

The Journal of the Poster Stamp Collectors Club



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Inaugural Issue



The earliest multi-colored poster stamps?

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Color illustrations are clustered on the front and back covers, inside and out.



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8

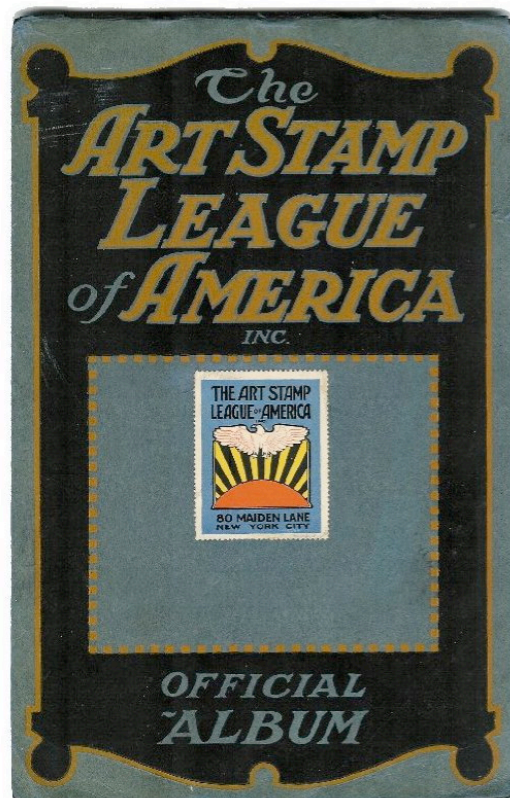


Figure 9

AS I SEE IT... by Chip Blumberg, PSCC President

Welcome! Our inaugural journal is before us. What a pleasure! And it has color, too. Well done, Editor Groten and esteemed columnists – a gold medal for you all.

Who knew that what began as casual conversations between friends and fellow poster stamp enthusiasts would ultimately become the groundwork for our organization. When the American Philatelic Society formally established a Cinderella Division as a specific exhibiting class in philately, advertising and exhibition labels were part of this new division. They could now be exhibited and win an award. What a concept!

Our group felt that there was a legitimate need for a specialized and scholarly journal that would promote the study of the poster stamp. It should cater to both the new and the advanced collector. We also saw the need for an annual convention where we could meet one another, exhibit our collections and publicly extol the virtues of poster stamp collecting to anyone who would listen. From these chance discussions was born a new collectors club for poster stamps here in the United States, whose “mission is to encourage the study and collecting of poster stamps from around the world.”

One of our first steps is to attempt to define the term “Poster Stamp”. To me, they are “miniature posters formatted as postage stamps for use as advertising on letters, envelopes and invoices – poster stamps are used to promote products, publicize events, spread propaganda and voice world politics – they essentially echo our history.”

Searching for a definition is in fact the focus of our first editorial and most likely will continue to engender rather lively debate. How inclusive should we be and, conversely, how exclusive should we be? I do, however, think that the ultimate answer will come from you, the reader, as you set your own collecting parameters.

The challenge for collectors today, is that no complete catalog exists or will ever exist. New findings are made every day. The universe is unknown and the opportunities for research are endless.

History tells us that poster stamps first appeared in the mid 19th century, but didn't really come into their own until the Paris Exposition of 1900, when thousands of varieties were produced. This started a worldwide craze that continued into the 1930s. There were over 1000 poster stamp clubs in the United States alone. The great philatelic dealers of the period produced their own advertising poster stamps. They also offered international poster stamps as part of their own approval and subscription services.

Our history begins when The Poster Stamp Collectors Club (PSCC) was founded in September 2005. We currently have over 50 members, primarily located in the United States and a few from Western Europe. An active membership drive is under way. Perhaps you, who is a member, knows someone who should be one Members produce members. Your efforts to help us grow the PSCC will ultimately benefit us all. **RECRUIT A NEW MEMBER TODAY.**

PSCC Convention News

Our next convention will be held at the Philadelphia National Stamp Exhibition. The dates are September 8th to 10th, 2006. The facility, the Valley Forge Convention Center is located at 1200 First Avenue, King of Prussia, PA 19406. Rooms are blocked in the Scanticon Hotel, which sits atop the convention center. The rate is \$109.00 per night. We will have a PSCC dinner and get together on Friday night as well as a general meeting and poster stamp seminar on Saturday. We are looking for exhibitors. Please do join us for our second annual fun-filled convention. Hope to see you there. For further information, please contact Chip Blumberg by email at thefoldedletter@earthlink.net or by telephone at (610) 828-8631

PSCC Exhibitor's Award in Development

The organization is currently finalizing the parameters for the awarding of the first “Poster Stamp Collectors Club Trophy.” It will be presented at our annual convention to the exhibitor who best utilizes poster stamps to tell their exhibit's story. The exhibit may be entered in either the cinderella, thematic or the display division. “Poster Stamps” will be defined as follows: “miniature posters formatted as postage stamps for use as advertising on letters, envelopes and invoices – poster stamps are used to promote products, publicize events, spread propaganda and voice world politics.” The judges at the stamp show will make the final decision. The award will be presented at the stamp show banquet.

PSCC Officers & Directors Listing

Chip Blumberg – President & Convention Coordinator – PO Box 176, Lafayette Hill, PA 19444
Art Groten – Vice President & Journal Editor – PO Box 30, Fishkill, NY 12524
Ray Petersen – Secretary & Treasurer – PO Box 270511, West Hartford, CT 06127-0511
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Richard Warren – Board of Directors & Web Cataloging Editor – PO Box 208, Ark, VA 23003
James Pearl – Attorney of Record

Washington 2006

The International show in Washington DC is being held from May 27 through June 3, 2006. Venue information is available on their website: www.washington-2006.org The PSCC will be meeting at 2PM on May 27, the first Saturday of the show. Check the show program for location. Our society booth will be #2649. The following PSCC members will have tables at the show: Chip Blumberg (The Folded Letter), #2024; Mike Mead (Britannia Enterprises), #2628; Harris Leonard, #1915 (Charles Kiddle will often be at his booth) and Dick Warren (with Tom Levasseur), #1834.

Membership Information

For a membership application, please contact Ray Petersen at P.O. Box 270511, West Hartford, CT 06127-0511. Dues are currently \$25 per year. We plan 4 journals annually.

Report of the Cataloging Committee

There has been no formal convening of a cataloging committee at this point, but in discussion, the following items appear on the agenda:

1. Compile and publish a listing of existing Poster Stamp catalogs or comparable listings.
2. Solicit a listing of current efforts now underway by individuals.
3. Evaluate the areas of need.
4. Propose standards, if appropriate, for the definition of terms, consistency of format, perhaps for the establishment of standards or methods of valuation.

There is a need for a current listing of Dated Event Poster Stamps, worldwide, to improve upon, or replace, the inadequate 1914 French-text catalog by Cazin & Rochas. I have been personally involved for a couple years in creating a data base of these stamps for eventual publication over the internet, complete with images, English language descriptions or translations, and data on varieties, context, and relative valuation. Walter Schmidt, in his PSS Bulletin, has been pressing for a similar, non-web-based effort and that may prove to be a useful as well. Stewart Gardiner, in England, has answered that call,

On-line publication would address two important considerations; first, the opportunity to search and select on any text within the data base – year, city, topic, artist, etc. Unlike a printed catalog, there is no prescribed “catalog order” required. A user can create his own catalog according to any criteria. The data can then be individually printed or saved to a disk or CD/DVD.

Secondly, a data base published in this manner is never “finished”. It is always and immediately susceptible to change. Thereby, users will be encouraged to submit missing information, to point out errors, to provide images not available to the Editor, etc., through the mediation of a webmaster.

On the other hand, this approach is slow to come to fruition. I hope to introduce a trial section built primarily around the year 1911. Announcement will be made in this and other publications. Those who are interested in reading some of the design considerations are invited to visit: <http://dickwarren.blogspot.com>.

Dick Warren, project manager, invites correspondence and comments at: dickw3@cox.net or PO Box 208, Ark, VA 23003 or phone 804-695-0697

Letters to the Editor will appear in future issues as they are received and space allows.

From the Editor...

What is a Poster Stamp?

It seems fitting, in this inaugural issue of our new Journal, to ask the question: What is a poster stamp? In reply to this query, John Armstone (JA) of Great Britain sent an exhaustive description. However, rather than present one man's opinion, I decided to ask several of our other experienced members to offer their views.

I polled the following: Chip Blumberg (CB), Nick Follansbee (NF), Charles Kiddle (CK), Ray Petersen (RP), Walter Schmidt (WS) and Richard Warren (RW). What follows is a synopsis of their views, after which I will attempt to draw a coherent conclusion.

JA: I define a poster stamp in terms of its function; its aim, as of a full-sized poster, is to attract one's attention. This may be done by use of imagery, graphic design or language (typography alone).

CB: Miniature posters formatted as postage stamps for use as advertising on letters, envelopes and invoices—poster stamps are used to promote products, publicize events, spread propaganda and voice world politics—they echo our history.

NF: A poster stamp is best defined by function rather than appearance. Poster stamps are privately produced adhesive labels issued for promotional or souvenir purposes.

CK: The term "poster stamp" arose to fill a need [for collectors] and that need varies with its user. From the outset, the Germans, who were by far the largest producers of poster stamps, called them, simply, reklamemarken (advertising stamps). Be it a product or event, political causes or good works, tourism or patriotism, the main purpose was to convince someone of something. The main characteristic of a true poster stamp is integrity of design.

RP: The reason for a poster stamp's existence is at the heart of the matter. It matters little if the stamp is denominated, as are some beautiful charity labels, if it fulfills its purpose.

WS: I defer to the simplicity of H. Thomas Steele's definition in Lick 'em, Stick 'em: "[A poster stamp] is, as the name suggests, a poster in stamp form." However, some of the very best poster stamps were designed specifically for the smaller format when it was seen that, by mere reduction of a large image, clarity and power were lost.

RW: A poster stamp is a collectible non-denominated privately issued stamp or label advertising or commemorating products services, events and places, often emulating full sized posters, in miniature, but more often depicting an original, innovative advertising image.



So what can we make of all this? As Jonathan Swift would agree, beauty is in the eyes of the beholder. It seems critical to be inclusive in our "definition": I may love Art Deco, you may love German classicism. Neither of us is "correct." While a number of responders did talk about the graphic aspects of poster stamps, it seems that most, ultimately, look to the function of a particular stamp rather than its appearance to determine its categorization.

But, and it's a big but, such a functional definition creates a quandary. For instance, are all Christmas seals, then, poster stamps? Or only the ones that fulfill the highest artistic merits of the best poster stamp designs? But who could deny that the 1939 Christmas seal, designed by Rockwell Kent, is a masterpiece in miniature? Tom Minor's article on page 4 raises just such a question.

When asked: how do you know it's your Aunt Minnie at the door; most will say: I know her because I recognize her. So would some say about a poster stamp. Ultimately, I believe, it is a subjective matter. Take those portions of the above views that appeal, mix and match to your heart's content, and be ready to defend your decision in any given case. Most are easy but others are not.

Comments? Email your thoughts on this or other matters to the Editor at artgroten@optonline.net

Articles for future issues are eagerly sought. That means YOU!

Falling into the Pit of Never-ending Desire...Walter Schmidt

Those of us who have studied and collected poster stamps for a number of years continue to be astounded not only by the enormous variety of images printed but also by the creation of thousands of graphic masterpieces. The topics seem endless.

There is one topic in particular that the reader may find amusing: women's hats. This is the pit I have temporarily fallen into for the purpose of writing my contribution to the first Poster Stamp Collectors Club Journal. What follows is a portrayal of the kind of hat that the fairer sex wore long ago. Although there were many styles of hats from many different countries and cultures in the world, we note here only two major European styles: the broad brim hat that no opera lover would want to sit behind and the feathered hat that is simply outrageous in every respect. Accompanying illustrations appear on the back cover.



Service Flag Emblem Stamps...Tom Minor

The tradition of hanging a flag outside one's home to indicate the number of family members on active service during wartime was certainly firmly in place during WWI. Just when it began is unclear [Ed.: perhaps a member knows?]. The transition to using stamps on one's correspondence for the same purpose seems to have first occurred shortly after the U.S. entered the war in May of 1917.

There are a number of variants of the same design, clearly distinguishable by the size and shape of the central blue star and/or the shape and thickness of the surrounding red border, as seen in the examples below. Each star represents one active service member.

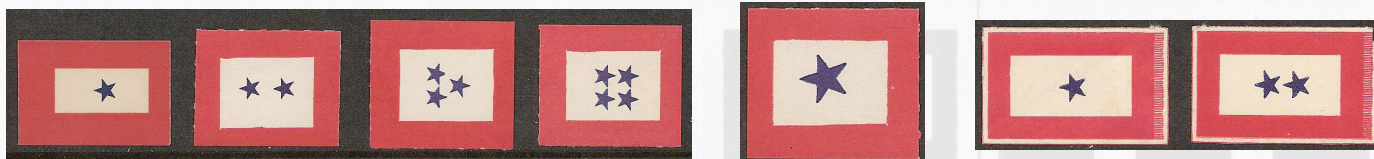


Figure 1 shows imprints from two different pieces; the wording is identical but its relationship to the stamps varies. The stamps themselves have different separations: one a straight-line roulette, the other a sawtooth roulette. The numerical "10-572" is apparently a printer's identification of some sort and appears not only on the sheet but also on the illustrated envelope that held it (Fig. 3). The envelope can be found with both blue and black lettering. I have a block of 50 which I believe to be from a sheet of 100, screened behind this article. These issues were published by Ernest Dudley Chase of Boston, MA. Figure 2 shows one-, two- and three-star stamps of very similar design.

Usages on cover are scarce. The cover in Figure 4 is dated May 6, 1918 with, unusually, the stamp tied.

I have never seen a cover with more than a two-star stamp (Fig. 5). This two-star one was sent from Atlantic City, NJ on September 8, 1918 shortly before the end of the war. Despite a number of attempts to deliver it, it was ultimately returned via Ventnor, NJ on March 10, 1919. Decommissioning after the war probably made locating him difficult.

There are two interesting variants to report. The first, in Figure 6, on a card dated December 21, 1918, after the Armistice, sent by Panos D. Peppas of Pappas & Alex Co. in Cleveland to NY with a single star stamp having additional wording "Christmas/Greetings" added. The second, in Figure 7, is a card for enclosure in an envelope with a heart in place of the star. Of particular interest is the imprint on the reverse: "Service Flag Emblem Pat. Nov.6-17/Campbell Art Co., Elizabeth, N.J." Note the same patent date for the flag 'emblem' as on the Chase imprint.

These stamps were used during WWII but are much harder to find. The cover shown (Fig. 8) is the only one I have seen and is of special interest. The stamp was applied by the Pipe Machinery Co. of Cleveland, OH and includes the number 147, no doubt indicating that 147 of their employees were in the service.

For illustrations, see the inside back cover.

A POSTER STAMP PRIMER...Bonnie & Roger Riga

Early in the twentieth century, before World War I, there was an extremely popular collectible – the poster stamp. Used as a poster in miniature, it performed all the functions one associates with the poster. It promoted, propagandized, pleased and best of all, was small enough to collect in albums. Beginning in the late 1800's and gathering momentum, the production and collecting of poster stamps reached a peak in the years just before the world went to war. A modern day equivalent is the sticker, but the artistry and advertising aspects (fig. 1, all illustrations will be found on the inside front cover) of the earlier stamps have pretty much been lost in the passage of time.

From its inception, it was viewed as both a miniature poster with all that that implied and a collectible as well. From early on, there were poster stamp societies and clubs devoted to the hobby of poster stamp collection. There were poster stamp exhibitions as we have stamp shows. There were poster stamps promoting exhibitions of poster stamps and poster stamps promoting the printers of poster stamps and poster stamps promoting the clubs collecting poster stamps. (fig. 2) It was organized, popular and pervasive. And then it all but disappeared.

So popular was the poster stamp as a collectible, that it is hard to believe that the hobby was virtually neglected in the post –WW II period. It's as if all the collections were locked up in granny's attic waiting for their rediscovery and resurgence in the past fifteen to twenty years or so. Some of the material has always been there, but recently both renewed interest and greater availability has led to a renaissance of interest in the acquisition of these miniature works of art. Much of the interest may be attributed to the publication of the book "Lick 'em, Stick 'em; the Lost Art of Poster Stamps", by H. Thomas Steele, which appeared in 1989. It rapidly became the Bible of this facet of the hobby. It is an overview and history of the poster stamp as a collectible. The book has attracted many graphic artists, among others, into an area of collecting they had not known existed.

Graphically, the poster stamp covers the whole spectrum of artistic styles from classic to modern, but because of the era in which it flourished, it is particularly strong in Art Deco styles. Strong and innovative color usage and design elements speak to the artist in many of us. That explains the appeal to the collector of graphics. How about the other collectors of this material? They include the country collector adding spice to his country collection; the topical collector branching out into another area featuring his topic; the nostalgia buff for obvious reasons. Not dissimilar to trade cards or advertising covers in their appeal, poster stamps are a rich source for collectors of some specific areas.

Collectors of material from expos, war and political propaganda, sports (especially Olympics), aviation and other modes of transportation, and, of course, products and services of almost all types will find the poster stamp an extension of his specialty with a variety comparable to postage stamps themselves. To show you the variety and scope of the poster stamp, let's take some of those areas and expand a bit.

Expositions were among the first institutions to utilize the poster stamp (fig. 3). "Exposition" is used in the broad sense of the word to include everything from the World's Fair scale to the small German town's autumn Harvest Fest. Paris 1900 for instance, showed up with a stamp for every pavilion in a veritable rainbow of colors (fig. 4), resulting in a collectible of hundreds of items for this one event, as did the Pan-American Expo in Buffalo in 1901. Interestingly, the World's Fair of 1904 in St. Louis was also the site of the 1904 Olympic Games. While poster stamps are available for the fair pavilions and events, none are known to exist promoting the Olympics that year.

That omission was soon remedied and poster stamps appeared for all the games since (fig. 5), including games not held due to war as happened in 1940. Sports as a general topic provided many poster stamps, promoting a given sport in general, a given sport in a specific event or venue (fig. 6), or a sport as an advertising premise for another product, such as Hinds Honey and Almond Cream who produced a series of 24 stamps showing various activities enhanced by the use of their product.

Propaganda soon became a constant user of the poster stamp, for what is propaganda but the advertising of ideas (fig. 7). Wartime and political campaigns each produced a wealth of material. The nationalism, rampant in Europe in the early part of this century is clearly visible in many poster stamps from the time. World War I resulted in patriotic outpourings from both arenas. Germany called upon God to strike Great Britain, France railed against German atrocities, swearing never to forget, while in the U. S. German influences promoted the concept of peace.

Not surprisingly, Germany was a massive producer of the poster stamp, in the main because the German presses were among the world's best and most countries depended on German technology for printing (fig. 8). This is certainly one of the reasons that WW I was devastating to the hobby. German presses and inks were unavailable for the world's poster

stamps. Post-war production of the poster stamp, while it still went on, was just a shadow of its former self. Added to the fact that advertising had moved beyond the poster stamp technologically – the radio was common as were colored photos in magazines – and it becomes obvious why the poster stamp evolved in this period to become more frequently the advertising premium, such as the Snow White stamps issued by Armour or the Let's Get Associated stamps put out by the Associated Oil Co. which featured tourist spots all over the U.S.

Advertising was the driving force of poster stamps from the earliest time, whether it was advertising the local fair, the great new automobile, or a trip on the Graf Zeppelin, poster stamps did the job with flair and style. Not to mention that people kept them and looked at them again and again in their albums (fig. 9). It was a dream made on Madison Avenue.

Albums are no longer produced for poster stamps. A good stock book is a fine showcase for your collection and can always be rearranged to accommodate a new find. Like almost all aspects of cinderella philately, poster stamp collecting is very free-form. Make your collection what you wish and have fun. There are lots of directions you can go in collecting poster stamps. Explore a few and make it your own. There are no right or wrong ways in this area. As a current shoe manufacturer might put it – Just do it.



What Does That Mean?...Ray Petersen

Postage stamp collectors have it easy! If they encounter a stamp with a cryptic inscription, all they need to do is look in one of the many catalogues available in virtually any language. They can usually find the stamp listed, along with information about the subject of the stamp, or even a translation of the text on the stamp. The average poster stamp collector, however, needs to either be a linguist or at least have a bookshelf full of foreign dictionaries to figure out the inscriptions on many poster stamps.

Many poster stamps have relatively little text on them, and they can also advertise or promote topics that are not usually found on postage stamps. While it is true that the graphics on the poster stamps can often give the collector a visual clue as to their meaning or intent, that is not always the case. Some poster stamps include dates and/or place names as a hint, but that often only tells a part of the story.

This column will attempt to translate and explain the more common non-English inscriptions commonly found on poster stamps. I will concentrate mostly on European poster stamps, since they are the most frequently encountered.

To begin, I will look at the various terms used to describe "Poster Stamp". As in English many languages use their word for "stamp" along with another word, but rarely is it the word for "poster". For example, in French one will encounter "Timbre Commémoratif", (literally "Commemorative Stamp"), which is also used to describe commemorative postage stamps. In German there is the term "Reklamemarke" (literally "Advertising Stamp"); in Danish "Samlermærke" (literally "Collector's Stamp"), and in Swedish "Brevmärke" (literally "Envelope" or "Letter Stamp"). However, the term "Vignette" is also frequently encountered in several languages to refer to a Poster Stamp.

The next most common terms encountered are the various words used for exhibitions. The lines of distinction between different types of exhibitions are somewhat blurred. For instance there are exhibitions for an event such as a town anniversary or festival, and there are commercial trade shows. There are display type exhibitions, such as a stamp show, and there are World's Fairs. There are some generalities that may be drawn from the selection of the words used to describe the type of exhibition, but they do not always hold true across the entire spectrum of show types or even languages. Listed below are the various forms seen on poster stamps to convey the idea of a show or exhibition. The listings are by language, rather than location.

Ausstellung	<i>German</i>	Fest	<i>Danish</i>	Nagygyűlés	<i>Hungarian</i>
C[QRACJA	<i>Russian</i>	Fest	<i>German</i>	Näitus	<i>Estonian</i>
Concorso	<i>Italian</i>	Festival	<i>English</i>	Näyttely	<i>Finnish</i>
Concours	<i>French</i>	Fête	<i>French</i>	Raduno	<i>Italian</i>
Concurso	<i>Spanish</i>	Fiera	<i>Italian</i>	Sajam	<i>Croatian</i>
Conference	<i>English</i>	Foire	<i>French</i>	Schau	<i>German</i>
Conférence	<i>French</i>	Foiro	<i>Esperanto</i>	Semaine	<i>French</i>
Congrès	<i>French</i>	Izložba	<i>Croatian</i>	Semana	<i>Spanish</i>
Congress	<i>English</i>	Izstāde	<i>Latvian</i>	Settimana	<i>Italian</i>
Congresso	<i>Italian</i>	Jaarbeurs	<i>Dutch</i>	Show	<i>English</i>
ΔΙΕΘΝΗΣ	<i>Greek</i>	Kiállitás	<i>Hungarian</i>	Skue	<i>Danish</i>
Ekspositioon	<i>Estonian</i>	Kongres	<i>Czech</i>	Stævne	<i>Danish</i>
Esposizione	<i>Italian</i>	Kongress	<i>Danish</i>	Targi	<i>Polish</i>
Exhibition	<i>English</i>	Kongress	<i>German</i>	Târgul	<i>Romanian</i>
Exposição	<i>Portuguese</i>	Laat	<i>Estonian</i>	Tentoonstelling	<i>Dutch</i>
Exposición	<i>Spanish</i>	Mässan	<i>Swedish</i>	Udstilling	<i>Danish</i>
Exposition	<i>English</i>	Meet	<i>English</i>	Ukázka	<i>Czech</i>
Exposition	<i>French</i>	Meeting	<i>English</i>	Utställning	<i>Swedish</i>
Expozice	<i>Czech</i>	Mess	<i>Estonian</i>	Utstilling	<i>Norwegian</i>
Expozitia	<i>Romanian</i>	Messe	<i>German</i>	Vásár	<i>Hungarian</i>
Fair	<i>English</i>	Messe	<i>Norwegian</i>	Veltrh	<i>Czech</i>
Feier	<i>German</i>	Messut	<i>Finnish</i>	Versammlung	<i>German</i>
Feira	<i>Portuguese</i>	Møde	<i>Danish</i>	Výstava	<i>Czech</i>
Feria	<i>Spanish</i>	Mostra	<i>Italian</i>	Wystawa	<i>Polish</i>



The Eastern European fairs were often in many languages, reflecting regional diversity.

Earliest Event Labels of the United States...Nicholas Follansbee

Event labels are adhesives that were usually produced for promotional and sometimes souvenir purposes. Collectors also usually include advertising poster stamps which refer to awards the advertised product or company received usually from major events such as world's fairs. Most event labels comfortably fit just about anyone's definition of a poster stamp, but others because of their format or size, and in some instances their purpose, may stretch or even lie a little beyond the definition. I believe each collector should feel free to decide where to draw the line.

When considering candidates for "earliest U.S. event label", we encounter a number of items that challenge the usual definition. The first is bound to be particularly controversial.

1) During the Civil War, events called Sanitary Fairs were held in various cities in order to raise money primarily for medical supplies for the wounded. One of the fund-raising schemes at many of these was a "post office" where attendees of the event would leave messages for other attendees, often of an amorous nature. A donation of usually 10 cents was required for this "postal service" and some of these Sanitary Fairs went so far as to actually issue stamps. Because the organizers generally obtained permission from the Post Office Department to issue these, they have a slightly different status than private locals. Furthermore, the U.S. Sanitary Commission which promoted these fairs had official status. On some occasions, letters posted at the fairs actually entered the regular mail – in such instances they had to additionally have correct postage paid with U.S. stamps since the fair stamps had no validity outside of the fair, itself.



There are thirteen varieties listed in the Scott U.S. Specialized Catalogue. Because of their postal or quasi-postal character most poster stamp enthusiasts would reject out-of-hand the notion that any of these qualify for being true event labels, but there is one that I believe bears more open-minded consideration – the stamp for the National Sailors' Fair held in Boston November 9–22, 1864. Listed in Scott as WV3, this is a green die-cut oval label denominated "TEN CENTS". To claim this is entirely non-postal defies at least 80 years of philatelic wisdom. However, the evidence that it is postal is actually quite flimsy. Yes, the Sailors' Fair did have a post office, but other fairs did as well which did not issue stamps. Yes, it is denominated. On the other hand, all other Sanitary Fair stamps either bear the words "Postage" or "Post Office" or they are known cancelled and, in some cases on cover. The National Sailors' Fair stamp is not known cancelled and bears no reference to anything postal. The only known cover was mailed with a regular U.S. stamp months after the event, and the fair stamp is not tied. Could this, in fact, be a non-postal charity stamp? And if so, shall we consider it the earliest U.S. event label?



2) The earliest U.S. item listed in the Catalogue des Timbres Commemoratifs of Cazin & Rochas was issued in connection with the Centennial Exposition at Philadelphia in 1876 but is not a poster stamp in the usual sense. Nor is it actually a U.S. item, strictly speaking. It is an envelope seal of the German Commissioner to the event. It was the practice in Germany for every official, however minor, to use seals, usually circular and die-cut, indicating the office or position they held. Those for the commissioner to the 1876 Exposition are very rare and known in red and in blue. Personally, these are certainly items I would want in my collection.

Other 1876 Philadelphia items are not listed in C&R or any other catalogue. One is what appears to also be an envelope seal for the "Swedish Section". The one known to me is blue, cut to shape, but has original gum. Another item is a label, probably once affixed to a small box, for "Bonbons Francais Joseph Combet, Paris." This or indication of place but does say "EXPOSITION" and pictures the was one of the 1876 Exposition's suspect the Joseph Combet and perhaps gave out small samples this probably can't be considered a include it in my collection.



One is what appears to also be an envelope seal for the "Swedish Section". The one known to me is blue, cut to shape, but has original gum. Another item is a label, probably once affixed to a small box, for "Bonbons Francais Joseph Combet, Paris." This or indication of place but does say "EXPOSITION" and pictures the was one of the 1876 Exposition's suspect the Joseph Combet and perhaps gave out small samples this probably can't be considered a include it in my collection.

3) If the 1864 and 1876 items fail to satisfy one's criteria for an event label, there are items from (or possibly from) 1891 which surely will.

If we are to go by the date shown on the label, the earliest of these by several months is from a convention of the Custom Foremen Tailors Association held in Cincinnati January 20-23, 1891. However, it also says, "First Prize Awarded to G. Harris for superior cut and fit." Presumably the awarding of prizes was a culminating event at this convention which leads one to further assume that this was actually made some time afterwards. Although in all likelihood it appeared in 1891, we can't be absolutely certain. The label is embossed gold foil so that, unfortunately, it photographs poorly.



This brings us to the Sioux City Corn Palace Fifth Annual Festival, October 1-17, 1891. The example I have is on a cover sent in July 1891. Its color is vermilion. In case you are wondering, the corn palace referred to was the third, last and largest built in Sioux City and took up about a city block. It was constructed of corn ears and husks over a wooden frame and was dismantled after the event. A picture of it is part of the cover's corner card and shows that it was quite a grand edifice. Incidentally, one 1890s-vintage corn palace still exists in Mitchell, South Dakota - this bit of trivia is not entirely irrelevant to our hobby since a pair of corn-shaped poster stamps was issued in 1926 which mentions this architectural wonder.



Another candidate for "earliest" poses a real problem because it doesn't bear a year date. This is a stamp issued for the Great Interstate Fair, Trenton, with the dates September 29th to October 4th. It is a brownish vermilion color. The New Jersey State Fair was revived in 1887 and in 1888 an Interstate Fair Commission was formed to develop permanent facilities for it. For some years thereafter the event was called the Great Interstate Fair. From an antique poster I learned that 1891's was held Monday September 28th to Friday October 2nd. I speculate that the September 29th referred to on the stamp was also a Monday and October 4th a Saturday. If this is so, then consulting a perennial calendar suggests this stamp is from either 1890 or 1902. The stamp is so crude that 1890 seems to me a distinct possibility. Now if only one could be found on a dated cover to settle the matter!



The editor offers the cover below from his own collection. It is, of course, not politically correct by any standard but it is reflective of its era. It was mailed from Biddeford to Daring, both in Maine on July 29, 1896; the b & w label is tied.



Poster Stamp Literature

The following list of literature on poster stamps was prepared by Charles Kiddle a couple of years ago. It lists all known writings about poster stamps. If members are aware of others, please let the Editor know and they will be reported.

GENERAL

Timbres Commemoratifs (World Exhibitions to 1914), Cazin & Rochas in French, 1914
Lick 'Em Stick 'Em (The Lost Art of Poster Stamps), H. Thomas Steele in English, 1989
Les Vignettes Adhésives Commemoratives, Chamboissier in French, 1910
Bitte bitte Kleb' mich (The Poster Stamps of Frankfurt), Institut für Stadtgeschichte in German, 1998
Collecting Seals and labels (CSC publication # 5), Charles Rabinovitz in English, 1982
Reklame-schau, Lotte Maier in German, 1984
Tobler Poster Stamps, Alnis Guide in English, 1994
Poster Stamp and Cinderella Collecting, E Van Elkan in English, 1983

FRANCE (not elsewhere listed) including 1) Monaco and 2) L'Arc en Ciel books)

Victor Maird 1893 – 1971 The 'Driam' poster stamps of France, Viou & Pavillon in French, 1974
Les vignettes de Monaco (1st and 2nd Supplements exist), Michael Bonneau in French, 1986
Les Emissions, Surcharges, Obliterations et Vignettes des Sudetes (1880–1970), Roger Richet in French, 1970?
Les vignettes "Bonne Année 1920", Michael Bonneau & Louis Granger in French, 1976
Vignettes de France (Paris exhibition vignettes), Gustave Bertrand in French, 1948
Les Porte-Timbres, Robert Pechenet in French, 1991
Vignettes Touristiques de France, Gaston Degardin in French, 1978
Les vignettes a sujet "Jeanne d'Arc", Michael Bonneau in French, 1974
Les vignettes "Foire de Paris", Bonneau in French, 1980
Les vignettes a sujet "Tour Eiffel", Bonneau in French, 1974
Vignettes de France, Gustave Bertrand in French, 1937
Timbres Commemoratifs de France et des Colonies, L'Arc en Ciel in French, 1950–60
1er Mai/Fete des Mères/Boites D'Allumettes Commem., Michael Bonneau in French, 1978
Les vignettes à sujet "Napoléon", Michael Bonneau in French, 1975
Les vignettes à sujet Louis II de Baviere et ses Châteaux, Michael Bonneau in French, 1977
Les vignettes "Arc en Ciel", Michael Bonneau in French, 1981

GERMANY

Katalog der Deutschvolkischen bundesmarken bis 1914, W Schonwein in German, 1983
Reklamemarken in Wilhelmine Germany: Consuming Fictions, Rachael Huener in English, 2002 (Doctoral Dissertation)

GREAT BRITAIN

Great Britain Commemorative Labels pre 1950 (CSC publication), Chris Chatfield in English, 1991
British Stamp Exhibitions, Glen Morgan in English, 1995
British Empire Exhibition Wembley 1924–25, Alan Sabey in English, 1994
Supplement, Alan Sabey in English, 1996

ITALY

Catalogo del francobolli di emissari locali, non emessi, servizi speciali, semi ufficiali, vignette d'aviazione, Landmans in Italian, 1950
Memorial Philatelique IV 'Italie' (includes Italian TB, aviation and philatelic exhibition poster stamps), Gustave Bertrand in French, 1934
Memorial Philatelique V 'Italie Vignettes Militaires', Gustave Bertrand in French, 1936
Collezionismo Italiano '9 chiudiletters Italiani & 10 Chiudilettera militari' in Italian, 1970/1
Catalogo del bolli commemorativi Italiani (non postali) 1860 – 1926, Vittorio Manghi in Italian, 1927

RUSSIA

Vignettes of Russia (pre-1914 poster stamps of Russia), Marcovitch in English, 1971
Catalogue Special des Timbres de Guerre de Russie, Trachtenberg in French, 1919
The Russian 'porte-timbre' poster stamps of the 1920s, A.C. Mpamophob, B.A.Mahtiooxnh in Russian, 1997

OTHER EUROPEAN COUNTRIES

25th Anniv. of Czechoslovak Independence, Kralicek & Page in English, 1996
Katalog över Lokalfrimärken, Järnvägsfrimärken, Angbatsfrimärken Julmärken, öda Kors Märken, Svenska Flaggans Dag's Märken, Otto Sandberg in Swedish, 1946
Catalogue des timbres commémoratifs de la Hollande parus depuis leur création jusqu'en 1951, R J Vos in French, 1952
Norske Brevmerker Brevmerker, Vemund Ljødal, Norwegian, 1996
Illustreret Katalog 1885 – 1920 over Julie Velgorenheds og Foreningsmaeker samt.Udstillings og.Lejligheds – Maerker, A. Hartvigsen, 1920s
Katalog Vsech Ceskiych Historiclych Nalepek 1886–1945, Josef Kumpan in Czech, 1945
Magyar kiállítás levelzaro belyegekek 1896 – 1945, Balzacs Karoly in Hungarian/German/English, 1996
Catalogue des vignettes Suisse de propagande et commemoratives 1878–1980, Pen in French, 1982
The Republican Political Labels 1936–39, F Gómez-Guillamón in Spanish, 1988
Sammler Maerke Aarvog 1913 (A & L poster stamps 1 – 465) in Danish, 1914
Anti-fascist & Fascist propaganda stamps of Denmark, N Gyrsting & P Paulsen, 1995

OTHER COUNTRIES

Study of Canadian Poster Stamps, Robert du Bois in English, 1997?
Philatelic labels, George Linn in English, 1940
NZ Cinderellas, Tim Maclaren in English, 1992
New Zealand Air Post Cinderellas with valuations, James A Stapleton in English, 1992
Newfy Cindys – Newfoundland Cinderellas, John Rempert in English, 1994
Presidential Campaign Stamps, Roger Warda in English, 1998

THEMATICS / TOPICALS

Triangular Philatelics, Chris Green in English, 1998
Owls : The story of poster stamps, Charles Kiddle in English, 1998
Trains – an introduction to the poster stamps, Charles Kiddle in English, 1999
Red Cross Seals of the World, Mosbaugh in English, 1984
Catalogue des vignettes francaises de croix-rouge, Louis Granger in French, 1964
Katalog: Pfadfinder-Vignetten Sammelbilder Geldscheine, Stephan Schrölkamp in German 1999
Vignettes Francaises Scoutes Livret 1 1912–1947, Lucien Desmaretzl in French, 1988
Catalog of Olympic labels, Robert J Dubois in English, 1986
Catalogue des vignettes des jeux olympiques (text only), Paul Rampacher in German, 1959
Railway poster stamps (The UK 1930s railway poster stamps), Alnis Guide in English, 1986
Weiter-Hoher-Schneller Deutsches Museum in German, 1987
Reklamemarken Bier, Manfred Zollickhofer in German, 1996

WWI AND WWII (including patriotic)

For God, Kaiser & Fatherland 1914–1918, Alan Jackson in English, 1994
Les vignettes patriotiques francais de 14–18, Michael Bonneau in French, 1983
Images of the Great War Vol I: (Delandre French Military vignettes), Walter Schmidt in English, 1984
Images of the Great War Vol II: (Delandre non French Military vignettes), Walter Schmidt in English, 1984
Images of the Great War Vol III: (Delandre Red Cross vignettes), Charles Kiddle & Walter Schmidt in English, 1995
Images of the Great War Vol IV: (Delandre vignettes not in Vols I,II & III), Charles Kiddle & Walter Schmidt in English, 1996
Images of the Great War Vol V: (Newly discovered Delandre designs, corrections to Volume I and comparison between Italian military vignettes and the Delandre 're-impressions'), Charles Kiddle in English, 1999
Les Insignes de Journees de la guerre 1914–1918 (lists French 'flag day' items), Roger de Bayle des Hermens in French, 1985
Die Soldatenmarken der Schweiz, Heinrich Sulzer in German, 1990
Patriotic & Propaganda of the British Empire, Clive Edwards in English, 1980?
Polish Post Seven Years War (includes WWII Polish poster stamps), H M Smith in English, 1945
Militarmarken, Lotte Maier in German, 1980
The Lord Roberts Memorial Fund (WWI U.K. series), David Stirling in English, 1985
First World War Patriotic Labels of Australia & New Zealand, Alan Jackson in English, 1987
– Supplement #1, 1990? – Supplement #2, 1992
– Australian Loan Charles Kiddle in English, 1996
Fiji Bomber Fund, Bryan A Jones in English, 1997

AVIATION

Histoire de L'Aerostation et de L'Aviation Francaise de 1783 a 1930, Jean Silombra in French 1981
Les Vignettes Francaises d'aerostation et aviation des origines a 1940, G Naudet in French, 1967
Rocket Mail catalog 1904–1967, Ellington Zwisler in English, 1967
Nichtpostalische Flugmarken Katalogisierungen (German Zeppelin & airships),Kuno Sollors in German, 1973
Archivierung – Katalogisierung Deutscher Nichtpostalischer Marken (German aviation), Kuno Sollors in German, 1971
Schweizerisches Luftpost – Handbuch, Schweiz Aerophilatelisten Verein in German, 1992
Catalogo delle cartoline e vignette ufficiali e semiufficiali di posta aerea Italiana,
G Landmans in Italian,1949
Les vignettes français d'aviation, Yves F. Michel in French, 1945
Flug Marken, Ludwig Hummel in German, 1926

SEALS

The Christmas seals of Denmark and the Danish West Indies in English, 1954
Norske Brevmerker Julemerker, Vemund Ljødal in Norwegian, 1996
Joulumerkit –finnische Weihnachtsmarken (1908–1993), Ake Berglund in Finnish, 1994
Icelandic Christmas Seals 1904–1996, H Valdimarsson & T Thorstein, 1997
Christmas Seals of Germany, Martin Erler in German, 1993
Christmas Charity Posts, Dr WJD Annand in English, 1993
Norske Brevmeker –Julemerker, Vemund Ljødal in Norwegian, 1996**
Norske Julemerker Katalog 1987–88 Bind 2, Jørgen Christoffersen in Norwegian, 1987
Norske Julemerker Katalog 1990, Jørgen Christoffersen in Norwegian, 1990
Ikke frankeringsgyldige Velgørenhadsmæker Greenland Christmas seals of Greenland & Iceland, Storstømsudstilling, 1972

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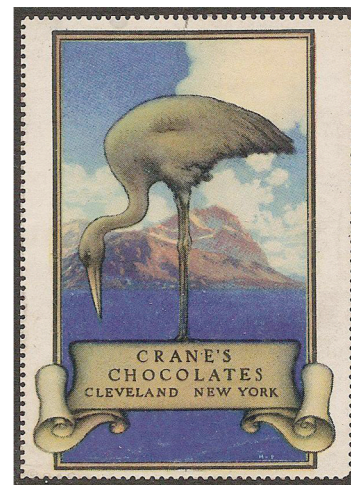
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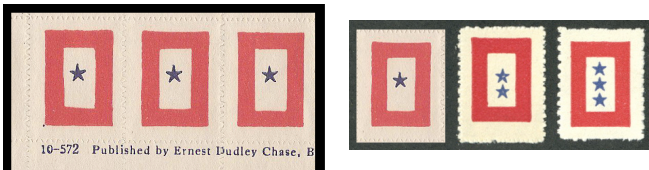


Figure 1



Figure 2

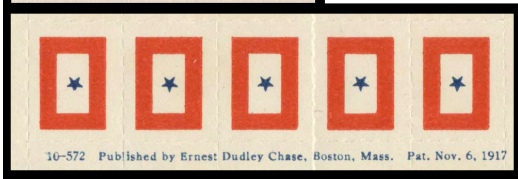


Figure 3



Figure 4

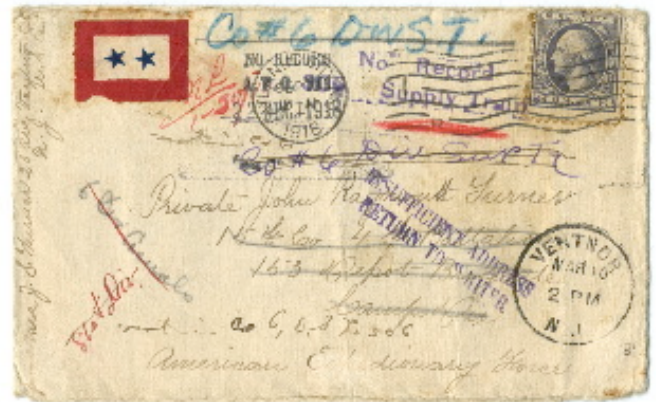


Figure 5



Figure 6

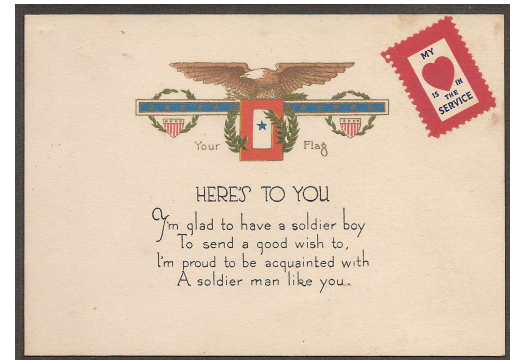
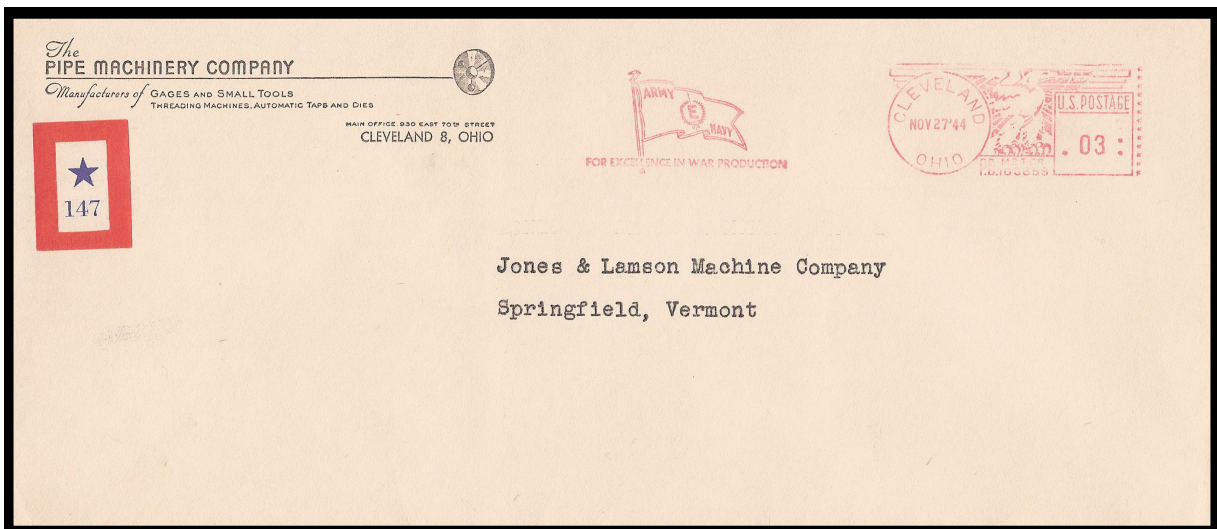


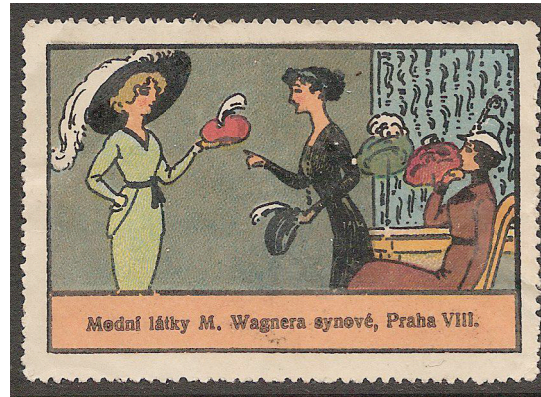
Figure 7

Figure 8



Illustrations for "A Word from Walter", p. 4

Examples of the Broad-brimmed Chapeau



Examples of the Feathered Attention-getter

