

let's talk EXHIBITING

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THE IMPORTANCE OF YOUR PLAN

Once you have decided what you want to exhibit, you then have to consider the mechanisms of how. I have previously talked about the importance of developing a story line; now, let's consider how this story is organized.

We may call the organization of your material, how you decide to organize it, its "Plan". And, because it

may not be self-evident to the viewer or the judges, it needs to be shown, in some sort of brief summary or outline, on the Title Page in order to introduce it to the reader. The APS Manual of Philatelic Judging subsumes this within its description of "organization and development" stating that, on the Title Page, your intended organization "can be conveyed by a brief statement or by means of a simple outline or plan."



And as such organization and development is evaluated on a weighting of 20% across your whole exhibit, a weak or poorly articulated plan on the Title Page may not present your material as favourably as you may wish, and as you have then developed it through your exhibit's following pages.

In fact, a "Plan" section on the Title Page is now becoming common practice, and exhibitors either choose to write a few brief sentences on how the exhibit is organized, or put it otherwise in a small table, outlining the major sections that the exhibit will cover.

You may wish to consider that just as most books will have chapters, your story within the exhibit too can have chapters, and these "chapters" then become the outline for your Plan. And that's all your Plan really is – an outline, in words, of how the exhibit is organized. However, it needs to be kept simple, and should only use a few words in the naming of each of your "chapters".

As an example, the attached Title Page from Dr. Joel Weiner's exhibit The Triangle Cancels of London indicates how his exhibit is organized. Very explicitly, he includes a section on this page, labelling it the "Exhibit Plan", and indicates he will have two major sections ("Handstamps" and "Machine cancels"), and that each section will include several subsections ("Head Offices", "District Offices", and "Local Sorting Offices"). This is how, on suc-

The Triangle Cancels of London

OBJECTIVE:

This is a research study of the handstamp and machine triangle cancels used in **London Head Post Offices, District Offices** and **Local Sorting Offices** from the introduction of triangular cancels on May 29, 1893 until the end of the service in September 1968. While there is considerable published information on the general types used, little is available on the details of the various series of hammers and machine cancels. As the cancels are undated, identifying the earliest and latest use is generally not possible. Some information can be obtained from the stamp, machine slogan, dates on auxiliary cancels, printed information on postcards or hand notations of receipt date but this information can be of limited reliability.

BACKGROUND:

From 1892 circular letters, price lists and items of similar nature printed in imitation type-written characters identical in text and handed in to the Post Office in bulk - minimum 20 items - attracted a **Printed Paper Rate** of 1/2d and the mail received a special undated triangular cancellation as the mailing date was no longer important. These cancels were treated as "second class" and the service was gradually extended to various types of "junk mail". Originally the **Telegraphic Code** letters were used to identify the office posting for London, its offices and provincial mail. After 1924 this was replaced with the **Post Office Number** primarily in provincial post offices. Both hand cancels and machine cancels were employed. The service ceased on September 15, 1968 with the introduction of **First and Second Class mail** on September 16.

RARITY:

As the vast majority of this mail was "junk", little was retained. Additionally, this mail generally used cheap acid paper and after 100 years much of it is disintegrating. Many handstamps can be found on single stamps but covers from the 1890's to 1950 are scarce and full machine cancels are generally very hard to find, especially from the district and sorting offices. During the Queen Elizabeth Wilding stamp era (1953-1967), postmark collecting was very popular and philatelically inspired covers with triangle cancels are very common. No guide to rarity is available and indications are my personal estimates.

ITEMS OF SPECIAL INTEREST:

- Frame 1 page 2 Morning duty St. Martin's SM 1 & SM 2 hammers
- Frame 1 page 8 Albino SM hammers including redirected cover to Gibraltar
- Frame 2 page 1, 2 & 3 Mt. Pleasant series 3 and 4 hammers
- Frame 3 page 6 F.S. 112 this series only supposed to go to No. 90
- Frame 3 pages 13-16 several scarce Sorting Office telegraphic code hammers
- Frame 4 page 2 King Edward Krag Machine cancel with mixed triangle hubs
- Frame 5 page 1 Universal machine with inverted triangle hub
- Frame 5 page 7 East District Office Krag machine with No. 18 in bar
- Frame 5 page 13 Northern District ND and NDO Krag machine cancels
- Frame 6 page 5 South East District SE Columbia machine cancel with unusual 7 bars
- Frame 7 page 7 West District WD Columbia machine used only 5 days
- Frame 8 page 6 Unreported F.S. with stops used as a hub in a Universal machine triangle

EXHIBIT PLAN:

- Frames 1 to 3 - Handstamps**
- Frames 4 to 8 - Machine cancels**
- Head Offices - St. Martin's le Grand, King Edward, Mt. Pleasant, Inland Section, Foreign Section
- District Offices
- Local Sorting Offices

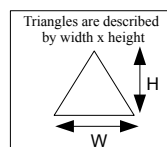
Special interest items are surrounded with a red box.

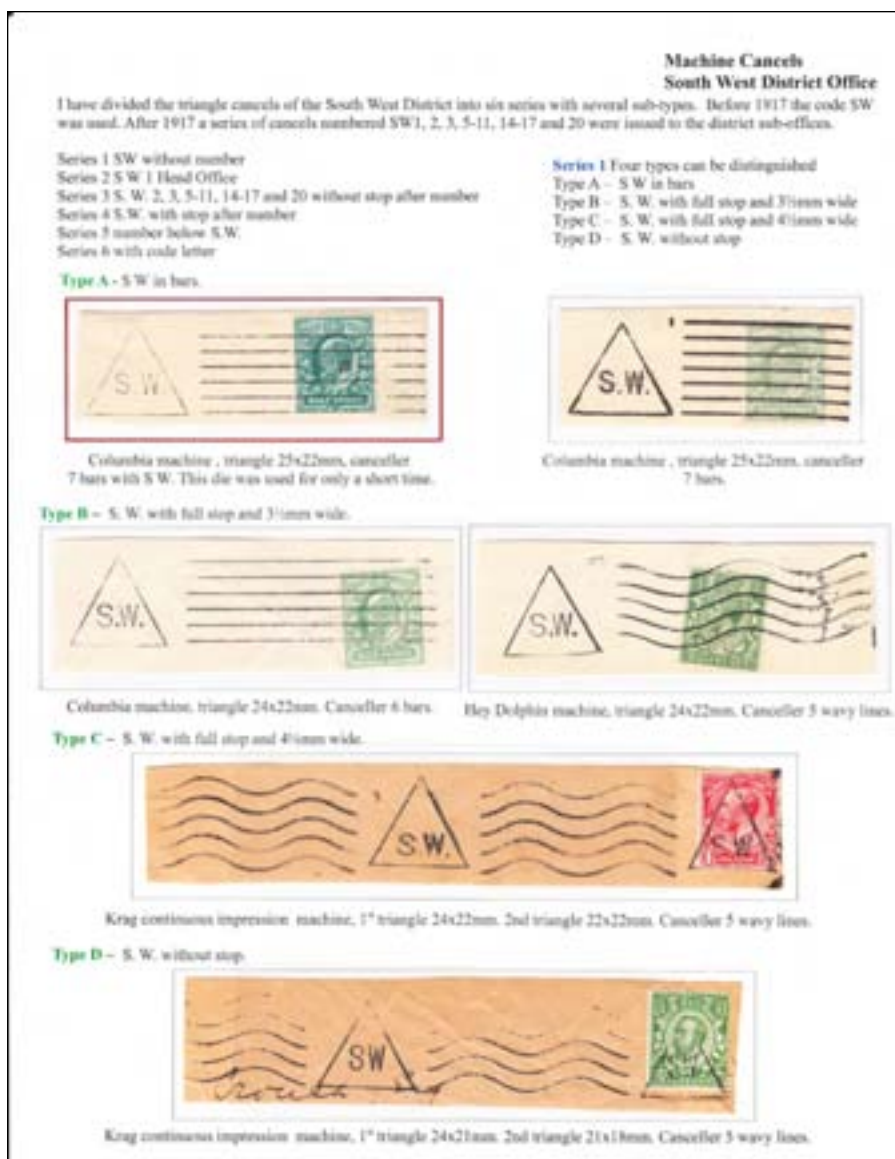
References:

- H. Layne series of articles in Gibbons Stamp Monthly in 1998 and 2012
- H. Layne The Triangular Marks of Great Britain privately printed 2003 183 page, privately printed



Scan of form that was submitted with items. Reduced 50%





on each page. The use of such headings and sub-headings is now fairly expected by judges on all exhibits, as they are a necessary finding aid for the viewer (“What am I looking at?”) and a way to evaluate the consistency of your treatment within your story line.

Headings and subheadings are included, as appropriate, at the top of each page of your exhibit. Often, they are in a larger, bolder, or different typeface from that used for your main textual information, and run consistently across each page of your exhibit, introducing the philatelic material below.

As an example, the attached exhibit page, also from Dr. Joel Weiner’s exhibit *The Triangle Cancels of London*, shows his use of headings and subheadings. Although this is but one page from his 128-page exhibit, he of course incorporates the use of such headings and subheadings consistently from page to page throughout the exhibit.

His pages have the headings and subheadings on the right-hand side of each page, with the heading above the subheading. Note they are in larger and bolder type. This particular page falls within his “Machine Cancel” section (one of the two major sections of his exhibit), and introduces the South West District Office within his “District Office” subsection (one of his three major subsections). We thus know what we are looking at, and we can then see that all the philatelic material that follows on that page introduces various types of machine triangle cancels from that particular District Office.

In summary, incorporating a brief but explicit Plan on your Title Page and sticking to this plan through the consistent use of simple headers and sub-headers on each of your successive pages will assist with the organization, and the viewer’s appreciation, of your exhibit and its story line. ☒

ceeding pages, the exhibit is then organized and developed, and thus how we should expect to see it throughout the succeeding pages.

Note that his sections and subsections have very brief titles, which convey only the most essential information, in as few words as possible, to the viewer. This too is good practice, as long or windy section and subsection titles are most often unnecessary. They take up too much space on the scarce real estate you have to work with within each page of your exhibit and may not be read by the interested viewer. (Hint: Once you have drafted

up a Plan for your exhibit, show it to a philatelic friend who does not collect exactly what you will show in the exhibit, to see if he/she can understand it. Often, such feedback that we receive helps us tighten up and clarify how the Plan can be written and the exhibit organized.)

One’s Plan then continues on beyond the Title Page consistently through the rest of the exhibit. Each succeeding page then necessarily carries its appropriate set of headings, indicating, in the same words as the Plan outline, both the section (“Chapter”) and subsection that one is looking at