key to **Don Tito's Little Stamp** exhibit progresses, when marked and known, Marticorena numbers are indicated below the exhibit



The Product

and proofs in preparation for printing the decreed stamps had escaped incineration. After discovery of the plate in early feasibility. As providing color identical to the first issues of Chile was an important selling point of the plan, color trials transfers and printings were conducted as well.

Over a hundred colors and types had been identified and collected, though prior to this exhibit never in one holding. In numbers on the back lower right corners. This was a mystery until Don Tito, a friend and mentor mentioned that he had dealer Pedro Maricorena. Locating the legendary small stock book proved to be fruitless for many years, when on one other than an almost complete set of numbers, there was no other information. In 2009 a document from the Maricorena **Stock Book of Hahns**. The descriptions are Maricorena's, and are fleshed out in more detail later in the exhibit. As the item.



Price marked in stock book = 100
Finding a philatelic Holy Grail...
Priceless!

Tip 68 - Don't neglect the American Philatelic Research Library (APRL) as a source of information about and examples of exhibits

Included within the collection of the APRL are CDs and photocopies of exhibits. I particularly recommend the exhibits published by the British North American Philatelic Society Ltd. The society scans and prints copies of selected exhibits. Three of these that I had the occasion to review in depth after borrowing them from the APRL are:

- *Imperial Penny Postage of 1898*
- *The Dominion of Canada: The Large Queens 1868-1896* by Fred G. Fawn
- *British Colony of Canada 1865 Second Bill Stamp Issue* by Richard Fleet

These are full color reproductions of the exhibits and they are wonderful. These exhibits include, beyond marvelous material, wonderful novel methods for exhibiting specialized material. There are many reasons to use the APRL; having the opportunity to review exhibits of this caliber at one's leisure is one of the primary reasons I use the library. There are a great many exhibits which reflect a wide range of collecting areas in the APRL. Information about these exhibits can be accessed through the Library's web site: <http://stamps.org/About-the-Library>

Tip 69 – Share a copy of your exhibit with the APRL

When you have completed your exhibit, consider forwarding a copy (printed or scanned) to the APRL.

An exhibit frequently reflects knowledge and information not easily available in other places; exhibitors frequently search out information that is not commonly known and short of the exhibitor preparing a monograph, the exhibit may be the only place where the information is made available

The copy of the exhibit serves as a historical record for what you did with your subject. Your exhibit might be the only one addressing your subject in the entire library. You would be performing a service to those who may wish to exhibit similar material in the future so they know how you approached it.

Jamie Gough with his recently-published book on the changing paradigm of philatelic exhibiting.



The Ever-Changing Paradigm of Philatelic Exhibiting
James Peter Gough
Editor: Jonas Hillbertson
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