

Traditional Philately

An occasional article for exhibitors in New Zealand

Number 2, October 2025

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Firstly, this issue is going out to a much larger audience than last time as I am using the Federation's database of traditional exhibitors. So rather than opting in for the last issue, this time I ask you to opt out. If you no longer wish to receive *Traditional Philately*, please say so and I will remove you from my blind copy list.

I am writing this shortly after being in Seoul for the FIP Philakorea exhibition. This is of course a showcase for the best in the world of exhibiting. I had the privilege of being on the jury team and was judging African, Asian and Australasian traditional exhibits. Also on our team was Stephen Chivers doing a cross-accreditation in the traditional class (in addition to being the NZ Commissioner), David Lu from China, John DiBiase from Perth, Australia and led by Richard Tan from Singapore. We had 34 exhibits to judge. There were some other kiwis in attendance at the show – Pat and Colin Capill, Tony & Yehooi Thackery and my wife Beth.



Recent traditional class awardees at international shows:

Philakorea FIP September 2025

Tim Beach	New Zealand 1960 Pictorials	87 LV 8 frames
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Thailand FIAP August 2025

Jenny Banfield	I'm Not Just a Square	80 V 5 Frames
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Congratulations to Tim and Jenny. Jury reports and commissioner reports were printed in the recent edition of Forum, the Philatelic Judges NZ newsletter. Full results for all exhibitions can be found at <https://nzpf.org.nz/exhibitions/exhibition-results/2025-overseas-national-and-international-exhibitions/>

Illustrating Flaws

Introduction

I promised in the first issue that this would be a useful topic to explore, so here goes.

The FIP guidelines cl 1.5 say (in part) *“Plate reconstructions and studies of printing plates. Deeper studies and knowledge about differentiation of printings, the date of issue from the post office and the volumes issued as well as documenting the ability to position the stamps in the sheet will be seen as a benefit to the treatment and the knowledge about the material shown.”*

If you, as the exhibitor, are studying an issue known to contain flaws, differences in the stamps between printings, errors in perforation, then your exhibit will be marked down if it does not contain these elements. The challenge for you is how to do this on your exhibition page.

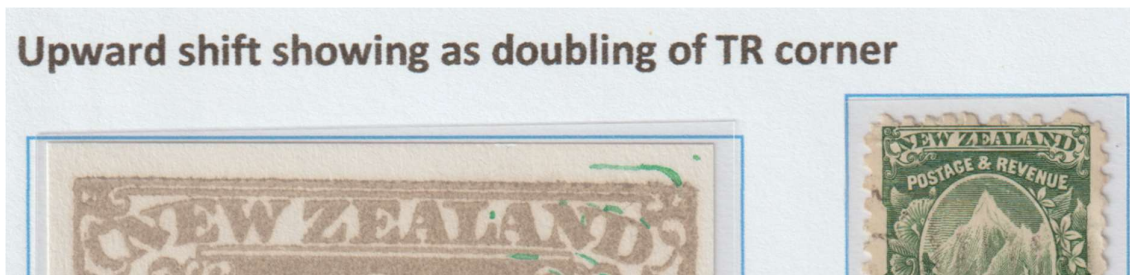
Some examples



1



2



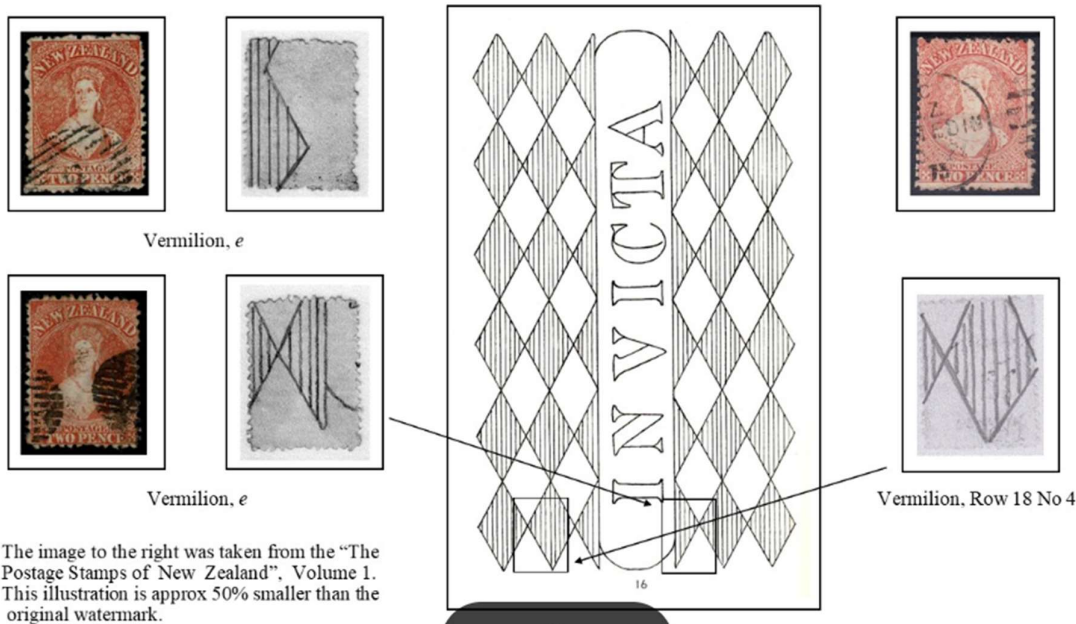
3

Comments.

- In illustration no1 from Penny Wells' exhibit on the 1d Universal she is trying to show a disappearing ship. But there is no blown-up illustration so it's very hard to see. Without sounding too harsh to Penny, this could definitely be improved with a blow-up of the disappearing ship and compare it to a complete design. What is the plate position of this flaw?
Another distraction, whilst I'm giving Penny a hard time, the stamp is not on backing so it doesn't stand out on the page. But then neither does no2.
- In no2 Pat Capill is showing a blurred printing on the ½d Barbados stamp that I think works well.
No need to plate position as the whole sheet will be blurred.
- In the 3rd snip I show part of Lindsay Chitty's NZ 1898 exhibit where he illustrates the flaw on the stamp. I can see it in the blow-up but without magnification it's hard to see on the stamp.
Not shown in the snip, Lindsay has identified the plate position. He also acknowledges the person doing the research work – Derek Diamond. Gets an extra ½ point for knowledge, and perhaps ½ point off for not doing his own original research!

And now for what I consider to be a masterclass:
From Grant Clifford's Chalon exhibit.

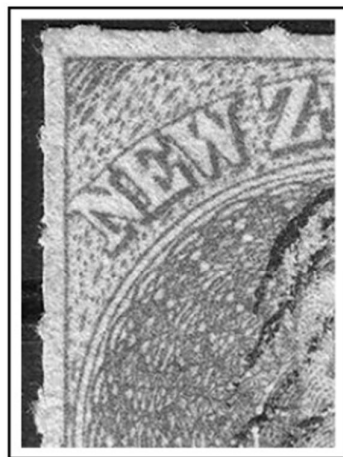
The following stamps show portions of the “lozenges” which make up the “INVICTA” papermakers watermark.



Comment: It is always exceedingly difficult to illustrate watermarks. In this case the watermark is very large, and Grant has managed to place two of the stamps within the sheet. The real-size scans of the reverse illustrate the watermark in black and white and the illustration takes up a large part of the exhibition page, but you are left with the impression that Grant has done his homework. The stamps themselves are perfectly backed in black and are centred nicely in each box. A page-specific reference is given to the show where the illustration came from.



Orange-vermilion, e



Close up of roulettes showing small tuffs of paper left behind

Here is another illustration at perhaps 5x magnification. It clearly shows the rouletting. As it is again in black and white the judges will not be confused.

For me this also shows the rouletting to be well centred.



Pale-blue, e



Close up image of the pale-blue stamp on the left showing the misplaced roulettes not yet separated

Here is an illustration of a blind roulette. Grant has used a very high resolution. Apart from being able to see the roulette very clearly, you can see the grain of the paper.

Note that these hi-res images can't be got from a multi-function machine, you need a flat-bed scanner so you can dial-up the resolution.

To summarise. I believe that to best illustrate flaws the exhibitor needs to consider:

- Illustrate the flaw with an enlarged scan
- Consider using black and white for your scan
- Also include a written description of the flaw
- You may want to point out where on the stamp the enlarged scan is from
- Use high resolution

Can I do any better? It's an easy thing to criticise others at their expense but what about myself?

Setting IV Early May to 13th May 1903

The 0 settings:

4143132143
3444423412
4333133224
2331234223
1124244142



Position #49 top of 3 missing



Position #39 First I in Gildi too large



Position #40 Second I in Gildi too large

SETTING IV



50 aurar P12¾ 2nd printing 1898
Positions: 39 40
49 50

I wrote this up several, perhaps many, years ago. I think it has stood the test of time. The expanded illustrations do not line up and from memory this has been written in Word but not to a grid. These days my page template is still in Word but I use a grid and use 'snap to grid' to help

line everything up. I also use text boxes for everything, and each page is a document whereas before all pages ran into each other.

Arrowcators (if that is a word) used to be frowned on but I don't hear those complaints these days.

One thing I constantly fight is time. If I were to spend more time writing-up my exhibit I am in no doubt it would be better for it. I am sure a lot of you are in the same position.

I hope this has been useful and gives you some tips. If you don't agree or wish to show us the way you do things, then please share.

Next Issue

For the next issue I thought I might try to cover how to highlight philatelic research and thoughts on the bibliography on the title page. If I get any feedback from you, the reader, then I will try to cover that also. When I get time!

About the author (repeat from number 1 but I won't do this again!)

My motivation for writing "Traditional Philately" is that I am the NZ representative to the FIP Traditional Commission. It is my duty to spread the word in New Zealand about matters relating to the exhibiting of traditional philately.

I have several exhibits of Iceland in the traditional class. I have exhibited at FIP shows around the world and several times in Iceland. I am a qualified FIP Trad judge and have successfully completed the FIP Judging Academy.

Please feel free to circulate any content I send out. It is for everyone to share. But as we all know, as a rule the exhibitor knows more about the subject than the judge and that no two judges will ever completely agree!

Till next time.....

Useful references:

- FIP Traditional Commission <https://traditionalphilately.f-i-p.ch/> and this powerpoint has been recently added: <https://traditionalphilately.f-i-p.ch/wp-content/uploads/2025/09/TRD-Judging-Criteria-Sept-2025-Philakorea-.pdf>
- New guidelines (2018) <https://www.f-i-p.ch/wp-content/uploads/TRGuidelines-New-approved-final.pdf>