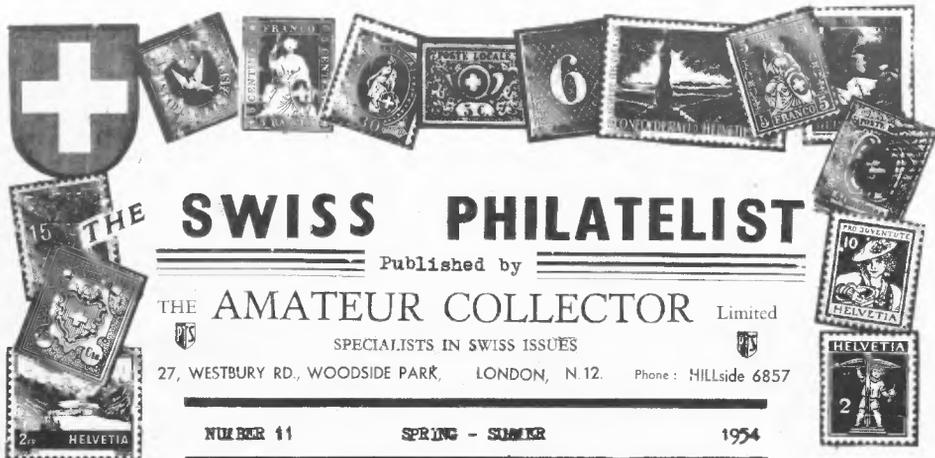


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# THE SWISS PHILATELIST

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NUMBER 11

SPRING - SUMMER

1954

ANNUAL SUBSCRIPTION  
2/-s. postage

10%



## 1954 PRO PATRIA 1954

PRO PATRIA 1954



10cts. Lake of Neuchatel. (green/gr. blue)



20cts. Maggia River (carmine-brown/light reddish brown)



30cts. Cascade of the Solmsa River in the Taubenloch Gorge. (brown & light brown)

PRO PATRIA 1954



40cts. Lake of Sils in the Engadine (blue & light blue)

5cts. Opening Bars of "Swiss Hymn". (Grey)

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This years Pro-Patria set continues the series of Swiss Lakes & Waterways. There is however an innovation. The first (5 c.) value is now reduced to the same size as the other four values. This gives the set a far better balance and has been demanded by the public ever since the anomaly was started in 1952. The Recca Printing Process is maintained for this stamp (P.T.T. Printing Works) and all other values are again printed by Gourvoisier in Photogravure. They can be congratulated on achieving superb detail, particularly on the 20c & 40c. stamps. Each value carries a Charity premium of 10cts, except the 5c value which has only 5cts added to its face value. 90% of all funds realised from the Charity premium will be allocated for the Vocational Training of Swiss Youth. The remaining 10% goes to the Swiss Organisation for Home Nursing. The 5cts. stamp commemorates the hundredth Anniversary of the death of Father Alberik Zwyssig, of Bauen, Canton Uri (1808-1854). He composed the tune of the "Swiss Hymn". The set was issued on June 1st. and will be valid for postage until December 31st. 1954.

Other Details: All values printed in sheets of 50.  
5cts. 4 sheets ( 1, 2, 3 & 4 )  
10, 20, 30 & 40cts. 2 sheets ( A & B )  
5cts. white copperplate engraving paper without mixture. Smooth Gum.  
All other values: white, slightly coated paper with mixture of red & blue fibres. Smooth Gum.  
5cts. designed & engraved by Karin Lieven  
Other values designed by Pierre Châtillon

Duration of Sale:  
June 1st. to August 31st.  
(Sept. 15th. at PTT only)

THE AMATEUR COLLECTOR LTD.  
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# COURVOISIER

*Artistic Character of The Postage Stamp  
Makes the Modern Cover Attractive*



By GUIDO ESSID-COURVOISIER

Editor's Note: The following article is reprinted from the American Magazine "COVERS", published by VAN DAHL PUBLICATIONS Inc., Albany, Oregon. It is printed as a tribute to the firm of COURVOISIER S.A., La Chaux-de-Fonds, who are largely responsible for the beauty in modern Swiss stamps.

The observation has very aptly been made that the postage stamp is a newcomer in the field of art, and covers franked with artistic stamps are of course desirable items.

Was it not Rowland Hill who, in 1837 first proposed the reform of postal services, the reduction and standardization of postal rates, and, in 1840 the issue of the first postage stamps with the effigy of the young Queen Victoria?

In Switzerland the postal system of this period was still exclusively under Cantonal control, and certain services were even leased to private firms. As a general rule, the postage was paid by the addressee and according to a publication, issued by the Swiss Postal Administration on the occasion of the Centenary of Swiss postage stamps (1943) it was, in those early days, considered an insult to stamp an outgoing letter ... because it might be imagined that the addressee had not sufficient means to pay the postage. There could have been other reasons. As a matter of fact, in a letter written in 1805 by the Reverend Schweizer of Zurich to a friend in Morat, he says: "If I do not stamp my letters, it is solely in the hope that thereby they will be delivered more promptly and safely." Whatever the reason, the whole cover told the story.

It was at the end of February, 1843, in the Canton of Zurich, that the first Swiss postage stamp made its appearance. This issue was the famous 4 and 6 Rappen stamp, soon to be followed - in the same year - by the equally famous Double of Geneva. From that time onwards, postage stamps in Switzerland had come to stay. Today covers with these early stamps are coveted items.

It is not, however, our intention to write the history of Swiss or foreign stamps. But one thing is certain: The use of adhesives today plays a role so important that it would be hard to imagine a modern society without them. The fact is that, popular as they have become because of their low price, postage stamps enjoy such a wide circulation today, not only alone but on the whole cover, that they represent far more than the payment of a fee. It is as Dr. H. Hunziker, former Postmaster General of the Swiss Postal Administration,

says: The postage stamp in the course of years has taken on various other missions which have had a very determining influence on its artistic conception so that today, in nearly every country, the postage stamp not only helps to a great extent in disseminating

political and spiritual propaganda, but is furthermore used in connection with travel advertising and in support of patriotic and philanthropic undertakings. As the result of this development, philately, in its turn, received an unexpected impetus, and circles interested in the postage stamp have greatly widened and increased. These stamps, as we know, used on many types of covers which go all over the world.

On looking over a collection dating from the ap-

pearance of the first postage stamp up to the present day issues, one can follow the clear development of artistic taste and the influences which ancient or modern art have been subjected to.

The technical methods were perhaps primitive at first but they were not without charm. Then, with better methods of research, a gradually perfected selection was obtained which - especially in Switzerland - has raised the postage stamp to a high level of artistic merit which increases intrinsic values of covers they frank.

The Swiss artists who have put their art to the problems of postage stamp designing are manifold. Let us name only a few of them who have acquired recognition from those who take an interest in the art of postage stamp designing: Bickel, Courvoisier, Fischer, Liner, L'Epitanier, Patocchi, Reber, Surbeck, Yersin Zaugg. It was they who, backed by the skill of the printer and the valuable advice of the Swiss Postal Administration, created this series of "miniature designs." Whether engraved on steel in order to obtain the copper plate effect, or printed in heliogravure, the artistic beauty of the Swiss effigies is acknowledged the world over.

There are two existing processes and sometimes even three, when they are combined, for the flawless reproduction of our stamps. The copper plate issues are the speciality of the Bureau of Postal Printing, who have supplied their country with postage stamps of real artistic character and graphic perfection.

The other method of production has been greatly developed since 1933, when the first set of stamps in heliogravure by Courvoisier S.A., la Chaux-de-Fonds, was issued. It was this series of sets of Pro Juventute stamps (in benefit of youth charities) depicting different aspects of the Swiss peasant costume, that established the world reputation of Courvoisier S.A. These stamps delineate the different costumes of the Swiss cantons in the environment of their particular landscapes. In the publication already mentioned (Centenary of the Swiss Postal Administration) the following impartial and characteristic judgment is expressed: "It is here that the advantages of heliogravure show up to their full value. There are no hard lines and no other process of execution would permit such fine scale of values combined with such clear details. Furthermore the engravings are of a remarkable delicacy of hue."

And yet that was only the "debut" of an art which, time aiding, has grown so mature, so refined and has waxed to such perfection that its fame now extends far beyond our boundaries. Readers have seen examples of our efforts of stamps illustrated in these columns.

We have not the leisure in the scope of this  
(Continued on Page 3, column 2.)



# SWISS HOTEL STAMPS



We are indebted to Messrs. Zimstein & Co. for use of all illustrations in the entire Hotel Post article. They were taken from the Spezial Katalog.

There is a scarce forgery of this stamp on thin paper, which was printed in deep blue. The outer background of the forgery is dotted and the sky cross-hatched, thus reversing the correct order.

In the following year, a new stone was prepared from a slightly different design. The stop after "MADERANERTHAL" was omitted and the sky shown by horizontal shading instead of dots. The "F" in FRANCO was very small and deformed. It is possible to identify three different printings by their shades of blue and owing to the wear of the stone, these printings can be placed in their correct order as follows:



The **FIRST PRINTING**, in blue, shows the stone to be new and unworn.

The **SECOND PRINTING**, in pale ultramarine, illustrates the beginning of wear on the stone, the mountain on the right having disappeared.

The **THIRD PRINTING** proves a progressively worn stone from which the fine lines have gone, leaving very little shading in the sky and lake.



In 1872 a third stone was prepared from a new design which varies in detail from the previous ones. The new type shows no stop after FRANCO or MADERANERTHAL. The landscape has been redrawn and, generally, slopes down from right to left. The N.E. circle is now almost perfect. As before, the stamps were lithographed and imperforate. They can be found in pale blue and deep blue.



The issue lasted until 1874 when the design was again re-drawn, with FRANCO in tall, thin letters, no stops and no shading in the sky. They were lithographed on thin paper and imperforate. The sheets were made up by transferring six impressions, in two rows of three stamps, six times and by adding the bottom row of six transfers in one line. This gave a sheet of 42 stamps - six across and seven down. Stamp 10 on the sheet is a variety, showing a stop between "F" and "R". The colours are dull ultramarine and bright ultramarine.



In the following year the design was retouched and another stone made, the most obvious retouching being on the outline of the ridge. The stamps were printed in ultramarine and in blue on thin paper and perforated 11. This issue remained in use for ten years.

All these stamps were usually left uncanceled and were pen-cancelled. A few can be found bearing a dated Federal Postmark.

On the 20th, September 1883 all Hotel Posts which had not already been superceded by the advance of mountain railways, were suppressed by the Federal Post Office and subsequent Maderanerthal issues should be regarded as publicity or souvenir labels, similar to those issued by Rigi Scheidegg, Rigi Kulm, Murren, Kurort Stos and St. Moritz between 1882 and 1892.

On some future occasion we hope to deal with the other Hotel Posts of the period 1864 to 1880, which were recognised by the postal authorities for the hotels at Belalp, Rigi Kaltbad, Rigi Kulm, Rigi Scheidegg and Kurort Stos, which were legitimately used for payment of the messengers' fee for conveyance of mail to the nearest Post Office.

## ADDENDA

TO THE AMATEUR COLLECTOR'S CATALOGUE of SWITZERLAND

PUBLICITY SET	
316 10c... 4d	3d
317 20c... 7d	4d
318 25c... 9d	8d
319 40c... 1/1	11d
Set of 4v. 2/6	2/-

Lack of space permits only a brief listing, giving Cat. numbers and prices:

PRO PATRIA 1954	
66 5+5c...	5d 4d
67 10+10c...	7d 4d
68 20+10c...	9d 4d
69 30+10c...	1/1 1/-
70 40+10c...	1/3 1/2
Set of 5v..	3/6 3/-

**THOUGHT FOR TODAY**  
Anyone who thinks he is indispensable should stick his finger in a bowl of water & then notice the hole it leaves when he takes it out.

# FIRST FLIGHT

ZURICH-GENEVA-RIIGI-ST. GALLEN



On May 27th, SWISSAIR opened its new Air-Service between Zurich, Geneva, Rio-de-Janeiro & Sao Paulo. It is for the conveyance of passengers, freight and mail and operates once a week.

To celebrate this occasion, SWISSAIR issued a special envelope, pre-paid with two 40c. Air Mail Stps. (Issue 1948). The Amateur Collector Ltd. offers this Flight Cover at 1/6 plus postage (nett) as long as initial limited supplies last.



COURVOISIER (Continued from page 2)

short article to describe completely the different stages involved in the production of a stamp design in heliogravure. But the following is a brief outline of its many stages. The artist's design is the product of much research and study combined with artistic talent. Once the design has been finished the photographer takes over, in a laboratory setting with all lamps set and the gadgets ready for action. The different acid baths are so gauged as to develop the reproduction to clearcut intensity and enhance its artistic qualities.

It is now the turn of the retoucher, who examines the results through his magnifying glass. Speed is a necessary element of stamp production and specially at the stage of rotary-printing. The design, rapidly emerging under the action of a powerful acid, is reproduced in reduction on the pure copper of the press cylinder.

(To be concluded in our next issue)



## SUBSCRIPTION

Dear Reader, please co-operate by paying your Subscription punctually!

If a **X** appears in the space above, your annual Subscription is due now. We are sorry that we shall be unable to send you the next issue of THE SWISS PHILATELIST unless you have paid in the meantime the annual Sub. of 2/- in the British Isles, or 35 Cents in the U.S.A. or any other part of the world. Thank you!

# NOTES AND NEWS

## RECENT FIRST FLIGHTS.

The new Swiss Aviation time-table which came into operation on April 11th, 1954 has brought several new flights into being. The following are dates of first flights and details of the new routes:

- April 11th. Geneva-Frankfurt (Swissair)
- " 11th. Zurich-Istanbul (Swissair)
- " 12th. Geneva-Kano/Nigeria(Sabena)
- " 14th. Zurich-Damascus (K.L.M.)
- " 30th. Beale -New York (Swissair)

No special Postmarks were used for the above.

## NEW SPECIAL POSTMARKS.

We illustrate the three most important Postmarks recently used in Switzerland. They are to commemorate the Football World Championship (first & last matches) and the Rhine-Navigation Anniversary on June 2nd. When going to Press it is hoped that all three will be available on Special Covers. Prices cannot be quoted at the moment but welcome enquiries from interested clients.



## INVALIDATION OF SWISS AIR MAIL STAMPS.

It is reported that the entire Air Mail set 1941/1948 will be valid for postage only till December 31st, 1954. As all other Swiss Air Mail Stamps have been invalidated long ago, no Air Stamps of any kind will be usable after the end of this year. Thus closes one of the most important and compact chapters of Swiss collecting and one can safely prophesy that a complete collection of Swiss Air Stamps, be it mint or used, will prove to be a worth while investment.



## NO MORE JUVENTUTE TÊTE-BÊCHE

The "Schweizer Briefmarken Zeitung" reports that following severe criticism against last year's issue of Juventute Tête-Bêche & Se-Tenant Pairs, the P.T.T. states that no such pairs will be incorporated in future Juventute issues. They stress that the Tête-Bêche were issued only at the repeated request of the Juventute Organisation. Stamp Booklets however will again be issued this year, but they will not contain mixed pages. A suggestion that the 30c stamps in Charity sets should be replaced by a 25c value in future, has been considered impractical. Statistics show that almost twice as many 30c stamps of the ordinary landscapes are being used compared with the 25c value of the same set.

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1882 STANDING HELVETIA 25c. 67A, COMPLETE DOUBLE PRINT fine used on piece. £10

1949 Landscape 3c. grey BLOCK OF FOUR used 1/9 Ditto. Mint 1/9

1953 AIRPORT Used BLOCK OF FOUR with center-cancellation. Scarce! 7/-

1874 HOTELPOST MADERANENTAL (No.5) used on piece with 25c Sitting Helvetia RR! 70/-

1938 SN Building set of 4 with long overprint in superb center-cancelled BLOCKS OF FOUR 50/-

1938 BIT same set in BLOCKS OF FOUR 50/-

1942 SN Overprint on Landscape 10c dark brown, MINT (Cat £10) with very small yellow stain (tropical) but fine. £6

1862 SITTING HELVETIA No. 31, 10c blue, a SUPERB BLOCK OF FOUR fine USED with Rare "TRINS" Line Postmark, lightly applied to each stamp. Six perfs slightly clipped at left top of block, but this does not in any way spoil such a UNIQUE item. Something the Postmark & Block Collector can be very proud of! ONLY 2 12



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## COVERS



SOLDIER STAMPS ON COVERS: Having been fortunate in locating and purchasing a large collection of interesting covers, we are pleased to offer the following small lots:

- 10 Different Covers 7/6
- 25 Different Covers 20/-

The majority are of the 1939/45 period but we shall endeavour to include at least one First War Cover with each lot. For clients who wish to see the higher priced items, we shall be pleased to make up approval selections.

least one First War Cover with each lot. For clients who wish to see the higher priced items, we shall be pleased to make up approval selections.

**CATAULT FLIGHTS:** We offer a limited number of these interesting covers and cards, flown from the German liner "BREITEN" They are priced from 9/6 to 11/6 each, according to the Air Stamps used on them to pre-pay postage. THREE different 27/6 1928 Nat. Fete Cards, 25c. Air: Set of 6 cards, flown on different routes (scarce) 40/-

## VARIETIES



ALPINE COACH 10c: The recently discovered "BLIND PASSENGER" from the B111 sheet shows extra passenger in coach. We offer Mint or fine used at 4/- each, PUBLICITY STAMPS: (same prices M or U) 10c: Retouches on D111 sheet, in 5 diff. positions, stamps 2, 3, 6, 11 & 16. Also B111 sheet stamp 20, Each 1/-

- 25c: Hairline 22nd stamp sheet C111: 1/6 Long Scratch 23rd stamp sheet C111: 2/9
- 40c: Three varieties from sheet D111:
  - 6th. stamp showing large retouch off Miami Coast: 2/9
  - 14th. stamp with Island Chain in Mid-Atlantic: 2/-
  - 21st. stamp half-circle of fields off Sth. America: 2/-

THE ABOVE 12 STAMPS (instead of 21/-) FOR ONLY 17/6

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