

# The Journal of the Poster Stamp Collectors Club



July 2014  
Whole # 33

## Se-tenant block of U.S. Stock Poster Stamps

Such blocks are not common. Charles Kiddle has supplied this one, along with others for later issues.



APS #255.

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## President's Corner: Please note my new personal only email address above

I am tickled pink to present an article that appeared in Walter Schmidt's hometown paper regarding his signing the RDCP in St. Louis. Someone came up with the photo of the signing so here it is.



## Walter Schmidt Signs Himself into History

*Mar. 22 - Jacksonville OR.* Walter Schmidt of Upper Apple Gate Rd. was officially signed into history today when he inked his name onto the 'Roll of Distinguished Cinderella Philatelists' begun in 1980 to acknowledge those with an outstanding record of achievement - not only in displays, study, research, writing and cataloging but promoting/encouraging Cinderella Collecting. Mr. Schmidt is only the 4th American to add his name, solely invited to do so by special envoy Mr. Charles Kiddle of Alton Hants UK, representing Queen, Country and Empire at the occasion.

Right: Walter Schmidt signing, Charles Kiddle looking on with Dick Warren in the background. Walter was mentored in collecting seals and cinderellas by Lois Coulthard sister of John Coulthard, well known cartoonist. From that unusual beginning Mr. Schmidt amassed material, edited several catalogs on Delandre and keep the Poster Stamp Society going with continued monthly bulletins and auctions, and much more.

Below: the merry band that witnessed the honor bestowed upon Walter. A mix of various Cinderella organizations displaying the solidarity that philatelic outsiders must have in such a stamp collecting environment... Brave men and woman all.



## From the Editor

You will notice that we have articles and brief communications from a number of members. This is a very good trend. Keep it up!

### Our Journal is available electronically!

Things are going well with out new electronic Journal. If you don't have instructions or are having difficulty logging on, contact Dick Warren.

## Request for Information

Bill Senkus asks if any members can add to his list of poster stamps made by the American Bank Note Company. His are all for philatelic expositions or shows: 1) 1911 APS Chicago (the imprint says NNBC (National Bank Note Company) which merged with ABNC in 1879. So why the NNBC imprint?; 2) 1926 New York; 3) 1934 New York; 4) 1936 New York; 5) 1936 APS Omaha; 6) 1939 Eaton's set for the New York World's Fair; 7) 1947 CIPEX; 8) 1956 FIPEX and 9) Europex sheet. Send any additions to Art Groten. Thanks.

## Secretary's Report

New Members:

#187 – Bill Lellis, Hercules, CA 94547, email: [j.ellis@comcast.net](mailto:j.ellis@comcast.net); collects Fire Service, Fire Prevention, Smoky.

#188 – Douglas Perry, Madison, IN 47250, email: [douglas.g.perry@gmail.com](mailto:douglas.g.perry@gmail.com); collects seals, stamps, FDC, cover usages.

## Here's a topic--typewriters

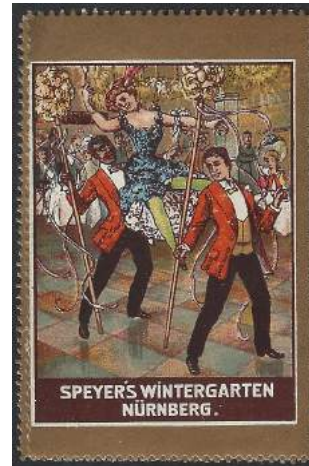
These two stamps, of many hundreds of typewriter poster stamps, recently crossed my desk. New ones, as usual, appear all the time. The one to the right was actually sent years ago by since deceased member, Ken Eadie.



## A Word from Walter

### The Glory Days of Old

The Speyer's Winter Garden Hotel in the old days apparently had a class act to entertain their customers in the dining room. The Speyer's hotel still exists in Nurnburg today but unfortunately without any such entertainment



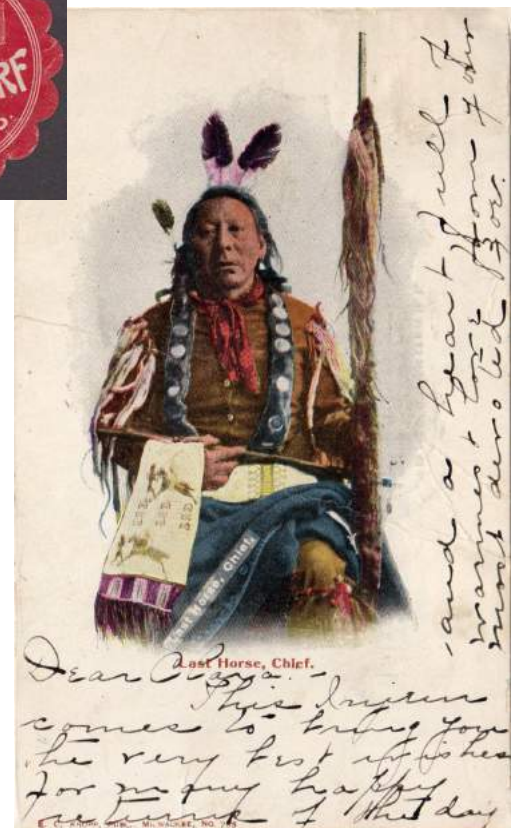
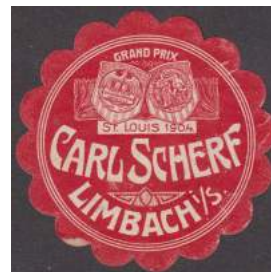
## Delandre's Suicide

After his conviction on fraud charges in conjunction with his WWI labels, Delandre was imprisoned and eventually committed suicide. Below is the report from the June 16, 1927 issue of *L'Ouest-Eclair* newspaper.



## St. Louis 1904

The postcard below duplicates Kiddle 2.45 in his book on the 1904 poster stamps. Interestingly, the poster stamp is by Adolph Selige while the postcard is imprinted E.C. Kropp. Perhaps this was a stock design of some sort. The accompanying stamp has just surfaced after 110 years!



## La Fête des Vignerons, Vevey, Switzerland: “A Grand Glorification of the Rustic Arts of Agriculture” ....by Gail Unzelman

La Fête des Vignerons, the enthralling festival of music, color, and motion celebrating Wine and Winegrowing held in Vevey, on the bench of Lake Geneva, is the oldest and most colorful of its kind. Now world famous, it is pictured as a “peoples’ festival, the Winegrowers’ Festival, a time when growers demonstrate their pleasure and gratitude.” It has been “variously described as a poem, a symphony of color, a hymn with swelling strains to glorify the cultivation of the soil. Perhaps it can best be called a work of art conceived by poets, musicians, painters, and choreographers. Its subject is the cycle of the seasons, beginning with winter and culminating in autumn, the season of fulfillment.”

Organized by the Confrérie des Vignerons (Guild or Fraternity of Winegrowers), the origin of the festival dates back four centuries, while the Guild itself was probably founded as early as the 13th century. In the beginning, members of the Guild were mainly the landowners, not the vigneron who worked their lands. In the Vevey archives there is evidence confirming a street parade in 1651, but it is believed the festival and parade are older yet. In the 17th century, the festival was held every year; in 1741 it was scheduled for every three years, and from 1797 to the present, the Fête takes place once a generation or about every twenty to twenty-five years.

The 1797 festival inaugurated a new, grander character. Before this, only the street parade could be enjoyed by the public. The banquet and the awards presentation ceremony for the best winegrowers were for Guild members only. But for the 1797 festival, 2000 seats were built on Vevey’s Place du Marché where the participants paraded, danced, and sang in front of the public, where the awards were also ceremoniously bestowed. For the Fête of 1819 an elaborate Album Souvenir depicting the parade, or cortège as it was called, was first published—most have been lavishly produced in the form of a leporello album, a single sheet of colorful views, several feet long folded accordion style into a booklet. Quite a magnificent memento! The Fête continued to grow steadily in importance and popularity—by 1833 a proper grandstand with 4500 seats was needed; for the 1999 Fête des Vignerons a 20,000-seat stadium was built, while the original dances and songs had been dramatically choreographed over the years into the form of a play and now performed numerous times (in 1955, four thousand local people participated in the gigantic rite).

In addition to the prestigious souvenirs, Album Officiel de la Fête, there have been a multitude of colorful materials printed to commemorate and honor this glorious celebration—books, postcards, and poster stamps. In 1920 Nestlé Chocolate issued a spectacular set of 12 poster stamps to illustrate the grand procession of the 1905 Fête des Vignerons. (Vevey is home to the world headquarters of the famous company.) We have chosen five images as highlights.



of Palès, who as the Roman Goddess of Flocks & Herds, reigns over the season of Spring [No.3]. The Shepherds and Shepherdesses, the Herdsmen, and the Reapers and Haymakers shower her with flowers and dance in her honor. In a grand triumphal car [No.7] pulled by mammoth oxen, Ceres,

Imagine the splendor! The huge city square is alive with gaiety and pageantry, the surrounding buildings and streets are brightly festooned in festive dress. The participants number some 4,000—marchers, dancers, singers, musicians, the audiences five to six times more. Traditionally, the Swiss Guard entourage in their colorful 16th century red & white uniforms lead the parade and escort into the arena the Guild of Winegrowers dressed in the period of Louis XV. All eyes now turn to the entrance





the Roman Goddess of Agriculture & Harvest, ushers in Summer with her cortege of Reapers and Gleaners. With cannon salutes, the brass bands accompanying these majestic figures break into a grand march, the bells of St Martin's Church ring out a joyous peal. And then, through his triumphal arch, Bacchus [No.10], the Roman God of Wine, enters with his escort of fauns and bacchantes to lend his patronage, his chariot drawn by a team of glistening

black horses. A frenzied bacchanal follows. The bountiful Autumn [No.11] harvest participants, with much gaiety and celebration and bunches of grapes as large as those from Canaan, stride forward, preceding the Grape Harvesters [No.12] who lead the triumphant finale in which every group of marchers, dancers, and singers takes part, accompanied by brass bands, pealing bells and thundering cannons. Magnificent!



#### SOURCES

Carruzzo-Frey, S. And Ferrari-Dupont, P. Du Labour aux Honneurs. Quatre Siècles d'Histoire de la Confrérie des Vignerons et de ses Fêtes. 1998. A gorgeously illustrated book.

Prior, Auberry. "La Fête des Vignerons, Vevey." Wayward Tendrils Quarterly, v.9 #3, July 1999. (Originally published in Wine & Food, Winter 1955.)

Schlesinger, Kathleen. "The Wine Festival of Vevey." Wide

World Magazine, 1889.

Weiss, Hans. "La Fête des Vignerons." Wayward Tendrils Quarterly, v.9 #3, July 1999.

Gail Unzelman, whose passion is collecting wine history—books & pamphlets, postcards, stamps, poster stamps and more—is the editor/publisher of the Quarterly journal of the Wayward Tendrils Wine Book Collectors Society founded in 1990.

### Poster Stamp or Decal?....Chuck Fisher

I ran across this se-tenant poster featuring Wilhelm II and the Berlin Cathedral. It is rather unusual to find se-tenant items of completely dissimilar designs. But what is more of a puzzle is the mirror image of the text on both items.

The "DOM in BERLIN" texts are in different colors and different fonts. The "EMPEROR WILHELM II" text is in the same color but different font. And why, would the designer use the English "EMPEROR" rather than the German "KAISER"?

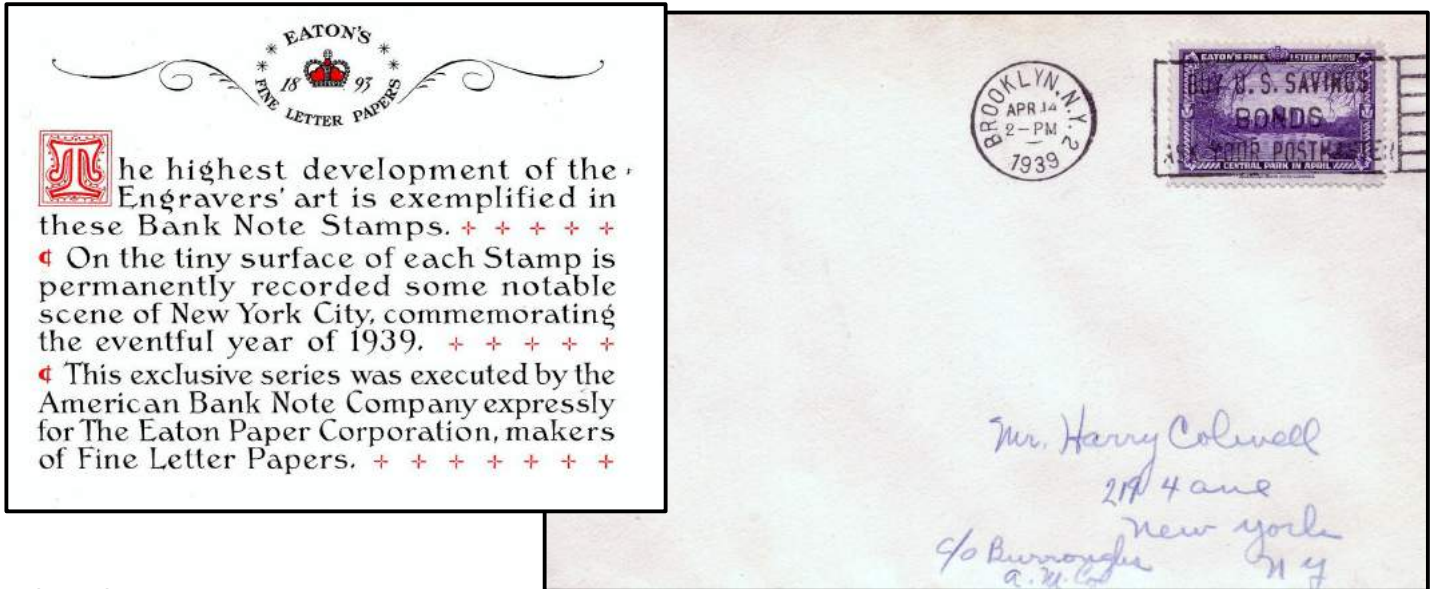


Are these unusual characteristics only attention-gathering features or design errors?

Can anyone shed any light on this item?

## Eaton Paper Corporation Poster Stamps of 1939....K. David Steidley, Ph.D.

When confronted with the cover illustrated below, I was unsure of whether to first grab my wallet, my Scott Specialized or my 10-power glass. Mailed from Brooklyn, New York in 1939, the stamp has a violet color and at first glance has the appearance of the Alaska commemorative of 1938 but clearly reads "Central Park in April". When the stamp image is not confounded by the "Buy U.S. Savings Bonds Ask Your Postmaster" slogan cancel, it is obvious that this is a Cinderella or a poster stamp. While personally unfamiliar with the genre, I gave myself a quick education and found that this is one of a set of ten stamps produced by the American Bank Note Company (A.B.N.C.) for the Eaton Paper Corporation, card to left below.



The subjects are:

- Little Church around the Corner (grey brown)
- Pennsylvania Railroad Broadway Limited (bright red)
- Brooklyn Bridge (dark blue)
- George Washington Bridge (orange)
- Central Park in April (violet)
- SS Manhattan abeam the Statue of Liberty (light blue)
- Columbia University campus (brown)
- Aerial view of Manhattan (green)
- New York Public Library Main Branch Building (bright green) and
- American Airlines plane over Manhattan (cherry red).

Color nomenclature by Stirling (1)

The stamp size is the same, to within 1 mm, as the previous U.S. commemorative set that the A.B.N.C. produced in 1893. While not quite as detailed as the Colombians under magnification, they are nevertheless extremely well done. While the A.B.N.C. was only producing foreign stamps at this time, they remained in the philatelic spotlight by producing poster stamps for both the 1926 and 1936 International Philatelic Exhibitions in New York City, their hometown. Additionally they produced stamps for the 1934 New York National Stamp Exhibition and the A.P.S. 1936 Omaha convention.

The editor of Stamp and Cover Collecting, August Dietz, received a letter dated Jan. 17, 1939 from Eaton announcing the arrival of this new series of poster stamps (2). A two-sentence notice in Stamps in February 1939 alerted the public stamp world (3). In March of 1939 Eaton took a quarter page ad in Stamps (4) to announce the availability of this set of stamps in each box of Highland Vellum Stationery. One could order directly for 39¢ (29¢ for the box of stationery and 10¢ for handling) from their Pittsfield, Massachusetts plant.

An announcement in April 1939 in the *Poster Stamp Bulletin* (5) informed its readership that a set of 10 steel engraved poster stamps could be found packed in a box of Eaton's Highland Vellum Stationery. The card that was enclosed in the box is shown above (6). The stamps were said to be available only in the New York City area and it was advised that the department store, R. H. Macy & Co. carried them. Later in December 1939 the *Poster Stamp Bulletin* (7) advised that they could be ordered directly from Eaton Paper Corporation in Pittsfield, Massachusetts for \$3 a sheet or \$1.50 per half sheet.

Each sheet of 200 had two 100-stamp panes in a 10 x 10 format of gummed stamps of one subject. It was perforated 12 x 12 all around. The word "EATON'S" appeared at the top right margin of the sheet along with the number of S92273. This is a possibly an order or file number. This number is frequently partially cut-off in the vertical direction.

Arthur W. Eaton founded his papermaking company Eaton-Hurlbut Paper Company in the Berkshires in 1892 to fill a niche in the fine stationery market. He later partnered with the Crane paper company and they traded under the name of the Eaton, Crane & Pike starting just before WWI. Boxed sets of their social stationery and envelopes were sold with advertising appeals to the stylish and the wealthy. As one of their ads put it "Style is a greater social assets than beauty." Tiffany's carried Eaton's paper. In the early 1930's they rebranded themselves as the Eaton Paper Corporation. Not surprisingly, Crane & Co., their subsidiary, produced the paper for A.B.N.C. securities (8). Readers who went to college in the typewriter age will best remember Eaton for their corrasable bond for term papers.

The cover above is self-addressed (probably) to Mr. Harry Caldwell of 219 4th Ave., the business address of Burroughs Adding Machine Company in Manhattan. Given its early postmark of April 14 and the fact that the envelope has an Eaton's watermark, I would surmise that the stamp was secured from a box of their paper and not through the purchase of a full or partial sheet. While widely said that these stamps are connected to the 1939 New York World's Fair, I can find no primary source to verify that. Readers are urged to contribute on this point.

In the late 1940's and early 1950's enough collectors used these labels on mail that the Post Office became concerned and had the Postal Inspection Service investigate the matter (9). They recommended that A.B.N.C. destroy their plates and that the Eaton Paper Corp. destroy their remaining stock (10). Their stock at this time was small in that most had been sold to poster stamp dealer John Nicklin. They were selling for 20¢ a set in 1947 and little more in 1968. In 1994 A.B.N.C. would sell a set with card for \$10 (11). These stamps are now available on such sites as eBay for roughly \$10 a set.

Given the early postmark of the cover, the scarcity of such mailed items and the fact that I've been active in the Cinderella area now for over a month, I will now unilaterally proclaim this the EKU for the Eaton Papers poster stamps. Happy hunting everyone!

## References

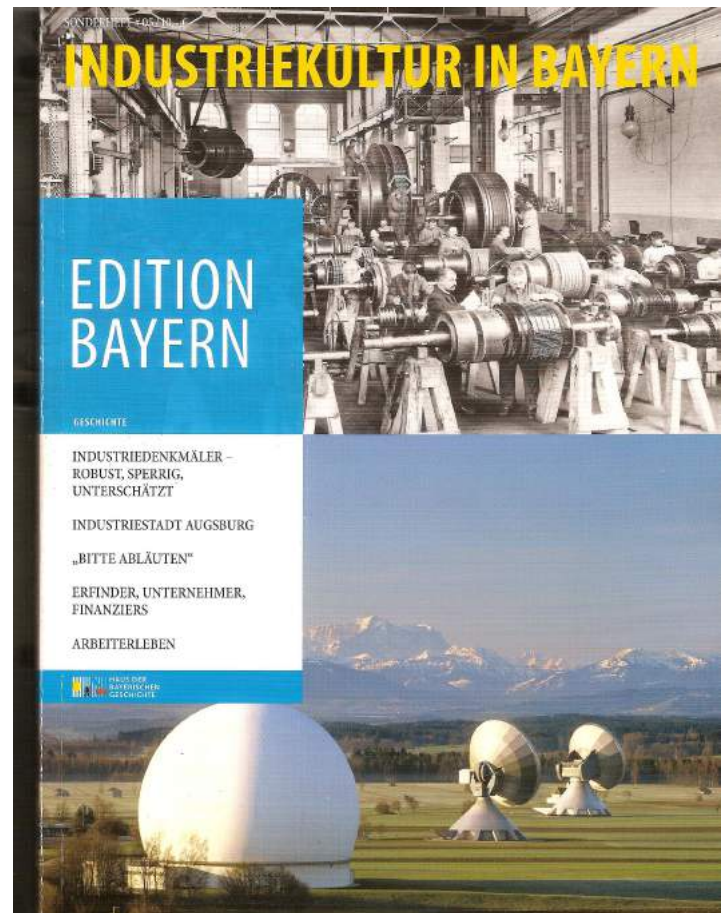
1. Stirling, David M., *Linn's Weekly Stamp News*, April 8, 1968, page 16.
2. Hotchner, John M., *Linn's Weekly Stamp News*, May 28, 2007, page 6.
3. *Stamps*, 26, No. 5, February 4, 1929, page 173.
4. *Stamps*, 26, No. 12, March 25, 1929, page 417.
5. *Poster Stamp Bulletin*, 4, No. 2, 1939, page 1.  
The *Poster Stamp Bulletin* was said to be the official organ of the National Poster Stamp Society of Chicago, Illinois. A partial run of this journal is digitized and available online at <http://alphabetilately.org/>. There you should look for the "Poster Stamp Society."
6. Hotchner, John M., *Linn's Weekly Stamp News*, November 24, 1997, page 6.
7. *Poster Stamp Bulletin*, 4, No. 6, 1939, page 3.
8. Griffiths, William H., *The Story of the American Bank Note Company*, William E. Rudge's Sons, NY, 1959, page 77.
9. Rueth, Carl P., *Linn's Weekly Stamp News*, February 1966, page 6.
10. Upon my query, I am informed that the Postal Inspection Service does not keep routine case files beyond a nominal 30-year limit.
11. Hotchner, John M., *Linn's Weekly Stamp News*, June 22, 1998, page 6.



## Poster Stamps in a Different Context....Frans Jansen

The poster stamps in this article were published in a series of independent books on industry in Bayern, one of the German states. This particular book is *Industriekultur in Bayern* and is publication # 5 for The Haus der Bayerischen Geschichte, Augsburg, Germany, [www.hdbg.de](http://www.hdbg.de), Staatsministerium für Wissenschaft, Forschung und Kunst 2012 (The Bayern Culture of the Industry, Home of the Bayern History, Augsburg, Ministry of the State for Science, Research and Art). It is in full colour 148 pages Edited by Evamaria Brockhoff, Dr. Barbara Kink, Dr. Wolfgang Jahn. Price 10 euros. Size 28 x 21 cm (11 x 8.5 inches).

The images are scanned from the book; the 4 stamps are from page 143, the other is from an article on steam engines Krauss & Maffei + the cover of the book.



## The Promotional Labels of the Curtiss Aeroplane Company....*Art Groten*

To my mind and eyes, the most beautiful poster stamps (and postage stamps) ever produced were made for the Curtiss Aeroplane Company just after WWI. The Curtiss JN (the "Jenny") featured on these stamps was considered the backbone of American aviation. Originally developed by Curtiss for the Naval Air Corps, she was easily adapted to civilian use.

I showed four of these stamps on the cover of our Winter 2011 issue but did not have the space to show all of them.

Each complete label has selvedge on two sides, which have "Curtiss" on one edge and a promotional slogan on the other. No one knows who the artist is or how they were printed although the current thinking is that they were produced one at a time. No multiples have ever been found. The full set has 20 labels.

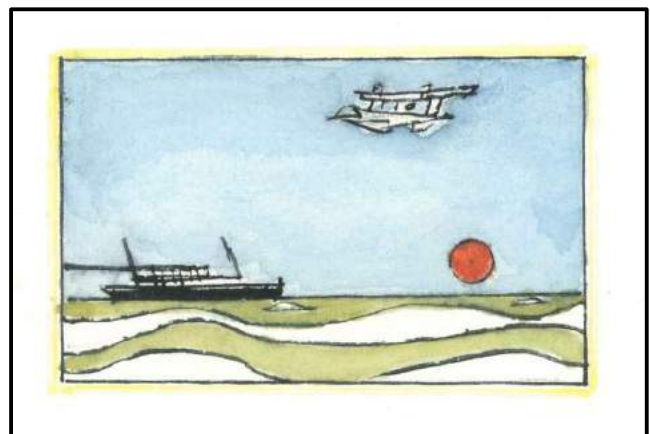
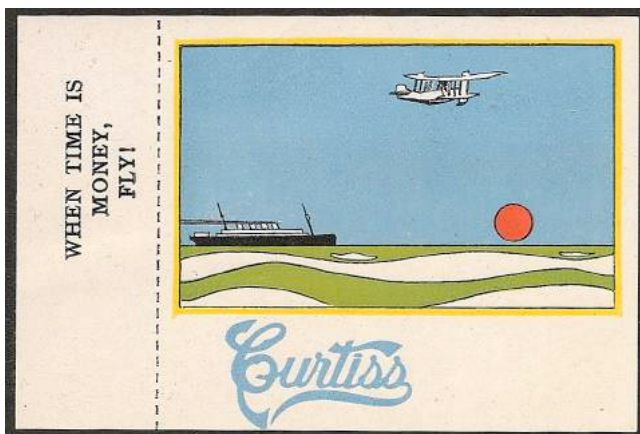
What makes them unique in philately is that these private advertising labels were overprinted for official use, in this case by SCADTA with permission of the Colombian government. The overprinting was done by Tip. Araujo of Barranquilla. 100 sets using 9 different of the Curtiss vignettes were made. As a result of this, un-overprinted labels are quite hard to find, although they cost significantly less than their postal counterparts. Indeed, no more than 3 or 4 complete un-overprinted sets can exist since almost all of the labels for Sc. C3 were overprinted; there are no more than 10 sets of the remaining 19. None of the 8 vertical labels were overprinted; it was felt that it would be too difficult to read the overprint on three of the horizontal ones.

Interestingly, Scott lists only one with an "a" number for "without overprint," i.e. C8a, albeit without stating a value. It is not at all clear why they selected only that one for listing.

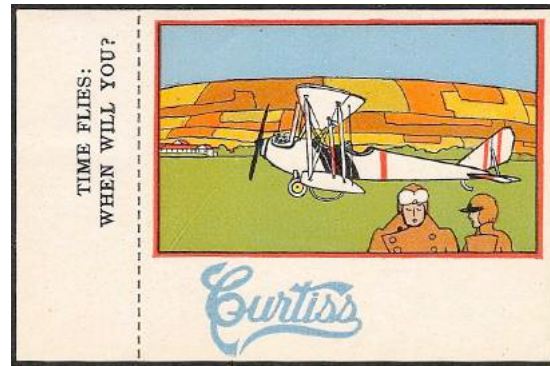
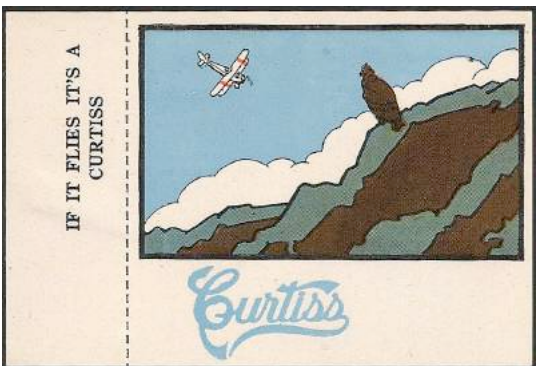
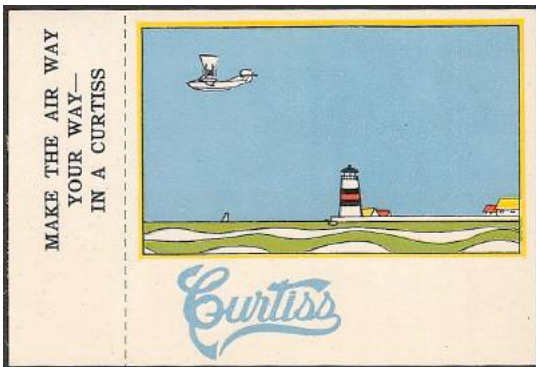
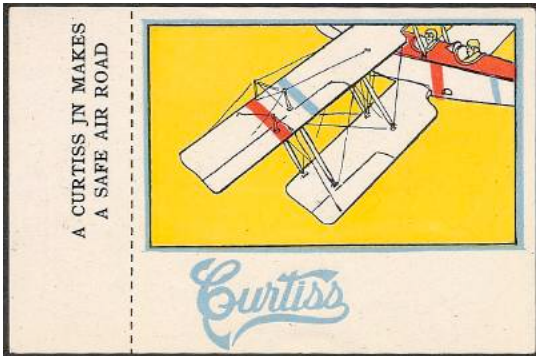
The first stamp is the one overprinted to make Sc. C10. I place it first because of the existence of the remarkable original watercolor essay for this particular label. It was in the collection of the late Alex Rendon and is on a piece of paper 180 x 155 mm. (scan courtesy of Brian Moorhouse).

After the stamp described in the last paragraph I show the other eight labels overprinted to create Colombia Sc. C2-C9 in order. Figure 3 is the rare one noted above. The eleven stamps after that are those that were not overprinted. They are the ones whose images most collectors have never seen.

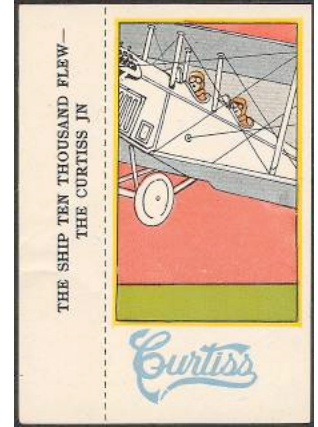
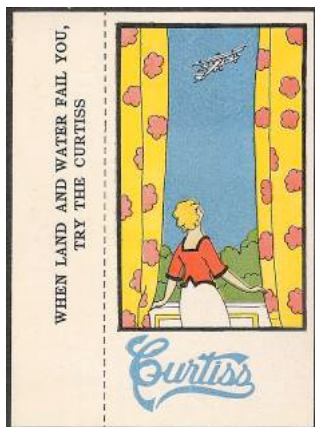
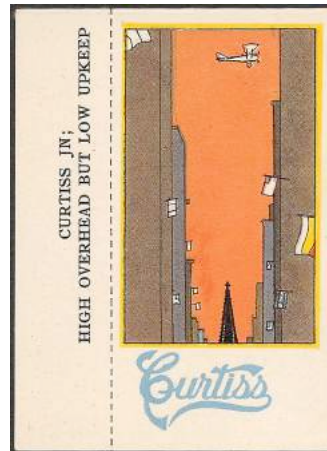
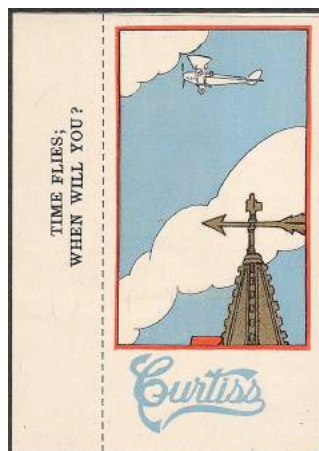
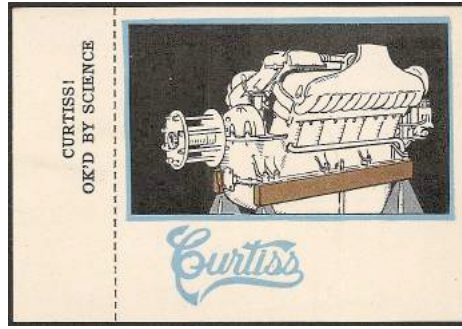
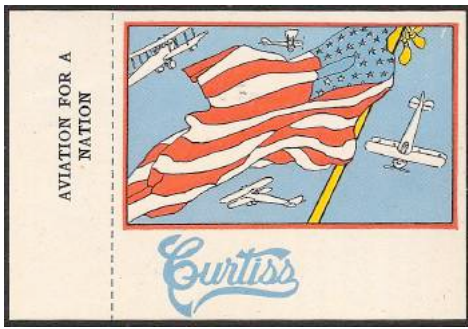
Someday we will discover who the artist of this remarkable set was. Until then we will just bask in the glory of his/her creations.



The eight Curtiss stamps that were overprinted.



The eleven Curtiss stamps that were not overprinted.



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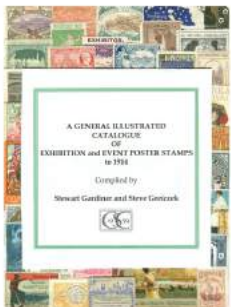
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Exhibition.

Scarcity ratings

The catalogue was compiled by Stewart Gardiner and Steve Greiczek leading a team of 16 specialists from UK, US, Canada, Holland, Denmark and Italy with contributions from many other collectors. The catalogue is organised by year and by city, town or country within each year in an easy to use two column arrangement.

The catalogue is based upon the Cazin and Rochas "Catalogue des Timbres Commémoratifs. Parus depuis leur creation jusqu'en 1914" published a century ago and draws upon later catalogues and the contributor's collections. This ensures that the content is as accurate and up to date as possible.

This space is available for an ad from our members, dealers or otherwise.

**Member classified ads**

**Wanted:** Silent film related poster stamps, especially Wentz issues for The Black Box, series A Art Stamp Album for silent movie stars and Essanay Charlie Chaplin set. Will buy or trade. Ron Kreuger, Box 741, Oak Park, IL 60303 (708-)788-8235 or krugeron@sbcglobal.net

**Wanted:** Mr. Ice Cream desires ice cream and soda fountain poster stamps from around the world: ice cream, soda fountains, ice cream machines, people enjoying ice cream, etc. Contact Al Mellis: mellisfamily@rcn.com

**Wanted:** Wisconsin poster stamps, event seals, advertising stamps, charity stamps, labels, artist's proofs on or off cover. Ken Grant, E1 1960 Kessler Rd. Baraboo, WI 53913 email: kenneth.grant@uw.edu

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. Must be received at least 30 days prior to the next issue.

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by Charles Kiddle**

**Circus, Funfairs, Fireworks and Carnivals** (2013), 172 pp., all stamps in full color and at actual size, \$95

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## Before and After VI

These "before and after" stamps keep appearing. I archive them until I have enough for a new part in the series. These stamps are among the most powerful in terms of promoting the advantages of a product. In one case, dated 1899, it shows the effects of poverty on a family. In a previous group I showed a similar stamp depicting the results of alcoholism, also Dutch.



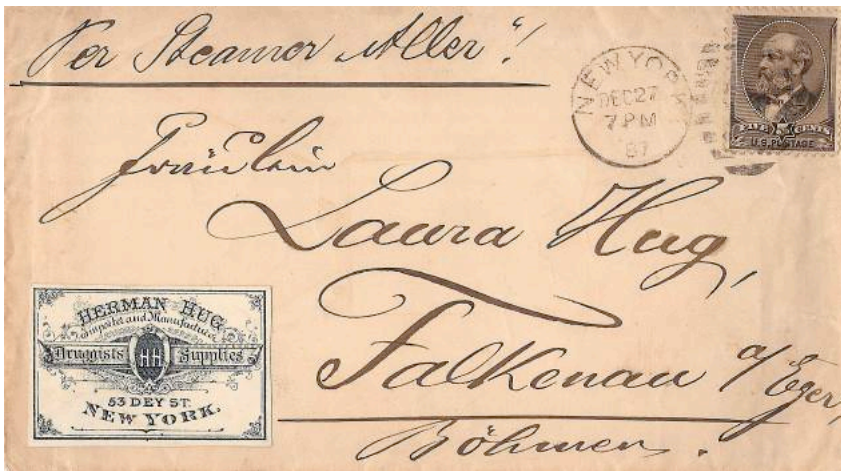
## New pre-1900 stamps

From time to time, even after 100+ years, new stamps issued prior to 1900 appear.

Charles Kiddle recently found this previously unknown stamp from the London 1862 exhibition.



The 1886 National Art Treasures Exhibition in Folkestone might be a cut-out but such irregularly cut stamps are known with gum so all such stamps should automatically be relegated to that category.



Is this beautifully engraved 1887 advertising label a poster stamp?



Henri Monnier, a French cartoonist, was obsessed with the pettiness and mediocracy of middle-class life and created the characters of M. and Mme. Prudhomme as the ideal representatives of the complacent French bourgeoisie. He used them in many guises between 1850 and 1870.



Stewart Gardiner writes: In amongst an accumulation of ephemera related to stamp dealers, I found the envelope above. It bears a blue copy of the "Souvenir of the Count Chambord" stamp of 1871/72. On the reverse is a monogram (stylised "AG") with a crown above. Anyone have any ideas who AG was?

Newly discovered artist stamps...*Charles Kiddle*

I have located a number of new stamps by significant artists.

To the right is a very rare se-tenant block of Bernhard's Manoli series.

On the left below is a new variety of Ludke 1.17 numbered 1.17c. For comparison is 1.17a on the right.



Achille Mauzan designed some of the most fantastical stamps for Maga studios. Witness the new 1924 issue below left.

To the right is a new Louis Oppenheim





Hohlwein remains one of the most popular of all poster stamp designers. From top to bottom below: a new color for 1.34; a variety of 1.137 with the numeral "208" suggesting it is a matchbox label; another variety of 1.188 wherein neither the "L" nor the "H" is present in the upper corners (it is also imperforate) and the fabulous "Tigerkraft," 1.168A, rarity 1,000). A unique lithographic stone for 1.1 is to the right. No other such stone for any poster stamp is known.

