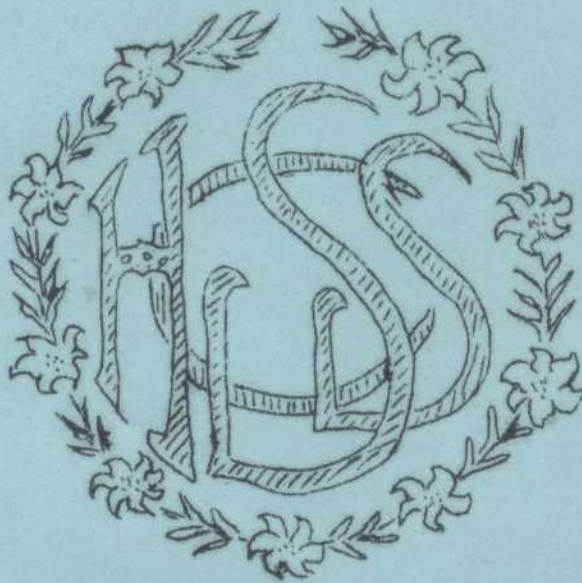


BULLETIN

VOL. V.



NO. 6

„Helvetia“

SOCIETY FOR COLLECTORS OF SWITZERLAND

BULLETIN

"HELVETIA SOCIETY FOR COLLECTORS OF SWITZERLAND

EDITOR: Gustave A. von Gross
317 So. 15th. Street
PHILADELPHIA, PENNSYLVANIA

VOLUME V

June 1942

No.6

Member of "HELVETIA" Wins First Grand Award at Wisconsin Federation of Stamp Clubs Contest.

Fred. A. Lauper of 1513 So. 77th. Street, Milwaukee, Wisc., a native son of Switzerland, with his collection of Swiss stamps, emerged gloriously as the first grand award winner of the Wisconsin Federation of Stamp Clubs. One hundred and eight members competed at this exhibition.

His prize winning collection, composed of three frames, covered but the first Federation issue of that country. Two frames were devoted to mint and used copies, color shades, plate varieties, cancellations and counterfeits of the Ortspost, Poste Locale and the other Rayons, whereas the third frame contained the reconstructed plates of most of these stamps.

Congratulations - Fred! - Keep up the good work. We are proud of you and your accomplishments.

G.A.v.G.

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New Members:

Carlos Fernandes de Carvalho	Caixa postal 2018	Rio de Janeiro, Brasil.
Ralph Holsizer	5428 Walnut Street	Philadelphia, Pa.

* * *

Mr. and Mrs. Ernest Ritter have moved to their new home the "Meadow Brook Farm" just outside Milford, N.J. - Good luck to a well deserving couple, may they have a bumper crop. The building is electrified and they enjoy all the comforts of the city. Their first visitor was Sophie Buser who spent a well earned three weeks vacation at their home. Kindly notify the editor whether the complete address is R.F.D.#1, 2 or 3, so that the Bulletin will not be delayed in delivery.

* * *

Philadelphia, Pa.
May 25th, 1942.

Minutes of the Meeting
of the
"Helvetia Society"

The regular monthly meeting of the Helvetia Society was held on the above date at 317 South 15th. Street, Philadelphia, Pa. with the President Mr. Gustave A. von Gross presiding. The meeting was called to order at 9 P.M. with seven members present and answering the roll call after which the minutes of the previous meeting were read and approved.

Treasurer's Report

Receipts:

Balance on hand 3/30/42	\$150.65
Dues	30.00
One Helvetia Hat	1.00
	<u>\$181.65</u>
Expenditures	3.30
Balance	\$178.35
Contingent Fund	<u>16.65</u>
Total Balance in Treasury	\$195.00

Expenditures:

Order #64 Postage & Mimeograph ink	\$ 2.30
Order #65 Postage for Secretary	\$ 1.00
	<u>\$ 3.30</u>

Balance on hand May 29, 1942... \$195.00

Reports of Committees:

Research: The first of a series of articles by Mr. von Gross featuring the "Dove of Basle" appears in the Helvetia Bulletin for May 1942. Other articles will follow from time to time as opportunity permits.

For the good of the Society:

The greater part of the meeting was devoted to a discussion by the members present on the Hotel Posts and the various papers in the silk thread issues. This discussion was very interesting and at the same time instructive and was greatly enjoyed by all the members present. - Upon recommendation by the Editor, and on motion by Mr. Domanski, seconded by Mr. Marcus, and carried, it was decided to have the typewriter which is used to cut the stencils for the Helvetia Bulletin repaired as this machine has been put out of order cutting these heavy stencils. - The repairs are not to exceed \$10.00. - There being no further business, the meeting was adjourned at 10:05 P.M. in regular form.

Secretary
Signed: T.F. Harrison.

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XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
X                                     X
X   THE SWISS HOTEL POSTS           X
X                                     X
X           BY                       X
X                                     X
X   George W. Caldwell             X
X                                     X
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Continuation:

MADERANERTAL is situated in the beautiful Maderan Valley in the Canton of Uri, about seven miles from the post office in Amsteg. Practically from the opening of this hotel, its proprietor charged a fee of five centimes to carry a letter or postal packet to or from the post office, but it was not until 1870 that he furnished his guests with stamps for this purpose. These continued in use until 1883, when such service was outlawed by Federal decree mentioned above. During this comparatively long period, a number of printings were made, and while the same general design was adhered to, the necessity of preparing new hand-drawn lithograph transfers from time to time has given to collectors, several different types. A description of the general design followed by notations of the major differences between these transfers will make identification fairly easy.

Of vertical format, this stamp shows a scene of the valley within an oval band bearing the hotel name "Maderanertal" in the upper portion, and in a superimposed label at the bottom the word "Franco". The figure of value appears in each corner on a background of diagonal cross-hatched lines. All were issued in some shade of blue, and except for one, are imperforate. These stamps are lithographed on medium white paper unwatermarked. The indicated value is five centimes.

1870 ISSUE The figure of value are fat, and the word "Franco" almost fills the label. There is a period after this word and also after "Maderanertal." The design is very finely drawn, so much so, that one can distinguish figures on the bridge that crosses the stream. The vertical lines in the oval name band and the diagonal lines of the background are clear and sharp. This stamp has a double frame line, whereas the others are framed with only one line. Excluding the outer frame line, this stamp measures $18\frac{1}{2}$ by 24 millimeters. Color -- ultramarine; imperforate.

1871 ISSUE Figures of value are thinner and the word "Franco" smaller. There is a stop after the word "Franco" but not after "MADERANERThal." The letter "O" of "Franco" is almost a rectangle. The first and last letter of "Maderanert~~hal~~" are very close to the "Franco" label, the vertical lines of the oval band are further apart, and the cross-hatching coarser. The vignette, which shows a different view of the valley, is not as distinct as the 1870 issue. This stamp

measures $18\frac{3}{4}$ by $24\frac{1}{2}$ millimeters. Color--ultramarine blue; imperforate

1872 ISSUE Figures of value still thinner and the word "Franco" smaller and without stop. The "O" of "Franco" is more normal in this printing. The vignette appears to be the same view, but varies in detail. This stamp measures 18 by 24 millimeters. Color--light blue and dark blue; imperforate.

1874 ISSUE During this year there were two printings using two different stones. The first appearing in imperforate form and the second perforated 11. In the first printing the figures of value are slightly larger than those in the 1871 issue. The most outstanding feature is found in the very narrow and tall letters in the word "Franco." The first and last letters of "Maderanerthal" are further away from the "Franco" label, more like the 1870 issue. This printing appears in ultramarine blue and in blue. The stamp measures 18 by $24\frac{1}{4}$ millimeters.

In the perforated type, the figures of value and the word "Franco" are about the same as in the imperforate except that the "C" of "Franco" is more rounded at the bottom. The vertical lines of the oval name band are quite rough looking, some being broken, and others thick. This stamp measures $17\frac{1}{2}$ by $24\frac{1}{4}$ millimeters.

A postmarker was not used by this hotel. The service was suppressed on September 26, 1883. Six years later a government post office was opened here.

After the suppression of the Maderanerthal Hotel Post, the proprietor probably used the remainder of these stamps for advertising, and after exhausting these issued new labels. Altogether there were three of these advertising labels all following the basis design of the previous stamps, but radically changed in detail. The figures of value have been omitted, and the word "Franco" superseded by the word "Extradionst."

The first of these appeared in June 1885. The vignette is well drawn and appears to be the same view as in the previous stamps; rosettes have replaced the figures of value, and the diagonal cross-hatching consists generally of alternate single and double lines. Many of the double lines running from right to lower left appear almost as single thick lines. These labels measure $18\frac{1}{2}$ by $24\frac{1}{4}$ millimeters, are perforated 11, and are found in ultramarine blue and Prussian blue.

Another printing from a new transfer shows more careful workmanship except in the vignette which is poorly executed. It is distinguished from the former label by its size-- $19\frac{3}{4}$ by $24\frac{1}{2}$, and its perforation 11 $\frac{1}{2}$. Also the "T" of Maderanerthal is well formed, whereas in the former, the "T" is misshapen. The perforations of this label frequently appear rather rough.

There is a third type which shows an entirely different view of the valley, a view which was taken at a lower point. A raging torrent is shown flowing toward the lower right of the stamp. Colorless dots take the place formerly occupied by the rosettes. The ends of the "Extradienst" label are pointed instead of being rounded as in the other two labels. The top and bottom portions of the oval name band are drawn with a greater radius, giving a more flattening effect. This label is perforated $11\frac{1}{2}$. All these labels were lithographed on white, unwatermarked paper.

BELALP, in the Canton of Valais, is situated on the south slope of the Bernese Alps about twelve miles due north from the town of Brig, which is reached by a mountain path. At an elevation of 7000 feet, this hotel overlooks the Great Aletsch Glacier, the longest in the Alps, which descends from the Jungfrau. Mail was carried over this mountain path to the post office in Brig by donkey. The proprietor, Herr Klingele, who had been here since 1860 made a charge of five centimes per letter for this service.

In 1873 the policy of selling adhesives to prepay this postal fee was adopted. The stamp, lithographed by G. Cuenod of Vevey, in violet on white unwatermarked paper, carries within an oval band, a scene of the hotel and immediate surroundings. On the upper portion of this name band is the word "Belalp" and on the lower, the word "Franco" on a superimposed name plate. Two four-pointed stars or crosses complete this part of the picture. The figure of value appears in each corner outside the name band. This stamp, of vertical format, is framed with a double line and is only found imperforate. Unofficial color trials in red and in green were made by Cuenod and are quite common.

A printing from engraved plates, using the same general design, appeared in 1877. These are readily distinguished from the previous issue by the presence of two five-pointed stars in place of the four-pointed stars of the previous issue. The design is more finely drawn, and the space between the letters "F" and "R" in the word "Franco" is greater than between the other letters of that word. The letters of "Belalp" are thinner as are the figures of value. These stamps were issued imperforate on unwatermarked paper and appeared in violet in January and in reddish brown in July.

Stamps closely resembling this 1877 issue, perforated and in various colors, are frequently found. These are a private printing which appeared probably in 1887 and are in the same class as counterfeits. A simple test lies in the fact that the stars are larger, the "O" in "Franco" almost a perfect circle, and there is no period after that word. There are of course other minor differences.

A third issue which appeared in 1880 differs radically from the previous designs, although the designer evidently used the latter for his model. This design contains a vignette similar to the previous stamps, and two concentric oval bands. On the inner band are the words "Belalp" and "Franco" and on the outer band the figure of value appears four times. This stamp was lithographed in violet on white, unwater-

marked paper and issued imperforate. The proportions are crude, the general idea far from attractive and the execution not up to the standard set by the previous printings.

The Federal edict of 1883 brought to a close the private postal service at this hotel, but unlike most of the other stamp issuing hotels, Belalp did not issue advertising labels.

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Hotel Posts articles to be continued in the next issue.

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Counterfeits of the "Dove of Basle"

by

Gustavo A. von Gross

FIRST FORGERY.

Lithographed, on medium, to thick, yellowish-white wove paper. The corners of the stamp are in plain, solid color, though there are specimens that show some very faint, curly, white lines in the top corners. The "L" of "BASEL" is quite horizontal, so that a line drawn through the centre of the stem of the "L", would cut fairly deeply into the "S" of "STADT." The foot of the large "2", in the left bottom corner of the stamp, is perfectly straight, instead of slightly arched; the fraction line is joined to the foot of the "2", the little l touches the outline above it. If the fraction line were extended to the right, it would graze the left side of the foot of the "P", and cut into the "O" and "S" of "POST"; that is to say, instead of sloping strongly down to the right, it is very nearly horizontal. (This is an easy test for this forgery.) The said "O" leans considerably over to the right, and there is a slight break in the curved outline, above and between the letters "OS." The "p" of "Rp" in the right lower corner has hardly any footstroke on its right side. The central division of the crozier in the little shield shows only two horizontal white lines across it, and it is much wider below the division than above it. The vertical, white line in the upper half of the crozier ends level with the centre of the ball of the head, but the white line in the genuine runs up a good deal higher than even the level of the top of the ball. The curled top of the crozier is only about $\frac{1}{4}$ mm. from the outline above it, while its bottom point is very nearly 1 mm. from the bottom of the little shield. The left lateral point touches the side of the shield, but the right does not. The red frame round the stamp is much too thick, so that it would overlap the two black lines, if placed centrally between them. The upper leaf-ornament in the left top corner touches the outline of the frame, and the leaf

ornament hanging below it also touches the outline. Neither of the leaves in the right top corner touches the outline. This appears to be identical with the first forgery in Baron A. de Reuterskiold's pamphlet on "Les timbres cantonaux de la Suisse, et leurs falsifications."

* * *

SECOND FORGERY

This is the same as Reuterskiold's Forgery. The dove is not embossed at all, and has no letter in its beak. Lithographed on stout, white wove paper. The corners of the stamp are of solid blue-green, without any white network. There is no hyphen between "POST" and "BASEL", and there is a stop after "BASEL." The lettering is thinner than in the genuine, or any other of the forgeries. The "O" of "POST" leans over very much to the right; the "A" of "BASEL" is very sharply pointed, instead of being blunt; and the "L" slopes down very much to the left, so that a line along the centre of its stem would graze the head of the "T" of "STADT." Like the genuine, there are two thin, black outlines round the red shield. In the centre of the rounded bottom of the outer outline, there will, in this forgery, be found a black dot, above the space between the "OS" of "POST." (This is an easy test.) The head of the large "2", in the left bottom corner, very nearly touches the outline above it; the foot is quite straight, and the front of the foot is very close to the inner, black outline of the frame. The head of the little "1" touches the outline above it, its foot touches the fraction-line, and it has a long serif to the head, which is not in the genuine. The fraction-line is almost horizontal, and parallel with the bottom frame; so that, if prolonged to the right, it would cut deeply into the "OS" of "POST." The end of the foot of the little "2" almost touches the inner, black line of the bottom frame. The inner black line is thicker than the outer one, all the way round; and the outer line down the right side has been drawn too long, so that it projects beyond the bottom of the stamp, in the right lower corner. The red outline is fully $\frac{3}{4}$ mm. broad in this forgery. The foot of the "R" of "Rp." in the right lower corner, just touches the black outline below it; the top of the stem of the "P" is very little above the level of the central division of the "R", instead of being level with the centre of the rounded part of the head, the stop is merely a projection from the inner, black outline of the right side of the frame, and is considerably below the level of the centre of the head of the "P". The central division of the crozier has only three white, horizontal lines in it. The crozier is much wider below the boss than it is above it. The bottom point of the crozier is just about $\frac{1}{2}$ mm. from the bottom of the little shield, and the side-points, or laterals, do not touch the sides of the shield. The points of the upper leaf-ornaments in the corners both touch the frame, and the outer curls of the lower, hanging leaf-ornaments also both touch the frame. The stamps on the sheet are 4 mm. apart vertically, and $3\frac{1}{2}$ mm. horizontally. (Quote R.B. Earce).

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THIRD FORGERY.

This is the same as Reuterskiold's third forgery. Nicely lithographed on white wove paper, considerably thinner than the genuine. The dove is only very slightly embossed. The hyphens are too long, too thick and too conspicuous. The network in the corners is decidedly green, instead of blue, and much coarser than the genuine; the white lines in it are slanting, instead of almost vertical. The "O" of "POST" leans over very much to the right, and the "L" of "BASEL" also leans somewhat to the right, so that a line through the centre of its stem would cut well into the "S" of "STADT." There is a little line or flaw, which joins this "L" to the outline of the name-band. The large "2" touches the inner, black outline of the frame; the fraction-line, if prolonged, would just touch the bottom of the name band. The little "2" is much too large; being more than half the height of the large "2", and nearly as wide. The inner, black line of the frame is much thicker (all round) than the outer line. The "R" and the "p" of "Rp." just touch the outline of the frame below them, and the stop is nearer to the side of the frame than to the "p." The red outline of the frame is far too thick, being nearly 1 mm. broad, instead of only about as thick as the thicker, black one. The leaf-ornaments in the top corners both touch the sides of the frame. The curled top of the crozier almost touches the inner, black outline of the top of stamp. The bottom point of the crozier is $\frac{1}{2}$ mm. from the bottom of the shield; the side-points touch the sides of the shield.

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FOURTH FORGERY.

This is the same as Reuterskiold's fourth forgery. It is lithographed, on medium, white wove paper. The dove is pretty highly embossed. The "BURELI" or network in the corners is fairly like the genuine. The "O" of "POST" leans over very much to the right; the "L" of "BASEL" also slopes down to the right, so that a line along the upper edge of its stem would pass clear above the "S" of "STADT." The fraction-line of "2 $\frac{1}{2}$ " slopes very much down to the right, so that, if prolonged, it would cut through the outer frame of the stamp, below the "S" of "POST." This said fraction-line is joined to the foot of the large "2". The foot of the "R" touches the bottom of the frame; the top of the stem of the "P" is level with the central division of the "R"; and the stop is level with the very top of the "P", and nearer to the "P" than to the side frales. The boss (circular prominence) of the crozier shows four horizontal white lines, like the genuine, and it is about equally wide, above and below the boss. The curled top of the crozier is only about $\frac{1}{3}$ mm. from the outline of the frame above it. The side-points of the crozier do not touch the sides of the shield, and the bottom point is more than $\frac{1}{2}$ mm. from the bottom of the shield. The point of the leaf-ornament in the left top corner touches the side-frame, and the curl of the hanging leaf-ornament below it also touches the frame. The two leaves in the right top corner do not touch the frame.

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FIFTH FORGERY.

This is the same as Reuterskiold's fifth forgery. Lithographed, on very stout, white wove paper. The dove is fairly embossed, and some specimens have a thin black line round the dove, but this line has been removed on all other specimens. There is a short hyphen after "STADT", and a much longer one after "POST". An easy test for this forgery is, that there is a sort of double outline to the back of the "S" of "POST", and the "E" of "BASEL". The network is coarse and patchy, and the color is greenish-blue. The "O" of "POST" leans very much over to the right. There is a very distinct, black dot close to the outer outline of the red shield, just above the beginning of the "S" of "POST." The "L" of "BASEL" slopes slightly down to the right, so that a line along the upper edge of its stem would pass through the centre of the "S" of "STADT." The small "l" of the fraction touches the fraction-line; and the said fraction-line slopes sharply down to the right; so that if prolonged it would cut through the bottom of the stamp under the "O" of "POST." The two outlines of the stamp are too far apart, in this counterfeit; so that, even when the red frame happens to be in its proper place, it does not fill up the space between the two lines. The stem of the "P" does not reach up so far as the level of the centre of the upper half of the "R"; but the top is like the genuine. There are four horizontal, white lines in the central boss of the crozier, like the genuine. The crozier is very much wider below the boss than it is above it. The white line up the top half goes too high; almost to the very top of the head. The curled top of the crozier is rather less than $\frac{1}{2}$ mm. from the top frame. The bottom point is nearly 1 mm. from the bottom of the little shield. The side-points do not touch the sides of the shield, but the right-hand point goes nearer to the side than the left-hand one does. The upper leaf-ornaments in the top corners both touch the frame, and the hanging leaf-ornaments on the left side also touch the frame, but the right-hand hanging leaf-ornament is more than $\frac{1}{2}$ mm. from the frame.

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Other forgeries of the "DOVE OF BASLE" will be described in the next and succeeding issues.

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SECRETARY THOMAS F. HARRISON NEAR MENTAL COLLAPSE!

Doctors pronounce his critical condition of mental disturbance beyond the help of medical science, BUT recommend for a sure cure, that Helvetia members in arrear in their dues, remit immediately to relieve the pressure on his mind.

Please do not send flowers or cards of sympathy, but checks or money orders.

G.A.v.G.

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