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THE STAMPS



OF **S**WITZERLAND.

. 1843-1854

By FREIHERR C. VON GIRSEWALD.

TRANSLATED FROM . .



THE GERMAN in
POSTWERTZEICHEN-KUNDE

FULLY ILLUSTRATED.

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PREFACE * * * *

WE present this little monograph to collectors in a form that will be serviceable to them and handy for reference.

The illustrations and full description make it possible for the least experienced collector to determine the character of the early Swiss stamps he encounters.

There are no stamps of which counterfeits are more common in old collections than the stamps of Switzerland, 1843-1854, and therefore the necessity of such a work.

THE STAMPS OF SWITZER- LAND--1843-1854.

 ON March 1, 1893, 50 years have passed since Switzerland issued her first postage stamp, and that country is the only Continental one that can look back with pride on a 50 years existence of its stamps. Since that time postal affairs throughout the globe as well as in Switzerland have developed in a most astounding manner which, however, is well known to every body. The most interesting period of that half century with regard to Swiss stamps is without doubt the first decade from 1843 to 1854, during which time only a few cantons were issuing stamps, after which followed the Federal issues. The Swiss cantonal stamps and their immediate successors are among the most interesting philatelic curiosities; but although from the very first they were much sought after by collectors, yet very little was known about them. A consequence of this ignorance was that, until 1878, only very few collectors were capable to dis-

tinguish a genuine stamp from a counterfeit, so that very many counterfeits were found in otherwise quite fine collections. The story is told of the members of a certain German Philatelic Club who were in the habit of comparing all their Swiss cantonal stamps with those of their President, in order to be sure of their genuineness. One fine day the President discovered that every one of his Swiss stamps were counterfeits. Our readers may imagine the disgust of the members. It is to Mr. Adolph Schultz of Zurich, that we owe the first serious work on these stamps. He noted the difference of type, and, after much trouble, he succeeded in bringing to light the correct composition of the various sheets. His history of the Swiss cantonal stamps, published by him in 1878, was taken as a basis by all later authors who wrote on that subject. Another very useful work on Swiss Cantonal Stamps and their Counterfeits was published three years ago in Lausanne by Mr. de Reuterskiold. Mr. Pferminger, of St. Gall has published a number of valuable plates containing careful photographs of the stamps, and lastly a handbook published by Mr. H. Hirschhofer,

has thrown many new lights upon this dark and difficult subject.

Yet, in spite of all these good works, it is still difficult for a collector, in the presence of so many counterfeits of early or late origin, to distinguish a good stamp from a bad one.

In the following work we shall endeavor to note all characteristics by which a genuine stamp may be recognized. These marks consist mostly in little particularities of the design, and I shall not weary the reader with a description of the numerous counterfeits. Besides these recognizing marks, the cancellation stamps bear a prominent part in these stamps, as they usually have been much less successfully imitated than the postage stamps themselves. The stamp of the years 1843-1854 may be divided into three classes.

1. The Cantonal Stamps having course in their respective cantons.

2. The Federal District Stamps of the transition period, in course through Switzerland.

3. The final issue in postage Stamps uniform throughout Switzerland.

I. The Cantonal Stamps, A. Canton of Zurich. B. Canton of Geneva. C. Canton of Bale (city).

A.—CANTON OF ZURICH.

March, 1843.

1. 4 Rappen, (Local Tax) five types, black.
2. 6 Rappen, (Cantonal Tax) five types, black.

The background of these stamps consists of black groups of lines, 4 lines making a group and intersecting each other diagonally. The whole stamp moreover is surcharged with red lines running either horizontally or vertically, if counted, one will find 15 double and 15 simple lines per each square Centimeter. Each value was printed in double sheets of 50 stamps, 5 stamps to each horizontal row, and these 5 stamps are of 5 different types.

In order to be able to recognize the genuineness of these stamps of Zurich, which have been so extensively counterfeited, it is necessary to be perfectly familiar with their different types; one can then decide whether his specimen belongs to one of the five known types or not.

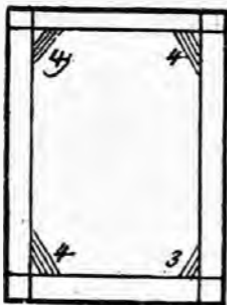
The designs of the large figures, and

the inscriptions, especially their position with regard to the lines in the background, offer differences, but these are not easy to distinguish. The best way to recognize these stamps is by counting with the aid of a microscope the diagonal lines which are to be found in the four corners of the inside division of the stamp.

As can be seen in our illustration, type I. has four lines in each corner except in the lower right, which has three only. Type II. has four lines in each corner but in the lower left corner one line of a new group of lines is already visible. It will be easy to tell from our illustration how the lines stand in the three other types. We will notice, however, that in the Type III there may be a little doubt as to whether



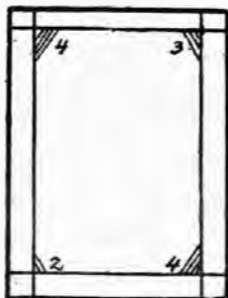
the lower left corner has one or two lines. I have adopted two, because these are distinctly visible in unused specimens. Type II. shows another remarkable difference. The upper line of the figure 4 is not straight but has an indentation, as can



No. I.



No. II.



No. III

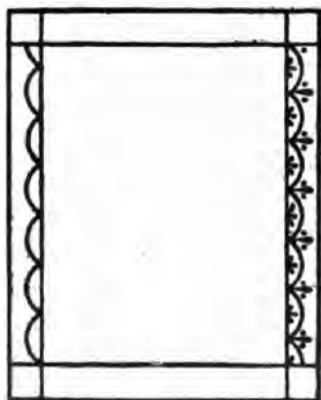


No. IV.



No. V.

be seen in the enlarged 4 annexed. Between the words "Local" and "Taxe" there is a distinct hyphen which must never be wanting. The arabesques which ornament the edges are irregular; in the counterfeits they are larger than in the originals; on each side $6\frac{1}{2}$ half circles can be counted; on the left side the half circle is above and on the right side below. The paper is yellowish-white and somewhat rough. In the counterfeits the paper is whiter, and has a glazed appearance.



Even used specimens may be recognized by the number of their corner lines. The best imitation which I have seen so far is a counterfeit of Type V., in which the corner lines are correctly grouped, but the hyphen is wanting between "Local" and "Taxe." Those stamps which bear in the four corners

the divided date 1, 8, 4, 3, are of course counterfeits. Another difference is that Types 4 and 5 are 1 mm. broader than the others.

2. 6 Rappen—Cantonal-Taxe.

In this value also the different types may be recognized by the following scheme, and the genuineness of a stamp be told by them.

We will notice, however, that in some stamps not very clearly printed, the lines are not always easily counted; thus type I may show 3 lines instead of 4 in the upper right corner; type II, 4 lines instead of 1 in the upper left corner; type 4, 3 instead of 4 in the lower left corner, and type 5, 3 instead of 4 in the same place; these doubtful corners are enclosed in a parenthesis in our illustration.

As a special mark type I has in the upper right corner the two middle lines very close to one another, and in the second group, the fourth line, the longest one appears sometimes as two lines, or as a line of double thickness.

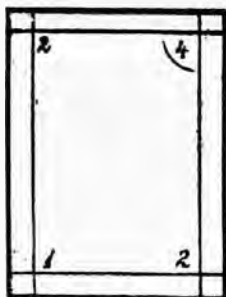
Type II is the only one in which a period appears after the word Zurich.

The hyphen between "Local" and "Taxe" must never be missing. The paper is the same as in the 4 rappen stamp; the date appears on counterfeits alone.

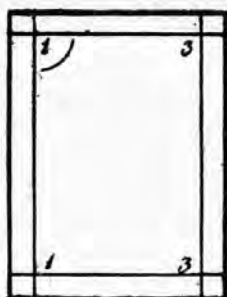


Types IV and V are also broader than the other three, but the difference is only $\frac{1}{2}$ mm.

The 4 and 6 rappen stamps are 22 mm. high; in the 4 rappen types I, II,



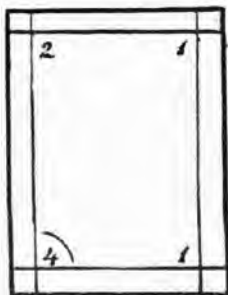
No. 1.



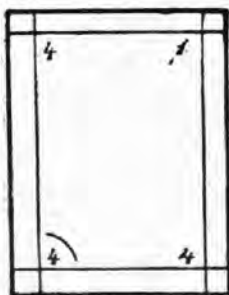
No. 2.



No. III.



No. IV.



No. V.

III, are 17.5 mm. broad, and types IV, V, 18.5 mm. In the 6 rappen stamp, types I, II, III, are 18 mm. broad, types IV and V, 18.5 mm.

The red line surcharge, which can be seen on both values, consists in perpendicular or horizontal lines without any special design; the horizontal lines are very rare with the 4 rappen; it is just the reverse with the Zurich 6 rappen.

The meaning of the inscriptions "Zurich 4 rp. Local Taxe," and "Zurich IV rp. Cantonal Taxe" shows their use; the first were to be used for city correspondence, the latter for the canton; the franking was limited to the Canton of Zürich.

This design was used as cancellation mark. It resembles closely the English one. Those stamps canceled in the city of Zurich had the mark printed in red ink; those canceled outside the city had it in black. The red cancellation is by far the most common one; the genuine mark is of a bloodred color; in the counterfeits it is more of a lilac shade and only a small part is ever visible on a stamp.

Occasionally this mark appears in blue; then we find stamps, bearing

square and round local stamps with PP. and black lines; these latter stamps are those which were used after 1849; the 4 rp. represents then the value of $2\frac{1}{2}$ rp. and the 6 rp. that of $2 \times 2\frac{1}{2}$ rp. Two specimens of the Zurich IV and Zurich VI hanging together are very rare; there are a few instances in which a Zurich IV and a Zurich IV cut in two were accepted by the post office as a 6 rp. franking.

Line surcharges are met with, but they are no rarities; the wanting of them is to be ascribed to chemical influence; still it is also possible that a whole sheet was placed on sale before it had received its surcharge; these stamps, unused, are mostly very poorly printed, which leads me to believe that they were only essays.



B.—CANTON OF GENEVA.

October, 1843.

1. 5+5c, dark yellow-green and black.

July (?), 1845.

2. 5c, yellowish green. Small eagle

January, 1847.

3. 5c, yellowish green. Large eagle.

December, 1848.

4. 5c, dark green. Large eagle.

1. 5+5, dark yellowish green and black, the so-called "Double-Geneva."


This latter stamp, consisting of two 5c stamps was intended for postage inside the Canton of Geneva, which is shown by the upper inscription which runs across the top of both halves; each separate half could be used for city postage; each half thereof has underneath the inscription "Local." This double stamp is one of the rarest Swiss stamps and is much sought after especially on a whole envelope. We frequently find two single halves made into one double stamp; this counterfeit betrays itself by its two cancellation marks, while the genuine double stamp bears

but one. We also find double stamps with a cut reaching as far as the upper inscription; this comes from the fact that the postal clerks, in order the quicker to serve their clients, cut these stamps beforehand to sell them as distinct halves but also sold them as doubles when called for.

To recognize a double stamp as genuine, the following points must be borne in mind; they can be clearly seen in our enlarged illustration.


1. The left stamp is 0.7 mm. narrower than the right one.

2. The scroll bearing the inscription and situated above the coat of arms touches the right framing line of the right stamp. The other end of the scroll stops considerably short of the same line of the left stamp.

3. The inscriptions "Poste de Genève" are different in both stamps, the "d" especially being quite different; in the left half this "d" looks like a "1," the top touches the frame line () and the ray of the star of the design barely touches this word; on the right stamp the "d" is formed regularly and there is a space between it and the frame line

10. PORT CANTONAL. Cent



(). There is a period after the word Genève only in the right half.

In this same right half, the initial letter "G" touches the frame line, while it does not do this in the left half.

4. The crown of the left stamp is farther down the neck of the eagle than in the right. On the right stamp one can notice one dot between the wings and feet of the bird, while on the left half three such dots are visible.

5. We can count eleven vertical lines in both coat of arms with the key; on the right half, these lines are parallel; on the left they are not so regular. In fact, the first one, on the left of the observer reaches below the coat of arms.

6. The left scroll with the inscription "Post Tenebras Lux" is more curved than the right one, leaving in consequence a broader space between it and the framing line.

7. It is important to notice that both eagles touch the coat of arms with the end of their wings. They do not do so in counterfeits.

8. But the best way to tell the genuineness of a double Geneva is by observing the frame lines of both halves. We can notice a thicker outer and a thinner

inner line. The first thin vertical line on the left touches the thick horizontal line above and below. The last thin vertical line on the right touches the thick horizontal line above only. In the right half stamp a small part of the inner frame line is missing, so that an opening is visible.

None of the counterfeits give the lines correctly. One sort of counterfeit is very easily recognized by its incorrect dark green color; another one is far more dangerous; it is a very excellent imitation, only line No. 8 does not touch the frame line as it should, and the wings of the eagle do not reach to the coat of arms.

The right as well as the left half were used separately as postage, and have a place in collections just as well as the Mecklenburg Schwerin 4x4 stamp, which is made up of four others. But the "double-Genevas" made of two right on two left Geneva stamps should simply be classified among oddities.

The cancellation mark is in most cases a rosette stamp in red color, very similar to the Zürich mark, but smaller; although various other cancellation marks occur we illustrate on the next page



the rosette one only. In counterfeits the larger Zürich marks have frequently been used; but lately this error has been avoided and counterfeit Geneva stamps have been produced which are dangerously similar to the originals.

2. 5c, yellowish green. Small eagle.

After the half "double Genevas" had been used for two years for city postage, a special 5c stamp was created in the summer of 1845, but it could be used throughout the Canton, as shown by its inscription: "Port Cantonal."

The type of this stamp is very similar to the half "double Geneva," only it is a little larger, measuring 17.25 mm. in width and 19.8 in height. The inscription "Poste de Geneve" is in a slight curve; the middle word "de" does not stand exactly over the center of the coat of arms, but a little to the left of it.

Compared with the stamps issued later the eagle is small; it does not touch the coat of arms with its wings; its tail feathers only reach as far as the frame around the arms; indeed, the

innermost tail feather reaches clear through this frame line.

There is no period either after the 5 on the left of the coat of arms, or after the C on the right of it.

The right half of the coat of arms has nineteen lines; the third and fourth, beginning on the left, are not straight but very wavy; the greatest distance is to be found between the seventh and eighth line; the first, ninth, thirteenth and eighteenth line intersect the frame line of the coat of arms, the first and the ninth being the longest.

The middle line, which divides the coat of arms in two halves cuts the inner frame line above and almost touches the thicker line below.

A careful observation of the above-mentioned details will always be sufficient to detect a counterfeit stamp from a genuine.

3. 5c, yellowish green. Large eagle.

The design of the Geneva stamp was altered in 1847, and a third stamp was issued, very similar in color to the other two, but still showing a difference in shade.

We give below the details of the altered design, which may be used to

distinguish this third stamp from the others.

1. In size they are exactly like those of 1845, but the coat of arms is somewhat broader.

2. The scroll with the inscription: "Post Tenebras Lux" touches the inner frame line of the stamp on the right side.

3. The eagle is larger, has a much better head, and touches with its wings the frame line around the coat of arms.

4. The half of the coat of arms which has the key has seventeen perpendicular lines; counting from the left, the sixth and seventh reach below over the frame line of the coat of arms.

5. In the word "Poste," the "e" reaches too far down; this is on account of the lower curve of the letter which is much too large in proportion to the rest of the letter.

6. There is a circle of rays surrounding the letters IHS on top of the coat of arms; three of these rays, those between the "e" and the "G" are very long; one reaches even higher than the top of the "e."

7. All the inscriptions on this stamp are larger than those on the small eagle stamps.

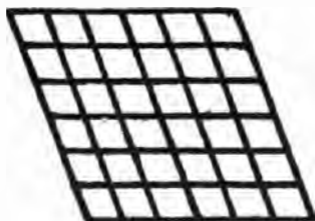
4. 5c, dark green.

This stamp, which was issued in 1848, can be distinguished from the preceding one only by its color.

The counterfeits of the three Genevese 5c stamps, as a rule, were not very successful. They show marked differences



in the design of the coat of arms, in the vertical lines and in the circle of rays, which is almost an oval. There is a remarkable imitation of the two stamps with the larger eagle. It is of a pink color and is probably an essay.



The cancellation of these last stamps was usually done by means of the red

rosette stamp. But we also find other marks, as for example a black diamond formed of vertical lines, or a square made up of many smaller ones; see illustrations.

C. Canton Bale (City.)

July 1845.

2½ Rappen; blue-black—carmine. Embossed.

This stamp (City post of Bale) is, without doubt, not only the handsomest of all Swiss cantonal stamps, but of all Swiss stamps in general, down to the present day. There are quite a number of very successful counterfeits of it, which are not easy to detect.

The distinctions are as follows:

1. The coat of arms is surrounded by a fine double line; over the letters S E in the word "Basel" there is a dot between these two lines; a genuine stamp is never without it.

2. On both ends of the inscription, "Stadtpost-Basel," there are two palm-shaped ornaments. The one on the right side is narrower and longer than the other, but it does not touch the outside frame line of the stamp.

3. Resting on the straight line above the coat of arms are two arabesques

resembling interrogation marks lying down. The curve of the one of the right side is longer than the one on the



left. The horizontal line upon which the right arabesque rests shows a very slight depression in the place where it is touched by the ornament.

By carefully noticing the above points one may be able to detect a counterfeit "Dove of Bale;" it is not sufficient, however, to find one or two of these distinctions, but, if the third one is wanting,

the specimen is sure to be a counterfeit.

Stamps of Bale, called in that time "Franking Tickets," in red and green color instead of red and blue are essays; other authorities claim them to be reprints made in 1866.

Regarding the cancellation mark we will say that usually a red local stamp was used. This was a double circle, bearing above "Basel," below the time of the day; for example, "Nach-Mittag"



(afternoon). On the inside was the date, month and year. This local cancelling stamp is the oldest one in Europe. We also find the word "Franco" surrounded by an octagonal line in red and black.

Sometimes, also, but seldom, the letters P D in an oval. The counterfeits are usually not cancelled, or if used specimens do occur, the cancellation mark is very badly imitated; for example, a one circle local stamp much too small or one with very much blurred printing.

As the stamps are very fine, they are in great demand among collectors who collect them on original letters and according to cancellation; this enlarges the field of the counterfeiter. Stamps are pasted on envelopes after valueless stamps have been removed from them, so that the cancellation may be made to fit or nearly so. In examining stamp one must be careful in that respect.

THE DISTRICT STAMPS OF THE CONFEDERACY—1849—1850.

In 1849, after the several Swiss cantons had been politically united into one Confederacy, the postal matters were administered by the central government. The country was divided into eleven postal districts. We shall here mention only those about which we have special remarks to make.

1st District:—Canton of Geneva and the Vandois district of Nyon.

8th District:—Cantons of Zurich, Zug, Shaffhouse and Thurgovia.

The different coins and many systems used in various cantons proved a great difficulty in settling a common postal system; only three cantons, moreover, those of Zurich, Geneva and Bale were using stamps at all.

Throughout the country four letter districts were instituted, according to distances.

The 1st district	extended	for	10	hours	around.
" 2d	"	"	"	25	" "
" 3d	"	"	"	40	" "
" 4th	"	"	over	40	" "

A letter cost them.—

In the 1st letter district:—5 rappen for $\frac{1}{2}$ ounce,
 $2\frac{1}{2}$ rappen for each additional $\frac{1}{2}$ ounce.

In the 2d letter district:—10 rappen for $\frac{1}{2}$ ounce,
 $2\frac{1}{2}$ rappen for each additional $\frac{1}{2}$ ounce.

In the 3d letter district:—15 rappen for $\frac{1}{2}$ ounce,
 $2\frac{1}{2}$ rappen for each additional ounce.

In the 4th letter district:—20 rappen for $\frac{1}{2}$ ounce,
 $2\frac{1}{2}$ rappen for each additional $\frac{1}{2}$ ounce.

For the present the old Swiss franc was adopted as a basis and where this was not used the nearest coin taken, a corresponding change being made in the rate. A French franc was worth 60 Swiss rappen and a Milanese lira 50. The then existing $2\frac{1}{2}$ rappen stamp of Bale could be used further without change. The new

rates could not be introduced in Geneva, where the new French franc was legal and where $2\frac{1}{2}$ rappen equalled 4 centimes, nor in Zurich where the $2\frac{1}{2}$ rappen tax was too low, as the rates for the lightest letter were 4 rappen. A final issue of national stamps could not be made without some study requiring time; it was hardly worth the while for the cantons which as yet had no stamps to issue provisional ones; again the cantons of Geneva and Zürich would not annul their regulations concerning their own postal affairs. So they were compelled to issue during the transition period some new stamps which are usually called "Swiss Confederacy District Stamps."

Further study, based on documents will be necessary before the last word can be said about these stamps of the transition period. Many unexplained peculiarities still remain, especially regarding the stamps issued in the district of Geneva. One thing is clear however, and that is that the names "Stamps of the Cantons of Vand, Neuchatel and Winterthur" sometimes given to them are wrong, and should be replaced by those of "District Stamp".

A. 1ST POSTAL DISTRICT CANTON OF GENEVA AND
THE VANDOIS DISTRICT OF NYON.

10. September 1849; 4 centimes, black and red.
20. November 1849; 5 centimes, black and red.

The design of these two stamps, which are commonly called "Stamps of Vaud" is the same, with the exception of course of the value.

The first is one of the rarest Swiss stamps, as 5,000 of them were issued. There is an excellent counterfeit in existence. The genuineness can be established only by careful and minute observation of the following points.



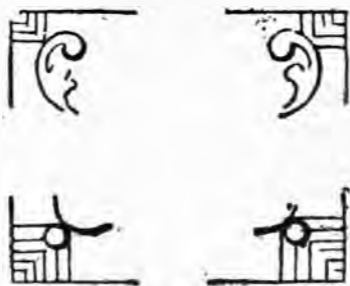
The main differences are to be found in the four corners of the stamp. The background of these stamps, that is, the part not covered by the designs, is occupied by vertical and horizontal lines. The annexed illustration, which is enlarged, will enable the reader to follow closely our examination of the four corners.

1. Upper left corner. This is open, the two outside lines do not touch. The first vertical line is scarcely visible; it lies on the frame line, where it stops; the corresponding horizontal line is missing. The two following vertical lines are not touched by the horizontal lines at their end, so that they overlap a little; the two following lines form an angle, the apex of which rests on the curve of the arabesque.

2. Upper right corner. The horizontal frame line is drawn a little too far, making a projection resembling now a thick stroke and now a dot, but which is always there in original specimens. The arrangement of the lines can easily be seen in our illustration. There is no horizontal line corresponding to the second vertical one. The apex of the angle formed by the next couple of lines is completely covered by the arabesque.

3. Lower left corner. The horizontal and vertical lines here form perfect squares; the first three of them are complete; the ball shaped end of the arabesque touches the fourth one, and the fifth square encloses that ball completely. The first three squares show, projecting from their innermost angles, little lines; they are very short and directed diagonally towards the center of the stamp.

4. Lower right corner. In this corner the frame lines in meeting form a distinctly visible dot.



The first horizontal line stands alone; the second forms a rectangle with the first vertical line; the third horizontal line stands again alone; the fourth forms another rectangle with the second vertical line; the arabesque does not touch this second rectangle; the next lines touch the ball-shaped end of

the arabesque, while the next ones enclose it completely without touching it, resting as they do on the curve of the arabesque itself.

5. The lower part of the letter P in the word *Poste* and the E of the word *Locale* are slightly touched by one of the points of the arabesque. That point which touches the P curves itself quite sharply, ending in a beak-like point.

6. The thin frame line of the stamp is not very decidedly drawn, but shows many interruptions.

We have mentioned further up a successful counterfeit. In it the drawing is perfect, but the arrangement of the lines in the two lower corners is wrong; in the lower left corner the first vertical line is missing; the position of the line is the same as that of the right corner. The projecting point on the upper right corner looks a little longer. The letter P is indeed touched by the point of the arabesque, but this is not so sharply curved and does not so much resemble a beak. The frame line surrounding the stamp is strongly drawn and shows no interruption. The many other counterfeits cannot compare with this one, which is of a quite recent date; the position of the lines in all corners is al-

ways wrong; the inscriptions are printed in much too thin letters; the drawing of the arabesque is wrong; the whole appearance is blurred, while the originals have a sharp and very cleanly cut appearance.

December, 1850.

3. 5 Centimes, black and red.

This is the so-called Neuchatel Stamp. It has a quadrangular shape and measures 23.5 mm. in height and 18.3 mm. in width.

If we look at the arabesques which surround the design of the stamp we can plainly see over the L in the word "Locale" an 8.

The s of the word Centimes is not straight, but leans toward the right.

In the lower left corner there is an arabesque looking like a headless 5. 5

In order to decide of the genuineness of this stamp, it is desirable to compare it with the original with special reference to the arabesques which in counterfeits show decided differences. If an original cannot be procured, the observation of the above rules will suffice.

There appeared last year a new and very good counterfeit, which fortunately was soon detected and which is known

under the name of Ghisletti. In this counterfeit the 8 above the L does appear, but the s is too straight and the five in the lower left corner is drawn



with a head. It is queer however that in a counterfeit, skillfully done as this

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with a head. It is queer however that in a counterfeit, skillfully done as this

one is the two ugly arabesques, looking like bones, which are on either side of the genuine stamp, should have been left out.

Other counterfeits can be readily recognized; all the preceding marks are omitted; one of them has a much too large cross, another one has a too small cross framed in black; the inscriptions are usually in too large letters; some are not cancelled, some have the black lined cancellation mark, for example the Ghisletti counterfeit.

October, 1849.

4. 5 Centimes, green on chamois.

Cut of the Geneva envelope used as a stamp.

When the Swiss Postal authorities assumed the management of the Geneva Post, there was on hand a large quantity of Geneva envelopes, and a law was passed that the stamps should be cut off from them and used as postage stamps. This is undoubtedly the first provisory stamp issued, and deserves to be placed among postage stamps if its genuineness can be proved beyond a doubt. The first requisite is that the stamp should be found on a whole letter, or on a large

piece of one. These are very scarce; many specimens are found which were skillfully manipulated. They took Geneva envelopes with cancelled stamp, cut this off, then pasted it carefully on an envelope cancelled in 1849, whose common stamp had first been removed. Of course such stamps were selected whose cancellation would fit or nearly so with the cancellation of the envelope. When buying such stamps great caution should be exercised and the stamp subjected to the very closest scrutiny; the cancellation mark should be visible on the back of the paper; the date, 1849 must be plainly legible, the rosette stamp must be without a cross in the center. Specimens in which the cancellation mark is visible on the stamp only should in the great majority of cases be rejected. In fact, the deciding whether such a specimen is a provisory or not is the most difficult task of the collector of Swiss stamps. We will now give a minute description of the cut which will be found a material help in coming to a decision. The stamp was printed on the upper right corner of the envelope, leaving on the top and on the right a space of $1\frac{1}{2}$ cm. of the chamois paper.

When the cut was made it was done on the left and underneath with scissors, on the two other sides with a paper knife, the result being that the first two sides



show a much cleaner cut than the other two. The design is very similar to that of the green Geneva stamp. The print is light green, the paper is thin, tough and chamois colored. The design measures 17.4 by 20.3 mm. On the coat

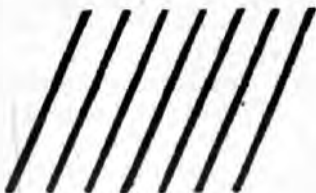
of arms the following differences may be noticed in the foregoing issue. Four feathers of the eagle touch the frame. The back ground on which the eagle is drawn is dotted; the dots however are irregular, there are none on the top nor on the right of the eagle's crown, nor on the left of its claws.

The key is larger than in other Geneva stamps. The right half of the coat of arms has 12 verticle lines, counted above the key. The key ends in a ball, and exactly over this ball is the 6th line, beginning to the left; this 6th line is short, and is the only one that does not touch the top line. The 5th and 7th lines are slightly curved to the right and left. The 12th line is the only one on the right of the key which interscects the coat of arms uninterrupted. The coat of arms ends below in a very sharp point. After the C there is a period. Over the e of the word de in the upper inscription there is a small stroke, sometimes a dot only.

The counterfeits are all unsuccessful. In them the design of the eagle is all wrong; the lines in the right half of the coat of arms are all blurred, and their number is incorrect; there is no period

after "Geneva;" the paper, instead of chamois colored is brownish yellow, or light yellow, or even white.

With regard to their cancellation we find in these provisories the same ones



that were used with the Cantonal stamps that is the line and the rosette stamp. Occasionally there occurs a P D in a circle or the rosette which we illustrate here. It is not known to us whether this line cancellation and this rectangle ever were found on these stamps. There exists however, a local cancellation, bearing "Geneve" in red ink and in a circle.

VIII. POSTAL DISTRICT. CANTON OF ZURICH, ZUG,
SHAFFOUSE, THURGOVIE.

October, 1849.

2½ rappen, black and red.

This stamp is known under the name of "Winterthur Stamp," but it has nothing special to do with that locality.

A short while ago a block of 33 of these stamps was found, and its measurement gave out that these stamps were printed 50 to a sheet, 5 stamps to each horizontal row. These rows are 11.2 cm. broad. The stamp itself is an irregular rectangle, measuring in the middle 16 mm. in height, but only 15½ on the edges. The stamp measures 20 mm. in length but a little less on the edges. The cause of this is that the outer line, instead of being drawn straight, are perceptibly curved to the outside. The vertical spaces between the single stamps measure 3 mm., the horizontal spaces 3½ mm. In the middle of these spaces are arrows with red heads on either end, around which curves a ribbon in twelve complete evolutions. We give below the special marks by which the genuineness of these stamps may be established.

1. The round shield with the doubly

framed cross hangs by two strings depending from the upper edge of the stamp. The left string is divided into



8 parts, the right string into 9 parts. Between these strings hangs a tassel.

2. Beneath the cords and tassel and

within the double frame of the shield we notice little strokes in groups. If we begin on the right, these groups have the following number of strokes 3, 2, $1\frac{1}{2}$, $1\frac{1}{2}$, 4. Specimens with less clear print have only $1\frac{1}{2}$ strokes in the 2d group.

3. Underneath the shield the horn bears a number of lines which resemble badly made letters.

4. The horn is united to the shield by two lines lying above the P of Ortsport. Near the mouthpiece this horn has a few strokes, one of them is over the O, two others slightly curved are over the R; the last one is between T and S in the word Ortsport, this last stroke reaches a little on the outside. The other end of the horn has also 4 cross strokes of which the 3d one does not reach to the side of the horn.

5. The shield which forms the background for post horn, coat of arms and inscription, shows below two curls. The right one which is visible on the left of the R rests on the lower frame line, and forms so to speak, a part of it. On the left this curl rises slightly above the frame line.

6. There is a period after each R, in

the upper left and lower right corner. Neither these R's nor the figure indicating the value, touch the frame line of the stamp.

7. The second O in the word Ortspost is quite remarkable. It has a vacant space on the left side and looks more like a D.

8. The large shield is crossed by red horizontal lines reaching clear across the inscription Ortspost, Poste Locale. From the top to the bottom of the stamp 39 such lines may be counted.

The space arrows denoted the places where the stamps were to be divided; therefore we find on the four sides of the stamps only parts of these arrows and of their spiral ribbons.

If the above points are carefully borne in mind, a counterfeit will always be detected. Usually the false division of the cord, the wanting of a period after the upper R, and the closed O in Ortspost, are sufficient to establish the genuineness of a specimen. The most common cancellation mark is the black rosette which we have described in connection with the stamps of the Canton of Zurich; very seldom it occurs in blue. I have never seen it in red on a Winter-

thur stamp. Frequently, however, a black P P cross occurs and later the

P.P.

black line cancellation. The letters P P mean Postage paid. Occasionally one finds a stamp cancelled in Appenzell or St. Gall, proving that the authorities allowed these stamps to have course in those localities.

THE GENERAL ISSUE OF STAMPS FOR SWITZERLAND.

1. Ortspost. 2. Poste Locale. 3. Rayon,
I., II., III.

This issue was in use from April 1850 to October 1854.. The type of all the stamps is the same, differing only in the inscription, the value, and the combination of color; many subtypes will be noticed. The stamps have the shape of an upright rectangle.

Ortspost.

- a. 2½ rappen, black and red, without frame around cross; 40 types.
b. 2½ rappen, black and red, with frame around cross; 40 types.

In the center of the stamp is the Swiss

coat of arms, a white cross on a red field, with highly ornamented frame; on top of it rests a post horn. There over in a curved scroll is the inscription Orts-Post; below it on the left 2½, on the right P P. The stamps were printed in blocks of 40 each, representing so many different types, 4 such blocks made a sheet of 160 stamps.

The most common of the Ortspost stamps is the one with the black frame around the cross.

It is difficult to explain this frame and its omission. The mystery will never be wholly cleared until original documents are found relating to this. Three opinions have been advanced as follows:

Some say that the stamps were first issued without the frame around the cross, it was then noticed that the white cross on the red field did not stand out clearly enough and to remedy this a black frame was introduced, and the plates changed accordingly; the proof of this would be the large number of such stamps found with early dates. Others give the reverse explanation and say the frame around the cross was taken away from the plates as contrary to true her-

aldry, that this was the case could be seen from many stamps in which slight traces of such a frame still remained. Again very many of these unframed stamps are found on letters together with the Rayon stamps, which were issued two years after the Ortspost. The late date is then made to prove the opposite theory here. Still other people say that both kinds were issued at the same time and used indifferently, but that the stamps without the frame around the cross, were used much longer in small towns, where there was but a limited demand for stamps.

We cannot tell which is the correct view. According to my opinion much too much importance has been given to this point, which has led to many bitter controversies.

There are in existence 40 types of each of these two different kinds, and their differences are to be found in their inscription, their value, but especially in the design of their arabesque ornament.

Mr. Adolph Schulze was the first one who succeeded in the very difficult undertaking of preparing a correct type table of the stamps of this issue. He

has often told me himself with much pride how very difficult a task it proved to be. First he noticed several differences in the design, indeed two stamps hanging together were always found to be different, and then he went to work to rebuild from a large quantity of specimens a complete sheet of this issue. Large number of blocks of 4 or 6 such of such are not to be found, and it was with very scanty material and with an inexhaustible supply of patience that Mr. Schultze went to work. As usual the first steps were the most difficult and with time the thing was done successfully. A sheet consists of 5 horizontal



rows, each containing 8 stamps; as we have said before the inscriptions, and the figures denoting the value have differences, but the various types cannot be

classified by these. The stamps are classified according to their arabesque designs. I have adopted Mr. Schultze's method in full and always classify the stamps according to the upper left hand corner. The accompanying cut of types N and 20 and 21, the 4th and 5th in the 3d row, show plainly how very different the lines are which fill this corner, and all the types have such marked differences. In cases where the cancellation mark covers this corner, or in which the print is not clear other parts of the stamp are to be chosen where the lines can be



plainly seen. The classification of types show a good deal of practice; a great help is found in the photographs of these plates of which some very good ones have been published.

The existence of so many types renders the recognition of a genuine stamp quite difficult, but it is at the same time the very best test of its genuineness.

Most counterfeits are poorly done; the value $2\frac{1}{2}$ and the Rp. are too large; the mouth-piece of the horn in all orig-

inals is wider than the neck. Counting from right to left there are in the horn 4 groups of lines numbering respectively 2, 3, 3, 2 lines. The line next to the mouth-piece is wanting in most types, and in counterfeits these groups are incorrect. This horn however can be a sure guide only when it does not agree with any of the 40 types. Most counterfeits are also unsuccessfully canceled.

2. Poste Locale.

April, 1850.

2½ Rp., black and red, without frame around the cross, 40 types.

2½ Rp., black and red, with frame around the cross, 40 types.

The design of the Poste Locale stamps is very similar to the preceding one; the upper inscription differs, being "Poste Locale" instead of Ortspost.

With reference to the frames around the crosses, we can only repeat what we said above, only that the Poste Locale without that frame is very rare. Indeed it is one of the rarest of Swiss stamps, and unused the rarest one of all.

Very few sheets of these stamps were used; strange to say they were to be had at very few Post Offices only; they seem all to have been used in small villages in

the neighborhood of Zurich, Stäfa, Meilen, etc. Mr. Adolf Schulz possessed in his first collection a complete sheet of



these unframed Poste Locale ; after the sale of that collection this sheet is said to have gone to America. At present no European collector owns a complete sheet, which would be worth at least \$1,200.00.

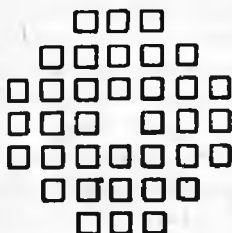
To classify these stamps, one makes use of much the same process as with the Ortspost, only the work is rendered much easier by a queer peculiarity of these stamps. The value $2\frac{1}{2}$ and the Rp. are found in true open ovals. Under the figure and the letters we see small hooks which have a different shape in each type. In our illustration representing types 11 and 12, the hooks of the first are curved to the left, and those of the latter are very sharply curved to the right. Types Nos. 1, 2, 3, 4, 6 and

7 have very small hooks that resemble periods. On types 5 and 8 both the hooks are missing; in types 20, 36 and 38 they are missing on the left side, etc. These hooks offer a very safe guide, and it is only in the rare cases when they look much alike that one is obliged to look for other differences.

The horn over the coat of arms is shaded by strokes disposed lengthwise, it looks therefore darker than in the Ortspost. The cross-strokes are in 3 groups only, numbering respectively 2, 3, 3 lines. The 4th group, near the mouth-piece is missing. The circle over the horn is three fold, while in the Ortspost it is only double. The cross in the Ortspost has a shaded outline, the frame in the Poste Locale is a simple line; this frame in the Ortspost is sometimes way out of place, reaching to the middle of the white cross; in the Poste Locale this frame which was engraved on the plate is always correct.

The counterfeits of the Poste Locale are better than those of the Ortspost, but the groups of lines in the post horn are incorrect. The circle over the horn is only double and the design of the left corner does not correspond with any of

the 40 types. Much more dangerous however, are genuine stamps with frame around the cross but from which this frame was removed artificially. It is in this case that the utmost caution is necessary.



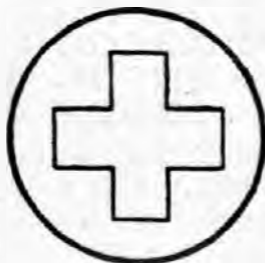
In some of these stamps the cross was chemically removed or simply erased, and with some care this is easily detected, but better workmen have carefully covered the erased parts with red color,



and a mistake is then very easily made. The best way to detect this counterfeit is to put it in hot water or to hold it against the light when wet. Many of

these counterfeits have a peculiarly dull appearance.

It is hardly possible to distinguish the cancelation marks of the Ortspost and Poste Locale from those of the following rayon stamps ; the following are those that are mostly met with. The black, narrow stroke cancelation like that of the dark green Geneva 5c. is the most common ; then we find the various P. P.



in black, red and blue. Cancelation with red or black ink is frequent, so also is the Zurich rosette stamp. Red and blue grilled and local stamps are rarer, the latter in red ink especially. We find also "Franco" in octagonal frame or without frame in blue ink ; again we find P. P. and P. D. (paid to destination) in various frames and sizes. The pretty rosette cancelation which we herewith illustrrte was used in the Post Office of Pfyen.

3. Rayon I, II, III.

October, 1850.

- (a) Rayon I, 5 Rp., black and red, dark blue background, with and without framed cross, 40 types.
- (b) Rayon II, 10 Rp., black and red, yellow background, unframed cross, 40 types.

June, 1851.

- (c) Rayon I, 5 Rp., light blue and red, without frame around the cross, 40 types.

1852.

- (d) Rayon III, 15 cts., red, 10 types.
- (e) Rayon III, 15 Rp., red, small figures, 10 types.
- (f) Rayon III, 15 Rp., red, large figures, 10 types.

A. Rayon I.

5 Rp., black and red, dark blue background, with and without frame around the cross, 40 types.

With reference to their colors, many varieties of these stamps could be mentioned, as every sheet that came from the press showed differences in shade; we will only mention: dark blue, light blue, blue, bluish grey, greenish blue, bluish violet.

There are 40 types of these stamps; those with cross framed are rarer than those unframed. The differences are

again to be sought for in the arabesques. The work of following them out is here quite difficult, because these lines are hard to make out on the dark blue background.

The counterfeits are very well done, and only by the help of type comparison may they be detected. Fortunately they are not numerous.

Rayon I means the first letter district, within which the postage usually costs 5 Rp. By letter district is meant the distance from the sending post office to the receiving one. In the Rayon I were included those offices less than two hours apart. In Rayon II were the offices more than two hours but less than ten hours apart, and finally in Rayon III were all post offices between which the distance was more than ten hours. The postage for the three distances was respectively 5, 10 and 15 Rp. for a simple letter.

B. Rayon II.

10 Rp., black and red, yellow background, 40 types, cross unframed.

I have left off in this issue the stamps with framed cross, although I have seen some specimens with a very distinct black cross; the reason for this omission

is that I am persuaded that these were trial sheets, printed with frame but not intended for circulation. It is possible however, that a few stamps slipped through. Other persons may be of a different opinion, and I am open to conviction by proofs of the contrary. This point however, is one that will interest only the collector of specialties. There are also many shade varieties of this yellow stamp ; light yellow, dark yellow, yellow, yellowish red, reddish yellow, brownish yellow, etc. The type varieties are comparatively easy to find, because the designs in the corners are larger and plainer than in any other stamp.

There is no need of giving special marks for the genuineness of the Rayon stamps. Whoever wishes to satisfy himself as to this must procure the photographic reproduction of the plates ; in cases of doubt he will be unable to decide without these.

We will say that the Rayons I and II have the same design of a posthorn as the Ortspost.

The arabesque designs on the backgrounds of the stamps are different in each value.

There is a very good counterfeit of the

10 rp. made in England and usually offered for sale unused. In its arabesque design, however, it does not agree with any of the 40 types.

C. Rayon I.

Light blue and red, 5 Rp.; cross unframed, 40 types.

At the end of May or beginning of June, 1851, the 5 rp. stamps of the 1st letter district were issued in new colors. The plates of the dark blue stamps were used again, but the background was left white, and a light blue shade chosen, which would not allow so many varieties of sub shades. This value, which also has 40 types occurs only in the form with the cross unframed. There are indeed specimens who show a complete or a partial frame around the cross in blue color, but this is only an accident and was not intended.

As the light blue impression on white is much more distinct than the black one on dark blue, the differences in types can be quite readily recognized.

D. Rayon III.

1852.

15 cts., red, 10 types.

To be used in the 3d letter district,

The value in centimes was selected for the benefit of the French speaking Cantons.

E. Rayon III.

1852.

15 Rp., small figures, red, 10 types.

To be used in the 3d letter district of the German speaking Cantons. These two stamps were issued in 10 types ; the plates of the 4th and 5th row of the Ortspost were used in their manufacture ; the inscriptions were changed to Rayon III and 15 rp. Both values then have the same types, the only differences being the rp. and cts.

The print is red on white ; the cross framed in red and shaded. There are a few shade varieties such as rose, pinkish red, and red.

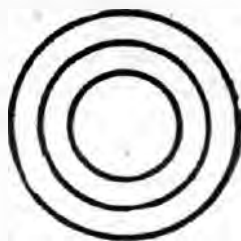
There are counterfeits of both values usually quite well imitated ; one error in them, however, will be sufficient to detect them, that is the roman figure III after the word Rayon. In the original this number is straight, III ; in the counterfeits it leans to the right *III*. The arabesque designs do not agree with any of the 10 types.

D. Rayon III.

1852.

15 Rp., large figures, red, 10 types.

As it was proved that a difference between rp. and cts., was unnecessary in this value, and as the figures indicating the value were acknowledged to be too small, it was decided, a few months after the issue of the two above types to issue a new 15 rp. stamp with decidedly enlarged figures. For their manufacture the 2d and 3d vertical rows of the Ortspost stamps were used, making again 10 types for these new stamps. I have never seen any counterfeits of this value.



The cancelations of the Rayon stamps are exceedingly numerous. They are found in greater numbers and varieties proba-

bly than on any other stamps of one issue in the world. There is a great field there for the special collector, and there is still



much work to be done classifying these marks and assigning to them their place of origin. The greater number of

P. P. P. **P P**

varieties are found on the dark blue and yellow Rayons, than on the light blue ones. The red stamps are almost al-



ways canceled in black on blue ; local stamps are used sometimes with the 15 rp. of large figures. Ray-
PD. on stamps are also found bearing the cancelations of the Ortspost and Poste Locale ; then there are a great many



R^{te}

others of which we illustrate a few, having by no means exhausted the list of them.

These stamps are taken from the illustrations published a few years ago in the *Revue Philatelique Suisse*. St. G.



10

within strokes means Saint Gall; P. P. in a double oval was used at Olten; Rte. means Route.

The following table in which the Swiss stamps from 1843 to 1854 are arranged ac-

Franco

cording to their value, may prove of interest to our readers. In general, unused specimens are rarer than the used ones, as the plates have all been destroyed and no stock remained on hand.



The first place belongs to :

1. The double Geneva.
2. The Vaud 4cts. stamps.
3. Geneva envelope cut out and used as a postage stamp.

4. Zurich 4 rp. with horizontal red lines.

5. Zurich 4 rp. with perpendicular lines.

6. Poste Locale without black frame around the cross.

7. The Dove of Bale.

8. A half double Geneva.

9. The Neuchatel stamp.

10. The Winterthur stamp.

11. Geneva 5c. dark green.

12. Ortspost without black frame around cross.

13. Zurich 6 rp. with horizontal red lines.

14. Zurich 6 rp. with perpendicular red lines.

15. Geneva 5c. yellowish green, large eagle.

16. Geneva 5c. yellowish green, small eagle.

17. Ortspost with black frame around the cross.

18. Poste Locale with black frame around the cross.

19. Rayon I dark blue, with black frame around the cross.

20. Rayon III, 15cts.

21. Rayon III, 15 rp., small figures.

22. Rayon I, dark blue, without black frame around the cross.

23. Rayon III, 15 rp., large figures.

24. Rayon I, light blue.

25. Rayon II, yellow.

One sometimes finds stamps of Rayons I and II which were cut in two and used for half of their face value. I own for example a dark blue Rayon I, and a Rayon II yellow, both cut and used on the same letter for a postage of $7\frac{1}{2}$ centimes. These were not refused by the post office, but I mention them here only as curiosities.

This article on Swiss stamps is only intended as a help to the collector in judging of the genuineness of these stamps in order to increase the interest in them. We do not claim by any means to have exhausted the subject; this will be done by some one better qualified to do it than ourselves. The richness of materials would make such an important and lengthy article that it could not find place in a philatelic review. The reason for our writing this is twofold; first the exposition of Zurich in honor of the 50th anniversary of the issue of the first Swiss stamps, and secondly because another little article of ours read before the Central German Philatelic Club had found some favor among the members.

