

The Journal of the Poster Stamp Collectors Club



April 2016
Whole # 40

A glorious Cappiello sheet

Once again, Charles Kiddle has unearthed a striking item. Sheets of such fantastic stamps appear very infrequently and we are grateful to Charles's ability to continue finding them.



APS #255.

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A Fabulous 1925 Exposition Arts Decoratifs cover with a full set of the Bonfils stamps





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PSCC Officers & Directors Listing

Art Groten – President & Journal Editor – PO Box 3366, Poughkeepsie, NY 12603
Nick Follansbee – Vice-President – P.O. Box 3210, Ashland, OR 97520
Richard Warren – Secretary/Treasurer – PO Box 306, Belfast, ME 04915
Charles Kiddle – Board of Directors – PO Box 13, Alton, Hants, UK GU34 4DW
Tom Minor – Board of Directors – 7374 Arlington Dr., St. Louis, MO 63117-2242

(agroten43@icloud.com)
(nfollansbee@uci.net)
(dickw3@gmail.com)
(charleskiddle@btconnect.com)
(mr.science@sbcglobal.net)

Honorary Vice-Presidents: Esbjorn Janson, Francis Kiddle, Walter Schmidt

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President's Corner

Announcement of our next meeting at NY2016

Once again, I'm reminding everyone that we will meet during the 2016 New York International at the Javits Center where we will be sharing **Booth 681** with the Ephemera Society of America and the Postal Label Study Group. Our membership meeting, open to the public, will be held on Saturday, May 29 at 10 AM. The room has been assigned: 1E12. It is time to think about attending the show, if only for a few days, to come to the meeting and meet fellow enthusiasts. I really need to hear from those who plan to attend and those willing to spend some time manning our booth. I have two volunteers so far and need a few more. It seems unlikely we can arrange a dinner at this late date.

Secretary's Report

New members:

- 200 – Jeffrey Boyarsky, Princeton Junction, NJ. email: Jeffrey.Boyarsky@ascendancywealth.com
201 – Mark Draper, Rochester, MN; email: draper.mark4@gmail.com: collects poster stamps, other cinderella, labels
202 – Edward A. Mehler, St.Louis, MO; email: emehler@sbcglobal.net

Most new members come from our website. As the possibility of continuing Journal publication becomes unlikely, we need to enlarge our efforts to spread the word, including such practices as: directly inviting fellow collectors, through development of more inviting features at the web site, perhaps through publication of DVD or related products for sale or distribution through the APS. Member suggestions are invited.

Adding a blog feature or a member-accessible bulletin board might be considered. Are there members in our Club who would be willing to help develop or take responsibility for maintaining activities such as these? Let's examine the possibilities. Your message to Art Groten or me would be welcome.

A Word from Walter

At the risk of repeating myself, this column has appeared in every issue to date. Walter is now in his late 80s and is a model for us all! He continues his monthly bulletin unfazed by the passing world, sharing his boundless enthusiasm.

This time he highlights one of the fascinations of the hobby....the existence of more than one variety of the same design, not a plagiarism but a true production variety. He has selected a New Zealand WWI patriotic label to demonstrate his point. The differences are in the detailing of the clouds and the soldier and the size of the typeface of the wording and numerals. Note also that the less detailed one is signed "Breit." Which variety came first?



From the Editor

Call for a new Editor

As of this issue #40, I will have been Editor for 10 years. I will be stepping down after this issue. I am pressed by other commitments. It has been a lot of fun doing these Journals. You are all aware that it is the Journal that binds us together. The future of the Club depends on keeping it active. So I am hoping someone will step forward. Now that we do electronic Journals, the task is not onerous.

If any member is interested in taking on this important aspect of our Club, please let me know.

We do have a database of all your emails so we can maintain continued contact regarding items of interest to us all. Certainly, the website will continue to operate and, to that end, those of you who have been sending articles are invited to add them to the site through Dick Warren, our gatekeeper.

We will be discussing other ways to make the Club valuable to you at our meeting in New York. Comments from those unable to attend are requested. Please send them to me. Thanks.

In anticipation, this issue will feature some of what I have been able to collect that tie in to old articles, to give as complete a picture as possible.

Francis E. Kiddle (1942–2015)

Cinderella Philately lost one of its giants when Francis Kiddle, younger brother of Charles, passed away on October 21, 2015 after a short illness.

Like many of us, he began collecting at a young age and established a 50-year relationship with Charles working together on “stamps.” Francis was, perhaps, the more adventurous including in his interest stamps and revenues as well as Cinderellas. He was very active in organized philately, first in G.B. and then around the world as a recognized expert, judging many international exhibitions. He was a long-standing and much honored member of the Royal Philatelic Society, London, receiving its highest award, and perhaps the most prestigious in the world, when he signed the Roll of Distinguished Philatelists. He also received recognition by signed the Roll of Distinguished Cinderella Philatelists. He garnered many other similar awards.



His advice and counsel was always freely and generously given and he was not afraid to say, “I don’t know,” the mark of a true student.

We offer our sincerest condolences to his wife Moira, his brother Charles and to their families.

Plagiarisms XV

I can show four new ones.

The 1896 Berlin Industrial Exposition copied by the Judlin Dry Cleaning Co..



The 1913 Franz von Stuck design for an Art Exposition used by Neumuller Light Makers.



The Julius Klinger creation for Palm Cigarettes used much later in somewhat altered form for a matchbox label and by Arboga of Sweden for their margarine.



Sorgiani's wonderful Italian Deco design for the Second International Book Fair at Florence used by a German charity for emergency relief for WWI academics in need.



A new Rockwell Kent stamp....Robert W. Rightmire

In the past, I have show the stamps made by Rockwell Kent. My fellow collector, while not a member of PSCC, sent this Teamster Union dues book with an unsigned one I've never seen, confirmed by a corresponding post card.



C. G. Roder, German Poster Stamp maker....Charles Kiddle

Roder, a London Music engraving and printing firm, was founded by Carl Gottlieb Röder (1812-1883) in 1846 after a decade apprenticeship with [Breitkopf & Härtel](#). Röder was the first to successfully adopt lithographic printing technology to music (1863). Under the management of his two sons-in-law, the firm rapidly grew to be the largest of its kind in the world - with over 1000 engravers employed in the production of engraved scores for nearly all major publishers. By 1900, branches were opened in both London and Paris. It became a publicly traded company in 1930, three years after the death of the Röder's last successor, [Carl Johannes Reichel](#). The firm's Leipzig facilities were heavily damaged in WW II and it was subsequently nationalized by the Communist regime (1947) - operating as Röderdruck. During this era, the Soviet State Music Publisher, [Muzgiz](#), had some of its more important volumes engraved and printed there. In 1972 the company merged into Offizin Andersen Nexö. The old Röder facilities in Leipzig have apparently been converted into rental space operating under the name Saxonia Loft GmbH Projekt ehemalige Notendruckerei C.G. Röder.



Bob Bradbury sent another American graphic design studio. These are a favorite subcategory for poster stamp collectors with quite striking designs in keeping with their purpose.



Before/After VI

Charles Kiddle sent these three new stamps to add to our ongoing series. Promoters show an appearance before and after the use of their product. Nothing changes; they do the same today. If it ain't broke, don't fix it!

Be cool with Santiella.



Eucalyptus, imported from Australia, mixed with Menthol, makes an excellent lozenge for the treatment of a cough. Still does today.



Scheuer & Plaut of Mainz note their offering of the elegant clothes of today.



Kreps and Kalff

In Amsterdam, 1914, calculation and telepathy wonders Marie Kreps and Johan Falff teamed up as a telepathy act. They could do this because of particularly good memories and calculating abilities.



Some new stamps

These have recently crossed my desk:

A familiar Automobile Show stamp but this on a cover from Acme Auto Co. in 1908



A previously unrecorded 1916 Hawaiian se-tenant set of 5

Raynor Hubbell Stamp Co.,
Grand Court, Ellicott Square, Buffalo, N. Y.

Dear Sir,

We herewith send you a complete set of Pan American Stamps on a Pan American Souvenir Card, as per your order.

We sell a package containing 100 assorted Pan American Stamps for ten cents

We deal in Postage Stamps for stamp collectors as a regular business. Send for our new 16 page illustrated Price List

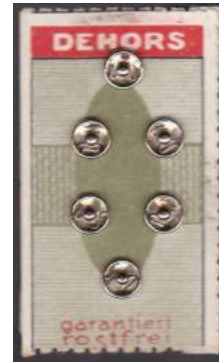
Raynor Hubbell Stamp Co.



This card was sent from the Exposition by Raynor Hubbell Stamp Co. offering stamps from the Exposition for sale.

More new stamps from Charles Kiddle

We are all familiar with the stamps with calendars attached. Such attachments are quite rare. Charles has sent four stamps with snap fasteners attached, much like a display card in a notions store.



Here are a few new additions to Charles's catalogues of the great poster stamp artists.

Lucien Bernhard (BE1.99A)



Leonetto Cappiello (CA1.56A)

Two color variants, note signature



Ludwig Hohlwein (HO1.97A)



Dante Alighieri

Dante (1265–1321) in writing *The Divine Comedy* has become considered the father of modern Italian and is revered as one of the first humanists, presaging the Enlightenment. As such, there have been a number of poster stamps in his honor. They fall into two groups, commemorative and those issued by the world-wide Societa Dante Alighieri. I am certain there are many more. This is a taste.

The first I have found is dated 1899 commemorating the 600th anniversary of his appointment as Ambassador from Florence to Pope Boniface VIII.

Two were issued as part of patriotic series during WWI, on dated 1915, the other 1916, depicting a warship named for him.

1921 was the 600th anniversary of his death. I have stamps from Italy (on postcard) and Hungary.

In 1889, the Societa Dante Alighieri was formed. The sole purpose of the Society is to "promote the study of the Italian language and culture throughout the world...a purpose independent of political ideologies, national or ethnic origins or religious beliefs, and that the Society is the free association of people - not just Italians - but all people everywhere who are united by their love for the Italian languages and culture and the spirit of universal **humanism** that these represent." The Society has issued many fund-raising stamp over the years; four are shown.



Poster Stamps by America's Leading Lithographers, part 2....*Bob Bradbury*

Forbes Lithograph Mfg. Co. Boston. 1862 - 1960.

Forbes was a leading producer of labels for canned fruits and vegetables as well as for trade cards and theater posters. One poster stamp advertises Forbes itself. (11) I have not encountered any other stamps by this printer.



11



12



13

Gugler Litho. Milwaukee. 1878-1970.

Gugler Litho. produced a wide range of lithography: posters, sheet music, trade cards, city views & maps. Four poster stamps advertise Gugler's services, two shown here. (12-13) Gugler issued stamps for many other companies and printed its name & copyright year (1914 or 1915) in the margin. I have found 28 such stamps including the three presented below. (14-16) (see Jay Last, *The Color Explosion, Nineteenth-Century American Lithography* (Santa Ana, CA: Hillcrest Press, 2005) Chapter 20).



14



15



16

Poster Stamps by America's Leading Lithographers, part 2

Henderson Lithographing Co. Cincinnati. 1856 - 1925.

William D. Henderson started in a low level job with Ehgott & Krebs Litho. in 1856. Then he became a company executive when the name changed to Krebs Litho. He was appointed President and the company name changed to Henderson Litho. in 1890. This company was a leading printer of trade cards and advertising posters.

Four poster stamps advertising the services of Henderson Litho. are the only ones that I can attribute to this company; I show three. (17-19)



17



18



19

Ketterlinus Litho. Co. Philadelphia. 1842 - 1970.

Eugene Ketterlinus started this company in 1842 and his son John took over in 1875. Products included embossed perfume and cloth labels and sheet music covers. The line expanded to posters, booklets, labels and trade cards.

There are nine poster stamps advertising Ketterlinus services, three of which are shown here. (20-22) Ketterlinus also printed a few stock poster stamps. (see Jay Last *Chapter 23*).



20



21



22

Poster Stamps by America's Leading Lithographers, part 2

Schmidt Litho. Co. San Francisco. 1874-1994.

Max Schmidt started this company as California and the Pacific Northwest. He began producing large amounts of labels. Schmidt Litho. became the top printer of labels for for canned fruits, vegetables and fish. They also printed trade cards, stock certificates and booklets.

Seven poster stamps advertise Schmidt Litho., five of which also promote the Panama-Pacific International Exposition held in 1915. (23-24) The only other stamp I have seen bearing the Schmidt imprint is for Canned Salmon Day on March 12, 1915. (25) (see Jay Last *Chapter 30*).



23



24



25

Strobridge Lithographing Co. Cincinnati

Hines Strobridge directed the company bearing his name for more than 50 years. Strobridge was the leader in the production of circus and theatrical posters during this time. In the early 20th century, it was a major producer of motion picture posters and commercial billboards.

Strobridge issued eight poster stamps touting its services. (26) It also produced a series of 23 numbered stock stamps with the Strobridge name in the margin. (27) (see Jay Last *Chapter 31*).



26

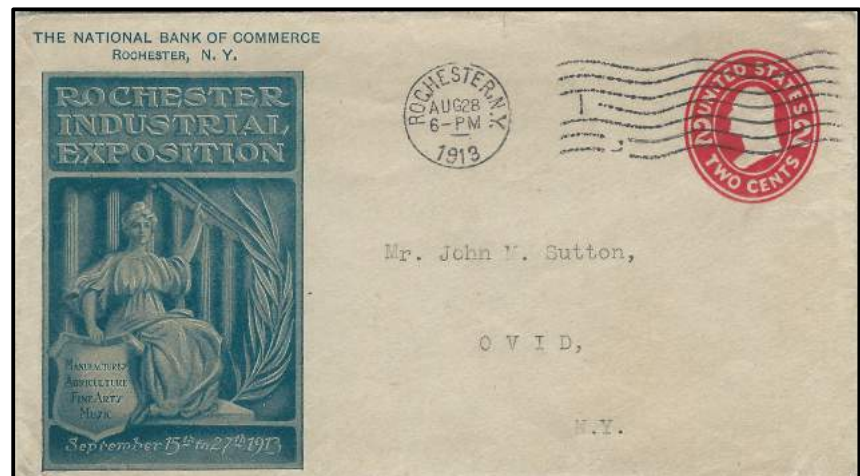
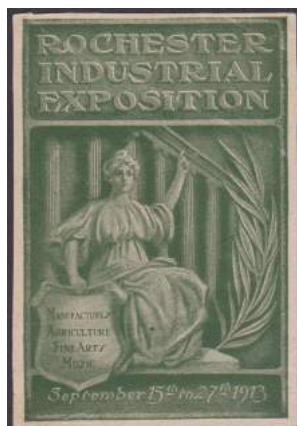
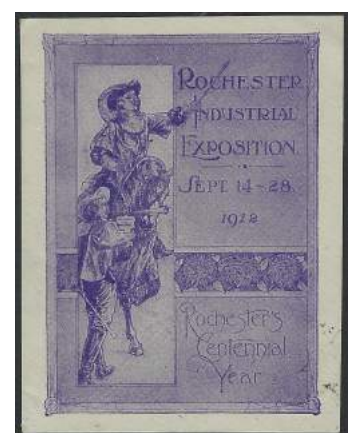


27

Poster Stamps that are Not

Nick Follansbee, doyen of U.S. event stamps, sent a caveat I think I should share. There are quite a number of large U.S. poster stamp, properly gummed or on usual paper stock, thinner than envelope stock. There are also a number of the same size that, while appearing to be poster stamps, seem to be cutouts from envelopes. They all seem to be on somewhat thicker stock and free from any evidence of having been gummed. The first he has seen is from the 1909 Hudson-Fulton Celebration. [Another he mentioned is from St. Louis, 1926, but my copy has gum remnants on it so I'm not certain.]

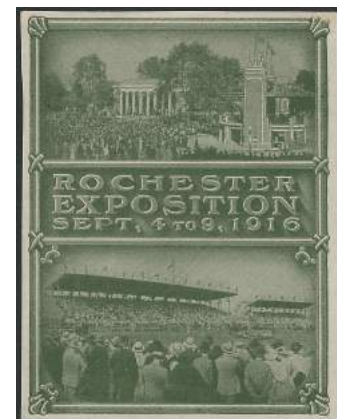
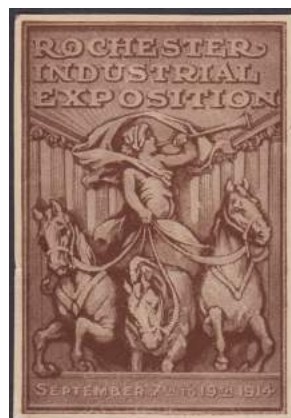
But the majority appear to be from the Rochester [N.Y.] Industrial Fair of the 1912-16 period. I show them below as well as a "proving" cover from 1913. Regardless of what they are, they make a lovely set.



1909 Hudson-Fulton
1926 St. Louis Exposition
Rochester 1911 and 1912

Rochester 1913 and cover

Rochester 1914 and 1916



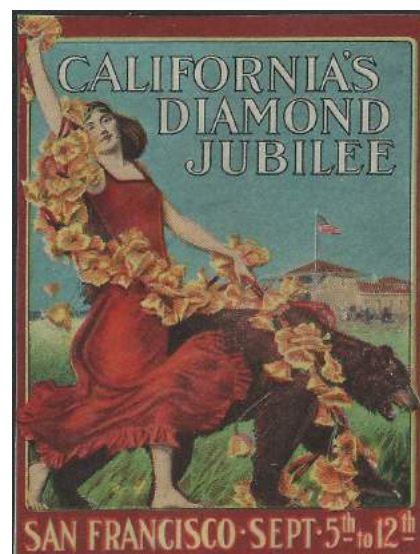
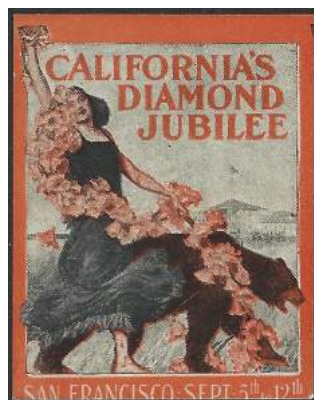
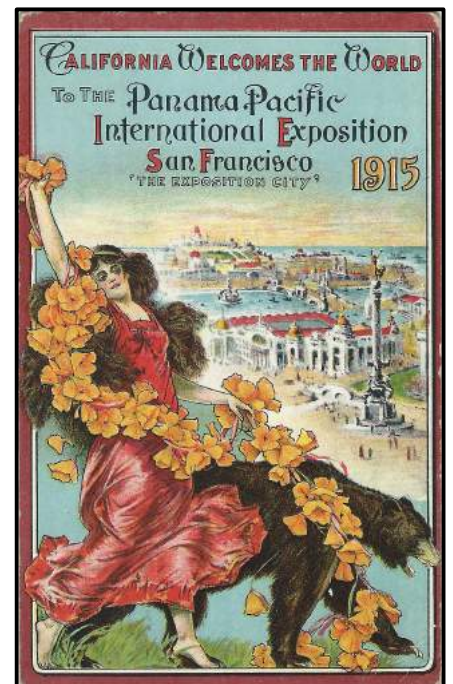
California Festival 1910 and 1925

Following the previous article, here is another "not poster stamp" I've found.

In 1910, for San Francisco Festival Day, Daniel A. Ryan designed a marvelous image for their promotional poster stamp and postcard. On the reverse the card says: "Get your Congressman to Vote for San Francisco - 1915" along with the familiar official logo of the 1915 Exposition in red. On its face it notes: "N.S.G.W. Official Postal." The Native Sons of the Golden West was formed in c. 1883 to preserve California's early history. A postcard with the same image, mailed 1912, shows that the campaign in fact brought the Exposition to San Francisco.

For California's Diamond Jubilee the design was brought out again as a poster stamp with a different color scheme. But a larger format "not a poster stamp" used the earlier [1910] colors.

I don't know of any intervening usages of this design. Does anyone?



BUGRA revisited

It has been a long time since we talked about the 1914 Leipzig Bugra Exposition. Charles sent two se-tenant strips of 6 of a new series which is most likely the full set.

Prof. Thiemann's fantastical design is, of course, ubiquitous. I can show two iterations on postcards and one on the official envelope for the show. I first showed the even odder, and much scarcer, spoof card in Issue #10 and have since found a variant.



I'll be at Booth K956 at NY2016
International Stamp Exposition, Javits Center

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the 1914 Leipzig
International Book and
Graphic Trades
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 création 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.

NEW BOOKS by Charles Kiddle

European Cinema Volume I: Germany (2014) 194 pp. \$89

European Cinema Volume II: Other than Germany (2014)
79 pp. \$52

Ladies Fashion (2015), 213 pages, \$93

Men's Fashion (2015), 160 pages, \$81

Hats (2015), 102 pages, \$60

Books may be ordered individually in which case please add \$4 for mailing of the first volume and \$1.50 for each addition volume.

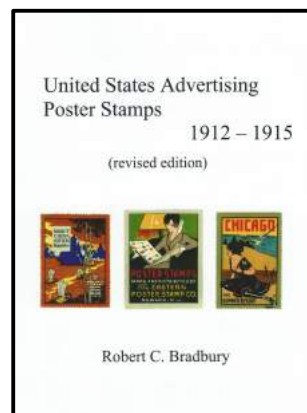
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The Stamps of the Montmartre Commune

[The kind assistance of Dr. Richard Grosse of France is acknowledged. He supplied most of the scans and will be writing an exhaustive article on these issues for L'Arc-en-Ciel in due course.]

Butte Montmartre is a part of Paris (18ème arrondissement, or Paris XVIII), but has a status as “free town” with mayor and town council for cultural purposes. For unknown reasons, a set of 4 stamps with denominations were issued in 1923. Dr. Grosse suggests that they were to use on commemorative covers for various events. The denominations were for fund raising. He further postulates that the French authorities forbade their denominated use on cover resulting in the cancelling overprints.

The first series consisted of:

- a) 5¢ green: a small bird with “Mimi Pinson”
- b) 10¢ red: a cow with “La Vache enragée”
- c) 15¢ brown: a postilion on horseback with “Postillon”
- d) 25¢ blue: a Muse with harp with “La Muse”

I do not have a set of the first series but Dr. Grosse sent two rare first series imperforate stamps. I suspect that the bicolor is some sort of trial proof. (Figures 1 & 2)

The stamps were modified in 1924, removing the denomination, replacing it with flowers or stars, printed in new colors. The sheet shows the layout of the designs. It is from the second series so note the different colors from those listed above. (Figure 3 on back cover)

Three different overprints cancelling the value were used:

- 1) two rows of small vertical black lines on the values (Figure 4)
- 2) four thick oblique red lines on the values (Figure 5)
- 3) eight thin oblique red lines on the values (Figure 6)

An overprint “Foire aux Croûtes / Montmartre / 1923”, was placed on stamps of the first series with overprint #1, and on the second series. (Figure 7)

A second overprint was made for a 1933 Esperanto Congress. [Dr. Grosse has heard of them but not seen them.]

Finding them on cover is most unusual. He knows of only a single cover with a French stamp and a Montmartre stamp, both cancelled. But I can show two covers he sent. The first is tied on in 1974 and taxed for postage due as one would expect. (Figure 8)

The second (Figure 9) is quite interesting for several reasons: all four values are present and cancelled with the “Montmartre 14” private mark [previously unknown]. Further, it is addressed to M. [Ludovic Rodo-] Pissaro [unrelated to Camille Pissarro, the Impressionist, and spelled differently], also an artist living at the Rue Girardon. But why? Because he was an active member in L'Arc-en-Ciel, a specialist in Esperanto and presumably the impetus behind the 1933 overprints mentioned above.

One of the more fascinating stories. Are they poster stamps, event stamps, commemorative stamps, locals or fantasies? Ah, the problems of definitions when you approach the edges of the bell-shaped curve.