



THE SWISS Philatelist

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Medal: Front.



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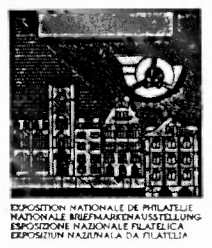
22.6. - 1.7.1984

Our only excuse for reproducing the wonderful Medals awarded to us is our pride in this achievement. "THE STAMP", shown in the Court of Honour, was rewarded most generously with a giant GOLD MEDAL (85 grammes) and our 1984 CATALOGUE can proudly boast a SILVER MEDAL. The beauty of these Medals can only be appreciated when seen - please come to STAMPEX '85, where they will be on display.

"THE STAMP", the 5c. Rayed Star, had a one metre square frame to itself, beautifully centralised among the glamerous history of its discovery, etc. It turned out to be the most popular frame at the Exhibition and attracted constant



Medal: Back.



attention not only from the public but from visiting celebrities and T.V. crews (one evening a T.V. programme even completely filled its screen with a gradually zoomed-in picture of the stamp!).

As to the Exhibition generally, no praise would suffice for the no-expense-spared production. However, so much has been written about this show in the world philatelic press that we will confine ourselves to a few words about the spectacular parade through the centre of Zurich - and to SUGAR!! Some 2000 people took part in the parade which in every respect was an unforgettable spectacle. The theme was, of course, "Philately"; carriages, floats, cars, large bands (I think there were over 10!), regional costumes galore to represent some issue or other of Swiss postage stamps. Among many others we saw marching by a bare-footed Nicholas Von der Flue (1929 Pro Juventute 30c.), William Tell and Son, the Wild Man of Uri wearing the headgear shown on the 10c. Pro Juventute stamp of 1918, etc., etc. Giant stamp effigies from Strubels to modern times went past us mounted on cars and carried on posters but to me the highlights were the many horse-drawn coaches, including the famous one which went over the Gotthard Pass and a large float on which there was a complete cheesemaking "factory", as depicted on the 1946 Pro Patria 5c. stamp. Where does Sugar come in? To publicise the Exhibition packets of granulated sugar were produced depicting 20 different stamps through the ages, starting with the Zurich 4. The feverish efforts to complete such a set in the bars and coffee houses at the Exhibition was in full swing. Thank goodness all these people did not know that we were giving away complete sets free of charge - or we would have been cleaned out on the first day! By the way,



it is reported they are now collector's items. HCK.

Proofs & Essays 1843-1882

WING CDR R. F. BULSTRODE, OBE



The first postage stamps to be issued in Europe after the British "Penny Black" and "Two Penny Blue" were the 4 and 6 Rappen stamps of Zurich, Switzerland. These were lithographed by Eislinger & Co. of Zurich in black with a background of horizontal or vertical lines arranged in pairs. The Essay for the 4 Rappen, by the same printer, looks just like the issued stamp except that in the two lower corners it bears the figures "18" and "43". The authorities must have regarded this as uneconomic, since it would have meant a new issue every year; so the issued stamps have a star in each corner. This Essay, which is rare, usually has a forged cancellation resembling a "Geneva Rosette" in black, apparently applied almost as early as 1850; without it the Essay is even rarer. As to the ones with the figures 1,8,4,3 in the four corners, mount them carefully in your forgeries collection! Essays of the 5 Rappen value, in different designs, seem to exist only in museums and official collections.

In 1862 the French government requested copies of Zurich's two stamps, which were absent from its philatelic collection. The original lithographic stone from which the 4 and 6 Rappen stamps were printed still existed, but had deteriorated badly. One hundred and twenty prints of the 4 Rappen were made and four hundred of the 6 Rappen. These prints have no red lines and the black detail has disappeared so far that they look quite ghostly. The 6 Rappen is rare enough, the 4 Rappen a major rarity.

The next Swiss Canton to issue stamps, in 1843 and up to 1849, was Geneva. These were all lithographed by M. Schmid of Geneva. Essays do not seem to exist and Proofs are very rare. Since they come from the same stones as the issued stamps their dimensions and details should be identical with them apart from being on the wrong coloured paper. Unfortunately most of those on the "cheap" market are forgeries, usually easily recognised on comparing the detail with a genuine issued stamp.

The third and last Canton to issue stamps was Basel City in 1845. Their attractive square 2½ Rappen stamps were printed in black, carmine and blue with an albino impression of a dove carrying a letter in its beak as the centre-piece. These were designed by M. Berry and engraved and typographed by Krebs of Frankfurt-an-Main, Germany. "Essays" exist, printed from the same plates but in black, vermillion and green. But are these really Essays? Some hundreds of them are known to exist and different printings can be identified, which suggests that they may have been the first deliveries from the printer but never issued because the City authorities objected to the colours. Now for the most dangerous item in this connection. An artist named Venturini got hold of a number of the "Essays" and converted the green colour to blue by chemical means and overpainted the red shield to get the colour right - a good case of fraudulent conversion! The detail is of course perfect since the right plates and paper were used. It takes sharp colour vision to distinguish the Venturini work from genuine issued stamps, but under the quartz lamp the contrast is obvious. Up to the 1920's these items were often given certificates as being genuine, even by known experts; they can also be found, rarely, with skillfully forged red Basel circular town strike.

Of the Transitional period the most interesting Essay is that of the so-called "Neuchatel" stamp of 1851, lithographed by M. Schmid of Geneva. The issued stamp

bears a red shield with an unframed white Swiss Cross. The Essay has no red shield and there is a black frame to the cross. The known printing of this Essay is one sheet of one hundred, on the back of a picture of a horse-drawn mail coach. Every specimen so far examined has on its face a clear faint horizontal mirror print of the same pattern, vertically displaced. This suggests that a second sheet did exist and, whilst its ink was still wet, was pressed against the known sheet. Other ways of obtaining the same result are too complicated to be at all probable. No specimens from the "missing sheet" have ever appeared on the market; is it hiding somewhere awaiting discovery?

The first Federal issue, of 1850 and 1851, consisted of the two 2½ Rappen stamps, one inscribed in German "Ortspost" and the other in French "Poste Locale", for local delivery. The next value, 5 Rappen, inscribed "Rayon I" came out in two versions, first in three colours and later in two, whilst the 10 Rappen, "Rayon II", was always in three colours. All these, and the various single-colour "Rayon III" stamps were lithographed by Durheim of Bern. Catalogues give Durheim's first name as Mark, but the man who married his granddaughter states that it was Karl - an intriguing query! Proofs of the "Rayon I" and "Rayon II" exist, all being extremely rare. They were printed, directly or indirectly, from the same master stone as the issued stamps, so every detail of the black print tallies with one of the forty stamps on the issued sheet. Of the "Rayon I" one proof is of the main design, in black, without frame to the central cross, and no red shield; another is similar but has a medium blue background added between the outer frame and the border of the main design. Of the "Rayon II" two particularly interesting proofs are on yellow paper, whereas the issued stamps are on white paper with a yellow-printed surface leaving the central shield background white - hence the Swiss Cross is white, as it should be. Both these proofs are without frame to the cross, one has the black design only, the other having the red shield as well but showing a yellow cross. All the proofs of this issue are so seldom on the market and so expensive that they should only be bought when accompanied by a good Swiss certificate of authenticity.

The 1854 to 1862 "Silk Threads" issue, printed first by the University Press, Munich, Germany and later by the Swiss Federal Mint in Bern provides die proofs and single prints submitted to the Swiss authorities for approval. Such items, bearing the signature of the artist, engraver or Post Master General, are each unique and are either in official hands or in a very few Swiss collections. Proofs which do sometimes come onto the normal market start with Munich printings dating from 1851 - yes, three years before the technical problems involved were all solved and the stamps ready for issue. These prints have a bright emerald-green thread running horizontally through the paper and are in unissued colours. In 1854 some inkless prints of the 20c. value were made on coloured paper, red, sulphur and blue, as suggested by a Sardinian issue of 1852. These are rare enough, but even harder to get is the albino print of the 10c. on white paper containing large brown fibres; less than half a dozen copies are known.

From this period until about 1925 control of the Swiss Postal archives was quite inadequate so that theft and

improper gifts were normal. Nowadays control is as it should be. But during the 1850's and 1860's enough proofs of the "Silk Threads" escaped to make them relatively - but only relatively - easy to get. The problem is to sort out the three main printing periods, namely Munich, and first and second Bern periods. The Munich Proofs are the rarest and have no ridge of ink around the figure of Helvetia, and lines of the lozenges are clear, including those in the triangle below the arm of Helvetia between the spear and the figure. Bern prints have a ridge of ink round Helvetia, the lines of the lozenges are not clear particularly between the spear and figure. All these proofs, in a host of different colours, are without silk threads. An interesting 15 Rappen print on thick paper is in the grey finally adopted for the 2 Rappen issue. Rarely seen are issued stamps bearing a roller cancellation of posthorns in line facing in alternate directions, used to devalue stamps supplied as official "Specimens". A very few perforated examples of these proofs exist but the perforation, measuring $1\frac{1}{2}$, is of doubtful origin. The "Cross and Figure of Value" issue of 1882, printed by Stampfli & Co., when issued had an impressed control mark consisting of a cross in an oval. Most of the proofs lack this feature. The whole range from 2 to 15 centimes exists in issued colours on white paper without control mark and imperf. Prints of the 2c. value on thick white paper, again without control mark, but perforated, have very fine details and a figure "2" slimmer than the issued stamp, and occur in several colours. A 12c. print can be found on granite paper, with the first type of control mark and perforated, but in a colour like that of the issued 10c. value. Very rare items are the 25c. value and those with the value tablet occupied by solid colour.

When we come to the "Sitting Helvetias" of 1862 to 1882 it is clear that secure control at the Federal Mint who did the printing, and in the Post office archives, was non-existent. There is a huge variety of proofs of this issue available, in unnumerable colours, on white and coloured papers of various textures, with and without impressed control mark, imperf and perforate, making in all a fascinating field for study. There are a few examples on metal-surfaced paper, unfortunately often severely oxidised in the case of the "silver" examples, and items printed on both sides of coloured paper, probably throw-outs from trial runs in setting up printing formes of clichés bound together to act as plates. The most important copies include single-cliche prints, in black on white card, of each value. Sheets of the 40c. green with control mark, imperf, were overprinted with a framed "1Fr. - 100 Stück a 1 cent", covering three stamps; this description contradicts published state statements giving other versions but is confirmed by examination of complete sheets in Swiss Post office hands at Ostermundigen. An interesting "escape" is a strip of four of the 5c. in medium blue, imperf. and without control mark, bearing the printer's manuscript note "Mit Berliner Farbe", with Berlin colour - how did that get out? With this issue watch for strange cancellations on Proofs; they can include part of a large "EPREUVE" meaning "Proof", or of an oval-framed "Eidgenössische Munzstätte", meaning "Federal Mint".

As we reach 1880 there was a flurry of Essays, partly of private origin and partly aimed at a Post office contract which led to the "Standing Helvetia" issue. The most important of these is the "Libertas" Essay; of this the development of the 20 and 25c. values was authorised by "Oberpostdirektion Order No. 1014/6, 20.XI.1880". The 50c. and 1Fr. values were never authorised and are a private production by the same printers, Mülhaupt and Son of Bern. Three different dies were used for the lady's head and two for the frame on the 25c. value. The

third head is easily identified since it lacks the word "Libertas" in the lady's diadem, present in both the others. The 25c. with "head 2" and "frame 2" turn up as single prints on oval mounts, which are original and should never be trimmed to neat rectangles. The differences between "head 1", the rarest, and "head 2" are mosy easily seen in the base of the bust and also in the chignon; another difference is the much firmer chin on "head 1".

"Frame 1" differs from "frame 2" in that in frame 1 the uppermost star at left is free of the "Helvetia" inscription tablet, in frame 2 it touches it. In frame 1 the left corner "Franco" is perfectly central in its frame; in frame 2 it is slightly to the left.

The Standing Helvetias themselves provide plenty of "proofs", some of which need to be watched with caution. To deal first with the "goodies", all of which are authentic and rare: A 25c. value exists in various colours having the lower figures of value in an oblong hexagonal frame, unlike the issued stamps; designed and printed by Mülhaupt & Son. The rarest item is probably a 40c. essay of which probably less than ten examples are in private hands; this shares the basic design of the issued stamp but has more flamboyant detail and is known to have been used for the first test of the Oerlikon press in 1904, though its own engraver and date of origin are apparently unrecorded.

High quality black prints on white card exist of all values, the 50c. being a more complex production job with impressed value figures and almost unobtainable. The 3Fr. value exists in pairs with a white gutter between measuring 31.7mm; this is the gap between two panes of 100 on the printing plate, so do not separate! Colour trials of most values exist, sometimes in the colours adopted for other values.

Now for the most deadly nuisances amongst the "Standing Helvetias". The plates of the last issued types of 25 and 40c. were sold by the printer Girardet to someone in Paris without any restrictions as to their use; they were still being used after the Second World War. The completely unauthorised prints from them are in every imaginable colour, of high quality, though not as high as the originals, and on a great variety of papers. These should not be confused with proofs; they are unauthorised prints of stamps no longer current or valid and can have only curiosity value, but enjoy much popularity.



I. Irving Silverman

We very much regret to inform readers of the death on February 10th, 1984 of Mr I. Irving Silverman, known to us all as "M.N.Thaler", under which pseudonym he wrote articles for The Swiss Philatelist and The American Revenue Association.

We knew Mr Silverman personally from a number of visits he made to our office and his knowledge of Swiss Revenues was legendary. He had the rare gift of bringing to life scenes and situations on this subject which fired many people into enthusiasm for this field. His contribution will be sadly missed by us all.

The Mail on the Lake of Zurich

By Franz Dejer, S.A.S.V.
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In olden times, through the Middle Ages until recently, the waterways were almost the only safe transport route for the more or less sizeable freight and passenger traffic. The Lake of Zurich with its particular situation in the sub-alpine area offered itself compellingly as a waterway.

Before the rivers were obstructed by power stations a fairly peaceful trade route operated from the Rhine-land via the Aar and Limmat to Zurich - the so-called Lower Ship Route - and from here via the length of the Lake of Zurich, the Obersee, the Linth and the Wallensee to Wallenstadt - this being the Upper Ship Route. From Wallenstadt the connection then lay through the Graufunden via the Splugen or Septimer Pass on the shortest route to Upper Italy.

A series of fortified cities and towns still indicate the importance of this transport route. Basel-Laufenburg-Baden-Zurich-Rapperswill-Weesen-Wallenstadt. Whilst in general the boats did not deal with passenger traffic, mainly grain was shipped to the South, from South to North chiefly silks, wool, salt and wine. In the area of the lower ship route and the Lake of Zurich pilgrim traffic to Einsiedeln played an important part. Every year about 100,000 pilgrims visited Einsiedeln. In local traffic the supplying of Zurich with agricultural produce from the lakeside regions was highly profitable. Thus it was only obvious that mail should also be sent on this safe route. Whilst it can be assumed with great certainty that this was carried on the lake route before about 1840, the first handstamps confirm this definitely from the beginning of the forties. This is the oval handstamp of the tug-boat company of Wädenswil. Three daily postal services on the steamers on the lake of Zurich, accompanied by a postal official, were first put into service on the 1st January 1868. The ship mail received a handstamp, namely: SCHIFFSBUREAU - L. Ufer Z.S.

SCHIFFSBUREAU - L. Ufer Z.S. (without stop after SCHIFFSBUREAU - R. Ufer Z.S. S).

From about 1870 a fourth handstamp was added.

SCHIFFSBUREAU III - Zurichsee (in use up to the end of 1879).

Whilst the first two handstamps were in use to 1879, the handstamp R. Ufer Z.S. was used until 1884, and so can be found on the Standing Helvetia issue.

At the beginning of 1878 a new handstamp came into use, bearing the inscription: ZURICHSEE II and a Swiss cross in the lower part. Two years later the sixth and last handstamp appeared: SCHIFFSPOST I - ZURICHSEE.

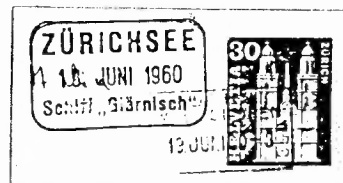
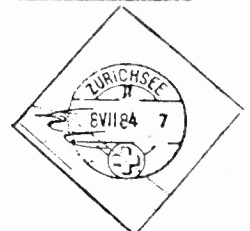
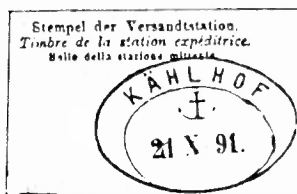
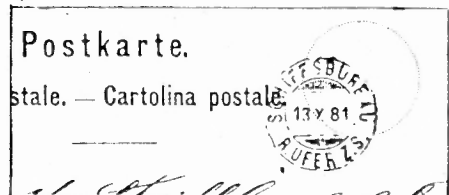
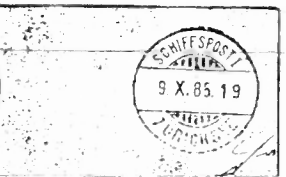
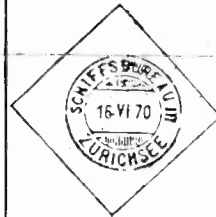
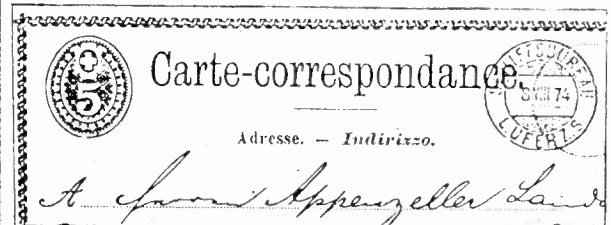
None of these handstamps are by any means mass production material when used as cancellers on stamps. They are more usually found on postcards or on the back of letters. With the taking over of the postal traffic by the railways the ship mail was closed. So the ship mail handstamps of the Lake of Zurich were in use for 26 years.

Almost all ship stations on the left and right of the Lake of Zurich had their own station handstamp in oval shape with an anchor above the date. Up to the present these are not known used as cancellers. One finds these most frequently on bills of lading, also more rarely as signature handstamps. Only one of these handstamps has survived until the present day, that of Uetikon, which however in place of the anchor has been fitted with the letters "SBB". Ships handstamps of the various steamships and boats round off the plentiful choice of lake of Zurich handstamps. However one must say of all these ships' handstamps that they have no

This is a summary of the conference held by the Author during the SASV-meeting of March 1982 in Zurich. He explains the importance of the mail on the lake of Zurich all through the 19th and 20th century. Follows a description of the postal stampmarks used on the boats as well as in the harbours.

postal function. Nevertheless the older handstamps are much prized by collectors and are certainly attractive in a specialised collection.

One can also mention the straight line handstamp UFNAU or UFENAU of the island in Lake of Zurich which also belongs in the category of souvenir handstamps.



PHILATEL

'The time has come'
the Walrus said,
'To talk of many things:'

M. N. Thaler

Today we write a mish-mash of odds and ends related to the collecting of Swiss revenue stamps. First, one of my favourite subjects - Swiss cheese. Two Swiss cheeses are familiar to most of us but we seldom see the real thing in the U.S. The most familiar is the holey cheese that comes from the Emme Valley in Luzern and the other is the Gruyere from Lausanne. What we buy as Swiss cheese with holes is usually from Wisconsin, and the Gruyere is normally processed and packed in wedges. A third good Swiss cheese is Raclette from Valais, especially intended to be served by heating and scraping in the manner for which this column is named. But there are more than forty other distinctive cheeses and hundreds of variations made in all parts of Switzerland. To name a few - there's Sapsago from Glarus, Bitto from Ticino, Sarrazin from Vaud and Spalen from Unterwalden. Cheese is big business in Switzerland. One would think that since cheese is such an important industry in Switzerland (they actually have schools to teach the manufacturing and curing techniques) there would have to be some Swiss revenue stamps in honour of this ancient industry. Outside of the holes I have seen in cancellations of Swiss revenue stamps, I have found no trace of cheese on any Swiss revenue stamps. Speaking of Unterwalden, this area consists of two cantons called Obwald and Nidwald. I guess that translates as over or upper forest and lower forest. Both cantons have issued stamps which do not carry the cantonal name. Thus, if you meet them sometime you'll have to carry the identification in mind. Nidwald revenues have a pair of keys back to back and Obwald stamps have a single key. The illustrations are shown in Schaufelberger, but not in Forbin. I have illustrated a Nidwald cantonal stamp and an Obwald municipal. Many other Swiss revenue stamps are identifiable only by their heraldry emblems. The language situation in Switzerland can be confusing until one understands the setup. Then everything falls into place. There are three official languages and that means that legal documents, applications, etc. can be in any one of them. These languages are German, French and Italian. Generally, the canton or cantons that border on a country will predominantly use the language of that country. There is a fourth national language which is called Romansch. This is an ancient holdover which derives from Latin and is used by handful of people in the canton of Graubunden. Revenue stamps will carry any one or more of the official languages and you should also bear in mind that each of the cantons may have several different names, depending upon the language being used. The Graubunden stamps carry the name of the canton in German and Italian, the latter name being "Grigione". And yet, when referred to by the French-speaking Swiss, the name becomes Grisons. Look for Basel, Bale, Basle. Also Tessin and Ticino are both used. In writing or referring to a canton I prefer to use the name and spelling that will be found on their revenue stamps. Another thing to watch for is the difference between municipal and cantonal stamps. The word "gemeinde" on a stamp clearly identifies that as a municipal stamp, but another word on a municipal stamp is "stadt". That word doesn't mean "state" as we understand it in the U.S. - it means "city". Thus, the important cities of Switzerland are "stadts" but they also give their names to cantons. Basel, Geneve, Zurich and

Neuchatel are cantons as well as cities. One must be careful to identify the revenue stamps properly as emanating from the city or from the canton. Basel is a city with cantonal status, but the other cantons I have named have many municipalities in their cantonal districts. Consider the revenue stamps of Zurich. Why does Schaufelberger list so few Zurich revenues while Forbin lists so many? (I am referring only to Schaufelberger's cantonal list). Schaufelberger's catalogue lists no municipal stamps. The ones in front of the catalogue with city names are frontier stamps and considered Federal. Forbin's list is longer because he included many municipal stamps. I have illustrated revenue stamps which are marked "Stadt Zurich" and "Kanton Zurich" which are a municipal and a cantonal stamp, respectively. One should not mix these in mounting and displaying them. All of the cantons have at one time or another issued cantonal revenue stamps except for two, so far as I am aware. One of these is Appenzell which is also famous for its Appenzeller cheese. Careful here because again there is a city of Appenzell and a canton by the same name. The second of the cantons that hasn't issued revenue stamps thus far is Jura, the new one in the north-western part of Switzerland. My final item for your information is the fact that there is a third catalogue which includes Swiss revenue stamps and that is Sulser. In October of 1977, H. Sulser of Egerkingen, Solothurn compiled a comprehensive catalogue of the Soldier Stamps of Switzerland in two volumes. Printed in Zurich, the original price of the book was 36 Swiss Francs - about \$20. The printing was too small and soon sold out. Copies now sell at \$35 - \$40. There were two volumes - the text being in Volume 1 and the photos in Volume 2. It is very highly specialised. It covers the eras of 1914-'18 (World War I) and 1939-1945 (World War II). It lists, in addition to the regular Soldier Stamps, 68 stamps which are found in the Federal section of Schaufelberger. Otherwise this catalogue has little interest to a revenue collector. The prices, however, reflect the increased value of those stamps that are listed.



1. Zurich Cantonal Revenue Stamp. 1912 No. 11 (Schauf.)



2. Zurich Municipal Revenue Stamp. About 1830



3. Nidwald Cantonal Revenue Stamp. 1920 No. 3 (Schauf.)



4. Obwald Municipal Revenue Stamp. About 1954

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A MERRY CHRISTMAS
&
A HAPPY NEW YEAR
to all our readers



Mr Katcher asked my opinion recently about a black plate proof and some ordinary used copies of this stamp which appeared to show considerable variation in the original flaw (Pf9). According to the Zumstein Spezialkatalog the original flaw only survived in position 060, and the other three positions in which type 10 appears (positions 010, 110 and 160 in the plate of 200) were retouched. Close scrutiny of about 20 copies of the stamp helped to solve the problem, and showed that the catalogues and Gees's reference text (UPU 1900 - available in a reprinted edition from Amateur Collector Ltd. at £4.50 post free) do not tell the whole story.

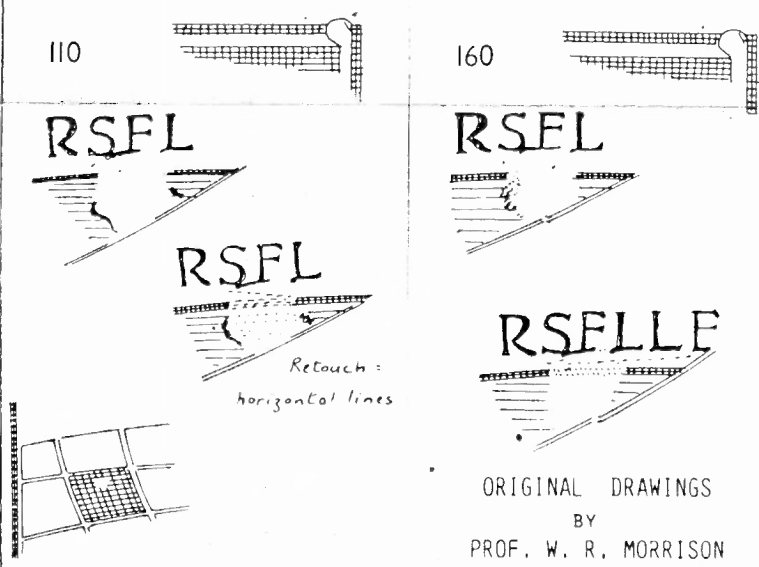
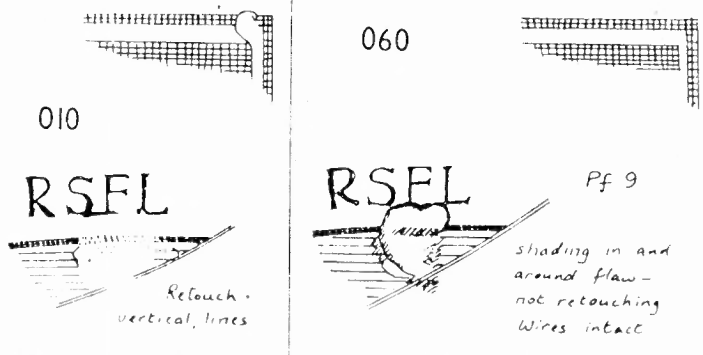
Those who have studied this issue will know that a master plate carrying 50 cliches with raised detail was prepared, each having minor flaws which can be used to identify the 50 types. This was transferred to the full plate four times to give 4 sheets (I, II, III and IV) of 50 with recessed detail (to be filled with ink), these being numbered from 1 to 200. Additional flaws at each position arose so that 4 x 50 types = 200 positions can be distinguished.

In this particular study, the black proof should have been from position 060 (top right corner of sheet II and of the plate), but all 77A proof copies I have seen are from the bottom right quarter of the plate (positions 090, 161, 181, 186, 188, 189, 192 and 195) so this required closer examination. It was a straightforward job to plate the proof copy, using Gees' description, and show that it was position 160. This explained why the flaw on the proof was unique, but it did not explain the two types of flaw on the ordinary used stamps.

I therefore set about plating these from first principles, and found that they were from position 060 (recorded) and 110 (not recorded previously), and everything then fell into place. What I have now seen are the following (new discoveries underlined>):

	Position (s)
Black proof	
Plate flaw (Pf9)	<u>160</u>
Plate Flaws (Pf9)	060, <u>110</u>
Retouches (Ret.1,2)	010, <u>110</u> , 160

The other black proof positions (010, 060 and 110) may well have been lost or destroyed along with the rest of the proof sheet. Were positions 010 and 160 retouched before printing began, or are the Pf9 versions there to be discovered? Was position 060 ever retouched, or was the



flaw left because it carried enough ink to be visually acceptable at a distance? Why not have a look at your own copies of 77A, type 10, and if you find any of the missing items - let us know! The following descriptions and the sketches should help with plating.

- Position 010 White break in frame (top R.) and small dot above it, prominent "ring" on woman's R shoulder, compact retouch with dot in flaw underneath.
- Position 060 No break in frame, but small dot present, heart-shaped flaw under SE of UNIVERSELLE with residues of arch and sky lines of shading often visible.

(Continued on Page 12)

An Essay Backdated!

WING CDR R.F. BULSTRODE, OBE.

ARTIST'S ORIGINAL

ALPINE SCENE IN SAME STYLE



(Previous references in Swiss Philatelist Nos.58/59, 62/63).

The Swiss Essay shown here has, as long as any of us can remember, been attributed to the Societé Lausannoise de Timbrologie. They submitted it to the Swiss Post Office for use on letter-cards in 1891 to celebrate the sixth centenary of the founding of the Confederation on the Rutli. The designer and engraver was reputed to be the well-known G. Keller-Kehr.

Recently a volume of the "Schweizer Illustrierte Briefmarken Zeitung" for 1880 came to light quite accidentally; so accidentally that in falling off a high shelf it hit an eminent Swiss philatelic gentleman on the head! In the numbers for October and November 1880 (note the year) the original of the 1891 design is shown and credited to an artist named A. Zachiesche of St. Gallen.

Valuable help from the P.T.T. has revealed that the surface-printed design is the combined work of two men. Zachiesche was responsible for the frame and the general lay-out whilst Th. Meister did the engraving and produced the Rutli picture in the centre. Meister was on the staff of Rob. Deyble, editor and publisher of the Briefmarken Zeitung.

The Essay of 1891 is a recess-printed version of the 1880 design, engraved by G. Keller-Kehr and modified in two main features; figures "25" have been inserted in the top corners of the design and a scroll bearing the word "FRANCO" has been placed on each side of the value tablet. The "credit" for the 1891 essay should now read:- Design, A. Zachiesche, St. Gallen and Th.Meister, modified and engraved by G. Keller-Kehr. Of this version two and three colour items are known. It has been stated that these were printed from one plate per colour; but careful examination reveals a different story. The colours overlap each other at their boundaries and overflow the engraved lines for which they are intended. The printing was done from one engraving which had to be inked with one colour, have the unwanted ink cleaned off, make the print, repeat for the second colour, ensuring correct register; a wearisome process and even worse for three colour prints.

Two other essays are illustrated in the November 1880 magazine, both being wholly the work of Th. Meister and both 25c. values. One shows the Rutli Oath and the other Tell's Chapel in an octagonal frame. The copy of the latter in the author's collection has Deyhle's name in faint pencil on the back; specialists in early Swiss postage due stamps will be familiar with his name imprinted in small letters on the back of some of them!

Also in the author's collection is an artists original in exactly the style of the 1880 Rutli item. This is beautifully executed in apple-green and white, the central scene appearing to be an imaginary alpine scene. This now seems probably to be Th. Meister's work, though this cannot at present be proved.

railways

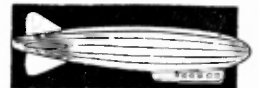
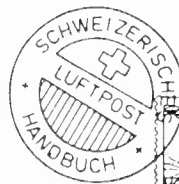


Several of our clients who have purchased the interesting Bills of Lading from the 1870's onwards have posed the question when were the private lines nationalised and incorporated into the newly formed Swiss Federal Railways. Briefly the answer is the following:

The nationalisation law was passed in 1898 and the Federal Railway Company incorporated on January 1st, 1902. In mid-1902 the United and Toggenburg Railway were acquired; in 1903 the Jura-Simplon and Bruenig lines were nationalised and then, over the next few years, the North Eastern, Central and some of the other minor lines became part of the Federal Railways. The last acquisition was the Gotthard Railway in 1909. Since then the remaining lines have been permitted to stay in private hands.

A Stamp a Day.....!!!

During World War 1, King George V of Great Britain felt he should give up the time and money spent on his stamp collecting as his personal sacrifice to the war effort. The loss of enjoyment and relaxation through stamps soon caused him to develop insomnia and tension, however, and his doctors advised him to return to his collecting. The monarch's normal sleeping habits and even-tempereness returned soon after his hobby was resumed.



Schweizerisches LUFTPOST HANDBUCH

A NEW EDITION OF THE SWISS AIRMAIL HANDBOOK, AGAIN HEAVILY SUBSIDISED BY THE SWISS AERO PHILATELIC SOCIETY, HAS BEEN PUBLISHED BY THEM.

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PRICE: £ 19.75 (\$ 26.75) Post Free.



In 1979 a further set of four stamps honoured famous men who became Swiss by adoption:

RAINER MARIA RILKE 1875 - 1926

CAT. No. 626



A German poet, son of an Austrian railway official, born in Prague on 4th December 1875. Intended for an officer's career the over-sensitive youth left the military school at St. Polten in 1892 and completed his secondary education under private tuition before going on to Prague University to study art and literature. Periods of freelance writing in Munich and Paris were interrupted by travels in Italy, Russia and the far North, as well as to Spain, N. Africa and Egypt. After World War I Rilke went to live at Muzot Castle near Sierre in Ct. Valais. There he completed his rich and varied works in prose and lyric poetry, which include "Das Stundenbuch" (Poems from the Book of Hours), "Neue Gedichte" (New Poems) and "Duineser Elegien" (Duinese Elegies) and the novel "Malte Launds Brugge". Rilke died at Territet near Montreux on 29th December 1926 aged only 51, and was buried in the churchyard of Raron (Valais).

PAUL KLEE 1879 - 1940

CAT. No. 627



Swiss painter, graphic artist and art theorist, born at Münchenbuchsee, near Bern, on 18th December 1879. Went to school in Bern, where the family moved to shortly after his birth. After leaving school the 19 year old youth went to Munich to study painting. He returned to Switzerland for a time, having travelled in Italy, and in 1906, now married, he settled in Munich. His acquaintance with fellow painters such as Kandinsky, association with the 'Blaue Reiter' group and contemporary French art had a lasting effect on him. On a visit to Tunisia (1914) he received further decisive impulses, exhibitions in Europe and overseas established his reputation. World famous by the 1920s Klee taught at the 'Bauhaus' (1921-31) and at the Düsseldorf Academy (1931-33), but the Nazis, who thought his work decadent, forced him to resign. His last years were spent in Switzerland where the first symptoms of illness became apparent. He died in Locarno on 29th June 1940 leaving a rich legacy of nearly 9,000 paintings and drawings.

HERMANN HESSE 1877 - 1962

CAT. No. 628

NOVELIST AND POET



The son of a Protestant missionary, was born at Calw, Württemberg on 2nd July 1877. Intended for the church the 14 year old boy ran away from the Protestant seminary at Maulbronn because he wanted to be a poet or nothing at all. After a year's apprenticeship as a mechanic and training as a bookseller at Tübingen and Basle (1900) he turned to writing. His first successful novel "Peter Camenzind" (1904) enabled him to settle at Gaienhofen on Lake Constance as a freelance writer. After a journey to India he moved to Switzerland with his family (1912), living in Bern until 1919 and in Ct. Ticino until his death. As early as 1914 he raised his voice against war and its atrocities and from 1915-1919 devoted himself entirely to prisoner-of-war welfare. In 1924 he resumed Swiss nationality, which he had to renounce when 12 because of his education in Germany. Among the works which made Hesse famous are "Demian", "Siddharta", "Der Steppenwolf", "Narziss und Goldmund" (Death and the Lover) and "Das Glasperlenspiel" (Magister Ludi). He died at Montagnola, near Lugano on 9th August 1962. Awarded the Nobel Literature Prize in 1946.

THOMAS MANN 1875 - 1955

CAT. No. 629

NOVELIST AND ESSAYIST.



Born in Lübeck on 8th June 1875, his family belonged to the patrician class of prosperous merchants who played a wide role in the N. German Hanseatic cities. Mann received his formal education in Lübeck and in Munich where the family lived after his father's death in 1891. Lectures on literature and history, as well as extensive travel broadened his outlook. In 1898 he joined the satirical "Simplicissimus" as a publisher's reader, and later became a freelance writer. His literary work ranged from the family chronicle "Buddenbrooks" to the critical novel "Der Zauberberg" (The Magic Mountain) and "Doktor Faustus" as well as the tetralogy "Joseph & Seine Brüder" (Joseph and his Brothers) and the picaresque novel "Bekanntnisse des Hochstapfners Felix

Krull," (The Confessions of Felix Krull, Confidence Man). For "Buddenbrooks" he was awarded the Nobel Prize for Literature in 1929. In 1933 Mann emigrated to Switzerland, then in 1939 went to live in the United States as a guest professor. After World War II he visited his native Germany several times, but in 1952 returned to Switzerland, making his home first at Erlenbach and then at Kilchberg, near Zürich, where he died on 12th August, 1955.

Also in 1979 a single stamp was issued to mark the Centenary of Birth of:

O.H. AMMANN 1879 - 1965
CAT. No. 622
BRIDGE DESIGNER.



Born at Schaffhausen on 26th March 1879, graduated from the Federal Polytechnic in Zürich in civil engineering (1902) and emigrated to the United States in 1904. He served with the Port of New York Authority and was its Director of Engineers from 1937-39. An authority on bridges he participated in the designing or construction of New York's Hell Gate, George Washington, Triborough-Bronx-Whitestone and Verrazano-Narrows bridges as well as San Francisco's 'Golden Gate'. The stamp design shows also the Verrazano-Narrow bridge, opened in 1964, one year before his death in 1965, the then largest and heaviest suspension bridge in the world.

In 1980 the theme for the 'Europa' issue was 'Famous People' and the opportunity was taken to issue two stamps in honour of:

JOHANN KONRAD KERN 1808 - 1888
CAT. No. 640
LAWYER AND STATESMAN



Born at Berlingen on 11th June 1808 Kern entered politics as a young lawyer, becoming a member of the Thurgau cantonal parliament at the age of 24. He is considered to have been the chief organiser of the Federal Institute of Technology in Zürich and of the Federal Supreme Court, whose first President he was. A member of the Federal Parliament from 1848 to 1856 he subsequently served as Switzerland's Minister in France until 1859. In this capacity he played a prominent part in organising the International Telegraph Conference of 1875 and the Universal Postal Congress in Paris, which paved the way for the establishment at Bern of the Universal Postal Union. Kern died in Zürich on 14th April 1888.

GUSTAV ADOLF HASLER
1830 - 1900
CAT. No. 641
DEVELOPER OF THE
TELEGRAPH SYSTEM.



Born on 25th March 1830 at Aarau (Ct. Aargau) where he spent his early years and learned the trade of a precision mechanic. Travelling and working abroad after the end of his apprenticeship he became acquainted with the then novel Morse telegraph. On his return to Switzerland he entered the Federal Telegraph Workshop at Bern, whose head he became in 1880. The business having been transferred to private ownership in 1865, he first ran it with a partner and later as the sole proprietor. Thanks to his farsighted policies and his inventiveness, the young firm quickly developed into a thriving concern, whose main activities to this day have been centred on modern communications equipment. Hasler died at his home in Bern on 5th January 1900.

The last portrait stamp so far was issued in 1981 and does not depict the person whom it honours, but one of his paintings:

ALBERT ANKER 1831 - 1910
CAT. No. 651
ARTIST.



Born at Ins in the Bernese Lake District on 1st April 1831, Albert Anker spent his early years in Neuchâtel and Bern. Having studied theology, he took up painting and entered Glayre's studio in Paris in 1854. After extensive travels in Italy he married and settled at Ins (1864), but spent the winters in Paris until 1890. Anker's favourite subjects were the peasants of his native district and he portrayed both the young and the old. The work reproduced on the commemorative stamp is the second version of his 'Der Gemeindeschreiber' - The Parish Clerk, painted in 1875 - a 64.5 x 52 cm. oil painting now in the Cantonal Museum of Fine Arts in Lausanne. Anker died at Ins on 16th July 1910. The stamp commemorates the 150th anniversary of his birth.

Please Note for Your 1985 Diary

STAMPEX
1985

26th February -
3rd March 1985

Hall of the Royal Horticultural Society.

COMING



EVENT

THE FEDERAL

REVENUE STAMPS

BY M.N. THALER

In view of the authors death we take this opportunity of reproducing two of his articles (the last available).

Inasmuch as there is no catalogue of Swiss revenue stamps in English we have to suffer with the German and French for the time being. Some specialised information has been compiled in Italian but is not of much value for us. Accordingly, those of us who are not linguists must learn some of the words that are used. In this comment I am going to tell you a bit about the Federal stamps and these are referred to as "Eidgenossische Verwaltungsmarken". The word "Eidenosse" is a good one to keep in mind because it really means a group that is bound together by an oath and I think it designates the Confederacy as well.

You should see the word and its variations in references to the Federal stamps. "Verwaltungsmarken" means administration stamps. The listing in Schaufelberger indicates that the Federal Government issued stamps from 1914 onward. I have seen stamps which were cancelled in 1964 but I have not tried to investigate beyond then. There are sufficient varieties to collect between 1914 and 1964 to keep all of us busy and there is a shortage of information on the earlier as well as the later ones.

A collector of Swiss stamps who wishes to augment or ornament his collection with a good representation of Swiss Federal fiscal stamps should acquire the most important types from the standpoint of usage. These are, in the order of their listing in Schaufelberger:

- Obligationen
- Wechselstempel
- Consulardienst

These are stamps for bonds and notes, money exchange documents and consular fees. I have omitted lottery, passport and border office stamps as well as luxury and cigarette paper stamps. There is nothing which prevents one from acquiring and collecting the passport stamps, but there are over two dozen different types and countless varieties most of which are high priced because they are also considered soldiers stamps. They were issued out of Swiss offices at different frontier locations, mountain passes, etc. during and right after World War I. They are very interesting because they are all sizes, varieties of typography, colours, methods of printing, etc., but there is little by the way of uniformity which would move an orderly person to want to try to mount them in an attractive display.

For the most part they were applied to documents which enabled people to travel under the watchful eye of the Federal government. And speaking

of travel, for some dozen or so years after World War I the League of Nations in Switzerland issued stamps for the travel documents of the thousands of dazed nationless refugees shuffling their way from country to country in Europe. These stamps were the hard-to-get Nansens which, although originating in Switzerland have not been classified as Swiss revenue stamps in any lists I have seen. Rather they have been catalogued in an afterthought Supplement in De Magistris' catalogue of the AMG Revenue Stamps. These might be an intriguing adjunct to your Swiss collection - especially if you are interested in the stamps of Geneva.

As for the lottery, cigarette paper and luxury stamps, these must be the most uninteresting of all Swiss revenues. Collect them if you will, but so far as I am concerned their position in the hierarchy of important stamps is way down at the bottom.

CONSULAR OVERPRINT
ON 1915 OBLIGATION
STAMP; SCHAUF.No. 5



There is only one issue of the bonds and notes stamps, issued in 1915. It is a series of fourteen different values on a beautiful stamp that makes a nice display. The ancient warrior's modernised head with his battle axe gives the stamp a fresh appearance that seems to belie its 65 year age. The same stamp with an overprint in French: "Service Consulaire Taxes," was used for consular purposes before the definitive stamps that were specifically intended for consular use. The basic stamp is printed in three languages.

The most numerous of the Federal revenue stamps are the Wechselstempel stamps or foreign exchange. Switzerland has always been involved in finance and the exchange of currency and the heavy issuance of these stamps attests to that. They are not too hard to find and even the 100 franc values are not expensive.

They come in basically two types, the first of which is quite ornate and literally flowery edelweiss while the second is an elegant one with a modernised sheaf of wheat. The first type was issued between 1915 and the middle or late twenties. The second came out in 1939 and was produced into the sixties. Both have all three languages on the stamps.

The earlier type had red values and came in grey lilac and brown. The second type had red values and came in red-brown and green (1939) on white paper; brown on green paper (the 1940's); light orange and light green on white paper (the 1950's); and I have stamps cancelled in 1960 and 1964 that are red on white paper.



FOREIGN EXCHANGE

If you are interested, there is a great variety of paper textures, some different watermarks, silk threads, etc. in these stamps which invite study.

The 1915 variety of these stamps was also overprinted "Service Consulaire Immatriculation" and used along with the warrior's head stamps in the consular service before definitives were issued. These are quite desirable stamps to have for one's collection but still not too expensive. Finally, the regular consular stamps are enjoyable to collect. They are marked "Immatriculation" which means registration and "Chancellerie" which means the official headquarters. I am not certain of the difference in their manner of use, but documents I have seen do not seem to differentiate between them. And speaking of documents, these are really intriguing and display nicely as tied pieces. For example, I have pieces with bisects, with different combination of stamps, and with consular imprints from many glamorous places throughout the world.



CONSULAR STAMP
"STAFF OF MERCURY"
(CADUCEUS)
SCHAUF. No.23

The designs of these stamps are simple but to the point, each one being dominated by a Swiss cross and light rays. You will find Mercury's staff, and electric locomotive or an Alpine lake with a steamer on these stamps. The first series of five values had the lettering in an oval and the lake steamer. The lettering included "Immatriculation." The perforations were 12 and 11 also differing by colour. The second series had the locomotive and Mercury's staff, the perforation being 12 and the text now reading "Chancellerie." The locomotive was with oval lettering in straight lines. There are perf. 11 stamps of the high values, especially the 20 francs which comes in at least four distinctly different colours.

Aside from the basic stamps there are the overprints. Schaufelberger lists five changed value overprints, but there are many more unlisted. I have at least seven different kinds in my collection. They should not be hard to find.



gum

The Swiss Philatelic Journal of November 1983 reports on a meeting which resulted in a consultative questionnaire being distributed to all Swiss Philatelic Societies, under the subject of gum. The question was whether certificates should continue to be issued relating to the condition of gum, i.e. original or re-gummed. Questionnaires were sent to 141 Societies and 84 of these stated their opinion. 7 replies had to be invalidated as no clear opinion was given to the questions. Of the remaining 77 replies, 21% voted in favour of cancelling all references on certificates regarding the state of the gum. 14% wished statements about gum to continue but without responsibility as to correct analysis. 65% wished the status quo to continue for the time being. However, opinions were expressed in the questionnaires that Societies and their members (i.e. collectors) must strongly press towards burying the ridiculous gum mania.

This is now the second serious rumbling to surface this year, the first being the fall in unmounted mint prices on modern stamps. Regrettably the situation is developing where experts are no longer able to categorically state whether a stamp still has its original gum or has been skillfully re-gummed with the aid of modern chemical methods. For collectors, under these circumstances, to pay extortionate premiums for gum which may not even be as applied during printing production is only supporting the re-gumming industry. Are you prepared to pay more for a fake than for the original?



Current Stamp Forged

The Berner Briefmarken Zeitung (December, 1983) reports the most extraordinary occurrence: the current 40c. Folk Customs stamp has been forged! Although the forgery is not recess printed but printed in offset (i.e. when lightly touched by finger-tip is flat and does not have the feel of recess ridges). The perforation, which is 11½ instead of 11¼ would be more difficult to detect at first glance. The whole point of this exercise seems to be futile: it is quite expensive to produce such stamps and to perforate them. 40c. is a low value and it would require the sale of tens of thousands before the original expense could be recouped.

Finally, therefore, the whole thing is a flop - unless: what if the perpetrator never intends to produce large quantities to defraud the Post office but intends to create only a small number of genuinely posted covers, then offering these to dealers at high prices as a curiosity. The conclusion must be that the fraud is being perpetrated against collectors and not the Post Office.

The Berner Briefmarken Zeitung reminds us that the last time a Swiss postage stamp was forged was in 1919. This was the Helvetia with Sword 25c. value, catalogue number 109.

PARTING THOUGHT

One reason why history repeats itself is that so many people wouldn't listen the first time.

Anon.

HAVE YOU ENJOYED READING THE ARTICLES IN THIS ISSUE? IF SO YOU MIGHT BE TEMPTED WITH SOME OF THE FOLLOWING OFFERS WHICH

HLK Recommends

1843 ZURICH 4 Esslinger Essay, with the usual simulated Geneva Red Rosette cancellation. The few copies which exist are virtually all thinned and cut into. The copy offered here, although with a slight horizontal crease, is superb and brilliant in every respect and the finest we have ever seen. With Reilstab certificate. £1100.00

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1849/50 RAYON I Proof. Black on white paper with deep blue surrounds. No central cross. There is a tiny hole below the post horn due to removal from an official document. Full margins. Outstanding rarity. £1100.00

STRUBEL Proof 10Rp. 2nd Munich Print in orange yellow on gummed paper with green silk thread. Luxury sheet margin copy. £ 275.00

STRUBEL Proof 10Rp. 1st Bern Print in blue, paper without silk thread (unlisted). The stamp underwent removal of cancellation trials. Very rare. £ 300.00

STRUBEL Proof 5Rp. 1st Bern Print pale brown on thin paper without silk thread. Superb and extremely rare. £ 300.00

STRUBEL Proof 20Rp. 2nd Bern Print deep brown lilac on thick paper without silk thread. Very fine. £ 65.00

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2c. pale rose imperf £ 10.00

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3c. perforated black on coloured papers, four different. Stunning brilliant set. £ 160.00

10c. pale aniline rose, imperf. In fact, imperf copy of No.38 but with split frame line, i.e. Pf9. Very rare. £ 120.00

20c. orange, imperf. £ 25.00

1891 RUTLI ESSAY. The engraved Keller-Kehr modified version, on cartridge paper. £ 12.00

1880 RUTLI ESSAY. The extremely rare surface printed early version in yellow. £ 200.00

LIBERTAS ESSAY, the scarce 20c. value. £ 50.00

LIBERTAS ESSAY 25c. with small lower value figure. £ 20.00

BILLS OF LADING:

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REVENUE STAMPS:

Canton Grisons 1939 Passport No.2 (rare). £ 6.00

Ditto No.4 (very rare) £ 8.50

Neuchatel Judicial 1887/1913, 14 values including Fr.20.- & 50.-) £ 22.50

Neuchatel Judicial 1887/1913, 7 values overprinted SPECIMEN. £ 20.00

Municipal: Le Locle (Neuchatel) Nos.1-4. £ 3.00

Zurich City 1-17 & 4a, plus the scarce 85. & 170c. £ 35.00

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rarely seen

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1907 ZURICH 0712a,b,c,d; & 0713/14 (Fr.95.-). £10.00

Orders of £15.00 or over will receive a free copy of the fine 9-page illustrated article on these stamps by Donn Lueck of Phoenix, Arizona.

(Continued from Page 6) 1900 UPU

Faint line from E of D E down through L'U (touching apostrophe) sometimes visible - if 110!

Position 110 White break in frame (top R) and two dots above corner. line from DE to L'U passes below apostrophe, white spot on globe at left. Flaw under SE totally white except for slight coloured edge at left. If retouched, extra row of dots under SE and sky shading in flaw.

Position 160 White break in frame (top R) and on dot, dot in bottom right corner, dot between hyphen and 1900, two dots in sky above globe (near face). Flaw identical to position 110 flaw. Retouch to arch includes extra line under SELLE sloping opposite way to extra line in position 110.

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