

The Journal of the Poster Stamp Collectors Club



Winter 2006
Vol. 1 No. 3

Cover of Walther Fiedler's 1898 album
for Exhibition Stamps

See article on p. 10

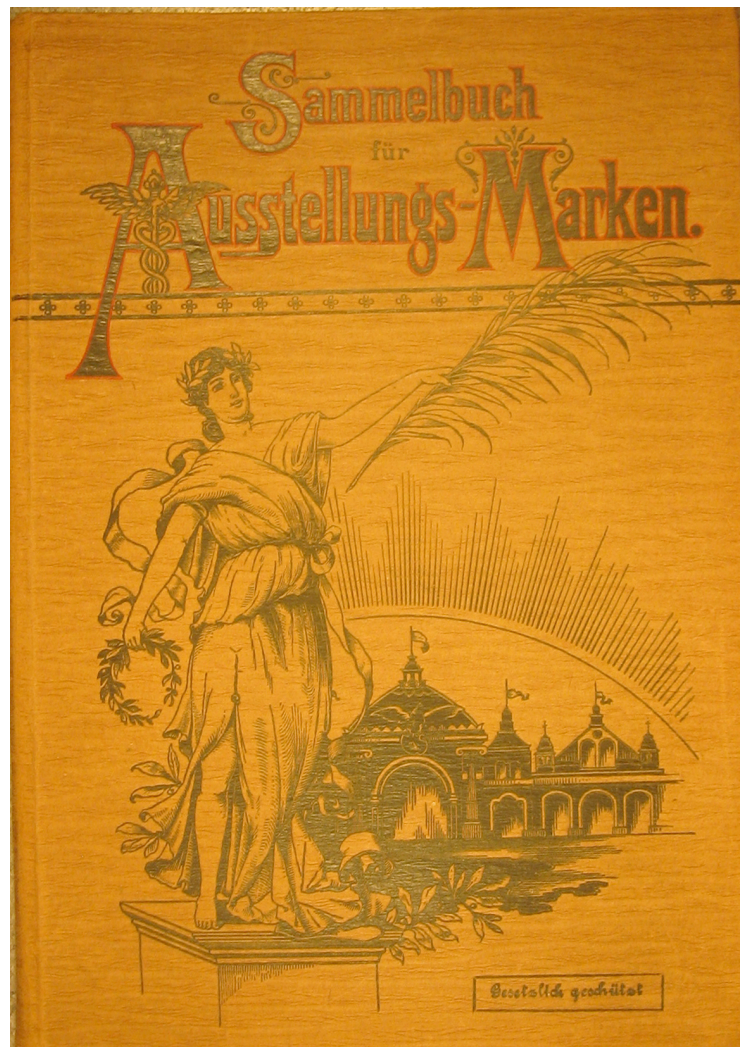
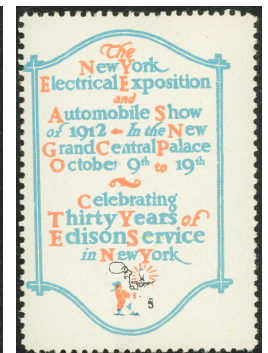
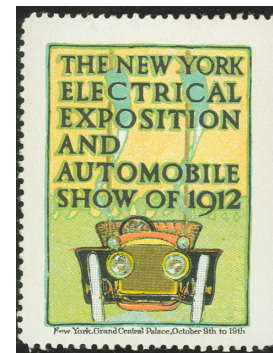
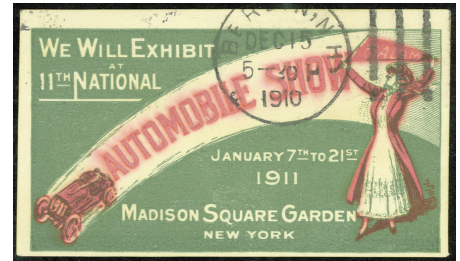
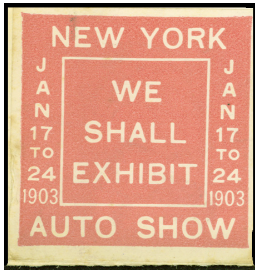


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New York: 1903, 1909, 1910, 1911
 NY 1912 NY AMCA 1910 NY Electrical & Automobile Show 1912 (2)
 NY Electrical & Motor Show 1914, 1916 Chicago 1904, 1910
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President's Corner...Art Groten

Club News

Our by-laws are in the last stages of preparation and will be made available to members as soon as possible, either in these pages or as a separate mailing.

We have increased the Board to the full seven members called for in the by-laws with the addition of Nick Follansbee, as Vice-President, John Nunes and Tom Minor.

Initially, our dues were to be \$25 for all members. Experience has taught us that overseas postage for the Journal is considerable, requiring that we establish a two-tier system: \$25 for North American members and \$35 for all others. Those who joined early on will see the change when their renewal notices arrive with the next issue of the Journal. Most international organizations have such a system; we should have foreseen the need.

Speaking about dues: our membership year will settle down to April through March and will include 4 issues of the Journal. We do not anticipate delays in future publication dates. If there are, appropriate adjustments will be made.

New members who join in mid-year automatically receive the previous issues for that year. Earlier back issues are obtainable while supplies last. Currently, the price is \$25 for 4 issues.

Our International Representatives

As I mentioned in the last Journal, we are honored to have well-recognized specialists from seven countries who have agreed to act as liaison between the Club and members or collectors in their respective countries. Once again, Charles Kiddle has supplied brief biographical sketches for inclusion in this issue.

Our next PSCC meeting

The next PSCC meeting will be held in conjunction with APS-sponsored show held at Philatelic Show in Boxboro, MA, May 4-6 2007. Those who wish to exhibit should go to their website (www.nefed.org) for an application and send it in as soon as possible. Boxboro is a popular show and three other groups are meeting there so frames will fill quickly. We will meet on Saturday, May 5, between 1 and 3 PM for business and a talk. Please bring something to share. I would appreciate hearing from those who plan to attend so that we can prepare accordingly. My email is: artgroten@optonline.net



Triptych of stamps for 1913 NY Electrical & Motor Show, see p. 4

PSCC Officers & Directors

Art Groten – President and Journal Editor – PO Box 30, Fishkill, NY 12524

Nick Follansbee – Vice-President – P.O. Box 3210, Ashland, OR 97520

Richard Warren – Secretary/Treasurer & Web Catalogue Editor – PO Box 208, Ark, VA 23003

Chip Blumberg – Board of Directors – PO Box 176, Lafayette Hill, PA 19444

Charles Kiddle – Board of Directors & Print Catalogue Editor – PO Box 13, Alton, Hants, UK GU 34 4DW

John Nunes – Board of Directors – 80 Fredericks Road, Scotia, New York 12302-5727

Tom Minor – Board of Directors – 7374 Arlington Dr., St. Louis, MO 63117-2242

Membership Information

For a membership application, please contact Richard Warren at PO Box 208, Ark, VA 23003. Due are currently \$25 per year in North America; \$35 elsewhere. We plan 4 journals annually.

Report of the Cataloguing Committee

Current efforts include Charles Kiddle's thematic catalogues; Nick Follansbee's US major and minor events catalogue; Stewart Gardiner's "Cazin & Rochas Revisited" project; and Dick Warren's Dated Event Poster Stamp (DEPS) database project.

With respect to the re-writing of the C&R catalog, in English, with images, corrections and additions, it might appear that this effort is duplicative of the on-line database concept of the DEPS project. However, a printed illustrated catalog will produce a solid, immediate, tangible product that we can hold in our hands and use at once. Stewart hopes to produce a first volume covering the 19th century early in the year 2007.

The database project is complementary to the C&R project; its objectives are open-ended, available for continual correction, addition, expansion into other areas and cover a time span well beyond the scope of C&R. The key is to use modern technology to create a flexible format that can be searched on any word and printed in any form and which is never 'out of date'. The coordination of how best to receive and process new data between these two projects is being developed so that our efforts are consistent and avoid doing the same thing twice.

Dick Warren, Committee Chair, invites correspondence and comments at: dickw3@cox.net or PO Box 208, Ark, VA 23003. USA.

From the Editor...

Honorary Vice President Esbjorn Janson has sent a 7-page listing of literature pertaining to poster stamps, listings that were not included in our last issue. Its length precludes listing it in one issue so it will be serialized. I hope to be able to add annotations for those listings that are not in English.

I apologize for the gremlins that crept into the last issue. Eternal vigilance, etc.

I am told that Charles Kiddle's next catalogue German Aviation: German Aircraft is due out in January 2007. It will be 261 A4 pages, 135 in color, with a price of \$118 + postage. Contact him directly if interested.

I have seen a rough draft of Stewart's C&R project. It is super! Stay tuned for further developments.

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

Non-postal Philately

There is no question that poster stamps have no postal validity whatsoever. This does not mean, however, that they are of no philatelic interest. As a matter of fact, we can provide evidence that some poster stamps have focused solely on the mail. The examples shown on the outside back cover are a mere smattering of a wonderful speciality within poster stamp collecting. And we haven't even mentioned all the philatelic exhibition stamps or those issued by stamp dealers. More later....

Toward the Future...Charles Kiddle

As mentioned in our last issue, we are honored that the following members have agreed to act as International Representatives. This action was taken by the Board in recognition of the international nature of our hobby. We feel it is important to stress this point as we continue to seek to raise awareness of poster stamps. The Representatives are ready to help fellow collectors with their queries

Karoly Balazs: The author of one of the two 'best ever' books about poster stamps 'Hungarian poster stamps and similar Cinderellas'. Karoly has compiled and published four other catalogues about Hungarian and Bohemian poster stamps. His catalogues are bi-lingual, which is invaluable for English-speaking collectors. Also, his catalogues are not just listings of poster stamps but give full historical details, an enjoyable way of learning about the history of Hungary and surrounding countries during the most interesting periods of the 20th Century.

Jacob Dijk: For many years, a major collector of poster stamps and an expert on the poster stamps of Holland ('sluitzegels').

Eduardo Escalada-Goicoechea: An expert in Spanish poster stamps, Eduardo's collection includes all exhibition and event poster stamps up to 1898.

Richard Grosse: The President of L'Arc en Ciel. L'Arc en Ciel was formed in 1913. Its focus is specifically upon poster stamps (in French 'vignettes'). Richard has major vignette collections of WWI, France, TB, Arctic, etc.

Alan Jackson: Along with Karoly Balazs, Alan is the author of one of the two 'best books' about poster stamps 'God, Kaiser and Fatherland 1914 -1918'. Alan has compiled other books about WWI. For many years, for the Cinderella Stamp Club, Alan has edited the World War One Study Group section of the Cinderella Philatelist.

Sarah Petersson: A long time collector of Scandinavian poster stamps with emphasis upon Denmark, Iceland, Greenland and Danish West Indies. Sarah collects, also, Christmas seals from these countries and her collection is a marvel of essays, progressive proofs, etc. which could never be achieved for any issued poster stamps apart from, to a lesser degree, Delandre productions.

Manfred Zollickhofer: Manfred has one of the largest collections of poster stamps (in German, 'reklamemarken', etc.). His knowledge is encyclopaedic. Manfred has compiled and published two catalogues of poster stamps 'Tabak' and 'Bier'.

The National Automobile Shows: New York and Chicago...Nick Follansbee

The first event in the U.S. that was entirely devoted to cars was the New York Automobile Show in 1900. At the time there were only between 6,000 and 8,000 cars in the country, mostly playthings of the rich and adventurous. Owners also generally lived in cities – at that time there was not a single mile of paved road in rural America. A third of the cars on display were electric (heavy and slow) while nearly all the rest were steamers (fast and prone to blowing up).

Chicago held its first auto show the following year, an event attended by nearly 4,000 people.

Both shows became annual events, and both, a few years after their debuts, issued poster stamps, first promoting the shows separately, then from 1914 into the 1930s, jointly as "The National Auto Shows." Those for the New York event prior to 1914 have year dates, while those for Chicago do not. The 1914 and subsequent joint issues are without year date.

The earliest U.S. automotive event label known to me is 1903 for the New York Auto Show and there is one of the same design for 1904. Both are surely rarities. I do not know of any from 1905–1908 but would not be surprised if they exist. The issues for 1909 and 1910 are also very scarce. I have seen one other of the 1909 and two or three others of the 1910. These last two issues say "National Automobile Show."

The 1911 and 1912 issues are also rarities, as is a 1913 issue which I have not seen but which is also supposed to be rectangular and horizontal. None of the 1903–1913 issues for this event are listed in Cazin & Rochas, while the Rudolf Tramnitz catalogue, *Gelegenheitsmarken Amerika* (1916) lists only the 1911 and 1913, the first for the then lofty price of 10 marks and the latter as "R".

Two other automotive events were held in New York in the 1910–1916 period which are not to be confused with the National Show. There was the Automobile Show of the AMCMA which issued a very rare poster stamp to promote their 1910 show, and also the Electrical Exposition and Automobile Show (1912) which issued a fairly common set of five stamps, of which two mention the automotive aspect. The following year this event was billed "The Electrical Exposition and Motor Show" and issued a set of 3 stamps which is also fairly common (see p.2). Single stamps were issued in 1914 and 1916.

The Chicago Auto Show also issued promotional poster stamps. Issues for 1904, 1910 and 1911 have been seen and others may exist. The 1910 and 1911 stamps are the same design (Mercury behind the wheel) and color (gold on black, embossed). The 1910 is dated "FEB 5 to 12" and the 1911 is "JAN 28 to FEB 11". In both cases the show opened and closed on a Saturday. These Chicago stamps are not listed in the early catalogues.

New York and Chicago jointly issued stamps in 1914 and subsequent years, featuring Mercury behind the steering wheel in the design through 1918 and again for the 1927 and subsequent issues. None of the 1914–1918 issues are easy. I have not seen a stamp for the 1919 show (was one issued?)

The 1920–26 issues are text only and do not bear a year date. However, 1920 has "20th Annual" and the others have "21st" through "26th" or, in the case of 1925 "Silver Anniversary." These are much more available than the earlier issues. They usually have at least one straight edge, leading me to speculate that they were printed in sheets of nine.

Twenty-five years after the first New York Automobile Show the U.S. had over 17 million cars

registered and the first coast-to-coast highway had been completed (1923).

Mercury returns to grace the later issues. Here's how they date, referring to the dates for the New York show:

- Jan. 8-15 = 1927 (indigo)
- Jan. 7-14 = 1928 (red)
- Jan. 5-12 = 1929 (indigo)
- Jan. 4-11 = 1930 (indigo)
- Jan 3-10 = 1931 (red)
- Jan 9-16 = 1932 (dk blue on silver foil)

These are among the most common U.S. event labels for the period. 1932 seems to be the last year labels were produced for these events.

There is also a 1930 issue of a totally different design for "Shop Equipment in Action, Special Section" which is somewhat scarcer.

If any reader has National Automobile Show issues besides the ones described, please report them to the editor for a follow-up article.



Chicago 1911 NYC 1914 NY-Chi 1920



NY-Chicago 1920, 1926, 1927, 1929

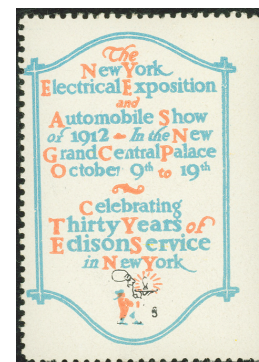


NY-Chi 1932 NY



1930

NY 1912



“PHILATELY?”

Philatelists are familiar with such terms as tete-beche and inter-panneau pairs. Neither term is much seen in connection with poster stamps. There are a number of reasons. These include:

- 1) most collectors were interested only in single poster stamps
- 2) in Germany in particular almost all sheets were broken up
- 3) in the early years of the 20th Century, stamp dealers sold postage stamps equally with poster stamps and many had ‘new issue’ service where the sheets were split up for the ‘new issue’ customers
- 4) interest has been very low
- 5) the amount of information available to collectors has been minimal. Many are unaware that such varieties exist.

Poster stamp production uses the same methodology as postage stamp production and thus all of the varieties found in postage stamps may be found: color shifts, perforation varieties; se-tenant pairs; tete-beche pairs; interpanneau pairs; color proofs; and so on. These add spice to any collection and are just as hard, if not harder, to find among poster stamps as postage stamps.

In his catalog ‘The Top Twenty Graphic Artists’ Charles Kiddle included the poster stamps designed by Joe Loe (Lowenstein). Five of the Joe Loe designs are quite scarce. In 2006, the strip of 10 poster stamps illustrated above – reduced in size and in black & white – was discovered. As can be seen, there are inter-panneau pairs and tete-beche poster stamps. The strip is of the greatest rarity; further evidence, if any is needed, that during our life time there will always be new poster stamps to find, to see and to enjoy.

Here are some further examples of philatelic varieties found in poster stamps. The Brill Borthers stamp, designed by Maxfield Parrish, is perf. 14. The left stamp shows early blind perfs at the bottom; on the right stamp, the horizontal perfs are entirely blind. The Broadmoor Hotel stamp may be found either perf or imperf. The Lexington stamp is wildly misperforated. The two Boston stamps have private perforations, which are not made by the same machine, similar to those made by Schermack machines but not matching any shown in the Scott catalogue listing.



Leipzig 1913: The International Construction Exposition: Part II...Tom Minor

Thanks to Bill Weinberger and Steve Greiczek, the Leipzig 1913 listing of the last issue can be expanded. "GM.K." again refers to the numbered listings in the "Sa-Thu-Wa" catalog of German event stamps. The numbering system continues from the previous article. An example of number 6, from C&R, can now be shown. Color illustrations for this article are to be found on the inside back cover.

The three sets showing buildings of Leipzig were described but not pictured in the last issue; here are the individual titles on the stamps for sets 40–59 and 60–79:

1. Eingang Reitzenheiner Strasse
2. Mittelhalle der Raumkunst
3. Österreichischer Staatspavillon
4. Sachsischer Staatspavillon
5. Pavillon der Stahlwerksverbands u. Maschinenhalle
6. Hauptrestaurant
7. Riesentass
8. Peterstor (alte Stadt)
9. Pleissenburg mit Wallgraben
10. Biedermeier Restaurant mit Pleissenburgturm
11. Eingang zur Pleissenburg durch das Peterstor
this view not in the photo set (20–37)
12. Eingang durch das Grimmaische Tor.
13. Goldner Brunnen mit Dominikanerkloster
14. Kornhaus mit Peterstor
this view not in the photo set
15. Fürstenhaus mit Grimmaischem Tor
16. Gastwirtschaft zum Sack
17. Klosterhof (alte Stadt)
18. Dorstrasse mit Kirche
19. Almhütte im Vergnügungspark
20. Trocadero

The last two are reversed in order in the photo set, which I believe has only 18 total.

Four advertising stamps listed in GM.K., not in the last issue, are now shown: #82, 83, 85 and 87. A further note on #83 is the existence of this unlisted stamp in lt. blue, similar in design to #17.

Five new unlisted advertising stamps have surfaced and are illustrated::

96. Baumaschinen ST.INGBERT; building crane & construction; 44x76; multicolor

97. ERFORDIA; green pennant shaped die-cut.

98. LUDWIG HUPFELD A.G.; building tower; Embossed imperf 38x59; black on orange; Note stamp mentions Kgl. Sächs. Staatsmedaille award.

99. M.S. SCHMEISSER'S Bouillon cubes; shot-putter on a box; 40 x 60; This is a fascinating stamp: notice the column at right is labeled IBA, the monument is in the background, and the group exercise refers to a Turner convention in Leipzig that year. One stamp covers major events in Leipzig for 1913. The column with green stripe on the left probably refers to some other Leipzig event of 1913: the firemen or funeral art congresses? Unfortunately one event is not included: a Poster stamp collector meeting, the 'SIREMA'.

100. TEMPEROL; view of Krankenhaus building same as Bamberger & Leroi above, different text and color scheme.

Herewith, the first page of Esbjörn Janson's seven-page list of poster stamp literature. Future issues will contain further listings. This listing is of major importance to those members interested in the long history of interest in poster stamps and comes from his personal collection. We are honored to have him share this information with us.

POSTER STAMP LITERATURE, AN ADDENDUM

The inaugural issue contained a comprehensive list of poster stamp literature, compiled by Charles Kiddle. Certainly, Mr Kiddle made no claim to having presented any complete bibliography, and accordingly the editor asked for addenda. Here comes what I can add, but no doubt there are lots of works that are not included in either Charles' listing or mine.

Esbjörn Janson

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Ian D Crane: Index to The Cinderella philatelist 1961-1985. 1986, 128 pp.
The Cinderella stamp club. Library list. 1983. 44 pp-

GENERAL

- P Mathes: Katalog aller Gelegenheitsmarken. Sd (abt 1901). 110 pp.
P Mathes: Nachtrag zum Katalog aller Gelegenheitsmarken. Sd (abt 1904). 24 pp.
Globus Verlag (ed): Illustrierter Katalog von offiziellen Ausstellungs- und Gelegenheitsmarken. Sd (abt 1914). 86 pp + plates.
Pionier Verlag (ed): Werbemarken-Katalog. 1913. 104 pp.
Das blaue Blatt (ed): Illustrierter Katalog aller bekannten Wohlfartsmarken von 1869-1909. Sd (abt 1909). 70 pp.
Das blaue Blatt (ed): Nachschlage-Register zum Katalog aller Gelegenheitsmarken. Sd (abt 1906). 48 pp.
Max Kaiser (- Paul Lebrecht): Katalog der Gelegenheitsmarken, aller nicht-staatlichen Werbe- und Erinnerungsmarken ... Sd (abt 1931). IX + 1669 pp; loose-leaves.
J-P Brunel: 60 ans d'érinnophilie contemporaine. 1963. 116 pp.
Joseph Lohr: Dictionary of foreign words and phrases on stamps, seals and posters ... 1940. 22 pp.
Maurice Costard: Lexique international avec traduction française pour la détermination des vignettes commémoratives ... 1949. 16 pp.

Hans Martin Müller: Kleine Marken - grosse Marken. Sd (abt 2000). 80 pp.
Jim Stillman: A poster stamp interview with Dr Rachel Anne Huener. Sd. 12 pp.

Walther Fiedler's 1898 album of Exhibition Poster Stamps...Art Groten

Several years ago I bought my first copy of the album "Sammelbuch für Ausstellungs-Marken", produced by Walther Fiedler of Leipzig in 1898. It has spaces for all the colors of the various exhibitions and commemorative poster stamps it presents. It is by no means a complete showing, its earliest stamp being from 1894. Its cover graces the front of this issue. Since then I have added 6 more copies and they are all different. The album was made in 3 formats: full-sized, like my first copy; mid-sized, which has spaces for only one of each issue, printed on one side of the page; and small-sized, like the mid-sized but printed on both sides of the page. I have the full-sized with its cover in French; the mid-sized, all three with a completely different cover in German (both red and green cloth) or French (red); the small-sized with the same cover as the full-sized but in red. There must be more variants and I'd appreciate hearing about them.

On the next page, I illustrate the variant covers and title pages, inserting cut-out images of the additional lettering placed on the title page depending on the edition.

My good friend, Rachael Huener, translated the Foreword for me some time ago and I include it here. It is an interesting document.

Foreword

The publication of the following collectors' album emerged from a desire common to collectors, namely, that such an album would organize the exhibition stamp collecting world, and that it would call the attention of others to this collecting sport.

The "exhibition stamp" (Ausstellungsmarke), which was an unknown concept three years ago, is already a frequently employed advertising tool today, one that is an active participant in (literally: has "gained citizenship") all the more important exhibitions. Originally intended to carry the news of a new exhibition out into the world, the designers of such a stamp made an effort to include all of the characteristics of the exhibition in question; it served as a kind of calling card presented by the exhibition to all interested parties. In order that the presentation be pleasing to those interested parties, one employed as a rule particular care in the production of the exhibition stamp, care which found its expression in the artistic execution of the design, in a brilliant combination of colors, and so forth. We say "as a rule," since the following collectors' album also presents stamps notable only for their good intentions. Thus, the exhibition stamps comprise to some extent a "miniature monument" of international competition, not only in all areas of professional and production life, but also in the area of art and technology in the service of advertising. They reflect often in their design and coloration the character and special characteristics of the countries and peoples to whom they belong, and they are the only surviving witnesses able to attest to the glamor and splendor of past exhibitions.

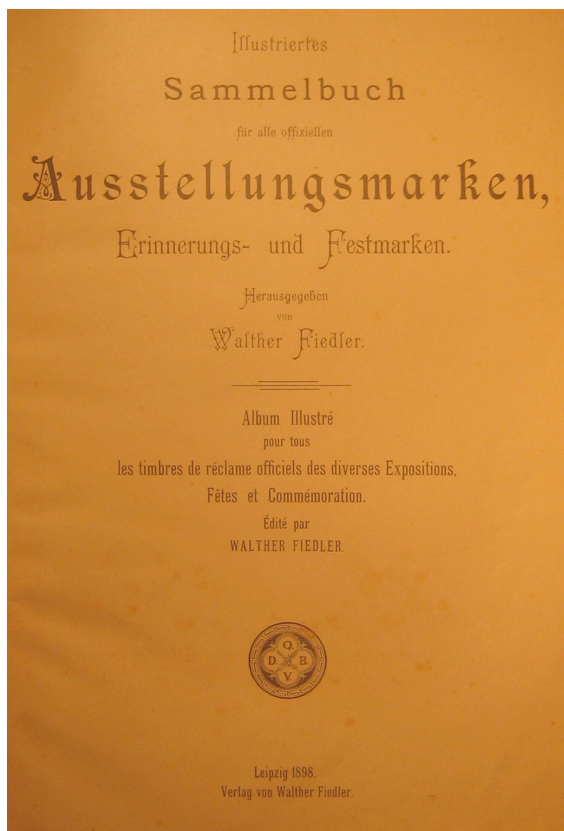
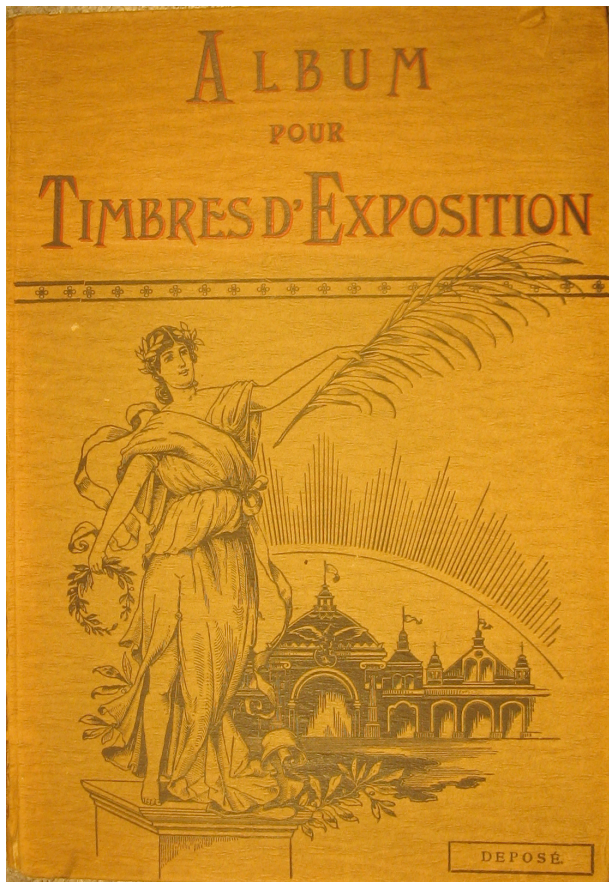
With respect to the composition of this collectors' volume, the guiding principle has been in essence to only include those stamps which carry official character, that is, which were issued by the organizers or administrators of exhibitions and which were designed to serve their interests. This appeared to us to be the only way of introducing a certain security with respect to the concept of "collectibility" (literally: "collecting worthiness") or not. For this reason, the stamps issued for private purposes connected to one exhibition or another are considered only secondarily. In order to offer the collector the possibility of being able to add later new publications to the closed entirety, we have decided on a chronological sequence of exhibition stamps, and believe that we have thereby avoided the unpleasant situations that might have arisen in consequence of an organization according to countries.

Given that in the selection of colors for exhibition stamps their inexpensiveness was in most cases the guiding principle, owing to their ephemerality, and that therefore much less attention was paid to the greatest possible similarity in production (as is the goal, if not always the achievement, with postage stamps), it is obvious that between the first and last impressions of a printing [not sure of the technical terminology here] a number of color deviations have occurred, particularly in those kinds produced by means of lithography on chalk paper, which, as a consequence of the delicate milk colors employed, have always been color-sensitive. For us, the determining factor with respect to the varieties to be taken into consideration was in the first instance those differentiating characteristics through which the producers wanted to characterize a given stamp as of an independent type, that is, the fundamental differences in drawing, printing, color and framing.

Closely connected to the exhibition stamps are the so-called memorial stamps (Erinnerungsmarken), since they have the same goal: the publication of a local, patriotic or otherwise popular event with the same means as the exhibition stamps. We have given a special space to this collecting species in the appendix, and have made the same provision for the addition of collecting pages to these as to the exhibition stamps.

Although we have spared neither effort nor sacrifice in preparing a worthy home for the exhibition stamps, it lies in the nature of things that there will be errors and deficiencies in this work, which takes its place as the first of its kind, errors that we will make every effort to correct in a second edition. We will therefore thankfully welcome every suggestion from collectors' circles, and will take them under consideration in a revision. All relevant communications are requested to be directed to the undersigned.

Walther Fiedler



Édition moyenne.

Petite édition.

These words were inserted below Fiedler's name and above the colophon.

ANNOUNCING

CHARLES KIDDLE'S

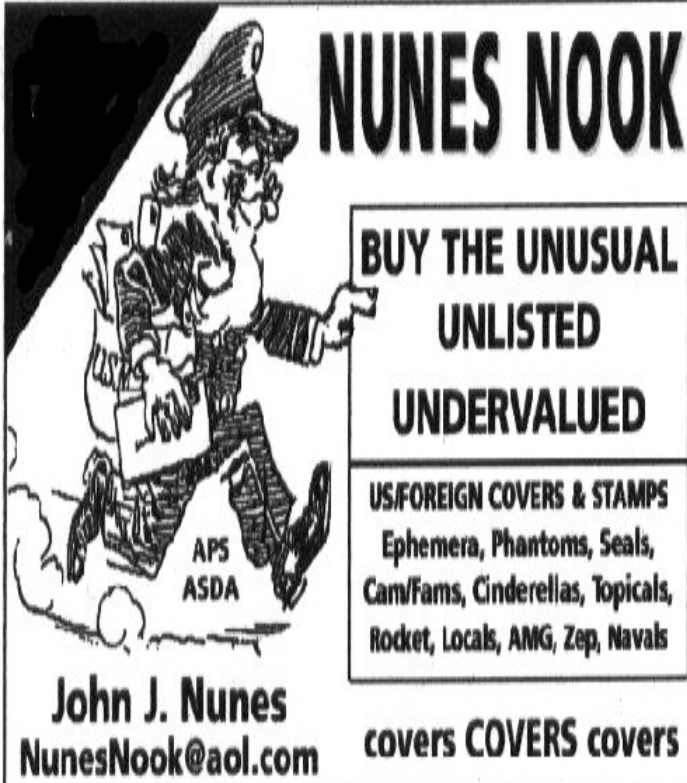
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by Charles Kiddle

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Bicycles, worldwide, \$48
Kurt Boettcher (2 vols.), \$86 the pair
Ludwig Hohlwein, \$60
Images of the Great War (5 vols.), \$230 the set
Owls (color or b&w), \$55 or \$26
Paris Exposition of 1900, \$90
Photography, \$90
St. Louis Fair of 1904, \$70
Tennis, \$50
The Top Twenty Artists (2 vols.), \$145 the pair
Trains, \$45

Further catalogues are planned: German aviation; Circuses, clowns and carnivals; Men's Fashion; Women's Fashion; European Cinema; Alphonse Mucha; Other Artists; Shoes; "Letters making words".

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These images illustrate Tom Minor's article on the Leipzig 1913 IBA, p. 8.
The number assigned to each image refers to its listing in the article.



#6



#82



#83



#87



#32



#54



#74

The three different Buildings sets with the same image but variant colors and inscriptions.



#96



#97



#98



#99



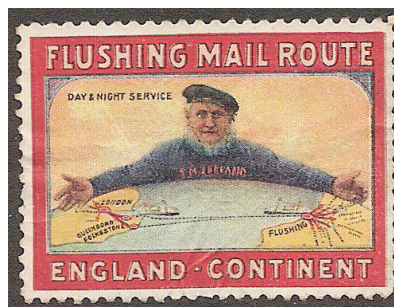
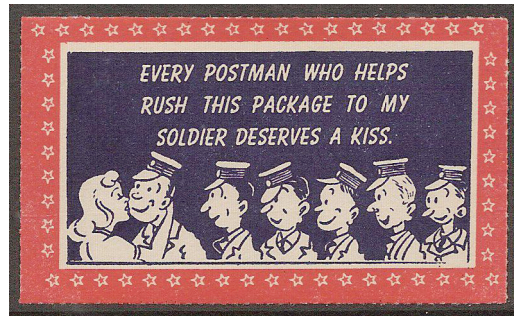
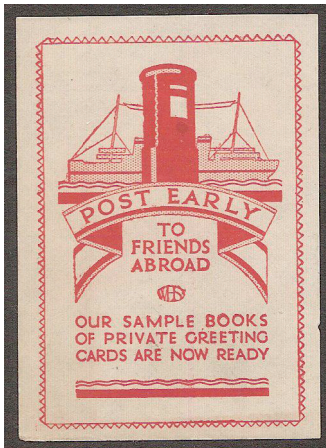
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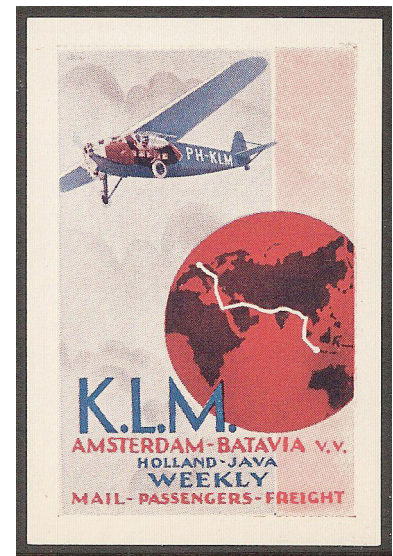
Illustrations for "Falling into the Pit", p. 3

"Non-postal philately"



Artist: H.E. Cassiers

Artist: E. Gaillard



An interesting pair:

Left: Italian Express stamp with advertising tab.

Above: poster stamp for show in Tilburg, Holland with plagiarized image.



Tete-beche pair for Zeppelin flight to Barcelona Fair, 1929