

let's talk EXHIBITING

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THE ONE-FRAME EXHIBIT

One-Frame exhibits (i.e., an exhibit of 16 standard size pages, or equivalent in oversize pages, contained within a single frame) are increasingly popular in stamp exhibitions and have had their own competitive Class for quite some time now. Initially intended as a medium to encourage more novice exhibi-

tors to enter smaller exhibits into our shows, the medium has subsequently evolved into a more exacting and challenging method of exhibiting for all levels of exhibitors.

Key to one-frame exhibiting is the choice of subject matter. There must be a self-contained topic that lends itself to material that can only be shown in one frame, such that the



topic is most appropriate for only a single frame. Think of an area that can have only a limited amount of material and you are well on the way to determining if it is appropriate for just a single frame. That is, for example, one should not consider "The First Pence Issues of the Province of Canada" for single-frame treatment, as there is much more material necessary to be shown than would be sufficient for a single frame. On the other hand, one might consider "The Ten Pence Cartier", or the "Half-Penny Queen Victoria", or even "The 12 Penny Black" given the limited scope of what is available for each of these denominations from the first pence issues.

Similarly, the one-frame exhibit can be used to advantage for a limited postal history study (say, of a small town, or a short-lived rate or route), or a limited thematic study as well. Consequently, some of the best one-frame exhibits can appear particularly specialized or especially narrow in focus, and many will be seen to encompass only small slices of a much larger story. As examples, titles of one-frame exhibits recently shown at ROYAL/ROYALE have included "3 Cents Small Queen Perforation 12½"; "St. Lawrence Steamboat Mail, Montreal-Quebec: 1819-1858"; and "The S.C.A.D.T.A. System from Canada to Columbia, South America", indicating the sort of narrowly focused topics that are appropriate for one-frame exhibiting.

1876-1897 First Canadian Weights and Measures Revenue Issues

Introduction

The Weights and Measures Act was assented in 1873. It made provisions for the inspection of three CATEGORIES: weights, (based on the "Imperial Pound"), lineal measures, (based on the "Imperial Yard"), and capacity/volume, (based on the "Imperial Gallon").

An organization of inspectors was set up to verify, yearly, the weights and measures used for commerce and provide the merchant with a certificate. Receipt of fees charged for this service would be represented on the certificate with cancelled "Weights and Measures" stamps.

This first issue was line-engraved and intaglio printed by the "British American Bank Note Co. Montreal". In sheets of 100 (two panes of 50, formatted 10 x 5). First recorded use in August, 1876.

Each stamp was serial numbered and herein lies the four types:

TYPE 1	TYPE 2	TYPE 3	TYPE 4
1876	1876	1882	1885

	TYPE 1	TYPE 2	TYPE 3	TYPE 4
Serial Number:	4 1/2 mm	4 1/2 mm	3 1/2 mm	3 1/2 mm
Height:	TOP	MIDDLE	MIDDLE	MIDDLE
Position:	RED	RED	RED	BLUE
Colour:				

Exhibit & Plan

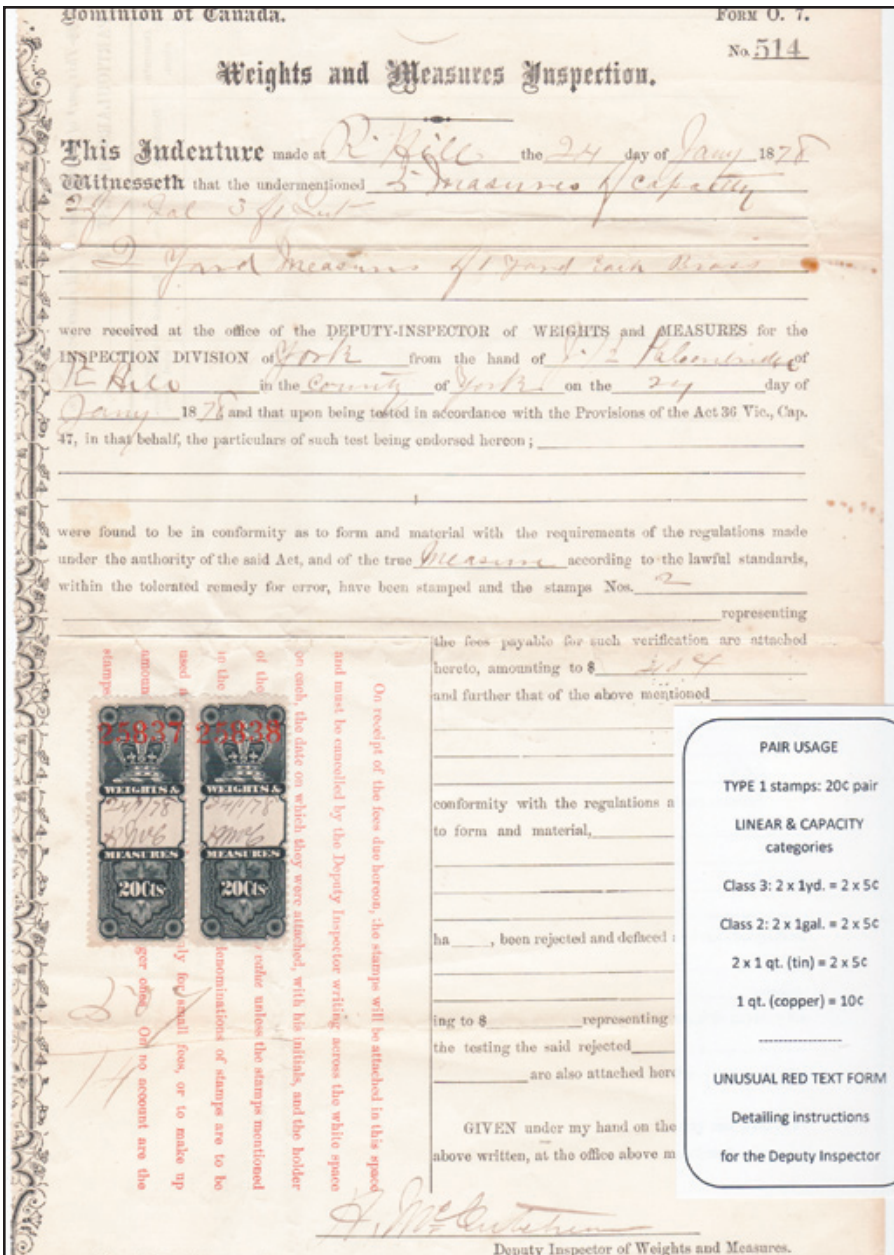
This exhibit is a study of First Canadian Weights and Measures Revenue Issues, following the philatelic sequence from the proofs (no Die Proof recorded), all four serial number type complete sets, to the showing of proper usage on documents, (called certificates), including examples of all four types.

Rates / Fees

A rate table is provided for the early certificates, but by 1882, the certificate forms displayed the breakdown of the rate and fees.

References

van Dam, E.S.J.: "THE CANADIAN REVENUE STAMP CATALOGUE", The Unitrade Press, 2009.
Zaleski, Edward: "CANADIAN REVENUES" (VOLUME 2), Right Road Printing Limited, 1989.



knowledge which has been used in forming the exhibit. Quite simply, the judges need to be told why the material they will be seeing is important, if it is not immediately self-evident.

In his Synopsis he explains why these issues are appropriate for a one-frame exhibit (i.e., he has shown all the issues of the period in all their variety). He also explains how he has balanced the exhibit, both by having about equivalent sections for each revenue stamp type, and by showing their usages on a full representative variety of revenue documents, whether for weights, lineal measures, or capacity/volume. He explains that he shows proofs of each of the 12 issues and he discusses and references how rarity of certain issues has been determined by revenue specialists.

The second page included here shows one of his pages with the revenue stamps used, quite appropriately, on a "Weights and Measures Inspection" document. Note that the large size of the document, which completely fills the entire standard size exhibit page, has necessitated some creative adaptations for including his important textual explanation. He has, by necessity, included his textual information on a small tab that overlaps a portion of the document, but which nevertheless communicates the necessary information for the reader. Such an adaptation is not only quite acceptable in terms of style and presentation acumen, it often becomes necessary to accommodate such larger philatelic pieces in any of the exhibit Classes.

One-frame exhibiting certainly has become a popular form of philatelic exhibiting. Your topic is limited only by your imagination and your ability to find sufficient philatelic material with which to fully and succinctly encompass your topic. Otherwise, all the rules and regulations of multi-frame exhibits apply because, as with any other exhibit, you are being evaluated on Treatment and Importance, Knowledge Study and Research, Condition and Rarity, and Presentation. ☒

In developing your one-frame exhibit, pay particular attention to your Title Page as, with only limited space to develop your full exhibit, it needs to communicate a lot of essential information. The Title itself needs to be carefully crafted to fully describe and contain what it is you will be showing, your Plan needs to outline how you will develop your topic, and the first of your philatelic material and its story line is most often introduced on this page.

Illustrated with this column is Montreal exhibitor John McEntyre's Title Page from his gold-medal level one frame revenue stamp exhibit "1876-1897 First Canadian Weights

and Measures Revenue Issues". Note his Title clearly delineates what he will be showing, and he introduces his topic by explaining why these revenue stamps were issued. Then he illustrates the four major type varieties (i.e., size, position and colour of the serial numbers) found on these issues, provides a Plan section in which he also states that he will be showing the stamps used on revenue documents, indicates how he will indicate rarity and includes two primary references.

Not shown herein is his Synopsis, which, for one-frame exhibits, is often quite necessary with which to educate the judges on the quite specialized