

# let's talk EXHIBITING

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## THE ANATOMY OF THE EXHIBIT PAGE

A few readers have asked for some basic information on how to prepare exhibit pages. Page layout is subjective, and up to the individual. It also depends on the material that you wish to include on each page. There are, however, some basic guidelines to follow.

The first decision applies to the look of the entire exhibit. Selection of paper stock is important. White or light cream stock is generally preferred over coloured paper in order not to overpower the philatelic material. Paper weight must also be considered, as heavier weight paper, say in the 40-70 lbs. range, will not deform or buckle when you mount



your material on each page, or place it in exhibit frames. However, you must also consider what your printer can take in its paper feed, so that pages will not jam when printing. Acid-free paper is preferred to guarantee reasonable preservation of your material; but be aware that most good quality papers are nominally acid-free anyway, given modern paper production techniques.

Another decision concerns selection of type fonts, but this worry can be reduced by sticking to the most common fonts found in your word processing or desktop publishing program. There is some evidence from typographers that serif-style fonts (e.g., Times Roman, **Clarendon**, and Century) are more easily read than sans-serif fonts (e.g., Helvetica, Calibri, Arial.)

That's probably because these are the sorts of fonts most commonly encountered in the newspapers and books we usually read, so serif fonts should be given first consideration.

Font size too is important, not only for legibility: font sizes below about 10 pt require greater acuity than fonts above that size; so judges might comment that it is harder to read. Varying the font size between headings, subheadings and text may help visually organize the structure of the page. What remains important is that your fonts, their sizes, and how you decide to use them,

**EGYPT**

Although still part of the Ottoman Empire (Turkey), the British in Egypt exerted considerable influence over the country. On January 8, 1914, on the anniversary of the accession of the Khedive, Abbas II, a new definitive series, printed in England, was issued.

**BRITISH "VEILED PROTECTORATE"**



Suez Canal (Howel) at Nile



Cleopatra in the garb of the goddess Isis



Kasr el Tin Palace, Alexandria



Pyramids at Giza



Sphinx of Giza



Colossi of Amenophis III at Thebes



Gateway to the Temple of Karnak



The Citadel at Cairo



Rock Temple at Abu Simbel



Aswan Dam, at first salient of the Nile



Surcharged with new value (October 15, 1913)

All watermarked star and crescent (Turkish style)

When the Ottoman Empire entered WW I in November 1914 on the side of the Central Powers, Britain formally declared a protectorate over Egypt, deposed the ruling Khedive, and had his successor, Hussein Kamel, installed as Sultan.

must be consistent from page to page so that it gives an impression of stylistic consistency.

How you decide to mount the material page by page then follows from those decisions. The accompanying illustration shows a sample page from an exhibit on British Africa and the Near East. It is basically a stamp exhibit showing all the issues that Britain produced during its periods of involvement in Africa and the Near East, country by country, and chronologically within each.

This page looks much like a page from a stamp album, with evenly-spaced and symmetrically centered rows of stamps across the page. It does include a greater explanation of each stamp, and a subject-related text that carries the narrative from page to page to tell a more complete story of Britain's involvement.

It begins with the heading 'Egypt,' which is one chapter of the exhibit, as indicated in the plan on the title page. It includes the sub-

heading 'British Veiled Protectorate,' which was a short period in Britain's involvement in Egypt. Both are in a larger (16 pt) and different (Calibri) font than the narrative text, which is 12 pt Clarendon Condensed. As this page also demonstrates, it is good practice to include a brief narrative text after each subheading to explain the philatelic material that will then follow. But be careful, three or four lines is usually sufficient, and it must be relevant to a further explication of the subheading.

The page then shows the particular stamps Britain issued for this protectorate, with descriptions of each stamp (in 10 pt Calibri) to give the viewer an appreciation of what is depicted on each stamp.

The only embellishment to this relatively straightforward exhibit page is the light-blue coloured matting behind each stamp. Some of us believe that stamps seem to disappear into pages unless they are

highlighted or set off in some way. The white margins of a stamp seem to blend into the whitish colour of the page, so viewers (and judges!) may not appreciate the centering or the complete perforations of the stamps being shown. As condition counts for 10 per cent of the scoring in exhibit evaluation, this is seen by some exhibitors as a subtle way to showcase the condition of each stamp shown. It especially applies for more classic material, which may exist otherwise in a wide variety of collectible conditions, and in which we are nevertheless expected to show such material in the best possible attainable condition. ☒

*Previous columns in this series now also appear on the RPSC website, at <http://www.rpsc.org/exhibiting.htm>. Readers are encouraged to use them to facilitate further discussion at club meetings, and for promoting novice exhibiting at local and regional levels.*

## PIERCEY RECEIVES YET ANOTHER AWARD

*TCP* extends congratulations to David Piercey, who has done it again. He was recently announced as the 2016 Pratt award winner for a series of articles that he wrote on Newfoundland, including: Early Packet Steamer Services on Placentia Bay: 1888 – 1900, Late Letters and the Newfoundland Mails, and The St. John's East Post Office. All were found in various philatelic magazines.

Piercey is a regular contributor to *TCP* and, in the May/June edition, we mentioned that he won the Geldert in 2015 for his article, The Montreal Steamers and the Newfoundland Mails, 1885 – 1897, published in *TCP* in the May/June edition of that year. He was also a co-recipient of the 'Pratt' that same year.

Robert Pratt was a serious collector of Newfoundland stamps, and he left an endowment to the Collector's Club to provide a cash award for the best book, article or series of articles on Newfoundland philately each calendar year.

