

## Invitation

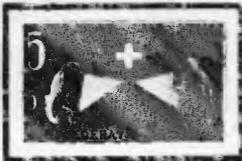
The Editor and Publishers of THE SWISS PHILATELIST have pleasure in presenting to you the first issue of this new philatelic periodical for collectors of Swiss stamps. Our broadsheet will bring many interesting articles, news items and notes, which, we hope, will be found useful by all our friends.

THE SWISS PHILATELIST is the house organ of a stamp trading concern, the AMATEUR COLLECTOR Ltd., but its editor, a well known philatelist, will be entirely independent in devising his editorial policy. He appeals to all readers to co-operate with him, to send suggestions, contributions and - frank criticism, and thus to assist him and the publishers to make this broadsheet second to none in the field of Swiss philatelic literature in the English language.

We are pleased to inform readers that starting on June 15-th and until September 15-th we will again grant a SUMMER DISCOUNT of 7 1/2 per cent on all orders received during that period. A splendid opportunity to "fill these gaps" and to save money at the same time!

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## Stamps Of The 1951 Bundesfeier



This year's National Fête series was issued, as usual, on June 1-st., and will remain on sale until August 15th. It consists again of five values; the lowest commemorating the 600th anniversary of Zurich's admission to the Confederation, the other four continuing and concluding the

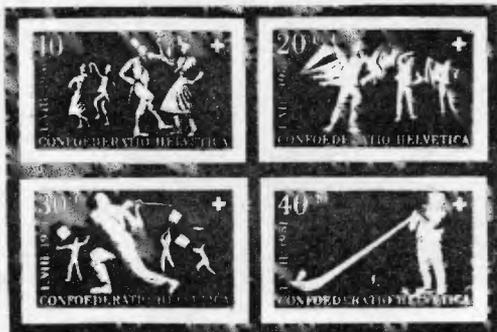
"sports and games" of last year. On the 10 C. we are shown the traditional polka dance of Valais, performed in the picturesque costumes of the French speaking canton, the 20 C. depicts flag wavers, whom we already encountered on the 5 C. stamp of the 1932 Pro Juventute issue, the 30 C. shows the "Hornussen" game, the Swiss cricket, and on the highest value we meet Alpinus horn blower, in his ancient hood, worn, according to legend, by William Tell.

The 5+5 C value was designed by Paul Boesch and printed in recess after an engraving by Albert Yersin by the P.T.T Printing Works at Bern. All other values, designed by Hans Fischer, were produced in heliogravure by Courvoisier S.A. The recess stamp is printed on white paper, all the other values on granite paper, and all five in sheets of twenty-five stamps, with the familiar inscriptions on the margins.

The surtax will benefit this year the Union of Swiss Women Association and three other women's charities.

10+10 C., green, grey & red, (Folk Dance)  
 20+10 C., brown, grey & red, (Flag Waving),  
 30+10 C., viol., grey & red, (Country game)  
 40+10 C., blue, grey & red, (Horn blower)

Design :  
 Hans Fischer,  
 Feldmatten.





## Postmarks and Cancellations

By Edward Greninger (Director general of PTT)

As far as it can be ascertained the history

of Swiss postmarks goes back to the foundation of the Helvetic Republic in 1798. With the re-organisation of the administration, the official mail grew enormously at that time. Difficulties in the postal service had to be alleviated, and a number of decrees ordered stricter control of the delivery of mail. A circular of November 15, 1798, first mentions the use of engraved postmarks with an indication of posting dates.

But it was not until 1808 that postmarks, as we know them now, were introduced. In most cases they were rectangular, with the name of the post office or station engraved on the block, and sometimes with the figures denoting the date and hour of posting removable, so that they could be taken out and replaced every day. There existed already then postmarks showing the full date and hour, for instance for Bern, Zurich and St Gallen.

But the birthday of the circular postmark did not come until 1830. It was the French Post Office which introduced it first and Switzerland followed a few years later.

According to the "Manuale der Bernischen Post" of 15th November 1833, the Post Department of Berne ordered 28 date-postmarks from a Paris engraver, M. Fouquet, who was paid 20 gold frs. apiece, a handsome price in those days. The instrument consisted of a metal disk, about one centimeter thick and 28 to 31 mm. in diameter. The disk was mounted on a wood handle. The engraving consisted of two rings, with the name of the city in the top space, whilst a coat of arms or emblems filled in the lower space between the circles. From the inner part of the disk three segments were cut out, each being removable, so that figures indicating the day, months, year and hour of posting could be inserted.

When in 1846 the new Federal constitution was adopted, the 18 cantonal and private postal services were taken over by the Confederation. There was a lot of teething troubles before a national postal service was properly established. Existing regulations concerning the postmarks and pre-payment of mail underwent drastic alterations between 1849 and 1857. A decree in 1849, ordered that "the franking of letters must be executed not only by cancelling the letter with a postmark showing the place of posting

and its date, but also by applying a 'seal' with the inscription "FRANCO", which must be applied in the presence of the sender. Where no "FRANCO" seals are available, the word has to be added in writing, in black ink, on the address side of the letter. The amount of pre-paid postage must be written in red ink on the reverse side of the letter.

The first decree regulating the cancellation of adhesive stamps was issued by the Federal Post Office a year later, in 1850. This was in the "transition period" when the so called Vaux, Zurich 2½ Rappen and Neuchâtel stamps were used concurrently with the first federal stamps, the Urts Post and Poste Locale issues. This decree declared that "in order to prevent stamps being used a second time, they should be covered by the dated postmark in such way that the cancellation of the stamp is clearly visible. The stamps can also be cancelled by marking a cross in black ink."

But the regulations were not strictly complied with and a large proportion of stamps during the "transition period" (and later) was cancelled with any postmarks to hand, including rosettes and other "dumb" postmarks, and often crossed with a pen at the same time. By the end of 1850 there existed already more than 1,000 post offices in Switzerland, and no less than 3,125 different postmarks were in use! On September 9th, 1850, the Federal Post Dept. decided to change all regulations suddenly and drastically. Using of dated postmarks was stopped altogether for cancelling stamps and postmasters were ordered to use

either a PP or a FRANCO seal. A month later the use of PD seals, denoting payment on delivery (P-ayé à D-estination) was authorised. Dated postmarks were to be applied on the envelope, but not for cancelling the stamps. But because many postmasters had neither of the three seals, the decree authorised the use of "any appropriate seal". This led to the use of many strange seals, including coins, signet

rings, private monograms, and even thimbles and corks, often heavily inked. The Post Office advised postmasters to use "good printing ink, which should be thinned with unsalted pork lard" (1) But because these makeshift postmarks were often washed or rubbed off, the Federal Post Department decided to introduce on August 1, 1853, an entirely new cancellation

(CONTINUED ON PAGE FOUR)



# Swiss Tête-bêche and Sé-tenant Stamps

By JACK BRUBACHER  
President, Helvetia Society (U.S.A.)

Collecting of tête-bêche and sé-tenant combinations of the stamps of Switzerland is to me, a most interesting phase of our hobby. These combinations were not issued to please the collector, but were originated to serve a practical purpose. They are obtainable from sheets of stamps specially manufactured for the production of stamp booklets. Many of the earlier combinations are now becoming quite elusive, owing to the fact that originally they were of little interest to collectors, and were often separated and destroyed. But this only makes the search for them even more interesting.

In 1904, Switzerland first issued booklets and for their manufacture ordinary sheets of 100 stamps of the 5 and 10 Centimes were used for this purpose. As a paper margin was needed to fasten the stamps between the two covers only the first three vertical rows at the left of each sheet could be used, they were divided into five panes of six stamps each. The rest of the sheet (70 stamps) had to sold as a broken sheet over the post office counters.

This proved impracticable, because it made the accounts rather difficult, and in 1908, the Post Office department decided on the tête-bêche layout in sheets of 90 stamps. These specially printed sheets consisted of nine vertical rows of 10 stamps each, plus a blank row in the position of the fourth row. As the blank spaces were of the same size as the stamps, misuse for counterfeiting was



forestalled by punching holes through them yet this extra row could be utilized as a margin to bind the panes into booklets. The 8th, 9th and 10th row were printed in reversed ("tête-bêche") position, and when severed from the 7th row, and turned upright, the right hand margin of the sheet became a left hand margin, and could be again used for binding the booklets. The layout of such a sheet produced fifteen panes of six stamps each, with all the necessary margins for binding. From these sheets, tête-bêche pairs, and also pairs with a punched hole between the stamps were obtainable. The hole on these sheets is 11 millimeters across.

In 1917, the Post Office found it more practical to combine two different values on each of the small pages in the booklets. This new method gave us the "sé-tenant" combinations.



Sé-tenant and tête-bêche sé-tenant pairs.

LANDSCAPES & INDUSTRY 1949/50  
3 c. Grey, Obsolete and scarce  
mint or used..... 6 d.  
3 c. Black (rare) m.or u. 1/6  
10 c. Olive (first printing)  
mint 8d. used 4d.

A few mint  of all these available pro-rata

The punched holes on these sheets measure 9 mm. Vertical and horizontal sé-tenant pairs, tête-bêche pairs, sé-tenant and ordinary pairs with punched blank spaces between the stamps are obtainable from these "mixed" sheets, combining, for instance, 5 C and 10 C values of the Tell and Tell boy issues.

In 1927, a vertical perforated line was substituted for the holes. In 1935 the blank spaces between the stamp rows were "voided" by two vertical rows of crosses. The sheets were cut lengthwise, the cut running between the two rows, and thus the necessary margins were provided for the binding work. Later three rows of crosses were printed, the cut running through the middle row.



Two and three rows of crosses.

With the advent of the larger Landscapes and Technique issue of 1949 two rows of crosses were reintroduced, which on a pair appear to run horizontally, but in the sheet actually lay vertically and serve the purpose of severing the little panes for the booklets and of providing the margins needed for binding.



There are also other issues in which sé-tenant positions exist, namely the 1939 sets for the Zurich National Exhibition, the Waste Salvage stamps of 1942, and combinations from miniature sheets. We might consider those in another article.

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 WITH SPECIAL POSTMARK

6 values Postage (SG. 343/8).....27/6  
 3 values Airmail (SG. 349/51).....37/6



RAILWAY CENTENARY 10 c.  
 We can offer the scarce first printing with the GREY-BLUE engine in limited quantity at 4/-mint, 2/-u.

Postmarks (Continued from Page Two)

which took the form of a lozenge, grille, grate, or lattice. It took some time before the post offices, especially the small ones, were issued with the new postmarks, and until 1853 many of the older types of cancellations were used simultaneously with the new ones. The decree of August 1st, 1853, finally brought something like a general method into the system of cancellations, which had become somewhat chaotic. The "Ereids Post Direktionen", the District P.O.s, were ordered to exercise control over the use of postmarks and told to get the new type of postmarks from engravers named by the Post Department. The decree also regulated the use and types of dated Postmarks. In subsequent issues of the "SWISS PHILATELIST" we shall examine the next phase in the history of Swiss cancellations.



1937

Switzerland's T.P.O. Issues

1946

One of Switzerland's most striking modern designs is that of the Mobile Post Office stamps of 1937 (S.G. 380, Zumb. 210). It is a bold line drawing, printed in black and yellow, and leaves no doubt in the mind of the beholder as to its purpose.

If you have heard the musical fanfare of the horn of Swiss post coaches, you can easily visualise it passing through the high Alps, or across lush flower-strewn valleys with a busy staff inside sorting mail as it passes from village to village.

That it was a popular stamp, was proved by the fact of its re-issue in 1946, and many of you have doubtless failed to note how carefully, and yet drastically, it has been re-drawn. Seeing the two together as shown here, there can be little mistake, but even then you have to use your eyes, for in its main essentials the design remains unchanged.

All of you, of course, read the footnote to the second type in your Stanley Gibbons: "No. 471 measures 38 x 22½ mm., as against No. 380's 37 x 21 mm. The most outstanding difference is that in No. 471 there are eight lines of horizontal shading above the highest white peak at the top right of the design, whereas in No. 380 there are only three"

But there are other details that will interest you. The tiny lettering indicating artist and printer is larger and more legible in the 1946 stamp (SG. 471), while the shading on the body of the vehicle is much more pronounced. The rear window is better defined in the earlier issue (SG. 380), and the top of the nought in the value is flattened in this stamp. This is the kind of variety that catches so many collectors napping...

"Yes, I have it!" - is so automatic when one sees a duplicated issue of this character, but now you can make it certain that you really got it in your album, together with the other one - whichever it is that you are lacking.

(Seton in "Stamp Mirror")

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