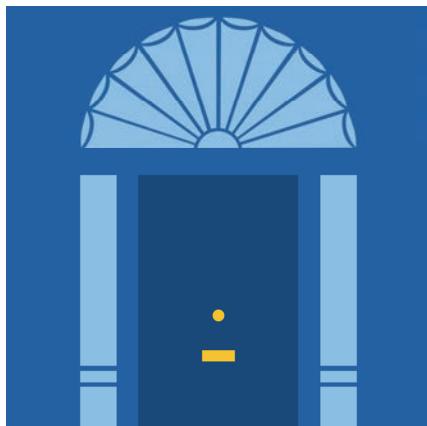




Presented to Fellows, Members and Guests attending the reception hosted by The Royal Philatelic Society London

THE STOCKHOLMIA RECEPTION



25 May, 5.00 p.m. in The Small Concert Hall at Tampere Hall Congress and Concert Centre. Coinciding with FINLANDIA 2017

**Philatelic Gems
Classic Finland - The Oval Design**

Acknowledgements

It's not easy to obtain all required results and information in this collection without the help of other philatelists, professionals and collectors.

Tomas Bjäringer
Mårten Sundberg
Cyril Schwenson
Esa Kärkäs
Jonas Hällström

Gustaf Douglas



Handout #1 in the STOCKHOLMIA 2019 Series released in conjunction with the Pre-STOCKHOLMIA-Receptions.

Edition: 300 [25 May 2017]

Classic Finland - The Oval Design

In Memory of "Wilhelm Archibald Douglas" [1883-1960]

Philatelic Gems

The Arms of Finland - Introducing The Oval Design

ABOUT 800 A.D., the Finns took possession of what is today known as Finland. In 1347 the country was admitted the full privileges of the laws of Sweden and the reformed religion was introduced by King Gustav Vasa of Sweden in 1528.

Gustav Eriksson of the Vasa noble family was probably born in 1496. The birth most likely took place at Rydboholm Castle, the manor house of his father Erik, located northeast of Stockholm. He was King Gustav I of Sweden, known as Gustav Vasa, from 1523 until his death in 1560. Subsequently Gustav Vasa has been labelled the founder of modern Sweden and the father of the nation. By order from the King Gustav Vasa on the 3rd of May, 1558, the Arms of Finland were designed by Guillaume Boyen (Willem Boy 1520-1592), a Flemish architect and sculptor who had worked in Sweden. The design on the original drawing is as follows:



Lion rampant, standing upon a Sabre with broad end, armed with a straight sword, the right forepaw with a glove of mail, the mouth open, showing the tongue recurved and rounded at the end. On the head a crown with three florets, the tail single, turned up over the back and ending in a tuft turned outward. Nine emblematic roses, argent, three at the top, two at each side, and two below (one in front of and one between the hind of the legs of the Lion). The first appearance of the Arms of Finland were in the tomb of Gustav Vasa in the Cathedral of Upsala, constructed under supervision of Guillaume Boyen as the designer of the Arms. When the monument was completed in 1572 the inscription "Arma Magni Ducatus Finlandia" was added.

The 1,000-Kronor Banknote with the Portrait of Gustav Vasa



A 1,000-kronor banknote (the then highest denomination on a monetary bill from Sweden) was designed with a portrait of Gustav Vasa. This design was in use from 1989 until 2016. On 15 March 2006, the Riksbank became the first central bank in the world to use the security feature of motion, a moving image in the striped band: When the banknote is tilted the picture in the striped band appears to move.





To Elisabeth

Stamp collecting has been with me for my whole life and Elisabeth is my wife since 1963. Elisabeth is the daughter to Eric von Essen (1910-1986) from whom she inherited Rydboholm Castle, our home since then. This collection is devoted to Elisabeth as she has followed me and my passion for the philatelic hobby over more than half a century. Our family's links to the topic with "Classic Finland - The Oval Design" is not a coincidence ...



Per Brahe (1602-1680)

A close relative to King Gustav Vasa, Per Brahe (1602-1680), became instrumental in building one nation, Finland. Like King Gustav Vasa, Per Brahe was born at Rydboholm Castle. In 1540 Per Brahe was deeply involved in the foundation of Åbo University. Several new cities were established and they opened up for trade and commerce across the Baltic Sea and the Gulf of Bothnia. Per Brahe was active in this process and had the full support from King Gustav Vasa. The Baltic waters became a link between Finland and Sweden.

From time to time there were wars between Russia and Sweden. In order to secure Finland, the Swedish admiral Augustin Ehrensvärd initiated a strong fortress, Sveaborg and a coastal navy. He combined martial as well as artistic abilities. But eventually Sveaborg opened the fortress to the Russians and thereby in fact ended the union between Finland and Sweden. A few battles were fought until Russia took over Finland.

One of the last battles took place at Virta Bridge. Johan August Sandels was victorious. The commander of the Russian avant-garde, Michail Petrovitj Dolgoruki, fell in the battle of Virta Bridge. A few battles followed, the Swedes gradually lost Finland and were pushed back to Sweden.

At the time of WWI there came an opportunity for an independent Finland. The man of fate was Gustaf Mannerheim. From Sweden, a few officers joined Mannerheim's staff, one of them was my grandfather, Wilhelm Archibald Douglas (1883-1960), who later became the Chief of Staff Swedish Army.

During the long history of the two nations my wife and I today look back at the deep roots we have with Finland during the centuries with our relatives Per Brahe, Augustin Ehrensvärd, Johan August Sandels and Wilhelm Archibald Douglas. Gradually reconciliation prevailed in Finland and set an example of how to win peace.



My grandfather
Wilhelm Archibald Douglas
(1883-1960)

The Gems of Finland

The Philatelic Gems herewith presented are from the first period in Finnish philately and are part of the collector's comprehensive Traditional Philately treatment of "Classic Finland - The Oval Design". The stamps with the Oval Design from Finland are regarded as the philatelically most important of all issues from the Nordic countries. It's an honor for Elisabeth and me to herewith present for the public at FINLANDIA 2017 a selection of important Gems with the Oval Design.

Gustaf Douglas



1845 The First Oval Design

The 1845 Postal Stationery Stamped Envelope from Finland introduces the "Oval Design" for the first time. Two different denomination values were introduced, 10 KOPEK in black and 20 KOPEK in red. The Oval Design is printed in the bottom left corner on the face of the Envelope.

10 KOPEK Stamped Envelope Type I Used from RAUMO



Type I



10 KOPEK Stamped Envelope Type I (1845 to circa 1847) i.e. the text damaged at the top. Dutch Laid Paper with watermark HONIG. The intended usage from 1 January 1845 was for inland letter mail up to 1 lod ($\leq 13,29$ gram). From 22 January 1849 the domestic usage was extended to the whole of Russia.

From 1845 to 1860 the Lion has a five pointed crown on its head, tail forked, armed with a curved scimitar and stands with three feet on the scabbard.



1850 The Second Oval Design 5, 10 and 20 KOPEK Stamped Envelopes

The second Oval Design was introduced in 1850 on Postal Stationery Stamped Envelopes. Three different denomination values were released, 5 KOPEK in blue, 10 KOPEK in carmine and 20 KOPEK in black. The intended usage was for inland letter mail including the previously extended usage to Russia and from 1850 to Poland who by then was under the same postal laws as Russia.

- 10 KOPEK intended usage as inland letter mail rate up to 1,5 lod (≤ 20 gram) on distances ≥ 125 verst (133,3 km)
- 5 KOPEK intended usage as inland letter mail rate up to 1,5 lod (≤ 20 gram) on distances ≤ 125 verst (133,3 km)
- 20 KOPEK intended usage as inland double rate 1,5 \leq 3 lod (21 ≤ 40 gram) on distances ≥ 125 verst (133,3 km)

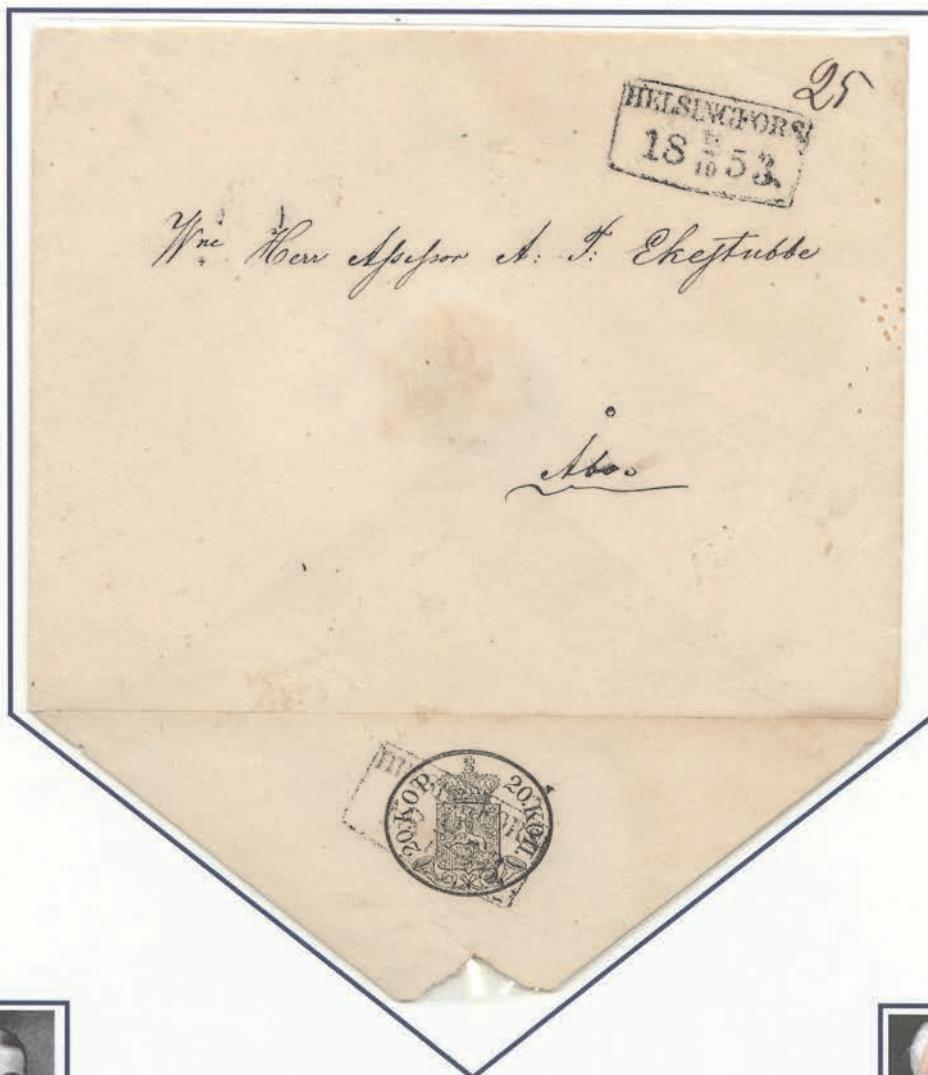


The Oval Design as outline on the second issue of Stamped Envelopes from 1850, the same Oval Outline as six years later was adapted on the first adhesives from Finland. 20 KOPEK cut-out from the Stamped Envelope.

1850 The Second Oval Design

**20 KOPEK Black Oval Design on Postal Stationery Stamped Envelope
Used from HELSINGFORS ?/10/1853**

The Oval Design of the second type with the imprint presented on the flap, was presented on Stamped Envelopes released in its first edition on 1 January 1850 and was in force until 1 March 1856 (they were allowed to be used also after that date). The one and only edition of the 20 KOPEK Envelope was released on 1 January 1850 in 3,500 copies of which 2,005 were destroyed at a later stage. Statistically 1,495 were used, but until today only two have survived - one in possession by the Finnish Postal Museum and the second is herewith presented.



Agathon Fabergé
(1876-1951)

Used-as-intended from HELSINGFORS ?/10/1853 to Åbo paying the second inland letter mail rate (1,5 ≤ 3 lod (21 ≤ 40 gram) on distances ≥ 125 verst).

Provenance: The Envelope was found in 1928 at "The Ekestubbe Family Archives" → Agathon Fabergé → Carl-Victor Bremer → Per Johan Hannelius → Otto J. Bruun → René Berlingin → Christian Sundman → Rolf Gummesson → Gustaf Douglas



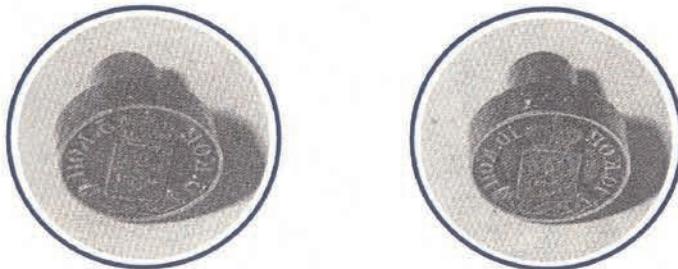
Rolf Gummesson
(1913-2002)



1856 The Continuation of The Second Design

5 and 10 KOPEK Adhesive Stamps

The adhesive stamps with the Oval Design from Finland are regarded as the philatelically most important of all stamps from the Nordic countries. The release at the post office on 3 March 1856 was based on an experimental permission commissioned in an Imperial Manifesto dated 12 February 1856.



In the Manifesto issued on 12 February 1856 it was presumed that the design on the adhesives should be that oval used on the Stamped Envelopes from 1850, namely the arms of Finland above two crossed posthorns with the value in Latin and Russian at either side. The two metal steel stamps manufactured by Carl Magnus Mellgren in 1849 were re-used for the printing of the first adhesives, slightly changed with pearls in the posthorn.

The Printing / The Tête-Bêche Pairs

The stamps were printed at the Charta Sigillata Kontoret (Stamped Paper Office) on yellowish-toned, soft, porous, and white wove paper, by means of a small hand-lever press, producing only one impression with each stroke. In the printing of these stamps, narrow stripes of paper were employed, the printing commencing from left to right, until 10 impressions had been struck, then the strip was reversed and 10 additional impressions made along the other edge of the strip, thus producing as many Tête-Bêche Pairs as there were stamps in the row. These stamps were then gummed and packed. In the beginning they were packed as singles into boxes (explaining why only single stamps exist from the first printing), each box containing 100 stamps, and delivered to the post office department.

Tête-Bêche 5 KOPEK Unused Block of 4

Small Pearls Dark Blue



Provenance

Philip la Rénotière von Ferrary → Arthur Hind → H.M. King Carol of Romania
→ Christian C. Sundman → William H. Gross → Gustaf Douglas



Philip la Rénotière von Ferrary (1850-1917)



Arthur Hind (1856-1933)

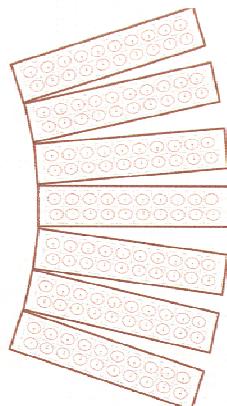


H.M. King Carol of Romania (1893-1953)

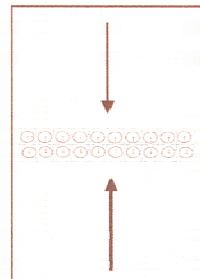
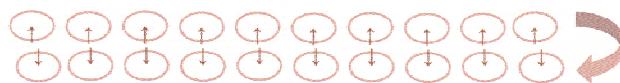


Christian C. Sundman (1933-1994)





**Reconstruction of the Setting
thus Producing the Tête-Bêche**



It is probable that the paper sheet on which the Ovals was printed had space for 140 impressions (14 rows with 10 impressions). Two existing theories are presented on the printing process: The first theory describes the sheet being split to seven strips on which 10 impressions was struck on the first row, then the strip was reversed of technical reasons and 10 additional impressions were made along the edge of the strip, thus producing as many Tête-Bêche Pairs as there were stamps in the row. The second theory describes the printing commencing from left to right, until 10 impressions had been struck, then the whole sheet was reversed and 10 additional impressions were made along the other edge of the sheet until reaching the surviving rate of Tête-Bêche is much less than the surviving rate of pairs. In both instances it seems that these Tête-Bêche varieties are quite plentiful since originally it was a normal position in which the impressions were printed. Each impression was struck individually, few if any, were symmetrically located in the strips.

row, then the strip was reversed of technical reasons and 10 additional impressions were made along the edge of the strip, thus producing as many Tête-Bêche Pairs as there were stamps in the row. The second theory describes the printing commencing from left to right, until 10 impressions had been struck, then the whole sheet was reversed and 10 additional impressions were made along the other edge of the sheet until reaching the middle rows (7-8) causing the Tête-Bêche varieties. The latter theory is supported by the relative fact that the surviving rate of Tête-Bêche is much less than the surviving rate of pairs. In both instances it seems that these Tête-Bêche varieties are quite plentiful since originally it was a normal position in which the impressions were printed. Each impression was struck individually, few if any, were symmetrically located in the strips.

Until 1967 the unit of 6 adhesives depicted below was the largest multiple of Tête-Bêche recorded. It was offered at Stanley Gibbons on 19 November 1967, being unsold. Later it was split to two units, 4 + 2, of which the unit of 4 herewith is presented.

**Pair
Unused**

**(Originally Block of 6)
From 1967 Block of 4 Unused**

**Block of 4
Used HELSINGFORS 2/8/1858**

Rose

Rose

Carmine-Rose



Provenance

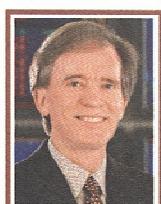
Christian Carl Sundman
→ Luis Alemany Indarte
→ Gustaf Douglas



Luis Alemany Indarte
(1940-)

Provenance (The Block of 4)

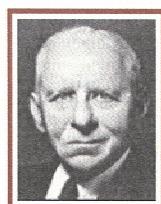
William H. Gross
→ Gustaf Douglas



William H. Gross
(1944-)

Provenance

Alfred H. Caspary
→ Rolf Gummesson
→ Christian C. Sundman
→ Luis Alemany Indarte
→ Gustaf Douglas



Alfred H. Caspary
(1877-1955)



Secret Mark in The Bell of The Posthorn

The same metal steel stamps were used printing the adhesives as was used printing the imprint on the Stamped Envelopes from 1850. Effective from the printing of the adhesives is a "pearl" added to the design in the bell of each posthorn. There is no exact reason given in the archival documentation for the implementation of the "pearl", only speculations.

Small Pearl

From the release of the 5 and 10 KOPEK stamps on 3 March 1856, the "pearl" measures 0.75 mm and is defined as a "Small Pearl".



Large Pearl

Along the manufacturing of the adhesives, the "pearl" on the 5 KOPEK adhesive has been increased in size. The increase has been conducted at some point between 11 September 1857 and 4 March 1858.



It has been proven that in a delivery to the post office in Helsingfors of 5,000 5 KOPEK stamps, the "Large Pearl" occurs for the first time.

Small Pearl 5 KOPEK Strip of Three used from HELSINGFORS 1856

As soon as the stamps were received by the postmasters, they cut the stamps first along the horizontal gutter and then into smaller strips according to their need. Already prior to the first release of the adhesives, the postmark in HELSINGFORS was heavily worn and clear strikes are very rare. The square postmark of antiqua style measured 30x14 mm and was only in use in 1856, replaced by a circular postmark from December 1856.

Dark Blue



John Boker, Jr.
(1913-2003)



Provenance: Carl Schmidt → Alfred H. Caspary → John jr Boker → Ingvar Pettersson → Gustaf Douglas

Large Pearl 5 KOPEK Tête-Bêche used from HELSINGFORS 4/7/1859

Greenish Blue



A Postal Announcement dated 18 September 1857 states that the adhesives should be used combining INK and POSTMARK. In many cases the adhesives were inked with a standard cross prior to being applied on the mail.



Provenance: Luis Alemany Indarte
→ Gustaf Douglas



The Paper

The adhesives were printed at the Charta Sigillata Kontoret (Stamped Paper Office) who ordered the paper from two different suppliers: Frenkell & Son's Paper Mill in Tampere and Tervakoski Paper Mill. The paper from Frenkell & Son's Paper Mill was machine-made, white, wove and thin. The yellowish, porous paper supplied by Tervakoski was thicker and used on the later issues.

1859 The Wide Laid Paper from Tervakoski Paper Mill



The thicker, Wide Laid Paper, occurs from circa 1859. The Charta Sigillata Kontoret ran out of the ordinary paper and decided not to order new paper, but using the same paper as for the postal stationery Stamped Envelopes. This paper is recognized through its structure with stripes (13-14 per 20 mm) laid vertically to the adhesive imprint. Occasionally this paper contains «TERVAKOSKI 1855» as watermark.

RAUMO 25/8/1859



KARIS 19/9/1859



Provenance:

Rolf Gummesson → Gustaf Douglas

1858 Unintentional Narrow Ribbed Paper Variety

The paper defined as "Narrow Ribbed Paper" [Hans Lagerlöf New York 1937] was unintentional. The narrow laid ribs were caused during the paper-making and the ribs are actually imprints in the paper structure caused due to usage of a worn or too hard "paper making blanket". The appearance was first detected on the 10 KOPEK adhesives and later also on the 5 KOPEK (the latter are extremely rare occurrences). This effect in the paper are recorded on the adhesives printed during the late part of 1857 and are recorded on usages from April 1858 used mostly from BORGÅ, HELSINGFORS and WIBORG.

Undefined MANUSCRIPT



Provenance:

Rolf Gummesson → Gustaf Douglas

INK CROSS



Provenance:

Rolf Gummesson → Gustaf Douglas

Though the Announcement from 18 September 1857 to combine INK and POSTMARK, the statement was misinterpreted at the local post offices and so in many cases only the INK was applied. The most primitive form of INK usage was the standard cross but at some post offices a signature or similar was applied.



The Intended Usage of The Oval Adhesives

Finland is located in the northern part of Europe. It is bounded in the north to Norway and Sweden and on the east to Russia. At the release of the Oval adhesives they were intended for domestic mail, extended to include Russia and Poland, and for mail to other foreign destinations. The sender was forced to pay the postage rate, either by cash or with adhesive postage stamps. The rate was to be paid by one or multiple adhesives. REGISTRATION or INSURED MAIL was not allowed to be sent as franked with adhesives during the period of the Oval stamps.

The Oval stamps from Finland are generally desirable for all collectors due to their primitive appearance. The surviving rate is low, and the statement made about their philatelic importance is resonable. Usages on mail are extremely sought after items.

Adhesives	5 KOPEK	10 KOPEK
Printed	235,000	602,000
Sold	138,500	442,439
Small Pearls Sold	70,000	N/A
Large Pearls Sold	68,500	N/A
Destroyed	96,500	159,561
Surviving Rate *	1,500 - 2,000	4,000 - 7,000

Domestic Letter Mail Rate

The first letter mail rate was defined up to the weight of 1,5 lod, equivalent with 20 gram. Higher rates were until 1858 multiples of the first rate. From 1 August 1858 the domestic rate was moderated for weight-classes > 3 lod.

- 10 KOPEK intended usage as inland letter mail rate up to 1,5 lod (≤ 20 gram) on distances ≥ 125 verst (133,3 km)
- 5 KOPEK intended usage as inland letter mail rate up to 1,5 lod (≤ 20 gram) on distances ≤ 125 verst (133,3 km)

Letter Mail Rates to Foreign Destinations

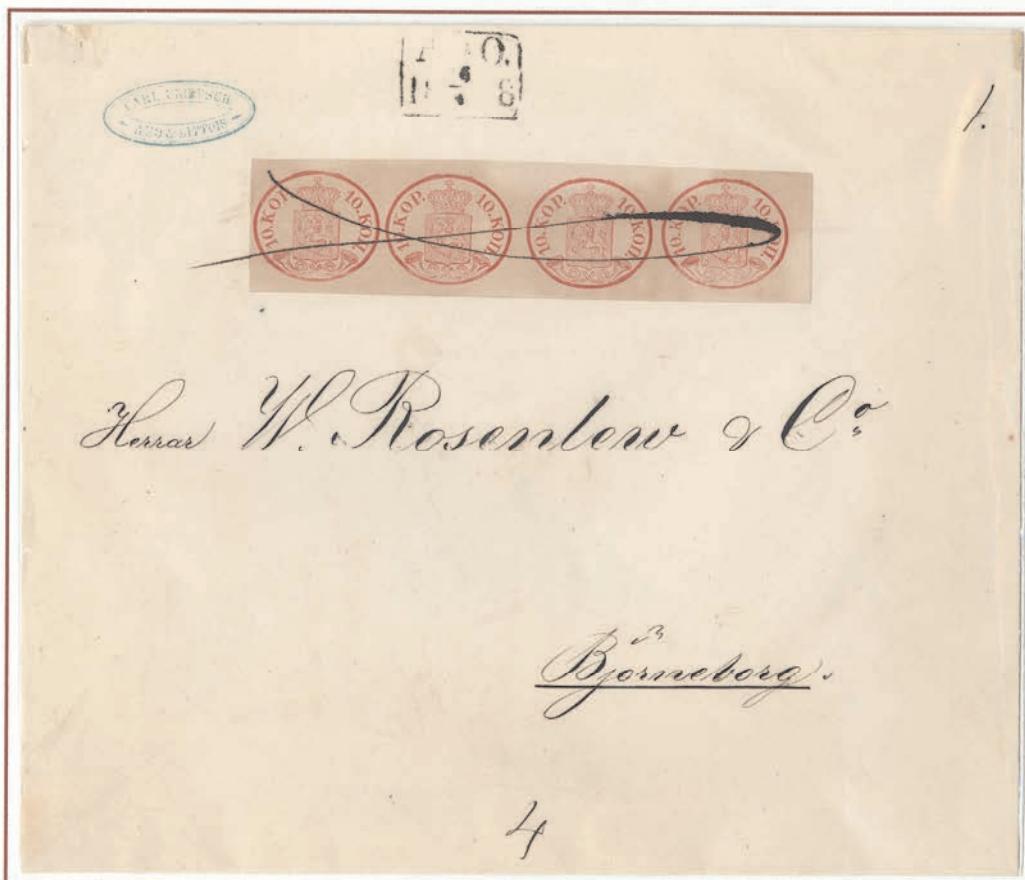
Mail to foreign destinations are rare and only seven destinations are recorded: Russia, Sweden, Norway, Denmark, Germany, Great Britain and Spain. To Denmark and Great Britain only one letter mail respectively is recorded.

	→ 10 KOPEK
	→ 20 KOPEK
	→ 30 KOPEK
	→ 25 KOPEK
	→ 20 KOPEK
	→ 30 KOPEK
	→ 20 KOPEK

40 KOPEK The Largest Recorded Inland Letter Mail Rate

4th Domestic Letter Mail Rate (≥ 125 verst) from Åbo 16/4/1858

4x 10 KOPEK Red-Carmine = 40 KOPEK



Provenance: Wilhelm Rosenlew → Gösta von Möller →

→ Holger Schildt → Ingvar Pettersson → William H. Gross
→ Luis Allemany Indarte → Gustaf Douglas



Gösta von Möller (1895-1964)



15 KOPEK One of Two Mixed Frankings, The Only with Manuscript Registreras

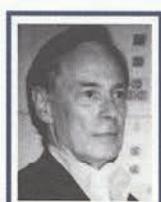
Until 30 June 1858 it was mandatory to record all mail on the Letter Chart, including the charter number, the address, the weight and the rate. From 1 July 1858 this became an optional service for senders who wanted to track its mail to the addressee and to secure delivery at the end to the correct receiver. This service is defined as *Registreras* and was charged 50% extra on top of the domestic letter mail rate and should be indicated in manuscript on the face of the mail.

1st Domestic Letter Mail Rate (≥ 125 verst) from HELSINGFORS 7/1/1859

10 KOPEK Lilac-Carmine + 5 KOPEK Large Pearls Blue = 15 KOPEK



Provenance: Ingvar Pettersson → Luis Allemamy Indarte → Gustaf Douglas



Ingvar Pettersson
(1921-2006)



40 KOPEK "The Fabergé Cover"
The Most Important Philatelic Gem from Finland

Double Letter Mail Rate from HELSINGFORS 17/7/1858 to Lübeck

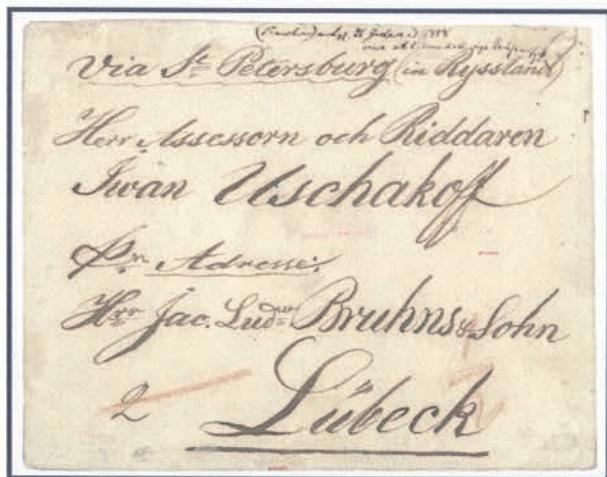


Agathon Fabergé
(1876-1951)



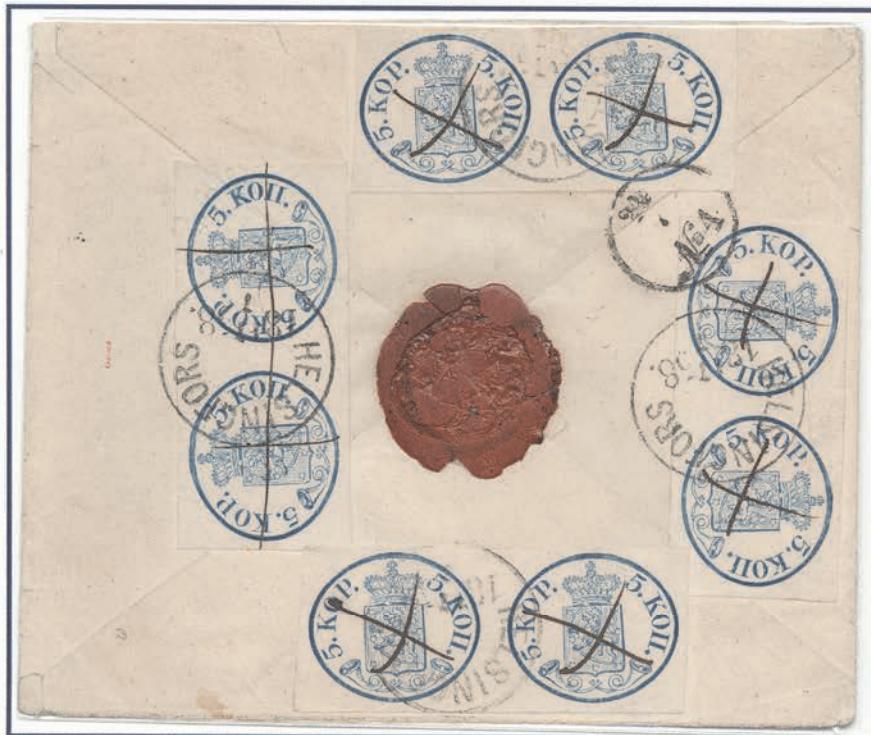
Alphonse de Rothschild
(1878-1942)

Provenance: Agathon Fabergé → Alphonse de Rothschild → Siegmund Adler → Pierre Grosfils-Berger → Ingvar Pettersson → Luis Allemany Indarte → Gustaf Douglas

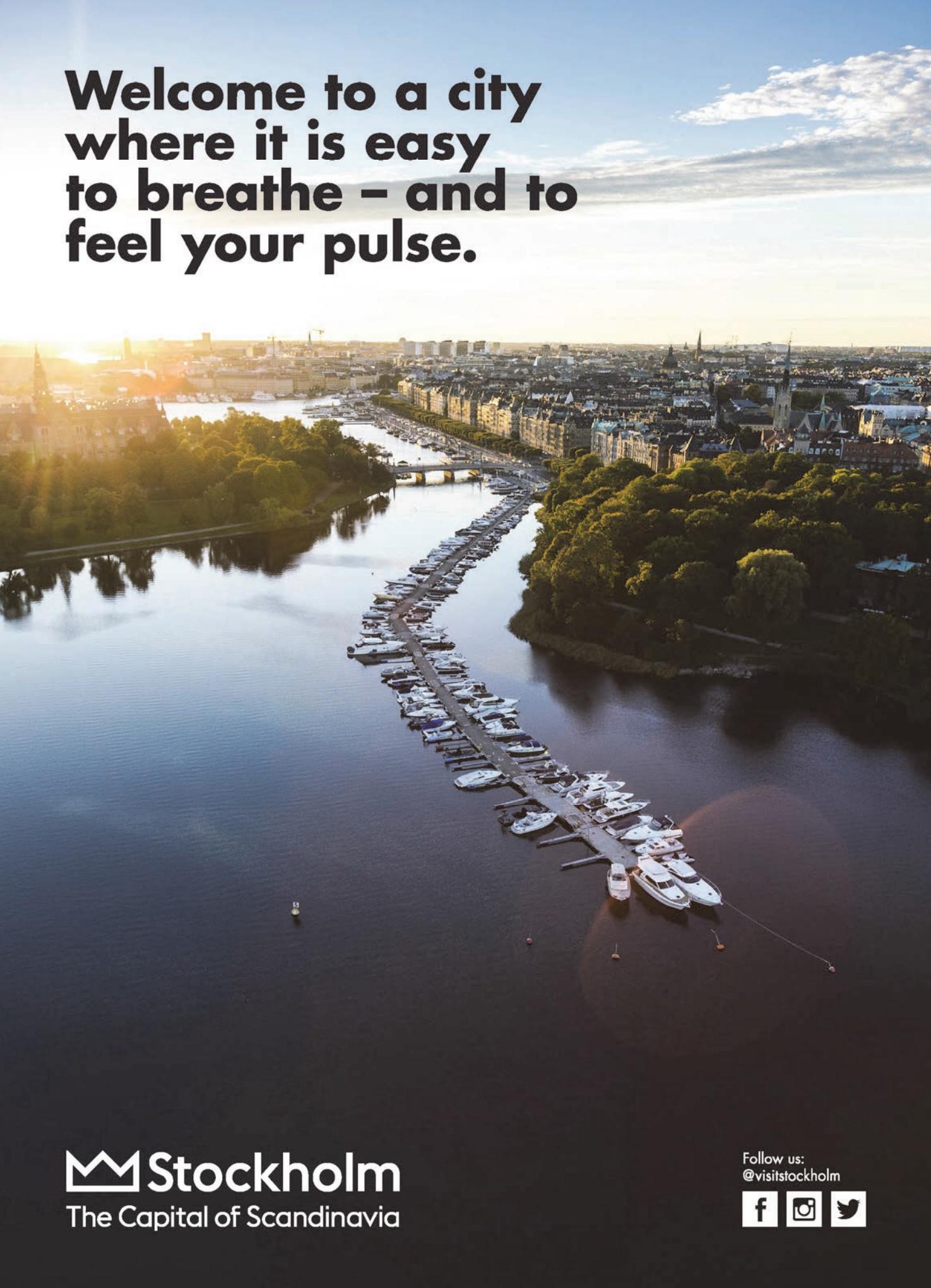


Scanning (reduced to 70%) on the face of the Cover.

8x 5 KOPEK Large Pearls Blue - 40 KOPEK



**Welcome to a city
where it is easy
to breathe – and to
feel your pulse.**



Stockholm
The Capital of Scandinavia

Follow us:
[@visitstockholm](https://www.visitstockholm.com)





Photo: Carl Douglas

Philatelic Head Patron

STOCKHOLMIA 2019 has been granted a substantial financial contribution from Gustaf Douglas FRPSL, who is today's leading philatelist in Sweden. He was internationally recognised in 2013 when he presented the only known example of the "Golden Colour Error Three Skilling Banco Yellow", one of the philatelically most important stamps in the world, as part of his "Golden Collection of Swedish Philately". Gustaf Douglas is 'Philatelic Head Patron' of STOCKHOLMIA 2019.

The 31st October 2013, the day I gave my comprehensive display to Fellows and Members of the Royal Philatelic Society London, was the greatest day in my 50 years' of life with philately as my hobby. The Display was later recognised with the 'Tilleard Medal' by the Society. Contributing to STOCKHOLMIA is my way of showing appreciation to The Royal Philatelic Society London for giving me this most memorable day in my philatelic life.

Gustaf Douglas FRPSL

The Philatelic Gems presented at FINLANDIA 2017 are from the first period in Finnish philately and are part of Gustaf Douglas's comprehensive Traditional Philately treatment of "Classic Finland - The Oval Design". The stamps with the Oval Design from Finland are regarded as the philatelically most important of all issues from the Nordic countries.