

# The Journal of the Poster Stamp Collectors Club



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Whole # 16



Above is the only recorded used official envelope for the 1898 Bergen International Fisheries Exhibition imprinted with a local music store's address. Gebrüder Senf, the addressee, were dealers in postage stamps and publishers of stamp catalogues before Michel. They presumably received one of the stamps issued (see article, p. 11) and applied it to the letter as a record of the event and its productions. It is not folded over the bottom and is unlikely to have traveled from Bergen to Leipzig and remained in its pristine state.



APS #255.

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### The Holy Grail

Ray Petersen has found the 5th documented copy of Maxfield Parrish's Crane's chocolate stamp. It is illustrated on his web site at [www.ctcinderellas.com](http://www.ctcinderellas.com). Type 'crane' in the search box.



### Walter's Desert Island Stamp



### Norwegian Coles Phillips

Charles Kiddle sent this F.R. Myers stamp noting that Coles Phillips 'disappearing' style, created in the U.S. [Ed.: and the Beggerstaffs in UK, e.g.], had reached Norway in a wonderful demonstration of the international spread of striking artistic approaches.

A Phillips stamp is to the right.

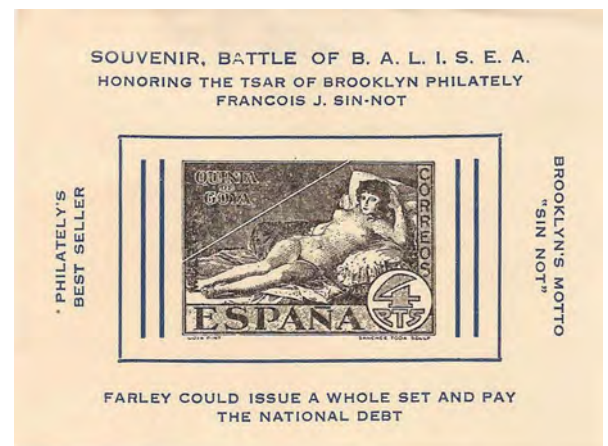


### Raphael Tuck, see p. 9

The green 1d. and red 6d. stamps issued for an 1890 art competition sponsored by Raphael Tuck. The one on the left is still attached to the back of the original artwork. The middle is punched and likely a specimen. The red 6d. is the only one so far recorded.



### A Word from Walter, see p. 2





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## President's Corner...Art Groten

### Dues Notice

It is time for dues renewal. A copy of the form is included with the issue. Please return it to Dick Warren as soon as possible so you won't miss an issue. Thank you for your continued support.

### A Call for Help

In our last issue I noted that my call for someone to take charge of a PSCC auction had been answered by member W.J. Jannse of the Netherlands. He would deal electronically with the administrative aspects. But we still need someone, preferably in the U.S. where the bulk of our members reside, to handle the physical aspects. Anyone interested? Money earned by the Club will help towards my goal of an all-color Journal. Please consider taking this on and contact me.

Another reminder that **our next meeting** will be in St. Louis in February 25-27, 2011. Plan ahead!

### Call for Nominations

Article 5 of the PSCC ByLaws requires that Officers and Directors be nominated and approved every other year. The Board, as it is required to do, has proposed a slate of nominees. All present Officers and Directors have consented to continue in office; accordingly, the Board presents these names, as appearing in the Masthead, as their official nominees. Additional nominations may be made, signed by 10 members in good standing, for any office, and be submitted in writing to the Secretary by 15 June 2010.

### Membership News:

New members:

#142 Michael R. Florer, 30 S. Confederate Ave., Gettysburg, PA 17325-7107

#143 Paul C. Gafford, 60 Phillips St., Bldg. #3, Apt. #3, Attleboro, MA 02703; email pegmepaul2001@yahoo.com

Interest: bicycles

#144 David L. Hedges, 20750 S. Sweetbriar Rd., West Linn, OR 97068; email: davidandscottie@msn.com

The 1957 Foire de Paris poster stamp on the cover to the right is a miniaturization of the poster made by A.C. Cassandre for the event. It is not often seen, as is often the case with these later stamps.



## From the Editor...Art Groten

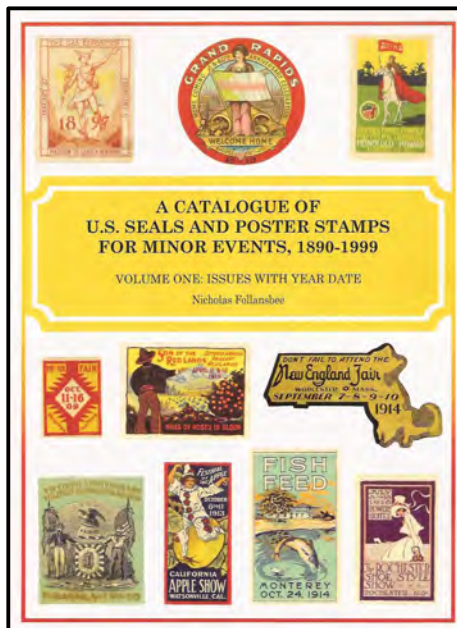
I still have quite a number of brief notes about single stamps or sets. I am in need more substantive articles. I know some of you are working on particular projects so, please, send me something.

I am in need of more of your favorite "desert island" stamps. Please send a scan at 300 dpi. Thanks.

Nick Follansbee, long a collector of what he calls U.S. Minor Event stamps, has just released the first edition of his catalogue.

This first volume deals with dated stamps. Others will, presumably, follow. It lists all the dated stamps known to him and includes a valuation of each. The listing is alphabetically by city within each year. There are some illustrations but the stamps are identifiable by their description.

It is available from our publications manager, Don Bodow, address above, for \$38.50 plus postage. Contact him for further information.



Jim Drummond, who wrote excellent books on College and School Stamps as well as Official Seals of the World, has published yet another work, this on the arcane field of Bank stamps.

He gives a history of the stamps and lists them by bank name. Because they are rarely found and seldom offered he makes no attempt to evaluate them. This area is very much a case of buyer and seller agreeing on a price fair to both.

The price is \$50 for the 188 page book, fully illustrated in color. Postage by media mail in the U.S. is \$4. You can obtain it directly from him (jdrummond@alberto.com) or from Eric Jackson, Leonard Hartmann or Jim Lee.



## A Word from Walter...Walter Schmidt

Ah, a philatelic memory has bubbled up. I was 10 years old when I first encountered a beautiful lady on a Spanish postage stamp (Goya's *Maya Desnuda*). It actually launched my philatelic career. In 1958, however, I discovered a whole new world of collecting when, at a stamp show, I discovered some non-postal stamps. Call them whatever you will--poster stamps, labels, seals, advertising stamps, propaganda vignettes, event issues, stickers--what did it matter, I was in love.

When I found this same Spanish beauty dressed in her birthday suit many years later on a philatelic spoof, it brought a very old provocative philatelic memory to mind once again.

## Miscellany...Art Groten

Peter Hannes Lehmann has sent two more Before/after stamps. One has 18th century and early 20th century attire but does not identify the issuer. The other shows what the use of Schoeck's Iduna fertilizer can do for your crops.



Peter also sent this Florylin Yeast advertising stamp which is fully gummed and measures 130 x 180 mm. He offers it as the largest poster stamp so far located. Can anyone top it?

[Ed.: This stamp is an ideal example of the problem of definitions. If poster stamps are supposed to put on letterheads and envelopes, surely this is too big for that service. So what was it supposed to be? Could it be a package label an individual packet of yeast or meant to be placed on a carton containing a bunch of packets And, if so, who cares? It's a wonderful thing. Just collect it and love it!]



## 1870 Genoa Carnival...Stewart Gardiner

The two stamps shown below have been reported in the *General Illustrated Catalogue of Exhibition and Event Poster Stamps* but few details were given as the catalogue is of a general nature.

Some background to these stamps is provided in Fred Melville's "Phantom Philately" (published in 1923) and is reproduced verbatim below:

"Two stamps rather closely resembling the Italian postage stamps were issued in 1870 in connection with the Carnival week at Genoa. The portrait is that of Signor Ravano, author of a work on athletics among the ancients, who was that year the chief of the masquerade. All the masks were supposed to buy these stamps, the profits on which were devoted to the local orphanages. A person in full fancy costume was supposed to have a 50c stamp on the mask, and on the right hand glove; a reveller in half costume, or wearing simply a false nose, was only expected to use a 20c stamp. A full exposition of these curiosities will be in the *Timbrophile*, VI., p. 553."

The stamps are rare and I only have photographic reproductions. As is the case with many rarities, forgeries were produced as illustrated below. The genuine are to the left and the forgeries to the right.



## National Wine Week 1939–1951: A History and its Poster Stamps...Gail Unzelman

We enophilatelicians are hard-pressed to find a good harvest of U.S. wine postage stamps ... excluding Tax Revenue Stamps, of course. But, for this article, "National Wine Week Poster Stamps" take center stage.

National Wine Week, the first such wine-celebration-week in American history, was the brain-child of California's Wine Advisory Board in 1939. The Golden Gate International Exposition was held on San Francisco's Treasure Island in September, and "Wine Day" at the Expo was a perfect kick-off for the campaign to celebrate a National Wine Week September 10–17 across the country.

With a nationwide enthusiasm and support from the wine industry, the promotional campaign was hastily organized and set in motion. Advertising materials included one million National Wine Week "stickers" (poster stamps) to be used on hotel, restaurant, and railroad dining car menus, and on letters and envelopes of correspondence. The message was "Drink Wine with Dinner Tonight."

National Wine Week was an instant success. It would become an annual celebration, following the same general merchandising plan: its main emphasis being a national advertising blitz, in all media available—including "millions" of poster stamps. The 1940 stamp, described as a "four-color correspondence and menu sticker ... 1½ x 2½ inches ... with a colorful harvest scene showing wine and fruits and an abundance of good things to eat," encouraged the nation to "Drink Wine with Your Dinner."

In 1941, the 3rd Annual National Wine Week was celebrated October 12–19, with the theme: "Enjoy Wine with Your Meals." A simple, yet eye-catching, two-color blue and yellow sticker was presented, and the media proclaimed to the country the reasons behind NWW—a grand "trade promotion" that is "part of the large effort to make moderation and gracious living important attributes of American life: 1) Remind the American public of the important part wine plays in enjoyable living. 2) Encourage cooperation among members of the wine industry, allied industries, wine distributors and wine dealers. 3) Remind the public of the importance of the Wine Industry – a great agricultural industry – in our national economic life."

The fourth consecutive National Wine Week was "observed, but, due to the war, not celebrated" during the week of October 11–18, 1942; this would be the last until the end of the war in 1945. This year's colorful poster stamp –often a miniature of the official poster printed for the campaign–featured a mouth-watering platter of food and two glasses of red wine, with the slogan "Have WINE with dinner tonight."

With the end of the war and the lifting of war-time restrictions on the wine industry, the Wine Advisory Board announced that the "Wine industry, showing its confidence" would reinstate National Wine Week, with the theme: "To Mark the Return of Good Living." The 1945 stamp, an exact miniature replica of the NWW poster, has a bright claret-red background with large yellow-gold lettering boldly proclaiming National Wine Week—two glasses of wine accent the slogan. This "biggest Wine Week ever will carry the temperate message of wine into every corner of the nation."

The poster stamp for the 1946 National Wine Week, held October 12 to 19, is one of my favorites, mainly because of its muted antiquarian feel—in design and color. This year's celebration would be the 6th annual, and the campaign to "Enjoy Dinner with Wine" hit full stride with its own Wine Industry Radio Program in Los Angeles and San Francisco.

In 1947, National Wine Week was applauded as "the first full-scale celebration of wine making since prior to the war." The poster declaring "Time to Serve WINE" and a similar "sticker for mailing pieces" were available free from the Wine Advisory Board.

"Time to Enjoy Wine" is the theme of the 1948 (October 9 to 16) promotion week. A delectable display of sliced ham, rare roast of beef, fish, cheese, grapes, and nibblies, with appropriate bottles and glasses of wine and sherry are featured in full color on the poster stamp.

This grand marketing campaign continued to grow. In 1949, the advertising poster and its mini-cousin, "Enjoy the Bounty of the Vine" (highlighting a purple cluster of grapes hanging on the vine and a glass of red wine), was mailed to 11,000 leading wine retailers; the field staff arranged for window displays in over 400 department stores and fashion stores); national magazines, hundreds of newspapers, and trade publications would run publicity features about grape and wine growing, wines & their uses, and wine cookery; radio and TV spots would feature the same.



was a National Wine Week Queen: Pat Hall, "Hollywood movie starlet." (Anyone know her?)

For 1950, parades featuring wholesalers' wine trucks and cars decorated with "Join in the Annual Wine Festival" banners, and "spectacular" consumer wine tastings scheduled in all the major cities and wine communities were the talk of the industry. The week of October 7 to 14 saw 25 million homes reached via newspaper ads alone. The poster stamp for this year is lovely—a glass of sherry has been added to the 1949 image, making an attractive composition, all prettily enclosed within a burgundy border.

Although the National Wine Week celebrations and campaigns would continue at least into the 1960s, it seems like 1951 is the last year to yield a poster stamp as a component part of the advertising materials. Too bad, because the 1951 stamp is one of the most artistically pleasing with its design and varied color scheme. It encompasses all the elements: luscious grape vines, clusters of ripe grapes, beckoning glasses of wine (red, white, sherry, port), with eye-catching, yet delicate lettering. A fitting finale. (If anyone has a National Wine Week poster stamp not pictured on the accompanying illustrations, please let me know.)

Postscript: After 1951, the annual Wine Week promotion became a California-wine campaign and the Wine Advisory Board directed its attentions to nationally promoting the wines of the state. "Taste California Wine Tonight - It's National Wine Week." "Time to Discover the Extra Pleasures of our California Wine." "Send for your free 'Wine Selector' booklet of California wines." "California Wines Spark Up Your Meals Two Ways—in your cooking—on your table."

REFERENCES: Wine Institute Bulletin (1939-1960), The Wine Review (1939-1949), and Wines & Vines (1950-1957). All quotes are from these sources.



[Ed.: This article was excerpted from one written for the Enophilatelic Study Group of the American Topical Association.

The die cut above is for wine from Capri. Has anyone ever seen a die cut for U.S. wine?]



## St. Louis Advertising Stickers, 1903–1904...Robert C. Bradbury

Advertising sticker collecting was a popular pastime in St. Louis, Missouri around the time of the World's Fair in 1904. These stickers used shapes and one, sometimes two, bright colors to attract attention. Apparently very few were perforated. Some stickers had images but most only used words. These comments are based on the contents of two albums containing about 300 stickers with 1897 and 1904 the earliest and latest date appearing on a sticker. More than 90 percent advertise goods and services while the remainder promote events. The stickers illustrated here came from these albums.

The St. Louis Post-Dispatch newspaper issued stickers. The most interesting one shows a bird dressed as a human with the words "I am a sticker" coming from its mouth. This bird is carrying a "sticker book." (figure 1). Other stickers promoted various comic strips appearing in the paper.

Several stickers promote collecting. St. Louis Wholesale Clothing Mfg. Co. offered a prize of \$10. in gold "to any boy or girl not over 13 years of age, residing in South St. Louis, who will collect the largest assortment of stickers up to February 25th, 1903." A similar 1903 sticker from Natural Food Co., Niagara Falls, NY offered \$30 in prizes with separate categories for boys and girls. Two sticker publishers are represented in this album: St. Louis Sticker Company (2) and S. G. Adams Stamp & Seal Co. (3), both in St. Louis. The former also sold sticker albums.



In addition to the common issues for the St. Louis World's Fair, four stickers issued by St. Louis companies bear the 1904 date thus linking them to the Fair. The Universal Oil Burner Co. example is shown. (4)

The use of shape to attract attention is demonstrated by another Adams Stamp & Seal Co. sticker shaped like a rubber-stamp. (5) The pointing-finger shape is another popular style as illustrated by another St. Louis Sticker Co. sticker. (6)

Bright colors grab attention even if only one color is used. The pointing-figure stickers in these albums are yellow, red, blue, green, or orange. The Adams Co. rubber-stamp stickers are pink, yellow, gold, green, or red.





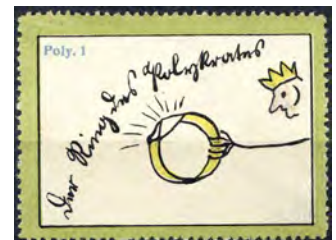
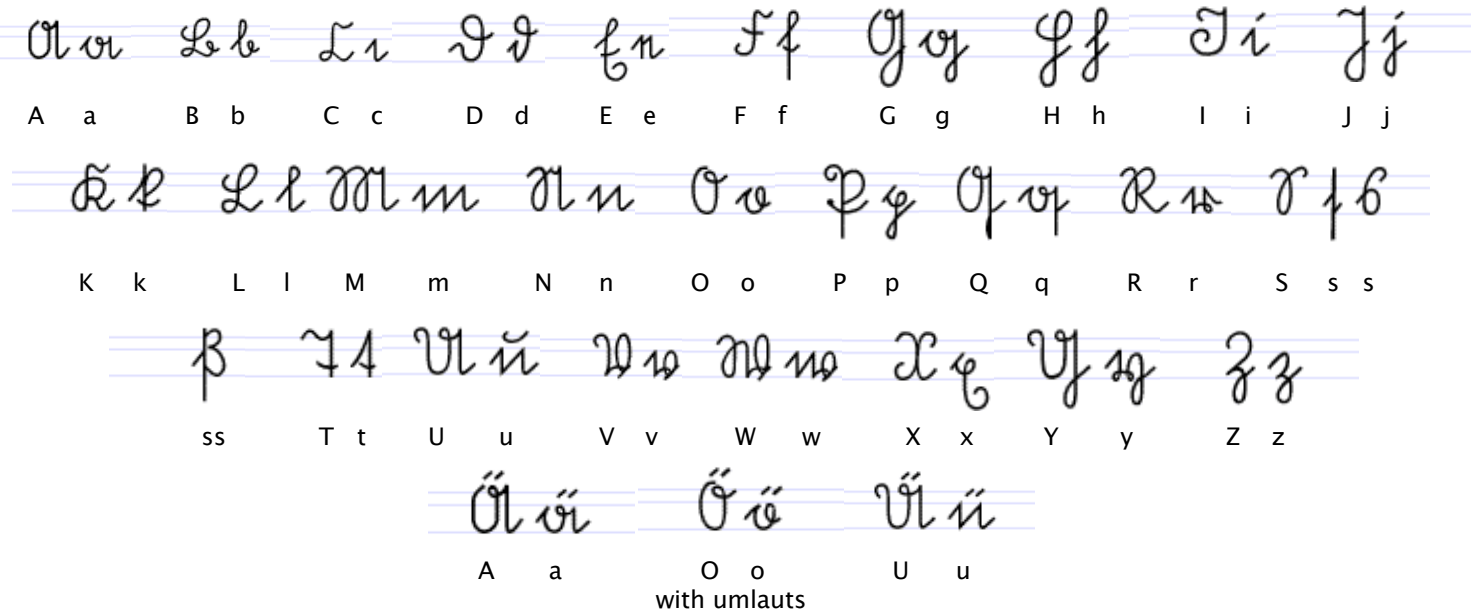
## German Schrift designed by Ludwig Sütterlin...Peter Hannes Lehmann

Ludwig Sütterlin known to poster stamps collectors as the designer of the iconic stamp of the 1896 Berlin Industrial show was also the designer of a new form of Germanic script writing called "Sütterlin-Schrift" or just "Sütterlin," introduced officially in 1911. It is found on many poster stamps. Sometimes the lettering is all in Sütterlin; other times there is a mixture of Latin letters and schrift. In any event, almost no one under the age of 65 can read it any more so this article is offered as an aid. If, despite the article, a reader is still unable to translate the schrift on a particular stamp, I would be happy to assist and can be reached at peterhanneslehmann@googlemail.com



There are a number of entries about the history of the Sütterlin-Schrift to be found through Google, especially on Wikipedia. This "typical German script" was explicitly denounced by the Nazis (especially by Hitler) as a "Jewish invention," although Sütterlin himself was not Jewish and was officially forbidden on 2 January 1941.

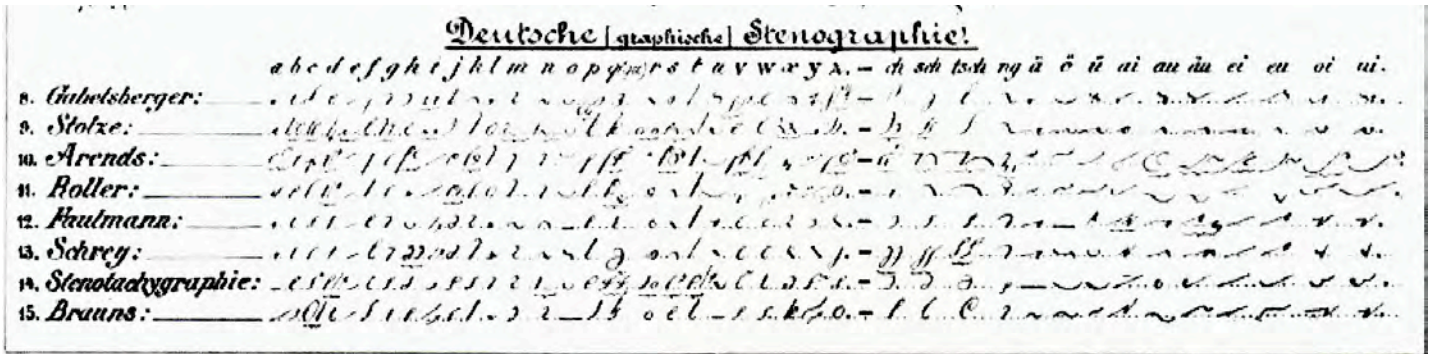
Below is illustrated the Sütterlin alphabet, followed by several examples with their translation.



- 1) Imperial in Würfeln/Imperial Qualität = Imperial in cubes/Imperial quality
- 2) Wie insre Hefte Fehlerfrei/auch unsre Schlaufgabe sei = Our homework should be faultless like our exercise books
- 3) Die silbernen Denk-Münzen [der] DLOS = The silver medals [of the] DLOS
- 4) [A song]: Mei mutter mag mi net und kein Schatz'l hab i net = My mother cares not for me and I have no darling
- 5) Der Ring des Polykrates = The Ring of Polykrates [title of a famous poem by Friedrich Schiller]

# Stenography

German Sütterlin-Schrift can look much like earlier stenographic lettering so be aware of that possibility if you are unable to read the script on a poster stamp. There were a number of systems developed in Germany, beginning with Gabelsberger. Below are some of the alphabets.



Brockhaus' Konversations-Lexikon. 11. Aufl.

The third on the list above is Arends whose method was still being taught just before WWI. Here are two stamps, one promoting the school the other written in using his method.



[Ed.: Isaac Pitman developed the most famous of the English stenographic methods and promoted them as early as 1842 using wafer seals, a forerunner of poster stamps.]





# Raphael Tuck...Charles Kiddle

Raphael Tuck of London is best known as a publisher of postcards but his lithographic company made many other types of ephemera as well, including poster stamps. They seem to have been issued in booklets of 6 series, each with 6 different stamps printed se-tenant (one shown below). The full booklet including covers (below) lists Collection A, series 51–56 through Collection G, series 87–92. Presumably there was an earlier group of series to account for 1–50. The back of the stamps notes that they are rare as only 3000 sets were produced.

Tuck produced a number of poster stamps over the years. In 1890, the firm had an art competition and issued prize stamps in a denomination of 1d. and 6d. The significance of the values is unclear; only one 6d. is known (see color images inside front cover). In the early 20th century, they issued a stamp promoting their postcards and, during WWI, a patriotic one promoting "National Service."



[Ed.: I am anxious to hear of any other Tuck poster stamps.]



Available Summer 2009

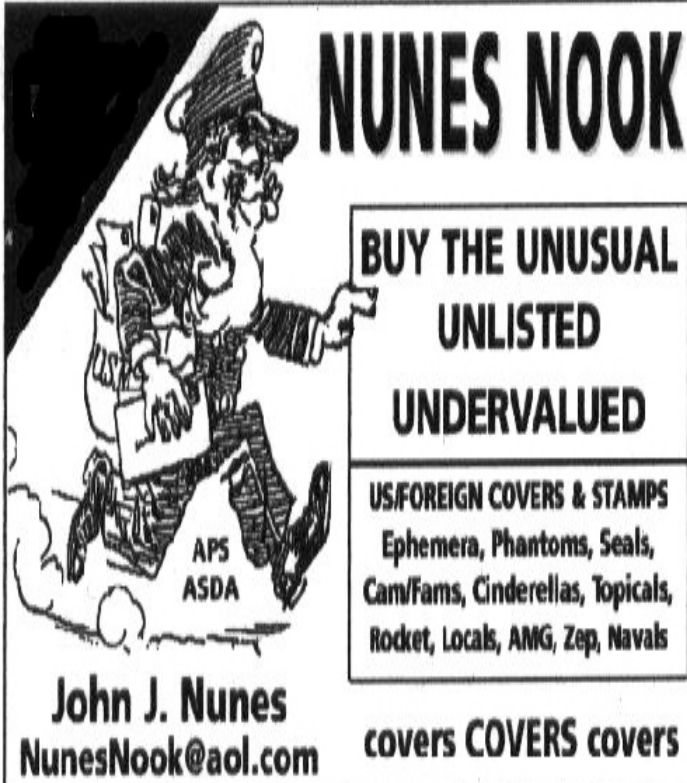
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for further information and background info go to the web: [www.posterstampist.com](http://www.posterstampist.com)

*Edited by Richard D. Warren (Dick)  
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In the absence of a 1/4 page ad, free member classified ads of up to 30 words, excluding address, will be posted in this space. One ad per member per issue as space permits; first come, first served. Ads must relate to poster stamps. Buy, sell, trade or information sought are all OK.

They must be received at least 30 days prior to the next issue, i.e. by June 10, 2010.

## The 1898 Bergen International Fisheries Exhibition...Charles Kiddle

The rarity of the poster stamps from the 1898 International Fisheries Exhibition in Bergen, Norway has puzzled collectors for a long time. Their history was told in Cazin & Rochas (French) as well as in Das Blaue Blatt (German) but was forgotten during the post-WWII lack of interest in poster stamps. Their recent re-discovery warrants a re-telling of the story.

The following paragraphs are translations from the above-cited references in order of publication. The first comes from Blauen Blatt Vol. 12, #23, 1910, page 273:

The Fisheries Exhibition, Bergen 1898 seal were not issued by the exhibition authorities. We know their interesting history, which we learned several years ago from one of the main participants.

Older exhibition seal collectors may remember the *Ausstellungs-und-Patentberichte* (Exhibition and Patents Report), which appeared in the late 1890s. Conscious of their collector subscribers, they began to offer exhibition seals as a free gift in each edition. For this reason, the editor contacted business friends or well-known firms at places where exhibitions were announced to take place.

Thus, he contacted a large business firm in Bergen asking for a relatively small number of exhibition seals needed for his paper. This firm did not approach the exhibition authorities—who had always answered all such enquiries with a definite “we haven’t issues any seals”—but contacted the printers of the exhibition envelopes, which incorporated the poster ‘logo’ of the exhibition.

This firm (which printed the envelopes) sent a number of the seals—no doubt printed with the original plate used for the envelopes—to their Berlin representative. The number was, however, too small for use as free gifts for the subscribers of the magazine and, accordingly, he gave away the seals to a few interested friends. They, in turn, passed on some of the seals by means of exchange or sale to other collectors.

Later, it is understood, probably because of the burdensome questions from collectors, the printer denied the existence of the seals, although it is quite clear they could not have been made anywhere else than in the printing firm where the original plates were kept. Finally, the small number printed, in several colors and on several different colored chalk-surfaced papers, point to the conclusion that there was a methodical approach viz. in our opinion, proof that the printers or a technical employee executed the printing of the seals before the exhibition staff decided not to use the seals.

Next is the second reference from *Das blaue Blatt*, Vol. 16, #10, 1914, p. 123:

From this exhibition only envelopes with the exhibition picture (logo) were issued. The stamps that appeared in small numbers at the end of the 1890s emanated from the office of the Berlin *Ausstellungs-und-Patentberichte*, which had ordered them from a business firm in Bergen and aimed to give them away as free gifts in their magazine which was promoting a new collectors’ section.

It is clear that the stamps were produced in the printing works and with the plates of the official envelopes—either as proofs or as a favor toward the local firm is not yet known. Not surprisingly, the printing firm, in order not to respond to the troublesome enquiries from the collectors, simply denied having produced the stamps at their printing works.

Finally, from Cazin and Rochas’ listing in 1914:

The Exhibition Committee and the printer who printed the official envelope that shows exactly the same design as the stamp did declare that these stamps did not exist. They have probably been printed by using the same plate as the one used for the official envelope by an employee of the printer who published the official envelope, more or less clandestinely, in very limited numbers, with an intention to speculate. These stamps must however be accepted in our list because the fact they have no official status is no an acceptable reason to reject them and if we were to reject them we should logically reject all the stamps that have not been issued by Exhibition Committees which would indeed limit the scope of commemorative stamp collections.

Since 1914, nothing substantive has been written. It is up to the reader to decide if these were printed for speculation (as C&R suggests). I favor the German explanation of their existence.

As to the envelopes, there appear to be at least 4 different printings based on the existing limited number of examples. The differences are apparent by looking at the typeface of “Landsudstilling” at the top. (see next page)

Interestingly, all the examined stamps themselves are of the same type but not one of the 4 envelope types. It would seem that the exhibition ‘logo’ was available to a number of printers, each of whom modified the lettering at the time of printing. If, in fact, one of the employees made the stamps per the request from Berlin, it makes sense he would have used whatever typeface he had readily available. The fact that they all use the same typeface suggests they were all made at the same time, on various colored papers.

The stamps can be found on a thicker or a thinner paper. They are known perforated at the left only, the right only or both left and right. They are all imperforate top and bottom. This suggests printing in strips of at least 3. There are 4 colors: black, blue-black, green-black and red and all are known on cream, deep blue or pink paper except black which has only been seen on cream paper. Those on cream paper are only known on the thinner paper. They are illustrated on the inside back cover.

I am anxious to hear from anyone who can add new information.

Below are the 4 known types of the printed envelope "logo" an an example of the full envelope.

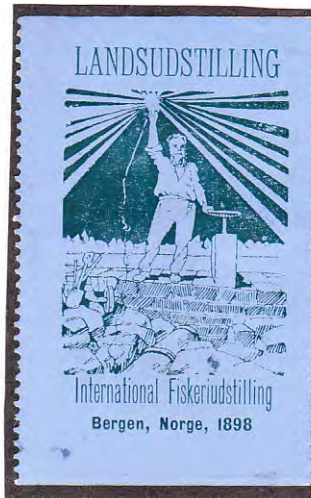
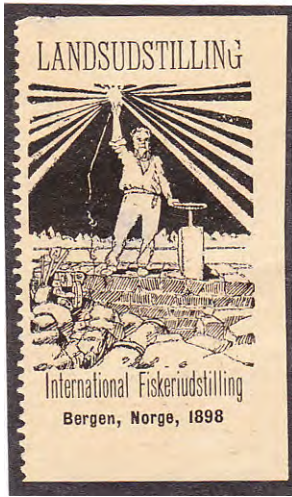


For a complete presentation of the Exhibition, the fair organizers did issue these two medals, in silver or gold.





The 1898 Bergen International Fisheries Exhibition stamps are known in the 10 color combinations shown below as described in the text, pp.10-11.



These two color combinations, black on blue or black on pink, have not yet been seen and may not exist.





Two poster stamps were issued for the 1896 Swiss National Exposition in Geneva. It is not common to find them on cover, especially on an official envelope.

