



LET'S TALK EXHIBITING

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PARLONS EXPOSITIONS

ONE-FRAME EXHIBITS AND THE IMPORTANCE OF 'FIT'

One-frame exhibiting involves a special type of exhibit which is meant for topics which can best be shown within only one frame. This is harder than we may first imagine, as most things we may choose to exhibit seem to have a larger range of material to include and require substantial development in its showing. A one-frame exhibit, on the other hand, is necessarily limited by either only a very specialized topic being shown, or with only very limited material being available. If the latter, the material need not be particularly valuable, but it certainly must be scarce, most likely with a high difficulty of acquisition factor.

According to the APS Manual of Philatelic Judging and Exhibiting "one-frame exhibits tell a complete philatelic story within the physical dimensions of a single 16-page frame (or equivalent in oversized pages) Success in this Class is properly defining a subject and creating an exhibit that does just that – a complete story in one frame, neither more nor less."

The judging of a one-frame exhibit introduces the concept of 'fit' into the exhibit's evaluation. Fit is no more or no less than whether the exhibit is fully appropriate for only a single frame, and cannot be reasonably expanded beyond its one-frame

showing. There is some subjectivity in this, as it might be possible, in a judge's opinion, to believe more material could be included, should the judge know in fact more material exists relative to one's topic. However, the exhibitor can also make a case (i.e. in the Synopsis) that the topic is appropriate for a single frame, and the judge should not assume too much about availability of, or necessity for, additional material to cover the topic more completely.

Let's take a real-life example. Neil Donen of Victoria BC recently showed his one-frame exhibit, The 1935 Quetta Earthquake, at the 2019 Edmonton Spring National in March, and won a Large Gold and the Single Frame Grand for best in show.

The Quetta earthquake occurred in this Pakistani city on May 31, 1935. As the city was in a strategic position in British India, it had previously been occupied and built up into a fairly modern city by the British in the years preceding the magnitude 7.7 earthquake. The earthquake, with an epicentre near the city, destroyed nearly all the city's infrastructure and killed approximately 40,000 people. Fifty-six of the city's 60 Post Office

LES COLLECTIONS D'UN CADRE ET L'IMPORTANCE DE « LA JUSTE MESURE »

L'exposition de collections d'un cadre est particulière. En effet, elle est destinée aux sujets pouvant être mis en valeur dans un seul cadre. La tâche s'avère plus difficile que nous pourrions l'imaginer au départ, car la plupart des collections que nous choisissons d'exposer semblent comporter beaucoup de pièces et requièrent une présentation recherchée. Par contre, la collection d'un cadre est forcément limitée, soit parce que le sujet abordé est très spécialisé ou que les pièces disponibles sont très restreintes. Auquel cas, elles n'ont pas à revêtir une valeur particulière, mais elles doivent être rares et très difficiles à obtenir.

Selon l'APS Manual of Philatelic Judging and Exhibiting, « une collection d'un cadre raconte une histoire philatélique complète dans les dimensions physiques d'un seul cadre de seize pages (ou de l'équivalent en pages surdimensionnées). Le succès de cette classe est assuré par une définition correcte du sujet et la création d'une collection qui accomplit exactement ceci : raconter une histoire du début à la fin en un seul cadre, rien de moins ni rien de plus ».

Le jugement d'une collection d'un cadre introduit le concept

« de juste mesure » dans son évaluation. La juste mesure signifie que la collection est tout à fait appropriée à un seul cadre et ne peut raisonnablement pas s'étendre au-delà de ce cadre, rien de plus, rien de moins. Il s'y trouve néanmoins un degré de subjectivité, car il se peut qu'un juge estime que davantage de pièces puissent être incluses, sachant qu'il en existe d'autres sur le même sujet. Cependant, l'exposant peut aussi fournir une explication (dans son résumé) montrant que le sujet convient à un cadre et inviter les juges à ne pas trop présumer de la disponibilité des pièces ou de la nécessité d'en ajouter pour traiter le sujet à fond.

Prenons un exemple réel. Neil Donen, de Victoria, C.-B., a récemment présenté sa collection d'un cadre, The 1935 Quetta Earthquake (Le séisme de 1935 à Quetta), à l'exposition nationale du printemps d'Edmonton de mars 2019 et a remporté une médaille Grand Or ainsi que la Grande Médaille pour un cadre récompensant la meilleure collection.

Le séisme de Quetta est survenu dans cette ville pakistanaise le 31 mai 1935. Comme la ville occupait une position stratégique

employees were immediately killed. With about 12,000 Empire troops stationed in the city, rapid search and rescue was provided. However, with such devastation and loss of life, postal services were significantly affected for the next few months.

Donen's exhibit then tells the story of the earthquake, describing with relevant material postal services immediately preceding the earthquake, provisional postal services in the immediate aftermath, and the resumption of normal postal services sometime later. According to specialist information, there are

The 1935 Quetta Earthquake

31st May 1935: Magnitude Moment $M_w 7.7$ earthquake in Quetta (Baluchistan).

Estimated deaths: 30,000 - 45,000 persons.

12,000 Empire troops stationed in Quetta. Rapid search, rescue and relief work. Most mail seen written from/to them.

56 of 60 regular Post Office staff killed. Mail handled by Railway Mail Services (RMS) personnel.

Objective and Scope
The aim of this one frame postal history exhibit is to demonstrate the responses and processes of the postal system to the 31st May Quetta earthquake.

Challenges
Acquisition: Less than 170 known Quetta covers with very few items in some subgroups.
Quality: Variable quality of postally related material.
Accessibility: Limited archival/official.

Items Highlighted
Highlighted items have next to them (Pages 10, 14)

Exhibit Plan
Background (2-4)
Cancels & Handstamp Groups (5-7)
RMS cancels
- Handstamp Cover Groups
The Mail (8-14)
- Outgoing
- Incoming
Returns to 'normal' (15-16)
Experimental Post Office cancels
- Resumption of pre-earthquake cancels

Group 3 Type cover: Single line block handstamp. Mailed from Quetta 1st June 1935. Handwritten notations with details of earthquake occurrences and resulting casualties.

only about 170 known Quetta covers from this period, with fewer known of the various provisional handstamps which were then placed in use. Most of this mail was written by the British troops, and local covers are particularly uncommon.

Figure 1 shows Donen's Title Page, which succinctly introduces us to his topic and gives us the Plan

of how he intends to show his material. Significantly, he also shows an important philatelic item on this page - a cover with one of the provisional handstamps to set the scene for the sorts of items we will be looking at on further pages. Placing an important item on the Title Page is a best practice in single-frame exhibiting, so as not to waste any space in the development of one's story.

The surviving members of the Post Office staff were employed at the train station as railway mail service (RMS) staff. As the station basically escaped the worst of the damage, its postal equipment was pressed into service for the handling of outgoing mail. Its cancels all had "R.M.S." in the indicia. Figure 2 from Donen's exhibit shows the use of two of these R.M.S. postmarks. Explanatory text identifies the particular characteristics of each of the hammers illustrated.

Cancels & Handstamp Groups **RMS cancels**

There was severe damage to most of the post offices. Death of almost all of the post office personnel in Quetta. Postal services taken over by Railway Mail Service (RMS) employees living in Quetta, who had suffered minimal staff losses. Used their own "Quetta R.M.S." cancellers (original intended use of these were at the Railway Station Post Office).

RMS postmarks are a key marker for sequencing outgoing mail and Group cover usage

Quetta RMS Type Cx postmark/cancel: Combined Date/Hour Stamp and Obliterater canceller (has movable date and hour slugs for dispatch dates and time). Introduced in 1910 for Railway Mail Offices which were handling more than 150 posted items daily.

Used from 6th June 1935.

125 RMS postmarks/cancels were noted on covers.

The Cx type accounted for 88% of the RMS postmarks.

Latest recorded date of usage 18th June 1935.

Quetta RMS Type Crl cancel: Double-circle Date Stamp cancel (has movable date slug for dispatch dates). Issued in 1914 to all Railway Mail Offices without any daily posted items volume restrictions.

Crl postmark usage only noted between 4th and 7th June.

Crl Type postmarks/cancels were only used on Group 1 and Group 2 covers.

aux Indes britanniques, elle avait déjà été occupée et modernisée par les Britanniques au cours des années précédant ce séisme de magnitude 7.7. Ce dernier, dont l'épicentre se trouvait près de la ville, a détruit presque la moitié de ses infrastructures et tués environ 40 000 personnes. Cinquante-six des soixante employés de la poste ont immédiatement perdu la vie. Grâce aux troupes de l'Empire, qui comptaient environ 12 000 membres, les recherches et les secours ont été effectués rapidement. Cependant, en raison d'une telle dévastation et des pertes en vies humaines, les services postaux ont été grandement perturbés dans les mois qui ont suivi.

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L'exposition de Neil Donen raconte l'histoire du séisme, décrit à l'aide des pièces philatéliques appropriées les services postaux en place immédiatement avant qu'il frappe, les services provisoires établis tout de suite après ainsi que le rétablissement du service normal un peu plus tard. Selon l'information spécialisée, il n'existerait environ

d'oblitérations manuelles provisoires connues, alors mises en usage. La majorité de ce courrier avait été rédigée par des membres des troupes britanniques et les plis locaux sont particulièrement rares.

La figure 1 montre la page de titre de Neil Donen, qui introduit succinctement le sujet et décrit le plan choisi pour le développer. De façon significative, cette page expose aussi une pièce philatélique importante, soit une enveloppe marquée de l'une des oblitérations provisoires, ce qui met en scène les pages suivantes. L'idée de placer un élément important sur la page de titre est excellente pour une collection d'un cadre, car cela permet d'économiser l'espace nécessaire à la suite du récit.

Les membres survivants du personnel des bureaux de poste ont été employés à la gare ferroviaire à titre de personnel du service postal ferroviaire (R.M.S.). Comme la station avait échappé aux pires dommages, son équipement postal a été mis au service du traitement du courrier de départ. La vignette des oblitérations indiquait « R.M.S. ». La figure 2 illustre l'util-

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With such localized destruction, the national India Post Department quickly declared that letters from Quetta should be accepted post free in the interim. This led to, as illustrated in Figure 3, outgoing letters either handwritten with an inscription like “Quetta Earthquake, No Stamps Available”, or soon thereafter, special handstamps with some variant of “Quetta Earthquake - Post Free”, prepared locally by the R.M.S. staff. Note that Donen has demonstrated his philatelic knowledge by indicating the dates of known usage of each of the various inscriptions/handstamps.

Other parts of Donen’s exhibit (not shown here) go on to tell about how the mail was conveyed in and out of Quetta during this period, the temporary replacement postal hammers later used during the interim, how the postal authorities in Great Britain inspected and passed the unfranked mail from Quetta on a temporary basis, and when postal services and old postal equip-

ment were restored to use. All this is illustrated with appropriate covers.

Certainly, such an exhibit as Donen’s demonstrates its ‘fit’ within the expectations of one-frame exhibiting. His has a succinct and clearly limited topic, in this case with a limited time frame and from an event which produced some interesting and important postal history. Exhibitors will be challenged to develop their own one-frame exhibits from topics within their collecting interests. Try it, and you may be surprised at the results. ☒

Previous columns in this series now also appear on the RPSC website at <http://www.rpsc.org/exhibiting.htm>. Readers are encouraged to use any of them to facilitate further discussion at club meetings, and to promote novice exhibiting at local and regional levels. The author can be reached at dpiercey@telus.net for further discussions about exhibiting.



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isation de deux de ces marques postales R.M.S. et un texte explicatif décrit les caractéristiques particulières de chacune d’entre elles.

En raison de l’ampleur de la destruction, le ministère de la Poste de l’Inde a rapidement déclaré les lettres de Quetta provisoirement acceptées franco de port. Il s’ensuivit, comme nous le montre la figure 3, que certaines lettres du courrier de départ portaient, écrite à la main, la mention, « Quetta Earthquake No Stamps Available (séisme de Quetta, aucun timbre disponible) » ou, peu après, une oblitération manuelle comportant des variantes de « Quetta Earthquake — Post Free (séisme de Quetta — franco de port) », préparées localement par le personnel du R.M.S. Il est à noter que N. Donen a démontré sa connaissance philatélique en indiquant les dates d’utilisation connues de chaque inscription et oblitération manuelle.

D’autres parties de sa collection (non montrées ici) nous révèlent comment le courrier était transporté à Quetta et de cette dernière pendant cette période, les marques postales temporaires de remplacement utilisées plus tard durant la période provisoire, la façon dont les autorités postales de la Grande-Bretagne ont inspecté et acheminé temporairement le

courrier non affranchi de Quetta, le moment où le service a repris et où l’ancien équipement postal recommencé à être utilisé. Le tout illustré par les plis appropriés.

À n’en pas douter, une collection comme celle de Neil Donen fait preuve de la « juste mesure » convenant aux attentes d’exposition d’une collection d’un cadre. Elle comporte un sujet succinct et limité s’échelonnant, dans le cas présent, sur une durée également limitée et relate un événement ayant généré une histoire postale intéressante et importante. Les collection-

neurs seront mis au défi de monter leurs propres collections d’un cadre sur les sujets qui les intéressent. Essayez, les résultats pourraient vous surprendre! ☒

Les articles antérieurs de cette chronique sont maintenant dans le site de la SRPC au <http://www.rpsc.org/exhibiting.htm>. Nous encourageons les lecteurs à y puiser des sujets de conversation pour les réunions et à les utiliser pour faire la promotion des expositions auprès des débutants à l’échelle locale et régionale. Vous pouvez joindre l’auteur dpiercey@telus.net afin de poursuivre la discussion sur les expositions.

