

The Journal of the Poster Stamp Collectors Club



Spring 2008
Vol. II No. 4
Whole # 8

Swiss Graphic Designer

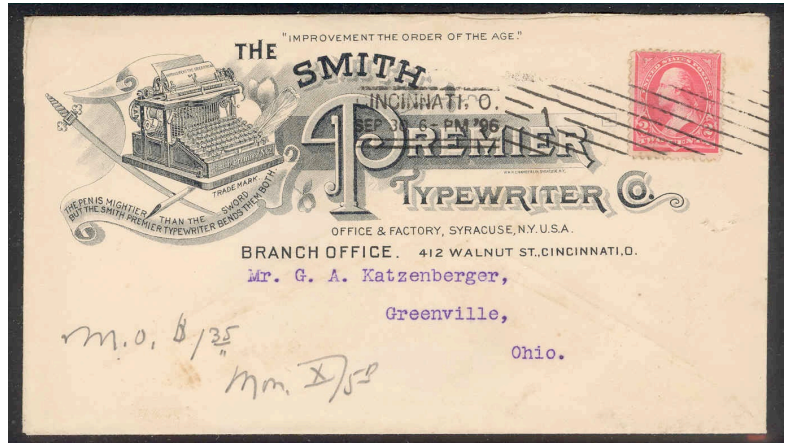
This glorious sheet, sent by member Ken Eadie, demonstrates the varied output of the Zurich firm of J. C. Muller, printer of poster stamps and advertising art.



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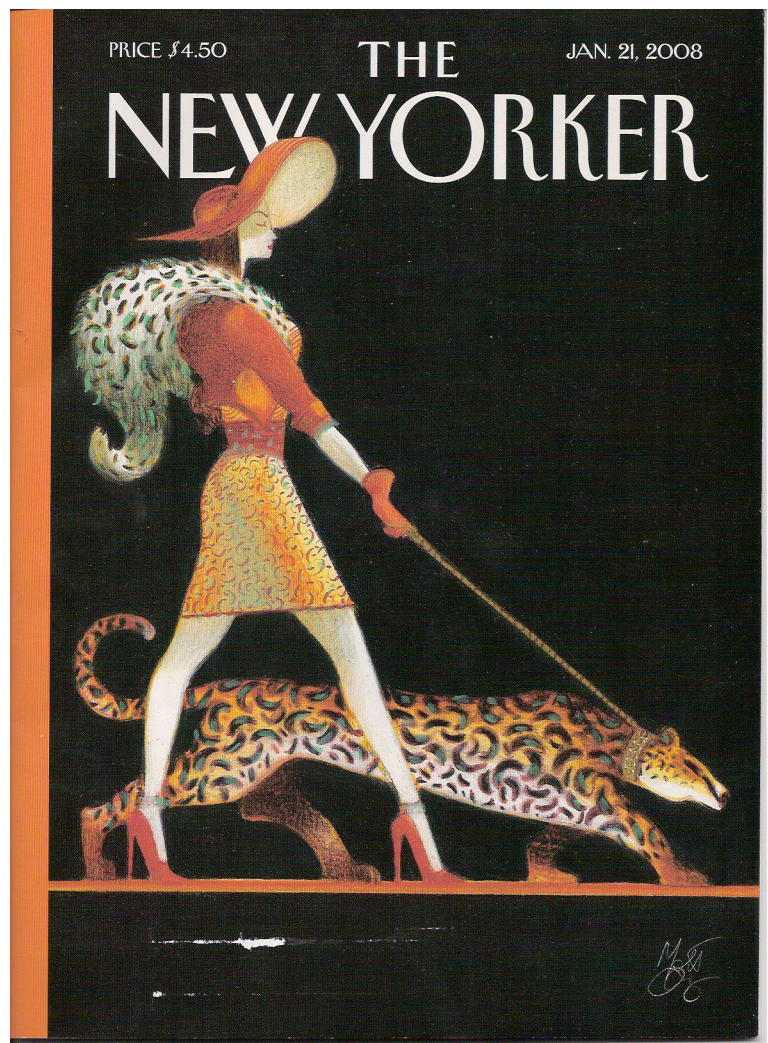
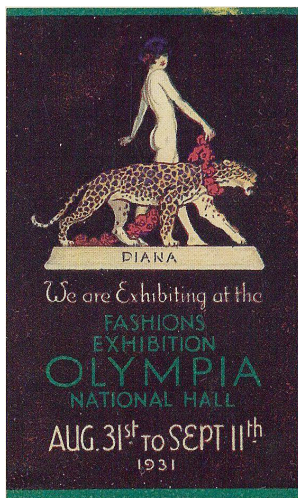
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Dr. Richard Grosse's desert island stamp appears on the reverse of this 1896 cover for The Smith Premier Typewriter Co.. What is your favorite?



A Word from Walter, p. 3

This is some beauty! Was The New Yorker artist aware of the stamp?



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President's Corner...Art Groten

I have further information on our meeting at APS StampShow in Hartford, being held at the Connecticut Convention Center from August 14–17, 2008. Ray Petersen has arranged for us to have dinner at a local family-style restaurant on Thursday evening, August 14 at 7 PM. Please let me know as soon as possible if you will be joining us so we can reserve the correct number of seats. Directions will be available at our booth (see below). We should have enough cars to supply rides for those who haven't driven to the show.

Our meeting is Friday at 11 AM, August 15. Its location will be in the show program.

The show hotel is the Marriott Hartford Downtown (860-249-8000).

Rather than have the burden of our own society table, I have arranged for our materials to be at the Ephemera Society of America's table. The booth must be manned at least 80% of the time. I would like to have someone at the booth at least 2 hours a day. That way whoever is manning the booth can advise an interested party when one of our group will be available to answer questions. This is important, so please contact me if you can help out and let me know what day.

Chip Blumberg is graciously sponsoring two special PSCC awards: one for the best presentation, i.e. most effective use of poster stamps to tell the story; the other for creativity, i.e. an unusual or innovative exhibit or methodology. The special engraved awards will be presented at the APS Awards banquet.

Please send your dues using the enclosed sheet!

I appreciate your continued support and interest in the Society.

Dave Allego has sent a group of poster stamps for use in the free packets we will be preparing for the APS show. Ken Eadie just sent another batch. Thanks to you both.

In the last issue I asked if anyone knew anything about a "Pay the Bonus" stamp. The stamp was used, and presumably issued, by the VFW in San Francisco during the preparations for the Bonus March on Washington in 1932. I was recently interviewed about this stamp for a segment of History Detectives to be aired on public television this summer. I'll let you know when it will be televised in the next issue.

Don Bodow has agreed to be website coordinator for PSCC and has obtained a domain name for us. He is working on the format and once it is finalized we will ask members to contribute. We want it to change constantly and become a destination site for poster stamp collectors.

From the Editor...Art Groten

I am happy to report that I have a number of wonderful articles in hand. Keep them coming!

The Bugra series will require 4 parts; Hartford 3 parts at least. What started as a filler has blossomed into what is a regular feature on plagiarisms until no new ones are sent in or found.

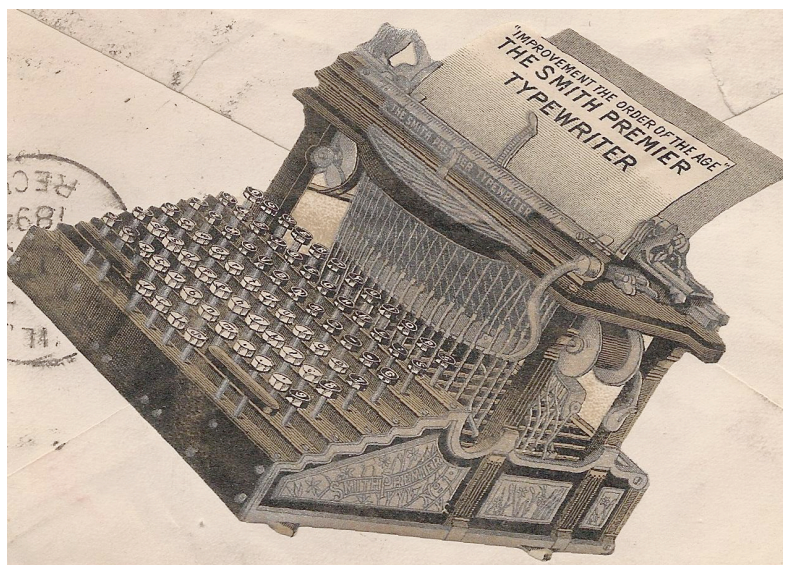
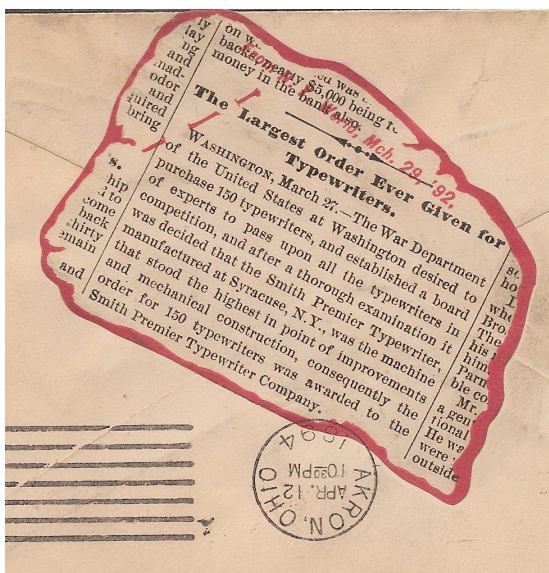
I incorrectly gave Ed Flory's email address in the last issue. It should be: etflory@ptd.net Sorry for the error. Contact him for his fire-fighting poster stamp CD's.

Robert Bradbury has initiated an "occasional periodical dedicated to the study of U.S. poster stamps." He is also in the final stages of production of a new catalogue, United States Advertising Poster Stamps 1912-1915, which he expects to publish in May. It will list more than 3300 stamps in 120 pages with 600 illustrations. Contact him at rbposterstamps@gmail.com for further information.

I expect to be able to report in the next issue that Stewart Gardiner's Catalogue of Exhibition and Event Stamps Volume 2 has been released as has Charles Kiddle's Zeppelin catalogue. Both have experienced minor delays.

Member George Waaser writes that at his stamp club they frequently have show and tell. A good percentage of the time he brings poster stamps instead of philatelic items. This month the theme is transportation, a fertile field for poster stamps that goes beyond car, train, boat, and plane. In addition to these, he's including a baby carriage, go cart, canes, snowshoes, horse carriage, raft, etc. Poster stamps generally are more colorful and eye-catching than stamps and speak for themselves. Good idea that other members may wish to emulate.

Below are two Smith Typewriter Company items to supplement Dr. Grosse's favorite. The latest I have seen his on cover is 7/29/1899. Both the stamps below were used in 1894. The wording on the platen in right stamp differs from Dr. Grosse's and it is in black, rather than red. The left stamp has black lettering and a red border.



A Word from Walter...Walter Schmidt

Imagine that you are an advertising executive in charge of calling public attention to a fashion exhibition that will be held in the Olympic National Hall. It is a very big deal. The year is 1931. You know that the design must be spectacular in order to capture the attention of the public and the design can be no larger than a business card. What do you do? Well, this is what you do. You design one of my favorite poster stamps. Diana, goddess of the hunt, is depicted in the company of a leopard. The relationship of the image to the fashion show being promoted is tenuous at best.

And, in case you think that the past is forgotten, look at the drawing on the front cover of the January 28, 2008 The New Yorker. Its title is "On the Prowl." Similar iconography, different message. These beauties are illustrated on the inside front cover.

Varieties in German Poster Stamps...Peter Marshall

In the Spring 2007 issue some varieties found on German poster stamps were shown. Below are a few more.



Upper left: Around 1908, the Association of Bavarian Civil Servants issued three stamps. On the left one, the D. before BAYR and the N at the end of "Beamten" are missing.

Upper right: The Munich branch of the Artists, Fine Arts and Crafts Association promoted their Exhibition with 5 stamps designed by J. Wurstl. A similar one (right) notes only the Association itself.

Lower left: This stock stamp was improperly imprinted "Leizig" instead of "Leipzig."

Lower right: The left stamp for the Heidelberg Castle light show lists illumination times between May and August. An additional show was arranged for October and the stamp was revised to include that date (right).

Mr. Janson reminds readers that this listing is a supplement to Charles Kiddle's list in PSCC Journal Vol. 1 # 1 and not a replacement.

6.

AVIATION

- Michel Bonneau - Roger Danger: Les vignettes de France aviation et assimileés 1940-1980. 1982. 103 pp.
Pierre Muller: Les vignettes d'aviation en 1914-1918. Sd. 12 pp.
Franco. Les timbres poste aerienne. Sd. 20 pp.
Lotte Maier: Aufbruch zum Himmel. 1982. 100 pp.
Wolfgang Tornow: Die Flugmarken der Aero-Targ Poznan 1921. Sd 7 pp.

THEMATICS

- Moshaugh's Red cross seals of the world catalog. Sd (abt 1966). 232 pp.
Ditto. 1972 supplement. 38 pp.
Ditto. 1977 supplement. 308 pp.
Louis Granger: Photocopies des vignettes Françaises de croix-rouge. Sd. 51 pp.
Stanley H Wasson: Catalogue of U.S.philatelic exhibition seals. 1942. 24 pp.
Gaston Tournier - Marcel Jeanson: Les timbres-poste et les vignettes commémorant des événements philatéliques ... 1932. 24 pp.
Michel (ed): Werbemarken-Katalog 1978. Katalog ... zu philatelistischen Veranstaltungen. 1978. 72 pp. /Germany./
Ragnar Rodeham: Brevmärken från svenska filatelistevenemang före 1971. 2001. 12 pp. /Sweden./
Harry D Thorsen Jr: Specialized catalogue, scout stamps, scout seals. Sd. 48 pp.
Lucien Desmaretz: Vignettes Françaises scoutes. Livret II: 1948-1987. 1988. 52 pp, /Note: Livret I was included in the Kiddle list./
Pierre Muller: Musique et erinnophilie. Sd. 16 pp /some of which concerning the Palestine interimaires/.
Bruno Rehfeld: Catalogue of the Jewish National fund stamps. 1943. 16 pp.
Josefo Takáks: Poskatalogo de la esperantaj porokazaj glumarkoj. 1934. 38 pp.
Reinhold Jensen: Katalogo pri esperanto markoj. 1968. 67 pp.
Dick Green: A catalog of the poster stamps of the world Olympic games. Sd (abt 1940). 17 pp.
Tim Maclaren: Cinderella apteryx & other family members. 1990. 38 pp.
D A Anderson: A guide to the collection and classification of Smokey bear stamps ... 1963. 26 pp.
Charles Kiddle: Poster stamps. The "top twenty" graphic artists. Volume I. 2003. V + 144 pp.
Ditto. Volume II. 2003. V + 134 pp.
Ditto. Addendum. Sd. 16 pp.
Charles Kiddle: Ludwig Hohlwein. The poster stamps. (Reklamemarken). 1998. 64 pp
Ditto. Supplement. 2001. 8 pp.
Charles Kiddle: Kurt Böttcher. The poster stamps 1912-1914. (Reklamemarken). 2001. VI + 68 pp.
Charles Kiddle: Ships. Kurt Böttcher. The poster stamps 1912-1914. (Reklamemarken). 2001. VI + 40 pp.

J.D. Posthumus of Amsterdam III...

Still more stamps printed by J.D. Posthumus have been by submitted Bill Weinberger along with three that may well be by that firm. As noted in Part I, not all stamps by Posthumus are signed but some can be attributed based on superior craftsmanship. Jaap van Dijk thinks these three, at the bottom, are most likely by Posthumus

The first four stamps are from a series and are known in various colors for the same design. Has anyone others in the set?

The lower right stamp is very similar to the 1912 Amsterdam one shown in Part II.

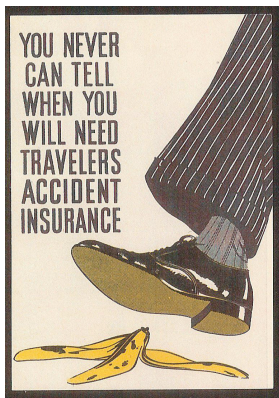
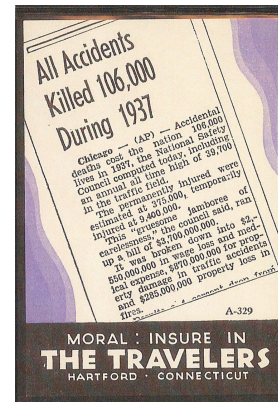
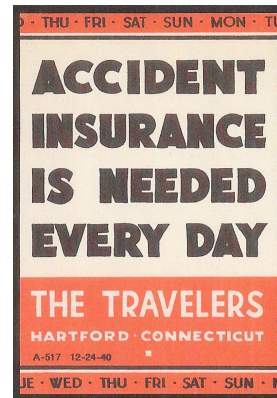
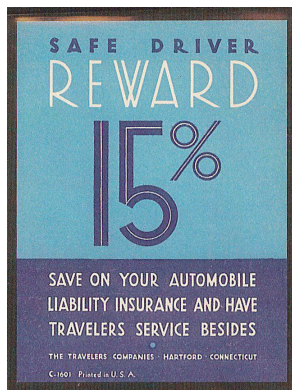
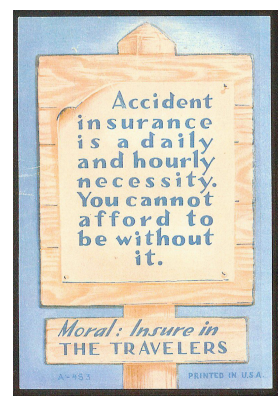


Hartford, Connecticut II...Gary Potter

It is of great interest to note that *The Hartford Courant* on September 21, 1915 ran an article headlined: "2,000,000 Poster Stamps used by Aetna Life." It says: "When the poster stamp craze struck the country last year, the Aetna had designs made in brilliant colors, advertising the company. It was the first life insurance company to use this form of advertising." Those stamps were featured in the last issue.

The poster stamps issued by the Travelers Insurance Co. are shown in this issue. they do not have nearly the power of Aetna's. Most of those below were produced much later, in the 1940's, by which time the designs had tended to become much less interesting. No doubt there are others of this type. Only the first stamp is contemporary with the Aetna stamps.

The Hartford Fire Insurance Company will appear in the next installment.



Plagiarisms IV...Art Groten

It might be that the 1913 Centenary of Dutch Independence set will hold the record for the most look-alikes. W.L. Jansse has sent more. He makes the following notation regarding the colors: I have been advised that the colors for all series are "the same", i.e., if the original stamp is green then all plagiarisms of that denomination (e.g. the 2 1/2¢) are in green regardless of the inscription.

The stamp at the lower right is obviously derived from the Centenary set but not a direct copy.

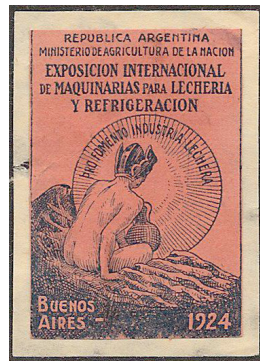


This cover bears the 1933 Dutch Peace propaganda stamp by PAH Hofman (Sc. 200) whose design was copied for the 1945 poster stamp for a philatelic exhibition in Tel Aviv. It was short-paid by one rate and taxed on arrival in Palestine. The poster stamp was added later by someone who saw the relationship.



The Italian poster stamp designed by Leopoldo Metlicovitz for the celebration of the opening of the Simplon Tunnel in Milan was the basis for several other later stamps. I suspect the motif of the central figure seen from behind and gazing out into the future appears elsewhere and I hope members will supply similar stamps.

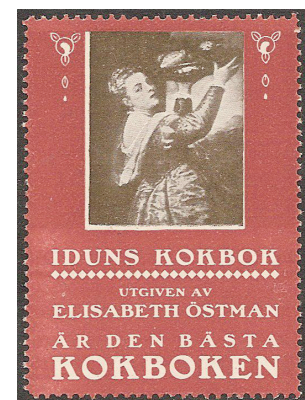
The most direct plagiarism I have seen is the 1924 Buenos Aires Refrigeration show. The 1911 Belgian Exposition in Antwerp reversed the position of the seated figure and placed the woman more prominently at his left. This was later simplified, removing the circle of viewing and the female figure. I have seen variants of this design from 1927 and 1933 and suspect the intervening years are similar.



Ray Petersen sent along these two stamps. The original German design by Rolf Niczky for Spratt's dog food was copied almost exactly for a Danish clothing shop, omitting the dog at the lower left and altering the hat slightly.



Someone familiar with Swedish art may well recognize the painting that forms the central theme of these stamps. The left is, in reality, a matchbox label for an aperitif; the right a poster stamp for Elisabeth Ostman's Cookbook.



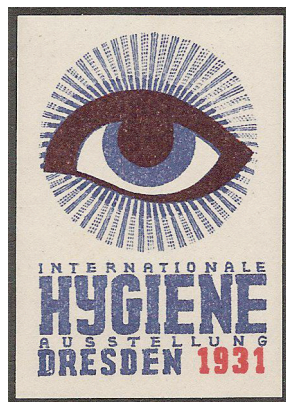
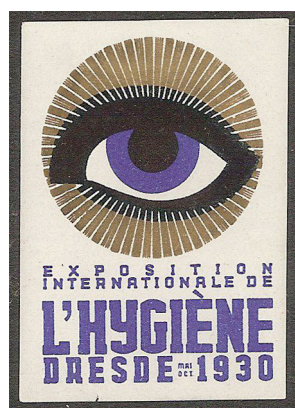
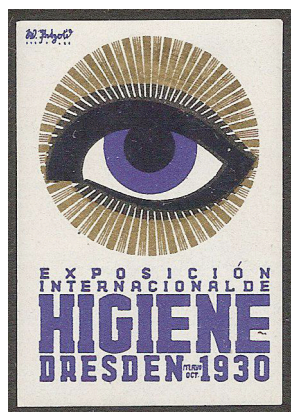
Willi Petzold and the 1930 Dresden Hygiene Show...Art Groten

One might consider this design by Willi Petzold to be a plagiarism of Franz von Stuck's stamp for the first Dresden show in 1911. I prefer to think of it as an homage and an updating from the more classical style of 1911 to the modernist style of 1930.

I know of the official 1930 show stamp in seven languages: German, French, Italian, Spanish, English, Esperanto and Czech. It comes both signed and unsigned at the upper left. The German officials liked the design so much they used it for a slogan cancel promoting the show. The Siemens radiography company adapted the logo as well.

The same central motif was used in 1931 and again in 1961 for the 50th anniversary of the fair on both a poster stamp and a matchbox label. The German Health Museum also used the eye theme for matchbox labels; I know of 5 variants of this label shown.

The reason for its appearance on a 1932 Swimming meet stamp is unclear.



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Aviation, German, \$118
Bicycles, German, \$45
Bicycles, worldwide, \$48
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Ludwig Hohlwein, \$60
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Paris Exposition of 1900, \$90
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Leipzig 1914 “BUGRA” Internationale Ausstellung für Bookgewerbe und Graphik, Part II...Tom Minor

Numbers 30, 41 and 59 are not assigned.

II. SPECIAL GROUPS & SECONDARY EVENTS

ROYAL ACADEMY FOR GRAPHIC ART & THE BOOK INDUSTRY

This is the school which developed many designs for the fair. These stamps only name the school, but there also would logically have been events coordinated with the fair. All show the 1764–1914 jubilee.

For all seven there are two shades of paper: .1 white; .2 yellowed.

GMK lists all 7 as #14191, artists are not listed. GMK. #14192: same 7 designs on yellowish paper.

These four are the same size, possibly printed se-tenant; V.R. 56 x 74. all U.

31. 2 nudes w/cornucopia; artist Dörffel; multicolor.
32. Greek God over school building front; artist Dörffel; multicolor.
33. Tall feather between 2 circles with book and inkballs, dates 1764 & 1914; blk/dk.green; artist initials K. M.
34. Standing male nude w/ torch and quill; artist initial E; blk/brn.

Two designs in square format, printed se-tenant; 56 x 56.; both C.

35. School building “Konigl Akademie für Graph Kunst u. Buchgewerbe Leipzig 1914”; black on red; artist Dörffel.
36. Two griffins at sides hold text panel; crown above, arms below; multicolor: black/ orange/yellow/blue; artist Rasch.
37. V.R. 42 x 56; Standing Mercury holding book, Griffin below; “Königliche Akademie Leipzig”; black/gold; artist Röbler, U.

ESPERANTO: 9th German Esperanto Congress

38. H.R. 56x44; “Esperanto Pavillon Intern. Buch- Gew...1914/9. Deutscher Esperanto Kongress”, U
GMK #14188 lists 10 color types: grn & gold ink on paper tinted: .1 white; .2 citr.; .3 yellow; .4 lt. pink; .5 yel-green; .6 gry-green; .7 grey; .8 blue-green; .9 brown; .10 violet .
39. V.R. 37x57; Pavilion on book; “Esperanto Domo en la internacia ekspozicio...” [*Esperanto House in the Intern’l Expositon of the book industry & graphics printing...*]; multicolor: blk, tan, grn, lt.blue, U.
GMK #14190 notes 2 color varieties, second unseen to date.
40. V.R. 35x67; Leibniz statue; “Leipziger Denkmal des ersten”...[*Leipzig monument to the first international language/9th German Esperanto Congress*]. 6 colors: blk with .1 green; .2 brown; .3 blue; .4 violet; or .5 red frame. R.
GMK #14189, Leibniz was a philosopher and mathematician who first proposed an international language which Zamenhof developed more than a century later.

SPECIAL EVENTS FOR WOMEN

All of these were produced by one printer {printer H.F. Jütte, Leipzig}, whose name appears usually in the base margin. Some of the stamps have been seen with or without the printer inscription, possibly all are found in the 2 forms. Typical V.R. 40 x 52, U.
GMK lists all 16 women’s stamps as #14162 with minimal description.

- 42–49. Set of 8 printed se-tenant; artist E. Gallwitz; titled as below; all multicolor; all U:
 - 42 Kunsthandel (*Art trade*– standing woman shows statuette to seated woman)
 - 43 Buchbinderei (*Bookbinding*–2 women binding and printing)
 - 44 Geschichte (*History*–nun writing in book with quill)
 - 45 Buch-Handel (*Book trade*– woman & child at bookstore)
 - 46 Graphik (*Graphics*– 2 women & man looking at posters)
 - 47 Fotografie (*Photography*– woman with camera holds negative)
 - 48 Bucher Zeugung (*Book creation*– group entering a meeting room)
 - 49 Entwürfe Für Kunstgewerbe (*Design for the Art business*– seated woman sewing)

The next 8 were probably also printed se-tenant. A strip of six exists (see below); all U:

- 50. Das Haus Der Frau Leipzig 1914; building; no artist; H.R. 52 x 40; blk, blu, grn.
- 51. artist GD; "Buechereien Und Sammelwesen" Sonder.. (*Libraries and collectors special group*); rose on book.
- 52-53. artist: Luise Rudolph.
 - 52 "Presse"; at the top with quill pen; blk/blue.
 - 53 "Statistik" Sondergruppe Der Frau Leipzig 1914; text in panel. blk/brown.
- 54. "Unterricht" Sondergruppe Der Frau... [*Instruction special group*]; artist initials GZ; Woman & 3 students at drawingboards; blk, dk blue, yel.
- 55-57. artist: Adelheid Shimz
 - 55 "Schrieb=Wesen" Sondergruppe Der Frau... [*Writing styles special group...*]; woman at left, quill in bottle; multicolor, gray margin, U.
 - 56 "Reklame"; standing woman in helmet & robe, holding red banner; multicolor, gray margin.
 - 57 "Musik u. Verlag"; two cherubs in design; multicolor, yellow margin.
- 58. "1914 SonderAusstellung DIE FRAU im Buchgewerbe"; standing woman in toga w/ staff; artist Alice Clarus; VR 42 x 52; 5 color types for woman's robe and panel at base: .1 lt olive; .2 pink; .3 lt purple-brn; .4 yel-brn; .5 lt blue. GMK #14161 lists only 4 colors

PRINTERS' GUILD HALL

- 60-65. V.R. set of 6 ZUNFTHAUS Auf der BUGRA 1914 humorous drawings of pre-industrial printing work; most designs signed by Erich Gruner; multicolor; all U:
 - 60 Des Schriftsetzer (Typesetter- man w/ papers, boy beyond)
 - 61 Des Buchdrucker (Book Publisher- 2 printers at press)
 - 62 Der Schriftgiesser (Typecaster- man pouring lead type)
 - 63 Der Buchbinder (Bookbinder- man w/book, press behind)
 - 64 Der Lithograph (Lithographer- artist at drawing desk)
 - 65 Zunfthaus in Vergnugungspark...(Guild House building, coats of arms above)
- GMK #14163 credits the humorous designs to Darst, drafting to E. Grundner [sic].

VDR [*Society of Advertising Specialists*]

- 66-67. 2 designs, one Vert., one Horiz. artist Fries; Berlin printer inscription; printed se-tenant; U. GMK #14166

SCHOOL EXHIBIT

Apparently there was an exhibit of regarding child education (Germany had similar elaborate exhibits at World's Fairs such as 1904 St. Louis Fair)

- 68. V.R. 36 x 54. "Die Schule"; schoolchildren at desks; title of expo in the vignette; multicolor; perf.; U. GMK #14155

- 69-70. V.R. 39 x 58. 2 designs Nude toddlers: boy holding books or girl drawing griffin logo on the wall; "Sonderausstellung Schule und Buchgewerbe"; multicolor, red line border; GMK #14156 & 157; C.

Also exist: Proofs or perhaps "mock" proofs: without red border and/or imperf.



Se-tenant strip of 6 #53, 50, 52, 51, 57, 55

Color illustrations on back cover, inside and out



31, 32

35
36
36



33, 34, 37

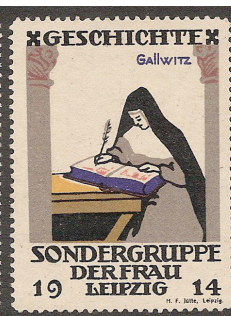


38, 39, 40



42, 43, 44, 45
46, 47, 48, 49

54
56



The BUGRA poster stamps, Part II, pp. 11-12



Top row: 60, 61, 62; Second row: 63, 64, 65

Third row: 66, 67 68

Bottom row: 69 & 70 perf. stamps and imperf. proof

