



# Traditional Philately Commission



## Welcome to the **Traditional Philately Commission Meeting** at New York 2016

Chaired by Lars Peter Svendsen  
2 June 2016





# Agenda

- 1. Welcome (By Chairman Lars Peter Svendsen)**
2. Roll call (By secretary Patricia Stilwell-Walker)
3. Open discussion about input and ideas to change the existing Guidelines for judging Traditional Philately Exhibits. (By Lars Peter Svendsen, All)
4. Presentation of the evolution of The Brigham Collection since its inception in 1996 with focus on Treatment, Importance, Knowledge and Research, Rarity and Quality over those twenty years. (By Charles J. G. Verge)
5. Closing of the meeting





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# Current SREV and Guidelines

- The current SREV and Guidelines were approved in Budapest 24. september 2008.
- A wish of an update only of the Guidelines was announced at the commission meeting at Singapore 2015 and Delegates and Bureau members was encouraged to send input before this meeting in New York.
- The encouragement was repeated in the newsletter sent out in December 2015.
- The goal was to approve new guidelines at the congress in Taiwan in October 2016
- The goal is no longer possible to achieve.
- No input received from either Bureau member or Delegates





# Current SREV and Guidelines

Possible reasons for no input are:

- There are no need for any change?
- There are need for so many changes that the task is too overwhelming?

**In my view the second case is tru**





# Guidelines for judging Traditional Philately Exhibits

## **Article 1: Competitive Exhibitions**

These guidelines have been developed to assist judges in the evaluation and exhibitors in the preparation of traditional philately exhibits.

In the event of any discrepancies in the application of these Guidelines with the GREV and the SREV; the GREV take precedence over the SREV and the SREV take precedence over the Guidelines.



# Guidelines for judging Traditional Philately Exhibits

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# Guidelines for judging Traditional Philately Exhibits

## Article 2: Principles of Exhibit Composition

2.1 In a traditional exhibit the exhibitor tells a story or stories with her/his exhibit. Normally it is a story of the stamps or issues themselves. It can begin with the reason why the stamp was issued following with the possible essays and/or proofs. It can then describe the development of the stamp, different printings, colours, perforations, papers, errors etc. The usage of the stamp, the rates, routes, postal forms, cancellations and other items as described in SREV 3.2. are an essential part of the story.

The plan is organizing the chapters of the philatelic story to be told. The title, treatment and the plan must be consistent with each other and naturally with the exhibit itself. All the important aspects of the area chosen must be shown in a well balanced way. The different aspects like for instance the postmarks can be shown in a separate chapter or within other chapters.



# Guidelines for judging Traditional Philately Exhibits

2.2 A listing of basic groupings of "Material appropriate to traditional philately" (*Ref: SREV Art. 3.1*) will always be **inadequate** when applied **to some traditional specialities**.

Traditional approaches to collecting the stamps of **one country** will make the inclusion of certain items obligatory, while including the same sort of items in an exhibit of **another country** would be quite inappropriate.

Many small sub-specialities are **unique to different countries** and the inclusion of some of them may be obligatory to achieve the highest awards.

**The material that is required and the techniques for exhibiting it vary from country to country.**



# Guidelines for judging Traditional Philately Exhibits

3.2 If a stamp is considered common in unused or used condition, but relatively scarce on cover or in a particular combination, then the showing of only the cover or combination on cover would constitute a commendable understanding of the issue in question.

*“It is often the case, but do we want only so see covers? - No”*

3.4 The introduction of **three time periods** has solved some of the problems with the importance. For instance an excellent modern exhibit with outstanding material, knowledge and treatment is often more important than a weak classic exhibit.

Also the completeness of all important aspects of the chosen area increases the importance of an exhibit. Excluding some important aspects is lowering the importance even if that is mentioned in the introductory statement.

**What is an “Important aspect”? Any example? No!**



# Guidelines for judging Traditional Philately Exhibits

## How to improve!

- We need a clear structure
- We need clear guidance



## Clear structure

The structure could be:

- Article 1: Introduction
- Article 2: What is Traditional Philately
- Article 3: Composition of the exhibit
- Article 4: Judging criteria of the exhibit
  - 4.1 Treatment (20 points)
  - 4.2 Importance (10 points)
  - 4.3 Knowledge, Personal studies, Research (35 points)
  - 4.4 Conditions (10 points)
  - 4.5 Rarity ( 20 points)
  - 4.6 Presentation (5 points)
- Article 5: Concluding Provisions





# Group work

1. Form Group 4-5 persons
2. Mark the current guidelines and put them into the new structure.  
Section by section.
3. 15 min.
4. Discussion



## Clear Guidance

### *Treatment*

- An introduction page should show the purpose of the exhibit, define the scope and explain the plan and structure.
- The subject has been chosen to enable a properly balanced exhibit to be shown in the space available
- The content reflects the title, purpose, scope and plan
- There is a logical storyline shown created with text and material with a good balance between the different parts of the exhibit
- The primary focus is on the stamps, how and why they were issued and secondly on other things around the stamps like eg. cancellations, routes and rates
- The completeness of material shown in relation to the scope of the exhibit
- The headlines on each page support the understanding of the treatment
- There is a natural start and ending point of the exhibit
- There is no duplicated material. Text at each item should document the reason for showing it



# Clear Guidance

## *Importance*

- How difficult is the selected area to collect
- What is the significance of the material shown in the exhibit relative to the selected area
- What is the significance of the selected area relative to the national philately of the country
- What is the significance of the selected area relative to the world philately





# Clear Guidance

## *Knowledge*

### **Philatelic and related knowledge:**

- The choice of items reflects knowledge of the chosen area
- The items are well described
- Reference to existing literature and important collectors of the area
- The exhibit should demonstrate a full and accurate understanding of the subject chosen

### **Personal studies and research:**

- The issuing process of the stamps are demonstrated with essays, die-proofs, plate proofs, color trials, plate flaws etc.
- Types, printings and plating issues are treated on stamps and overprints with issuing dates and volume printed
- Gum, watermark, paper, perforation is treated
- Reason for issuing the stamp is randomly documented with correct usage with explanation of cancellations, routes and rates.





# Clear Guidance

## *Rarity*

- How difficult is it to obtain the relevant and interesting material in the exhibit
- How difficult is it to duplicate the exhibit
- Earliest known usage, largest blocks known, rare usage, minor printing volumes, special varieties in stamp and overprint
- Abnormalities in paper, watermarks, perforations
- Check for philatelic produced material and too much printers waste



# Clear Guidance

## *Presentation*

- Good balance in the frames and the individual pages
- Good use of the page - with not too much white space on the pages
- Careful mounting
- The write-up is clear, concise and relevant to the material chosen and to the subject of the exhibit
- Sufficient write up - but not too much text
- Illustrations are not too dominating and photocopies must be a minimum of 25% different in size from the original



# New Guidelines

*How to go on?*





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## **Change of Scene to:**

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