

Thematic Exhibiting and Philatelic Studies

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The subject of philatelic studies is becoming more important for the more advanced levels of thematic exhibiting. Philatelic studies are referred to in section 4.2.2 of the FIP regulations for thematic exhibiting and states the following under philatelic knowledge:

“Presence of philatelic studies and related skilful use of important philatelic material.”

Prof. Damian Lage further elaborated this point in the Malmo Seminar of August 2009 by describing three main types of philatelic studies as stated below:

Type 1: Several pages elaborate a thematically important aspect by the detailed study of the philatelically important varieties.

Type 2: One page concentrates on a detailed study of the important varieties for an identical thematic detail.

Type 3: Two or more items of an identical thematic detail are shown to underline personal knowledge or philatelic importance of the items.

The term “important” is stressed in his description. What does he mean by this? The main items that will be used in philatelic studies are proofs and essays.

Prof. Damian Lage gives the following guidelines regarding “importance” with respect to proofs and essays:

World status: essays and proofs for the most classic stamps

High importance: accepted drawings and essays, unissued stamps, die proofs for controlling engraving process

Moderate importance: rejected stamp drawings, colour and plate proofs, proofs (production process), presentation sheets, cards for asking final approval

Lesser importance: preliminary drawings of accepted designs, presentation issues (including artist’s die proofs), colour proofs for philatelists, modern colour separations

No importance: preliminary drawings of rejected designs, imperforated stamps from French countries, modern specimen stamps, photographic archive material

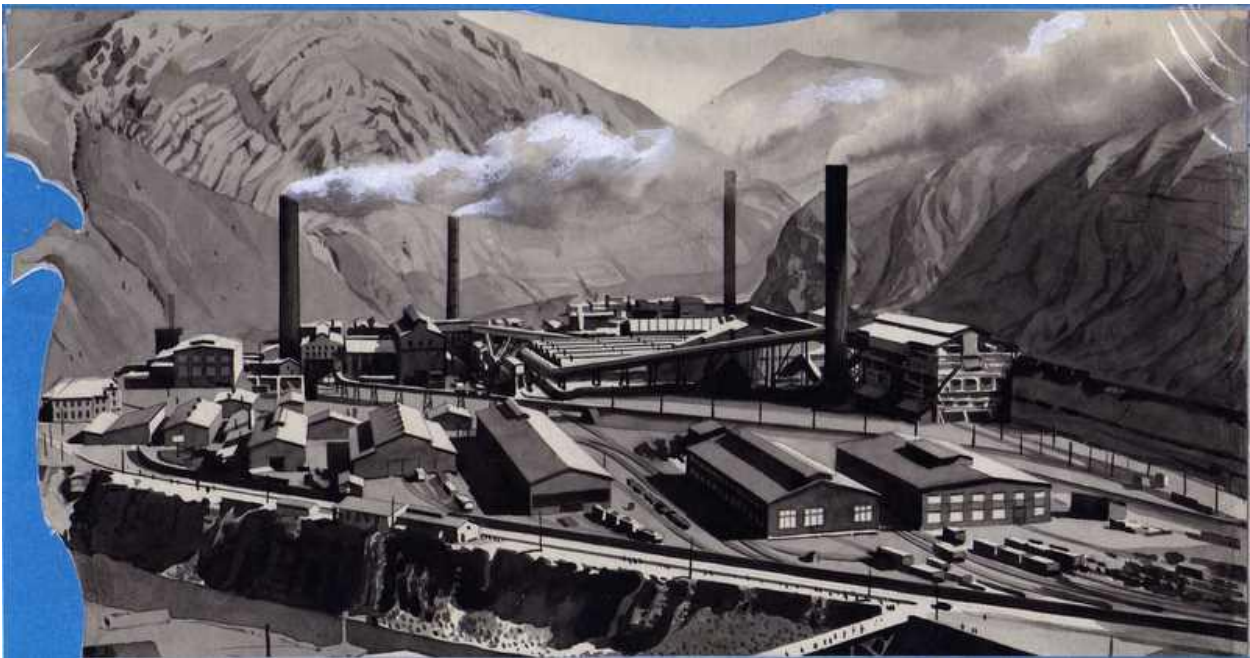
Items from the latter two categories do not substantially improve the philatelic quality of an exhibit.

The above criteria should act as a guideline to our purchases with respect to advancing an exhibit.

It is essential to choose an item for a philatelic study that is thematically important, so that the study strengthens the thematic development of the exhibit.

The use of artist essays, which were accepted for producing the stamp will add to rarity (unique) and to condition. These are points that are more difficult to achieve in thematic exhibits. To illustrate such an essay, I will show selected items from my exhibit to illustrate important points. Note the thematic and philatelic write up. For important items it is worth while having them expertised so as not to fall foul to the team of experts. Good Luck!

The first example is from La Oroya smelter – Peru. Sulphide ores from the Cerro De Pasco district are smelted at the La Oroya smelter to produce lead, zinc, copper, silver, gold, antimony, arsenic trioxide, bismuth, cadmium, indium, selenium, tellurium, sulphuric acid and oleum. It is known as the most polluted place on earth. Note the poisonous fumes emitted from the stacks. The residents have alarming high levels of lead, arsenic and cadmium in their blood and in the drinking water.



Original artist's painting, cut to shape, of the vignette of the issued 1936 Peruvian 50 cent airmail stamp (SG 601). Ex Waterlow & Sons archives (e). (Half size)



Imperforated colour proofs with punch holes and issued stamp printed by Waterlow & Sons

The second example shows the use of different varieties of the stamp and errors due to war time budgeting, with the inclusion of internationally used postal stationery.

5.4.2 Underground Mining



Issue I - variety 2, with broken chimney error, large format. The vignette of the deep gold mines on the Witwatersrand goldfield was printed with pure bronze ink giving it a metallic gold effect.



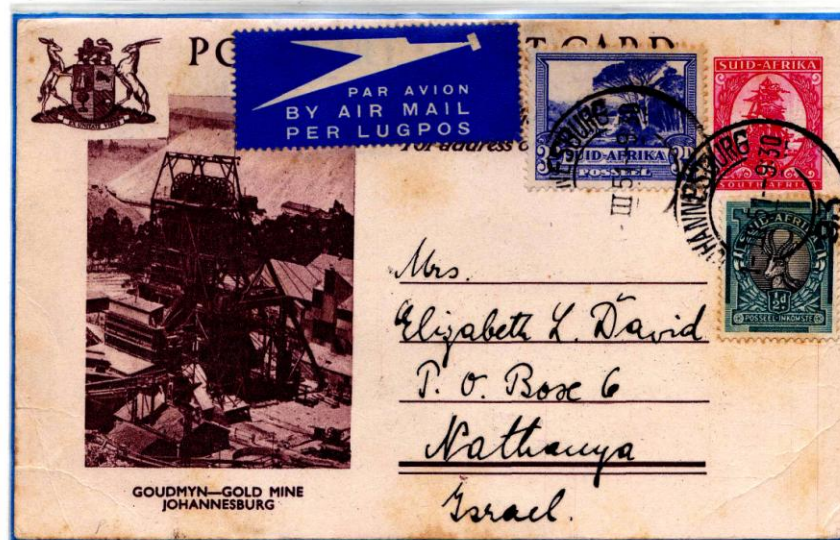
Issue II - "ball" variety. War conditions necessitated the addition of more orange pigment losing the glittery effect of the vignette.



Bantam format issued due to shortage of paper.



Booklet pane, issued in medium format as the basic rate was increased from 1d to 1½ d.



Head frame of gold mine, Johannesburg. Postal Stationery Type 17.

The third example illustrates the printing process from black die proof with die #, cylinder # and proof #, to plate proof with die # and issued stamp, Progressive proof showing flaws/imperfections on the plate and ringed in red by the examiner and the issued stamp. An example of how the bisected stamp was used in WWII for inland postage.

5.3 Development of infrastructure

Where water is plentiful, and in mountainous regions, it can be dammed up, and hydroelectric power plants can be built for the supply of electricity to the mine and for local infrastructure.



Black die proof, die # top left, cylinder (roller die) # top right, proof # bottom.



Plate proof in issued colour. Die # 17038.



As issued.



Progress proof showing flaws/imperfections on the plate or in printing, ringed in red by the examiner. Recessed printed by Waterloo & Sons Ltd. London.



During WWII stamps were in short supply in Bolivia and the 2.10b stamp was vertically bisected for inland postage.

The last example illustrates the plating of a block. This integrates the use of classical philately with thematic philately.

5.4 Mining methods

Cross Hammers - the symbol of miners and mining. These tools were the typical tools of miners in the Middle Ages, one used as a hammer, the other as a chisel, to break the rocks. They are part of the design of the Tierra del Fuego local stamps that were issued by Julius Popper, (P) a mining engineer. In 1891 he prepared his own postage stamps to cover the cost of postage from the scattered mining camps of Tierra del Fuego to the closest points of the Argentine or Chilean postal system, in Sandy Point (Punta Arenas), on the Strait of Magellan.



The stamps were printed in sheets of 100, from 12 single transfers forming a basic transfer block 4 x3. Each of the transfers has a distinct minor flaw making plating the block possible. The sheet was made up of six basic blocks of 12, plus individual single transfers down the right hand side rows and along the bottom row of the sheet. If the 12 stamps in the transfer blocks as shown on the left are identified by their varieties as A through to L, then the complete sheet layout for the printing stone is as follows:

A	B	C	D	A	B	C	D	D	C
E	F	G	H	E	F	G	H	H	G
I	J	K	L	I	J	K	L	L	K
A	B	C	D	A	B	C	D	A	B
E	F	G	H	E	F	G	H	E	F
I	J	K	L	I	J	K	L	I	J
A	B	C	D	A	B	C	D	B	C
E	F	G	H	E	F	G	H	F	G
I	J	K	L	I	J	K	L	J	K
E	F	G	H	A	B	C	D	E	K

Basic transfer block: ABCD, EFGH, IJKL. Printed by Lithography by Juan H. Kidd & Co. of Buenos Aries and perforated 11.5.

