Traditional Philately – Explaining the Philatelic Material

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Philatelic Summit Papers

Number 9

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MALMÖ 3rd INTERNATIONAL
25-27 APRIL 2014
PHILATELIC SUMMIT

The ***Malmö 3rd International Philatelic Summit*** *was conducted 25-27 April 2014. For the third time it was again a well-attended event with delegates from around the world - 93 participants with 19 different nationalities.*

When I six years ago (2008) started the planning for the first Summit, my long time aim was to found an event where the world's leading philatelic exhibitors regularly could meet sharing philatelic exhibiting expertizes and experiences in a context with shared friendship under social forms. With the three Summits in retrospect, I would say I have succeeded - not alone but with a fantastic response from partners as Postiljonen and Spink, with great speakers and a fantastic audience with leading philatelic exhibitors and collectors in the world.

The first Summit in 2009 proved that the individual philatelic disciplines (classes) have much in common. If one is active as collector and exhibitor in one discipline (class), one way of positive progress and efficient development is to study the other disciplines for new influences. The first Summit dealt with postal history and thematic philately. It proved that there are less differences than there are many parallels. The second Summit in 2012 was dealing with "treatment" and "development" of the story told by the concept expressed in a philatelic exhibit. The Summit proved that without a developed and clear "concept" which is story-telling too, one will never be able to succeed. One of the statements from the second Summit was that

"The perfect treatment can only be reached if you own a large proportion of the best material, but you can easily have the best material without good treatment".

In reality, when studying today's competitive philately, this statement is proven to be true. Few exhibits without a perfect treatment reaches the top level (even though they have the best material). Our hobby is dealing with philatelic material and the third Summit dealt with the philatelic material. Exhibitors must select suitable philatelic material which will ensure continuity in the treatment and balancing the strict philatelic importance with the importance relevant to the subject. Judges' evaluation of exhibits takes into consideration the philatelic material and relevant information presented. Philatelic material impacts on the importance, requiring an evaluation of the philatelic significance, which rely on the degree of knowledge expressed in the exhibit. The variety of exhibits at international exhibitions are so broad that it cannot be likely that members of the jury have a detailed knowledge of all presented areas. The philatelic material in all exhibits should include the fullest range relevant and of the highest quality available. Knowledge is expressed by the philatelic material. Personal study is the proper analysis of the philatelic material. Research is the presentation of facts related to the philatelic material.

The Summit Paper Series herewith continue with Paper #9 by Lars Peter Svendsen from Denmark. A couple of weeks after the Summit in Malmö, Lars Peter took over as acting Chairman of the FIP Commission for Traditional Philately. At the Summit Lars Peter gave a brilliant presentation which took ground in his exhibit "The Victoria Issues of Tasmania". The presentation was brilliant because he clearly demonstrated that his exhibit is built up on the two pillars constituting every successful exhibit: 1) a story-telling traditional philately concept; 2) a careful selection of the philatelic material suitable for the story-telling concept. In his Power Point presentation given to the Summit audience (which was perfectly animated to keep track on his focus) it was clear that collecting traditional philately means that first comes the story and secondly comes the items which only goes into the exhibit if they are suitable to the story told. Actually Lars Peter said "… in the beginning, before I had any items, I only had my story …".

Personally I was very happy when Lars Peter concluded his presentation. It proved that the step by step taken concepts over the three Summits (2009-2014) has proved to be right and successful: - All classes have much in common and to learn from each other (first Summit); An exhibit needs to be story-telling and that story comes first when developing the exhibit (second Summit); When one has the story - then one can define and select the material (third Summit).

As brilliant, clear and straight forward as Lars Peter was with his animated presentation, he is in his Paper herewith presented. Thank you Lars Peter for carrying on the tradition of excellence in the Summit Paper Series.

Jonas Hällström
Editor & Chairman of the
"International Philatelic Summit" in Malmö

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Lars Peter Svendsen is the acting chairman of the FIP Commission for Traditional Philately. He is president of "Kjøbenhavns Philatelist Klub" and president of Copenhagen Philatelic Society. In Scandinavia Lars Peter is a recognized philatelic expert and the Danish delegate to the FIP Fight against Forgeries Commission. He is also and FIP accredited judge for Traditional Philately. With his traditional exhibit "Heligoland up to 1890" he won Large Gold and was the runner up for the Grand Prix International in Paris 2008 and with his traditional exhibit "The Victoria issues of Tasmania" he won Large Vermeil in Jakarta (2012).

In 1969 I started my first specialised traditional philately collection - a study of the Danish 4 skilling 1864 issue. I was 12 years old. Two years later I exhibited for the first time and as an 18 year old school boy I got my first top award at the International Exhibition HAFNIA 76 in the Youth class, a Vermeil medal and 94 points. Since then I have only had two other main collection areas, first a collection of "Heligoland until 1890" for which I got 97 point at "Salon du Timbre 2008" in Paris and was nominated for Grand Prix International and finally today, I am working on a collection named "The Victoria Stamps of Tasmania".

I have attended the two previous Summits i Malmö and have got very good inputs for my exhibit by listening to the speakers from the different philatelic classes. Already at the closing of the second summit Jonas Hällström asked me if I would step in as a speaker at the next Summit. I offered my support not knowing what the topic would be and not realising that I had to write a Summit Paper too. Today the third Summit has taken place and the paper is released.

The third summit was a success like the previous two, and I am both happy and proud to present the topic given to me, and to explain how material can be selected to support knowledge, personal study and research in Traditional Philately exhibits based on my own experiences when building my exhibit "The Victoria Stamps of Tasmania".

Lars Peter Svendsen FRPSL

How material is selected to support knowledge, personal study and research in Traditional Philately exhibits

Illustrated through my exhibit "The Victoria Stamps of Tasmania"

Structure and Content

1. Why is material so important?

2. My way of collecting

3. What kind of material do I use in my exhibit?

    3.1. Adopted or rejected essays, die-proofs, plate proofs, colour trials, plate flaws and other errors in stamp production
    3.2. Postage stamps, whether unused or used, singles or multiples, and stamps used on cover, postal forms, mixed franking with other countries etc.
    3.3. The different usages of the stamp including the different cancellations, rates, routes, although an exhibit consisting entirely of this material would be more appropriate under Postal History.
    3.4. Local stamps, private delivery services, parcel company and carrier stamps, shipping company stamps etc.
    3.5. Varieties of all kinds, such as those of watermark, gum, perforation, paper, printing and colour as well as specialities of a single country.
    3.6. Plate reconstructions and studies of printing plates
    3.7. Perfins, postally accepted overprints and value surcharges, all kinds of postal labels like registration labels, parcel stickers etc. if they are supporting the story to be told.

4. Conclusions

1. Why is material so important?

I am an international accredited juror and also chairman of the FIP Traditional Philately Commission. At exhibitions I have listened to many jury critiques given to exhibitors - and the exhibitors are not always happy with the outcome. Judges often get the question, "How can the exhibitor improve his exhibit? He has a great knowledge! He is widely covering the area he is exhibiting! He has created a fine computer generated presentation!"

The answer is nearly always:
Material! Material! Material!

• The material can help you to tell the right story

• The material demonstrates knowledge and special studies

• The right material can improve points on rarity

• Material in the right quality improve the points

• Selected material can be used to balance the presentation