

How to Build a Philatelic Exhibit: The Synopsis

Purpose: To provide a generic capsulated model of constructing a philatelic exhibit within the structure of a One-Frame Exhibit. The exhibit begins its story from developing the title page and plan, works through various examples of exhibit types and their particular requirements, and ends with ten steps for success, as developed according to the Plan on the Title Page.

Scope: All exhibit types currently in the *Manual of Philatelic Judging* are represented or referred to within this exhibit, with the exception of Youth.

Challenge: The greatest challenge is to provide useful and sufficient guidance to all exhibitors within the confines of the 16 pages of a One-Frame Exhibit on how to build any philatelic exhibit.

Knowledge: Correct interpretation of the general and specific guidelines contained throughout the *Manual of Philatelic Judging* is displayed, and study to reach solid knowledge in depth of the requirements of each exhibit type is a prerequisite. There is no place for original research, since the purpose and scope is to build a competitive exhibit within the guidelines of the *Manual of Philatelic Judging*.

Rarity: In general, the exhibitor did not highlight rarities except in the section of the exhibit on pages 13-14 where rarity is discussed. The provenance of the philatelic items shown include gems from the collections of Timothy Bartshe, Tony Dewey, Bob Dyer, Vesma Grinfelds, Anne Harris, Liz Hisey, Peter Iber, Jerry Kasper, Ronald Klimley, Steve McGill, David McNamee, Les Molnar, Ralph Nafziger, Nestor Nunez, Rod Perry, Don David Price, Paul Tyler, Greg Shoultz, Phil Stager, and Steve Zwillinger.

Condition: All items shown are digital, and the resolution of the original image was used, even if not always ideal.

Presentation: The exhibitor recognizes that this One-Frame Exhibit is over-written and crowded, primarily because the subject of "How to Build a Philatelic Exhibit" rightfully belongs in a Multi-Frame format. The portability of the One-Frame format overrides the desire to make this exhibit aesthetically pleasing: this exhibit will be set up as a display frame at many exhibitions. A PowerPoint presentation of the elements in this exhibit is available for those who would rather see the subject given proper breathing room.

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