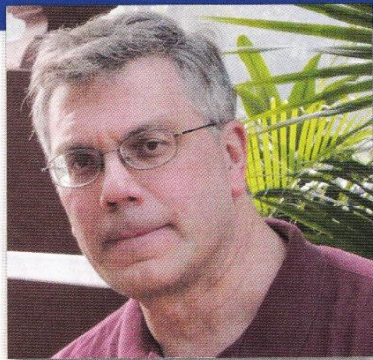


Steve Zwillinger's Exhibiting



TIPS

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Tip 106 – Create Make more space

Some exhibitors are fortunate when two things happen at the same time: they need more space on an exhibit page to mount more material, and they have a cover with a large amount of white space already on the exhibit page. What can these exhibitors do? They can overlay the 'extra' item on the white space of the cover. What did Van Siegling do with his gold medal Harry Potter exhibit? He not only overlaid a stamp on the unimportant portion of the cover, but he combined the stamp with an effective use of borders so it is an integral part of the page. Figure 1 shows how the stamp at the lower left of the top cover is integrated in the page design.

Figure 2 shows how Van Siegling used a similar technique for creating space for a caption. This page provides space for a caption instead of a stamp but the concept is the same. The technique is good and works well in many situations.

Tip 107 – Clarity Reduces Complexity

Some complex subjects remain complex on exhibit pages. Other complex subjects can be presented in a manner that minimizes the impression of complexity and maximizes the communication between the exhibitor and the viewer. Jill Hare, in her Single Frame Grand Award winning exhibit *Admirals & Old Lace, Lathework of the Canadian Admiral Era*, shows us how good organization can make a complex subject approachable and understandable. Her title page (shown in Figure 3) presents the information about what Lathework is (the engraved design at the bottom of the printing plate) and provides, right up front, detailed examples of what each type of Lathework looks like. The pages of her exhibit present information and examples in an equally clear manner. Figures 4 and 5 show her exhibit pages for Lathework types A and B and both pages include singles and a cover. Note that Figure 4 is the second page of the exhibit and shows the portion of the large piece on the title page which extends onto this page.

Mark Twain once said "I didn't have time to write a short letter, so I wrote a long one instead." Exhibitors can write lengthy amounts of text or, like Mark Twain did, take the time to present information clearly without additional unnecessary text. Jill, and virtually every Grand Award winner at a show, has taken the time to write the equivalent of Mark Twain's short letter in which concepts and descriptions are distilled to their essence without extraneous text.

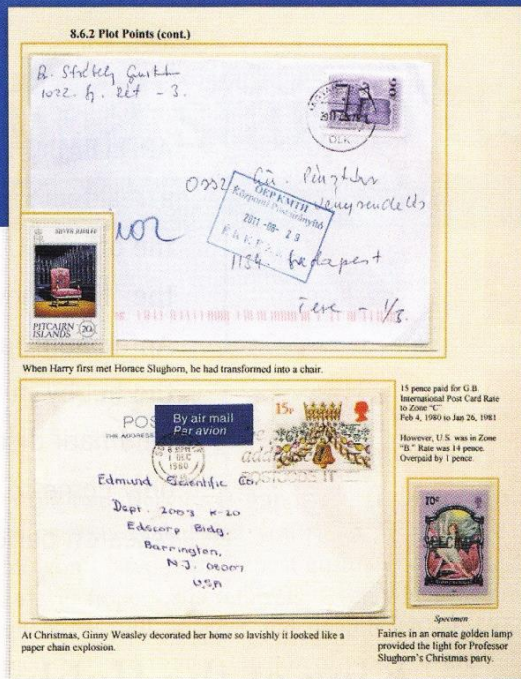


Figure 1.



Figure 5.

Tip 108 – [If you are as compulsive as I am,] Bring back-ups.

I have a fear of arriving at a show, going to mount my exhibit pages and discovering that I can't find one of them. As unlikely as this is to happen, it is something I worry about.

The more frames I have in an exhibit, the more nervous I get. It is rarely the case, if ever, that I show the exact same exhibit twice. I'm always adding pages or changing the number of frames to make it more complete or more concise. I know that my counting may not always be perfect so sometimes I take an extra page with me – just in case I need one. Figure 6 shows a spare page from a First Day Cover exhibit that I could insert in the bottom row of an exhibit in a pinch. Hopefully I will never have to use a spare page – I really do count the pages before I go to a show and I haven't had to use the back-up so far, but it does give me greater peace of mind. I have seen 15 pages in a frame made for 16 pages and heard it brought up at the judges critique as an issue. I don't want it to happen to me.

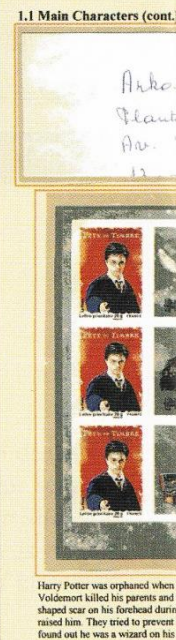


Figure 2.

ADMIRALS & OLD LACE Lathework of the Canadian Admiral Era

Lathework is an intricate design entered in the bottom margin of nearly all plates laid down by means of a transfer roll between January 16, 1917 & December 16, 1924 on Canada's Admiral Era stamps.

The purpose of this exhibit is to present the four types of Lathework showing used stamps and covers.

TYPE A Jan. 16/17-Mar. 24/17 3 Months & 8 Days	TYPE B Mar. 29/17-Oct. 31/20 3 Years & 7 Months	TYPE C Mar. 18/20-Jan. 21/21 18 Months & 3 Days	TYPE D Nov. 22/20-Dec. 16/24 4 Years & 2 Months

Mr. C.A. Hambley,
c/o Southville Grocery,
Sudbury, Ont.

5 Cent dry printed imperforate strip of 10, tied to a parcel piece.

POSSIBLE REASON
The lathework impression transferred to the bottom of the plates is deeper than the stamp impression indicating that the lathework design holds more ink, and was used to hold down the dampened paper used in the wet printing process.
Evidence regarding the definitive reason for lathework has been lost or destroyed over time.
Lathework shown is 100% unless otherwise stated.

PLATING & INVERTED LATHEWOR
772 Plates were used to print the Admiral issue. Plating is made easier by the presence of lathework. The plate or group of plates on which each stamp in the exhibit was printed is identified using George Marler's plating techniques and the dates of plate production.
On some plates, the transfer roll was reversed or inverted prior to being applied, resulting in inverted lathework. Stamps with inverted lathework generally show a partial impression (less than 100%).
Different strengths & shades are shown when appropriate to tell the story.
Items of special interest are outlined in red.

War Tax, Postage Due and Excise Tax stamps
have the lathework to the left.
These have been rotated for a consistent presentation.

Figure 3.

Lathework Type A

Lathework was first engraved on plates 31 and 32 of the 2c + 1c brown War Tax stamps, 23 November 1916. The pattern resembles a series of pointed arches which repeat every 1.6 mm.
The stamps were issued 16 January 1917 and discontinued on 24 March 1917, just 3 months and 8 days later. The earliest examples of type A sometimes reveal the original plate numbers under the lathework.

2c + 1c brown War Tax
wet, 90%
plates 31 - 36

Anything over 100%
was usually trimmed off.

2c + 1c brown War Tax
wet, 110%
plates 37 - 40

2c + 1c brown War Tax
wet, 90%
plates 37 - 40

2c + 1c yellow brown War Tax
wet, 90%
plate 36

Partial plate inscription "937M"
is visible under lathework.

Figure 4.

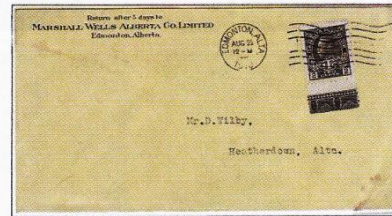


Figure 9.

Receipt Issue of 1869

CANCELLED Overprint used to identify color standards	As issued White paper	Commercial Overprint Cook & Co.	Overprinted for use in British Somaliland	Overprinted for use in Zanzibar

Overprinted for use in Travancore State 1874	Thick font	Thin font	Overprinted for use in Mysore State

Overprinted for use in Travancore State

Figure 7.

New Definitive Issue of 1948

73rd Birthday of Sultan Khalifa bin Harub
26 August 1952

First Day Cover

NEW DEFINITIVE ISSUE OF 1948

ZANZIBAR POSTAGE STAMPS

Camel Rider issue of 1948: 1 January 1948

A First Day Cover with the complete set of stamps. This is how the designer of the envelope envisioned it would look.

Figure 8.

NEW ARABIC ISSUE: CAMEL DESIGN STAMPS

First Day Cover

NEW ARABIC ISSUE: CAMEL DESIGN STAMPS

Stamp set of 7 low value and 9 high value stamps.

The 3 millimeter value has the 'cut' face: an extra dot above the Arabic character 'nun'. From the 2nd stamp of the second row of the sheet.

Image of 10 millimeter stamps for comparison

Design Characteristics:
Lines do not meet
Lines are not straight
Inking is uneven

Figure 6.

No 109 - Just because you can create an exhibit, doesn't mean you should

More times than I care to remember, I've been excited about something and started purchasing items for a new exhibiting area (sometimes based on columns in this very magazine!) and thought, "I could do a good exhibit of that subject!" I've even started a couple of these exhibits. I've got some fairly good material that might make reasonable exhibits. Figure 7 is one page I've prepared for what might have been an exhibit of Queen Victoria Indian revenue stamps. But I haven't prepared the exhibit and it is not on my list of things to do. I might pick it up one day but I lack the passion for the subject.

I enjoy the challenge of exploring new things; I've got first day cover exhibits of Sudan (Figure 8) and Zanzibar (Figure 9) for example, but other areas that I've dabbled in just don't resonate the same way. In hindsight I see the difference. How did I get

interested in these areas? I haven't the slightest idea. But it turns out the subjects that interested me and for which I enjoyed preparing an exhibit were the ones in which I had more than an idle interest; they were subjects that excited me and I started collecting before I wanted to exhibit them. In those areas in which I set out to acquire material solely for the purpose of exhibiting, and for which I did not have a personal interest, my interest did not last long enough to prepare an exhibit.

All of us are different. Other people exhibit in different ways and for different reasons. I know several serial exhibitors who keep on exhibiting different areas. It pleases them. There is, it is to be hoped, one commonality for all exhibitors: we find exhibiting fun. If it stops being fun, we need to try to do it differently so we continue to enjoy it. ☒