

Edited by
H. L. KATCHER



THE SWISS Philatelist



Published by
THE AMATEUR COLLECTOR LTD

P.O. BOX 242

Telephone: LONDON, N2 0YZ
01-348 0296 ENGLAND

PRICE £ 2.50 POSTFREE (\$ 4.00 BY AIR MAIL).

NOS. 89/90/91

1986.



1946
1986



THE HOUSE FOR SWISS STAMPS

no wonder that

*Our Great Strength Is
The Ability To Supply
Items Other Dealers Cannot.*

**Don't miss
Our Superb Approval Service**

IT IS THE FINEST AVAILABLE FOR SWISS STAMPS ANYWHERE.

*Our Approval Service has helped many
Collectors to win awards and make their collections
more interesting. Let us help you achieve the
same standards!*

PLEASE ASK FOR FURTHER DETAILS AND ENROLMENT FORM.

THE SWISS PHILATELIST

For administrative reasons we have decided to discontinue subscriptions to "The Swiss Philatelist". Future issues will be supplied free of charge to regular clients and clients who have made stamp purchases from us during the preceding 12 month period.

Other readers may order "The Swiss Philatelist" at the price of £2.50 postfree. Future issues will be advertised in the "Helvetia Newsletter" and "TELL".

PLEASE NOTE: Subscribers who still have part of their subscriptions to run will continue to receive copies until termination.

FROM THE WING CDR R. F. BULSTRODE, OBE CANTONAL ISSUES * = Certificate.

Having purchased all these as part of his entire collection rather than singly, we are able to offer the following at exceptionally favourable prices.

1843 ZURICH 4, Esslinger ESSAY, slight thinning	£ 175 *
1862 ZURICH 4 REPRINT (only 120 exist, Cat. £2900). extremely fine for this rare stamp.	£1850 *
1862 ZURICH 6 REPRINT (only 400 exist). Spectacular full margined PAIR the only one on the market for decades.	£1850 *
1846 GENEVA LARGE EAGLE PROOF on white paper. Perfect except for crease, outstanding rarity.	£1000 *
1846 GENEVA LARGE EAGLE, quite exceptional LUXURY copy.	£ 950 *
1848 DARK GREEN EAGLE on delightful small COVER, all frame lines intact, most attractive. (Cat. £2700)	£1100 *
--- ditto--- off cover, close cut but all frame lines intact, slightly thinned. (Cat. £1400)	£ 350
1845 BASEL DOVE, attractive fresh copy, strong embossing, slight corner thinning. (Cat. £5250).	£1950 *
--- ditto--- the ESSAY unused, full margins and faultless. (Cat. £1900).	£1200 *
1850 NEUCHÂTEL PROOF (only 100 exist). repaired left lower corner. (Cat. £1250).	£ 165
TICINO ("Tessino") BOGUS issue, design similar to Neuchâtel. Highly interesting curiosity!	£ 50

Inland clients please add 15% VAT



1924 U.P.U.



BY MAX HERTSCH, BERNE.

Translated from the German by Barbara J. Fraize of Reston, Virginia through William C. Norby of La Grange, Illinois.

The Centenary of the Philatelic Society of Berne - a proud anniversary, well-deserved and should be suitably recognised. Only eleven years earlier than the establishment of the P.S.B., another important event occurred on Armory Lane in Berne which can be numbered among the most beneficial feats of modern history: the establishment of UPU - that international union of postal administration which subsequently - in good and bad times - took care in war and peace that human ties never flagged. It can be considered living proof fact that a serious international collaboration is possible by reason - without regard to race, origin or religion. It is not surprising that the Swiss Postal Administration wanted to specially emphasise the prominent birth-days of the Universal Postal Union, the 25th, the 50th, and 75th and the 100th, through special commemorative issues. However, because in this anniversary publication Berne, in particular, and its connections to philately should also be honoured, I would here like to relate something about Switzerland's commemorative issue for the 50th anniversary of the UPU.

THE CRADLE OF THE UPU

The ceremonial ratification of the first universal postal treaty took place on October 9th, 1874, on Armory Lane in Berne in the meeting hall of the "Young Patricians". The building still stands today, having been completely renovated in 1982 after 250 years of fluctuating existence. Its jewel, the splendid Council Chamber, was restored again to the condition and fittings of 1817. This history of the house is most interesting. It was built in 1729 for the Society of Young Patricians. This society comprised the early period of the authoritative history of the old Republic of Berne. The "Young Patricians" was organised exactly according to the current government, with a village mayor at the head, large and small council, and had the function of a shadow government in which the young citizens of Berne were initiated into the art of government. With the French revolution and the fall of the old Berne, this establishment then disappeared. In 1817, the Federal Diet was opened ceremoniously in the newly-appointed large chamber. The house itself housed the "first post office of the Cantonal postal administration" from 1st. August 1832 to 30th April 1833, directly after the abrupt end of the "Fischer Postal Service". From 1848 to 1858 the Federal Canton council met in the large meeting room.

It is simultaneously also the birthplace of the Federal Constitution of 1848, and its venerable walls witnessed the last high point with the establishment of the Universal Postal Union. In 1901, the building was sold by the state to a private individual. In 1979, the lodging then came into the possession of the Town Hall Foundation, established expressly for the preservation of the historical house, to which the Federation, the Canton, the population of Berne and the PTT belonged. The purpose of the institution was the acquisition and rest-

oration of the lodging, which was supposed to be maintained for posterity as a significant art memorial and historical abode. All that would have to do only peripherally with philately had the Swiss Postal Service not issued in 1924, for the 50th anniversary of the UPU, one of two values of the existing series, on which the founding abode of the UPU is portrayed.

THE "SLEEPING BEAUTY" OF THE SWISS SPECIALIST COLLECTOR

The issue of 1900 for the 25th anniversary has been thoroughly researched and the excellent studies of R. Gees, Herrbrugg, Switzerland 1900, the issue for the 25th Anniversary of the Founding of the Universal

Postal Union brings to the specialist everything worth knowing up to the smallest field mark necessary for the reconstruction of the printing plates. The 1924 issue, on the other hand, whose history and production is just as moving, interesting and varied, is unfortunately too unfairly neglected by philatelists.

TIME URGENCY

Preparations for the 1924 anniversary issue began in the spring of the same year, and on October 9th, the stamps were supposed to arrive at the postal counters. Thus speed was essential and it was the resulting haste which produced varieties so interesting to the collector.

Of the various sketches of invited artists, that of painter E. Tieche was chosen for the 20 centime stamp, and for the 30 centime stamp the sketch by architect Willi Stettler was selected. For engraving, the engraver J. Sprenger, who at this time lived in Paris, was commissioned. He delivered both engravings to Berne in the middle of June.



Unaccepted Essays

THE PRINTING

At the same time contact was established by the chief postal director with the Federal State Topography for the production of the printing plates. Also, the printing was supposed to be executed by State Topography. However, since it was already heavily burdened with work, it could only undertake the printing of one value, name-

ly the 20 centime stamp (issue 2,437,338), while for the 30 centime stamp (issue 2,309,260) the Art Institute Orell Füssli in Zurich was invited. Study of the reports has now interestingly resulted in the fact that this view, which is also given in the Zumstein Specialised Catalogue, doesn't fit. So that the order could be delivered promptly, the State Topography likewise had to deliver plates of the 20 centime stamp to Zurich. A receipt from Orell Füssli for 100,000 copies of 20 centimes stamps exists, but unfortunately it isn't clear from the document as to whether it dealt here with the entire order or only a partial delivery. Thus for the specialised collector a new problem arose here with the question: can the printings for the 20 centime stamp of State Topography be distinguished from that of Orell Füssli in Zurich?

The printing plates for the intaglio manual press of State Topography comprised four sheets of twenty-five stamps, for the mechanical press of Orell Füssli four plates for every 2 x 25 stamps. They had been produced by galvanic method. The delivery report quotes six printing plates for 100 stamps of the 20 value and eight printing plates for 50 stamps for the 30 stamp.

In the archives of the PTT there also exists an expensive plate of the 30c. stamp which shows the sketch in positive and which served in the production of the electrotypes for the intaglio plate. In spite of the fact that two of the most highly qualified institutes were commissioned with the printing of these stamps, difficulties mounted. In extensive correspondence, Orell Füssli complained that the printing plates delivered by State Topography were qualitatively deficient and it would be very difficult to produce clean and sharp impressions with this material, while State Topography again reproached the firm of Orell Füssli for not observing their order for colour mixing and therefore obtaining bad printing results.

THE PAPER

A delivery was made to Sihl by the paper factory for this issue in April, 1924. During production, an official of the postal service was permanently present who, in the morning, appeared with the dandyroller - a cylinder with which the watermark "large cross" was worked into the paper - in the paper factory and after the end of production in the evening again returned the watermark cylinder to the district postal director. All the rejects had to be destroyed likewise in his presence.

A DAMP STORY WITH PERFORATIONS

Before printing, the copper impression requires a dampening of the paper so that it will be absorbent and can better transmit the intaglio colour from the indentation of the printing plate. It consists of vegetable bases and is therefore very hygroscopic. That means it expands or contracts after moistening or drying. Therefore, when printing, the direction of the paper run must be closely observed. In the paper machine, the fibres of the paper mass are matted through the vibrating sieve; the alignment of the paper threads piles up in one direction or the other because of the back-and-forth oscillation of the sieve. By the influx of moisture the fibres swell, that is, they become thicker so that the paper enlarges diagonally in the direction of the run.

After the arrival of the first delivery by Orell Füssli the Federal Mint was charged with the perforation and was thereby thrust into great difficulties. The printed sheets did not fit the dimensions of the perforations. Through the complaint, brought immediately to Orell

Füssli through the chief postal director, the problem of dampening of the paper sheets was therefore pointed out. Orell Füssli answered immediately in an express letter that the moistening was carried out by laying two sheets at a time in water until about 40 sheets were laid. These were then laid on a tray and pressed in a block press. Orell Füssli recommended to the Mint to equalise the differences by needling the sheets in the perforating machine, a considerable increase of perforation work for the Mint!

Now where were the actual grounds for this difficulty to be sought? It lay very simply in the fact that Orell Füssli, perhaps for the purpose of better utilisation of paper formats, but against accepted methods, printed diagonally to the fibre run of the paper. As described above, by such a method great differences are inevitable and this results in registration differences of up to 2 or 3 mm per stamp sheet.

The Mint was now forced to serrate the too irregular-sized sheets with comb perforations, where the perforation teeth must be adjusted specially for this paper expansion. Thus it was, that the first horizontal row produced 23 perforations, the second row 24, the third row 23, the fourth row 24, and the fifth row again 23. The comb perforation progressed from the left sheet margin to the right, or from right to left.

GUM APPLICATION

After printing, but before perforating, the sheets had to be gummed. Meanwhile, September had arrived and time necessitated that this work also had to be entrusted to two firms, namely Kümmerli & Frey and to the lithographer Lips & Co. in Berne. But even this stage produced difficulties. The white gum used by the firm of Kümmerli & Frey tended to penetrate strongly, because of the porous paper and the type of gum which soaked very easily into the paper. This complaint could be prevented with a change in the consistency of the gum and in the drying process. Thereby, however, the capacity of the drying apparatus was halved so that overtime was needed to produce the required 1800 sheets per day.

Apparently, the yellow gum had been produced by Lips & Co. who at first had to gather experience in order to adapt the utilised gum to the characteristics of the paper. Initially a yellow gum was applied thickly which was later changed to a brighter, yellowish gum; this was applied more sparingly.

In this experimental phase a greenish gum also came into use, about which nothing is to be found in the reports. It could possibly have had to do with the admixture of a "tasty" material (menthol?). According to the rarity of this green gum, however, this experiment had to be of very short duration.

SUMMARY OF VARIATIONS

The historical origin of this stamp issue shows us that technical shortcomings piled up with nearly every operation, and that through unforeseen circumstances the collector can distinguish many variations. This issue does not abound in plate errors and retouches; small plate flaws and plate wear exist. Both values come in two types of perforation, the 20c. stamp in three different gum colours. Perforation is clearly defined:

1. For vertical pairs, blocks of four and larger multiples: if the adjacent stamps have 23 perforations on the long side, it is narrow perforation but if they have 23 and 24 perforations alternating, it is comb perforation.

(Continued on page 5)

Swiss Folk Customs On Stamps

BY G. H. BISHOP.

An excerpt from "The Swiss, How They Live and Work", by Neil Alexander, Page 7, "How They Amuse Themselves" reads:

"FOLKLORE AND TRADITIONS"

"In past centuries Swiss leisure-time activities, and Swiss culture generally, were much influenced by the fact that communications between the different regions, particularly in the upland areas, were far from easy. Moreover, in winter most of the mountain villages were virtually cut off for weeks on end by heavy snowfalls which blocked the access roads and made travel a perilous business that was not undertaken lightly. Regular social and cultural contacts with the valley towns and with the other mountain villages were therefore unknown and in these circumstances it is hardly surprising that each community came to devise its own means of entertainment. Inevitably, local folklore traditions grew up which, like the local costumes, local houses and local dialects, showed a marked individuality."

An excerpt from "The Everyman Encyclopedia", Volume 6, reads: "Folklore, the science of the elucidation of the peasant and local elements in modern culture. In the customs and traditions of the peasant class in all countries are embedded the knowledge of past events which history ignores, and religious and local observances, the significance of which has long been forgotten. Those fragmentary survivals of a savage past are to be found in such apparently meaningless quantities as game shymes, nursery rhymes and tales, ballads and "Marchen", village annual observances, and old saws. These survivals of an older culture remain among the non-progressive portion of the population, and help analysis and elucidation constitute the science of Folklore".

SWISS FOLK CUSTOMS: These 1977 recess-printed definitives provide interesting close-ups of the personalities of Swiss Folklore, they were designed by Solange Moser of Berne, and engraved for the recess printing process by Pierre Schopfer of La Chaux de Fonds. They were issued in 'sober' monochrome colours.



The 5c. green "Sternsingen" (carol singing) takes place at Bergun in the Albula valley of the Grisons, overshadowed by the triangular face of the Piz Rugnux, a spur of the Piz Ela. It is here that during the festive season between Christmas and Epiphany, children carrying an illuminated star to be seen in the foreground of the stamp, go from house to house singing carols. This illuminated star can be made to revolve.



The 10c. red, which features The Sechseläuten, Zurich, a festival to mark the end of winter, a local festival signalled by a bell which, following the spring equinox, marks the transition from winter to summer.

A procession by the city guilds or corporations and the chiming of church bells preceded the ceremonial burning of the 'Boogg', a snowstorm effigy, which is circled by galloping horsemen until it finally explodes. N.B. the 'Boogg', (Old Man Winter). Note: The Mohacs of southern

Hungary have a similar event in the form of carnival revels, wearing huge animal masks armed with rattles and bells, they bury winter and welcome the resurrection of Spring with wine and revelry. These carnival revels owe their origin to the ancient rites of Dionysus, the Greek god of wine. According to local tradition these animal masks were used to frighten the Turks, and drive them out of the neighbourhood, 300 years ago.



The 20c. orange features the old festival of St. Nicholas which is kept very much alive in the Appenzell districts of Herisau and Urnasch where, on New Year's Eve and on the 13th January (the old festival of St. Silvester).

The tradition of driving spirits from winter homes and farmsteads is maintained by the 'Rollewiber' (lads dressed in women's folk costume with enormous headdress) and four 'Treichel' bellbearers, each carrying two huge cowbells, featured on the 20c. stamp: (N.B. Silvesterklaus).



25c. brown "Chesslete" Solothurn. "In Solothurn the annual shrovetide celebrations have developed into a popular large-scale festival embracing a wide range of activities. The curtain-raiser is always Thursday's 'Chesslete' which

originally was almost certainly a ritual noise manifestation. At five o'clock in the morning a parade escorted by torchbearers forms up; hundreds of early risers, all clad in white nightgowns and caps, make an infernal din with their horns, bells, sirens and other noisy instruments - an indication that carnival time has arrived again.

Note: to quote from Aldors, 1937 in Europe, edited by Eugene Fodor: "After Bienne comes Solothurn or Soleure, the capital of the canton. The fortifications were built by Henry the Fowler in the tenth century as a protection against the raiding Magyars. It is very interesting to find that it was this German monarch who established the class of burghers - the third estate - in Switzerland and conferred many privileges on the town under his rule, which placed the burghers on an equality with the nobles in many respects. Some of the old gates of Soleure are still standing and strange old buildings can be seen but most of the town has a modern aspect."



30c. green features "The Rollelibutezen" at Altstätten, a little town lying between the border of the Grisons. The picturesque and historic town of Altstätten in the valley of the Rhine in north east Switzerland provides the ceremony illustrated on the 30c. stamp in the series.

This is the "Rollelibutten", an annual Shrovetide festival dating back to Medieval times but having its origins in pagan rites. It is celebrated with traditional dances by the wearing of frightening masks to banish the evils of winter, assisted by the ringing of bells, and by spraying the onlookers with spring water, a form of blessing. The dancers wear enormous hats elaborately decorated with flowers and feathers, which celebrate the fruitfulness of spring and the anticipation of summer crops and future harvests.



35c. green features "The Gansabauhet" or blindman's buff which is the local Saint Martin's Day festival at Sursee (Badenegg) Lucerne, a little old town standing not far from the N.W. corner of lake Sampache. On the 11th November,

the young men of the town take part in a contest of blindman's buff which takes place in the main square. The blind contestants, additionally wearing a 'sun' mask as featured on the stamp, attempt to cut down a fattened goose hanging from a wire stretched across the square.



40c. red features the Geneva 'Esclade'. The feast of the 'Esclade', Geneva, commemorates the defeat of the Savoyard attack in 1602, the townspeople beat off an attack by the Duke of Savoy's soldiers who attempted to scale the

wall with ladders. A herald reads the news of Geneva's deliverance, while in the top corner of the stamp is the 'Esclade' symbol - "Mere Royaume's" cauldron which she dropped, steaming contents and all, on to the head of an invading Savoyard.



46c. blue The 'Klausjagen' at Küssnacht on the Rigi is an impressive manifestation of light. About 200 (Lichtkläuse) in white robes reaching to their feet, and headgear known as

Iffeln (from infula - mitre) prance about in procession, twisting and turning, illuminated by several candles, the mitres with their elaborate cut-out designs and coloured paper linings look like the stained-glass windows of a church or a fairy-take castle. St. Nicholas, bringing up the rear, hardly attracts any attention after the spectacular sight of his entourage.



The 50c. red features The 'Archetring-ele' (ringing out the old year) on New Year's Eve in the small Bernese town of Laupen, where the young people rush down from the hilltop castle, amidst the din of unnumerable cowbells to

drive the evil winter away.



60c. grey 'Schnabelgeissen' or bogeymen of Ottenbach (Canton Zurich). On the first and second Friday in December about twenty 'Schnabelgeissen' or bogeymen, dressed in white sheets, with long wooden beaks which they clack

loudly, perform mischievous pranks in Ottenbach, near Affoltern in the Canton Zurich. Eventually they are placated by a few coins. Originally one of the many ways in which spirits had to be driven away or placated, the ancient custom has become a social event that attracts young and old folk.



The 70c. lilac features the annual 'Proessions' - ('Processioni storiche'), being the story of Christ, particularly the entry into Jerusalem, which is re-enacted at Mendrisio in southern Ticino before large audiences lining the

streets of the town.



The 80c. blue features The Vogel Gryff ('Griffon') ceremony of Basle, dating back to the sixteenth century, when the old trade corporations used to parade their corporate emblems in a procession which preceded a banquet.

In 1838, the three Klein Basle corporations inaugurated a regular January banquet which is now an annual event. The procession is led by a shaggy Wild Man, the Lion and the Griffon who give impromptu pantomime performances en route to the accompaniment of drums.



The 90c. brown features the 'Roitschaggata', of Lötschental, situated between Gampel and Blatten. The 'Roitschaggata' represent the carnival festivities of the Lötschental, Canton Valais, when noisy processions are formed by naked 'demons', and, particularly at Shrovetide, faces and hands are blacked with chimney soot ('Roitschaggata') and fearsome cudgels are wielded, mostly derived from former pagan rites.

Acknowledgements to: "Picturesque Switzerland", published by the Michelin Tyre Co. Ltd. of London; "Panorama" by James Watson, Gibbons Stamp Monthly and other sources.

1924 UPU (Continued from page 3)

2. For all single copies with upper or lower sheet margins: if the sheet margin is partially perforated, it is comb perforation; if the sheet margin is not perforated, it is harrow perforation. Stamps with side sheet margins with perforations into the margin are comb perforation.

3. All stamps with 24 perforations on the long sides and all stamps with perforated sheet margins have comb perforation.

Perforation cannot be confirmed with certainty for stamps with 23 perforations on the long side if they are without sheet margin and for such stamps with unperforated sheet margin on either left or right side, furthermore for horizontal pairs or strips without sheet margin or with imperforated sheet margin.

The commemorative stamps appeared on October 9th, 1924. No special postmark referring to the occasion was produced. The Anniversary Congress of the UPU took place in Stockholm. The short period of validity caused much displeasure because the stamps were already invalidated on November 30th. (The Postal Authorities instructed their counter clerks to sell the stamps only on request and to stress to the public that they had very short validity). Nevertheless, innumerable protests were subsequently made to the Chief Postal Director in which these regulations were strongly criticized. A major portion of the stamps have certainly been bought by stamp collectors and unfortunately commercially used covers are not easy to find.

To cap it all, the official Post Office Gazette erroneously announced the foundation of the UPU as October 9th 1974 (a slight delay of 100 years!!).

THE SECOND RAREST STAMP OF SWITZERLAND

In conclusion I would like to present one of the greatest Swiss rarities.

The illustrated stamp, No. 167B, 20 centimes with comb perforations has 24 perforations on the long side. Since no serious registration problems appear with the perforating head (comb) for this value, it was almost entirely perforated by this process. But there are, however, a very few sheets - they probably came from Orell Füssli printing and their quantity is unknown - which had been perforated with comb perforation. They

(Continued on page 10)

The Postage Dues of Switzerland

By G W Hubbard

Switzerland issued its first adhesive stamp on 1st March 1843 - but this and subsequent issues were for Cantonal use only. The coming of the Strubel in 1854 was recognised all over Switzerland as well as neighbouring countries.

Quite frankly, the system was a flop. By 1877 they were losing so much money that an investigating committee was set up to find other methods of obtaining revenue from this potentially lucrative source. However, as early as 1863, a sub-committee was already toying with the idea of suggesting a Postage Due System - their findings were only held over to judge how well the system worked in Bavaria, who started to use Dues in 1862.

In 1859, France became the first country to adopt the Postage Due System. On 1st July 1878 Switzerland became the 11th, following a decree passed by the ruling bodies in April of that year.

The accepted design showed a figure of value surrounded by a central star and 80 rays pointing to an outer circle which contained 22 stars - the number of Cantons in the Confederation at the time. It was engraved slightly off-centre by Jean Durussel of Bern, hence the reference to the Normal and Inverted frames. The design itself was taken from sketches made by the Bernese painter Walsh and Durussel's brief was to produce something functional rather than pretty. Prominence was to be given to the figure of value, the word *Helvetia* could be omitted.



Many of the early printings were very much off-centre and even the numerals can be found misplaced - however this gradually improved. Stämpfli & Cie of Bern were the printers and the method employed was typography. The Federal Mint took over in 1906 having cancelled all private contracts.

Gumming of Dues was always performed after printing, the first seven issues were handled by Albert Escher, who in 1881 helped to form the Federal Mint. His company also did the cutting and the perforating. The gumming machine was purchased from Bavaria, perforation was intended to be 11x11 but the exact reading is 11.69x 11.67.

The printing was quite a complicated process and was completed in two separate but immediately following operations. First the frame was printed followed by the figures of value. As 250 clichés were ordered and delivered, Stämpfli was able to produce 2 sheets of 100 stamps at a time. (50 clichés were reserved for spares). No actual plates were ever made; 100 clichés were singly assembled and held in place by an iron box surround. It therefore follows that two boxes were required for the printing of 200 stamps. After each print run, the boxes had to be dismantled to remove any clogged ink before the next printing could continue.

After the first print run, Stämpfli asked the Postal Authorities if they could grind out the rays surrounding the figure of value as this was causing unnecessary work due to serious clogging of the ink. Permission was granted and until recently it was thought that all 250 clichés were thus treated. The discovery in 1979 of a 5c. Due with rays has put this theory in doubt.

At the end of the 3rd print run in August 1878, the 200 clichés in use were found to be badly worn, no doubt caused by the grinding out of the rays. The original cuts were therefore deepened and this in turn damaged the outer frame. From the 4th printing there existed a 'new frame' type 2. (Perhaps it is of interest to note that Zumsteins Manual of Swiss Stamps, published in 1924, makes no reference to a type 2 frame - although credit is given to the existence of a Normal and Inverted frame).

In due course some of the frames became totally useless and spares from the 50 unused clichés - which had been ground only once for the removal of the rays, were put to use. It follows that one can find type 1 and type 2 frames alongside each other.

Paper for these issues was supplied by the Paper Manufacturing Company on the Sihl; white paper for the first 8 issues and granite paper thereafter. The granite paper was of a larger format (492x558mm), so 400 stamps could be produced in (almost) one operation. First, half the sheet was printed, then the paper was turned 180 degrees and the remainder was printed. The finished product showed the stamps *tete-beche* and had a 30 mm strip down the centre, but since the sheet was cut into four, there is no possible way of finding a pair *tete-beche*.

In 1902, during the 27th printing, one of the boxes broke - however, printing was still possible by using a slower, but nevertheless unique, method. The top upper left quarter of the sheet was printed, then the sheet was turned 180 degrees and the lower left hand corner was printed. The whole sheet was then taken out and completely turned over; the first two operations were repeated. Naturally, difficulties arose with the gumming since the sheets had to be cut first. From this printing we find an oddity in so far as the paper was delivered with the impressed control mark already in place. Therefore, some stamps had the control mark on the face. Earlier examples do exist, but this was by accident rather than design.

Printing was always done by request - that is to say, a new order was placed when stocks were running low. However the ink was mixed first and unused supplies were retained for subsequent orders. This caused the sediment to fall to the bottom of the container and so the ink became thicker and much darker. The lcc blue, for example, can be found in 7 different shades according to delivery dates, running from light to dark; as less ink was required for the numerals the shades run in reverse, i.e. light to dark and 3 shades can be found. All three numeral shades can be found on all 7 frame shades!

Up to 1891, the highest denomination Postage stamp was the 1 Fr. Sitting *Helvetia* perf. On 16th December 1878 a decision was taken to make use of the 500c Due for

franking postal packets and other large items. Only postal employees were permitted to affix these stamps, but in the Spring of 1884 its use was temporarily withdrawn only to be reintroduced again on 10th December 1884 and retained until 15th July 1893. Proof of Dues used as postage stamps can only be ascertained when they are found intact on part of a parcel form, or on loose copies incorporating the word Fahrpostaufgabe. The 500c. Due lost its usefulness with the coming of the 3 Fr. Standing Helvetia on 1st March 1897. However, although it was withdrawn from some of the smaller offices as early as 1893, it was not completely withdrawn until 1st May 1905.

Early calculations for the missing amounts from abroad was often confusing. In the first instance, the missing amount was doubled and then rounded to the nearest 5 centimes. However, in 1887, an order was given to round off to the nearest whole centime. From 1891, on internal mail only, the missing amount was all that was collected. With all this confusion, it is interesting to note that the Federal Law of 4th June 1849 states:.. "only the normal amount of Postage should be collected on unstamped or understamped letters". A directive issued in September 1850 stated that the Postal Authorities were to collect any underpayments from the recipient!

It follows that with the many shades to be found, it can be difficult trying to determine exactly what shade one is looking at; it has been said that one must rely on 40% knowledge and 60% imagination. With good used copies the task can be made a little easier by deciding what shade the stamp is not. This can be aided by checking the actual printing dates. Even so, never take anything for granted: the years of constant handling, washing, displaying in shop windows, can alter shades to such an extent that the collector will be convinced his eyes are playing tricks. Dues that are on cover - and these are becoming rarer - can seem to be a different colour due to bad storing, heating, ventilation and the poor quality of paper used as the envelope.

When the Postal Authorities decided to change the colour of the Dues in 1883, they did not take into consideration the chemical reaction that could occur in the change of the dyes. This, together with the working conditions at the time, is why the first bi-coloured Due, which was intended to be Green, went into use as Blue-Green. Green dyes in the 19th century and up until recent times contained arsenic - for clarity. It was this poison which caused a number of women employed by the printers to become ill. When counting the sheets, they would wet their fingers in their mouth to help them flick over the sheets. The green dye was therefore withdrawn and a new mixture was made up using blue and yellow ingredients. With the amateurish way of mixing the dyes some Dues took on a yellowish appearance - those with too much blue dye are classified greenish. The figures of value were also changed from blue to carmine. However, later issues have less of the geranium lake dye used to make this shade and consequently the figures are classified as vermilion. It can sometimes be difficult to tell the shades apart, but a drop of benzine dropped on the back makes the vermilion appear lighter.



In 1909, Charles L'Eplattenier, a drawing teacher from La Chaux de Fonds, without any special brief, presented an original design for a new Postage Due. This found favour with the Director of Posts and soon went into production. Anton Geel of Sargans was employed for the engraving, the blocks were made by Henzi of Bern. The Mint took charge of the printing, gumming and perforating. An unexpected increase in the postal rates on 1st February 1915 made the 3c. obsolete and most of the stocks were converted into a 5c. value. Further changes in the rates during 1924 then made it necessary to overprint all the remaining 3c. values as well as the 1c. and 5c.

A competition was devised in 1924 to produce a new Postage Due, initiated from the "ugliness" of the overprints - they were looked upon as being poor examples of Swiss workmanship. The competition was won by Louis Saltzman of Geneva, an artist and painter. The approved design showed, for the first time, the word Helvetia. Henzi was again called upon to supply the blocks and all the remaining work was performed by the Mint. Initially, the paper used was the normal granite variety as used since 1882, but from 1934 the paper was additionally griddled. Fate struck once again in 1937, four of the values that were overstocked were overprinted to make values that were in greater demand. And so after just thirteen years a second provisional issue was produced; the series lost its validity on 31st December 1942.

The last recognised Due was issued on 1st February 1938 and was withdrawn from use on 31st December 1956. The accepted design was the product of Werner Weiskönig of St. Gallen; Gottfried Mätter of Zurich did the engraving. The printing was carried out by the Mint on their newly acquired recess machine. It is notable that the design goes back to the original concept - the finished product is in a plain colour (red) with a prominent figure of value. The two main differences are the method of printing and the incorporation of the word Helvetia.

To summarise, from 1878 to 1910, the main design went through 35 different printings; the first 19 with control mark 1 (wide) the next 12 with control mark 2 (narrow) and the last 4 with the conventional watermark of large crosses. A total of 17 main shades can be found with many sub-divisions and, of course, many differing shades in the figure of value.

Express letters often carried by the staff of the Telegraph offices were found to be occasionally short of postage, thus Dues came into use to cover the deficiency and were cancelled by the Telegraph Office using their own canceller. Swiss Post Offices abroad also had supplies of Dues, however, since their use was not in such great demand, it follows that they are in short supply.

In conclusion, Dues can be found overprinted "Specimen" in various sizes and colours. Originally, it was the intention of the Mint to send copies to foreign Postal Authorities as examples of printing design. However, an outcry by the collectors at the time who wanted unused copies forced the Mint to request Stämpfli in 1891 to overprint any remnants which were later sold (often below face value) at main Post Offices for collecting purposes only. They would be cancelled on request but it is worth remembering that a used Specimen is worthless.

PARTING THOUGHT

To me, old age is always 15 years older than I am.
Bernard Baruch.

89B

40 Cts. Type II.

BY E.C. WALTON

The Standing Helvetia issue is among the longest of definitive issues. First issued on April 1st, 1882, with six values, the basic design remained until it was replaced in 1908, with the two colour Sitting Helvetia with Sword. Throughout its 26 year life however, the issue experienced many changes in colour, printing method, perforation size, as well as slight revision to the original design, for two of the denominations. Moreover the stamps were printed by three different printers during various periods in those 26 years. As a result, the issue provides a rich field for investigation by collectors. While much has been learnt about the Standing Helvetia, it can't be said that we know all there is to know, because something new keeps turning up.



This article is about one of those things, concerning the 40 Cts value. The colour for this denomination, first issued on April 1st, 1882, was grey like its predecessor and that colour was retained throughout the life of the issue.

In 1904 a new die was engraved, from which a transfer roll was made and from it, four steel plates of 100 subjects each. The four plates went into the press to produce sheets of 400 subjects, which were then cut into panes of 100, for later gumming and perforation. The new die was modified slightly from the original design, which is known as 'Type II' to distinguish it from the original. The Type II 40 Cts value was printed on two different papers; initially on white paper and in 1907 on granite paper. For the first printing of Type II, the paper had an embossed security mark, consisting of a cross within an oval, on the back of each stamp, described as Control Mark II. For subsequent printings watermarked paper was used, the mark consisting of large Swiss crosses. After printing, gumming, (it is not known whether gum was applied before or after guillotining), the panes of 100 were perforated. The Zumstein Specialised Catalogue recognises three different perforation sizes for the Type II printing.

CAT. NO.	PAPER	SECURITY MARK	PERFORATION	PRINTER
ZUMSTEIN				
76F	White	CM II	11½	Girardet
89A	White	WM	11½ x 11	Girardet
89B	White	WM	11½	Girardet
97A	Granite	WM	11½ x 12	Benziger
97B*	Granite	WM	11½ x 11	Benziger

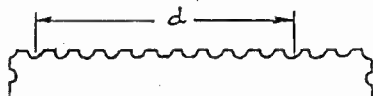
* Very rare

In Chronological sequence, 89B was issued in 1906 ahead of 89A, which only appeared in 1907. If one examines a number of 89B carefully, it soon becomes evident that within that group are stamps with perforation size (i.e. the spacing of perforations, expressed as the number of perforations in 20mm) that differ from others. This difference is mentioned in a footnote in the Zumstein Catalogue, while 1932 Gibbons Catalogue lists two perforations, 11½ and 11½ x 12. However, this has now been reduced to one listing in the modern catalogue, at 11½.

As a result of a kind offer by Heinz Katcher, Managing Director of The Amateur Collector Ltd., I was able to examine about 500 examples of 89B, that were essentially unpicked as to perforation.

METHOD: After experimenting with a number of methods of picking out the perforation varieties, I settled on one in which the distance between a fixed number of perforations was measured. Other approaches involving the use of perforation gauges, or comparison with other stamps would not give consistent results. To perform the measurements, a Bausch & Lomb measuring magnifier was used, with a metric scale 20mm long and divided into 0.1mm increments. With this instrument it is possible to make repeatable measurements to within 0.05mm.

With this instrument, the distance between centres of 10 perforations (d) was measured on the vertical side of



each stamp. Stamps were separated, according to their measurement. Knowing the length 'd' of 10 spaces between

successive perforations, P the perforation size is given by $\frac{20}{d} \times 10 = P$

After separation, the number in each group was counted. During the examination stamps that were defective, or turned out not to be an 89B, were set aside.

To determine whether variations existed in the horizontal perforations, measurements were taken from a random selection, in the same way as described.

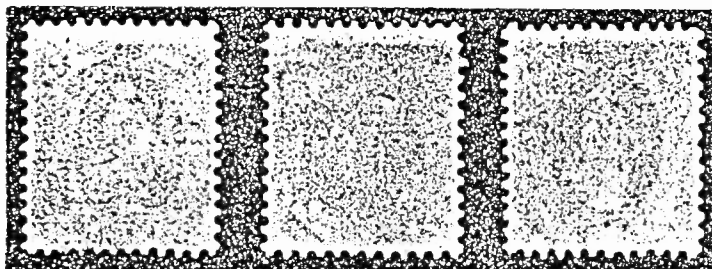
RESULTS: Results are given in the following tabulation:

<u>NO. OF STAMPS</u>	<u>%</u>	<u>DISTANCE (d) mm</u>	<u>PERF. NO.</u>
95	21	16.7	12
331	74	17.0	11½
22	5	17.3	11½

The horizontal perforations were uniformly perf. 11½ (dimension d = 17.0mm).

The diameter of perforation holes is consistently between 1.0 and 1.1 mm in diameter, while the distance between holes shows occasional minor irregularities. The centre to centre distance between horizontal perforation rows was measured for each of the perf. varieties being 23.5mm in each case.

There are subtle differences in the general appearance between the three perf. varieties. For the perf. 11½ the corners are better formed, whereas with the perf. 12, the tooth nearest one corner is wider than normal. Centering of the perf 11½ is better than for the other two varieties, though the number of samples is small.



Vertical perf. 11¼

11½

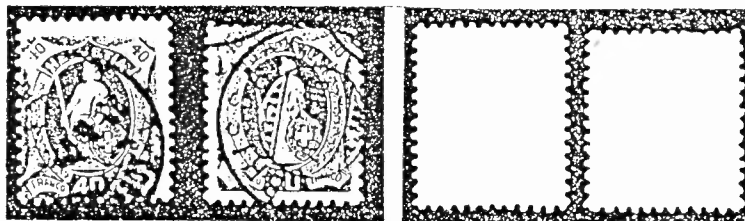
12

As a result of an opportunity to examine an additional lot of 76 examples of 89B, the results shown above remained substantially similar, with one exception. The distribution of perforation sizes in this lot were as follows:

<u>NO. OF STAMPS</u>	<u>%</u>	<u>DISTANCE (d) mm</u>	<u>PERF NO.</u>
27	36	16.7	12
48	64	16.8-17.2	11½
1	-	16.5	12

Since these stamps had been selected for quality, some distortion in distribution is to be expected. The one exception is a stamp, cancelled BRISSAGO 26.IX.06, with the dimension d=16.5mm, perf. 12. The centre to centre dimension between the upper and the lower perforation rows is 23mm instead of 23.5mm. No difference in perforation could be seen, when this stamp was compared with examples of 86C (20 Cts. orange, perf. 11½ x 12).

Side by side comparison with other 'normal' examples of 89B reveals a marked difference and a distinctly stubby appearance.



Perf. 11¼
23.5mm

Perf. 12
23mm

Perf. 11¼
23.5mm

Perf. 12
23mm

A) Paper Instability; during the various stages of stamp production, the paper undergoes considerable changes in moisture content, which would result in temporary changes in dimension. However, by the time the perforation stage would be reached, the paper would have to be well dried, to ensure that sheets do not adhere to each other. Thus any significant dimensional changes would be unlikely and the perforation operation would be unaffected.

8) Perforation Pin Spacing; perforation is done by means of a die, which punches all the holes in a sheet of 100 stamps in one operation. The die consists of a heavy platten into which pins of the desired hole diameter are securely fastened. These pins are arranged in rows and columns, which determines the pattern of the perforations. The horizontal rows are evenly spaced 23.5mm apart. Between each row, there are 13 pins arranged in columns, to produce the vertical perforations. It is quite conceivable that in the manufacture of the die the pins were installed without ensuring that every space between the pins was identical. If the space between individual pins is closer in some columns than in others, the result would be a larger than usual space (tooth on the stamp) at the intersection with a horizontal row.

While this would explain the occurrence of perf.12, it does not explain perforation 11! as easily. The number of stamps with this perforation is quite small, probably less than 5%, which means that five fields at most would have the necessary pin spacing. Such mis-spacing would have been quite obvious in the finished die, making it hardly acceptable knowing Swiss quality.

C) Different Perforating Machines; the literature suggests that perforation of the finished sheets of stamps was done at the Federal Mint in Bern (Wertzeichendruckerei). Regardless of who did the perforating, the rapidly escalating demand for stamps must have put pressure on the perforating process, which by its nature must have been slow painstaking work which caused a bottleneck in production. To avoid such delays it is probable that every perforating machine available was used. This may also explain why stamps of this period were produced with several different perf. sizes, viz, 11½ for 76F, 89B, 93B; 11½ x 11 for 86A to 93A; and 11½ x 12 for 86C, 90C, 91C, 92C. It is feasible that when the constant and growing demand for 25 Cts. stamps caused a backlog on the one 11½ perforating machine, some of the 40 Cts. stamps were sent to other machines, in which the die would be different.

It would appear also that a few of the '89B' were perforated on the same machine subsequently used for the perforation of 86C and 90C. Previously this perforator had been used for the 40Cts. Type I 'E' series issued in November 1903. Another example of this perforation type (with an illegible cancellation) is in the author's possession, which would suggest that more are sure to exist and that this should not be regarded as a freak condition.

CONCLUSIONS: Based on the evidence it is my conclusion that the variations in the perforations for the 40 Cts. 89B printing are the result of both inexact pin spacing in the perforating machine, as well as the use of different perforating dies. While the greatest proportion of production, some 95% was perforated on a nominal 11½ machine, about 5% was done on a machine set for perf. 11½ on the vertical side and 11½ horizontal perforations. A smaller quantity was perforated on a machine set for perf. 12, already employed for earlier issues and subsequently used to produce the 86C and 90C. I would propose that for these, they be given the number 89C. In the perf. 11½ machine, variations in pin spacing within the die, resulted in the vertical perforations varying from 11½ to 12. The proportion of the different perf. varieties are: Perf. 11½ - 80%, Perf. 12 - 20% (23.5mm between perf. rows). To properly represent this printing of the 40 Cts. value 89B the different perforations should be recognised as being legitimate varieties.

REFERENCES: (1) 'Spezialkatalog über die Briefmarken der Schweiz und von Liechtenstein' Zumstein & Cie, Bern..
(2) 'Stehende Helvetia 1882-1907' by P. Guinand, G. Valko J. Doorenbos, M. Hertsch, pub. Zumstein & Cie. 1982.

· · · · ·

were included with the delivery to the post offices and it is doubtful whether more than 4 or 5 have survived.

Personally, I know of two examples: both bear the postmark of La Tour de Peilz, one of them with the visible date October 31st, 1924. However, unused stamps of this type have not been found. Please do not compare these stamps with a double Geneva - they are rarer, rarer also than the Rayons with Framed Cross (161 & 171)! This comparison is naturally far fetched; one must not forget that, even if highly interesting, we are discussing a perforation variety.

This great rarity was ignored by collectors for half a century and led a "Sleeping Beauty" existence. Through increased specialist collecting during the last ten years the catalogue price shot up by more than Fr.20,000.-! Thus it could pay to examine all duplicates of No. 167 and compare sizes: 2 extra perfs are all you need.



Illustration
actual size.



The Perforations For Standing Helvetias


76F

by E. C. Walton.

93B
40 Cts. Type II.

25 Cts. Type II.

In a previous article, I described the variation in perforation size found within the Standing Helvetias 40 Cts. Type II, No. 89B, and the possible existence of a No. 89C. This stamp was issued in 1906 with earliest date of use 23.IV.06 and is listed in Zumstein as having perforation $11\frac{1}{2}$. Two other stamps were also issued during the same approximate time, both with the nominal perforation $11\frac{1}{2} \times 11\frac{1}{2}$. These are 76F (40 Cts. Type II, with Control Mark II) and 93B (25 Cts. Type II Water Mark I), which were issued in 1904 (earliest use date, 28.X.04) and 1906 (earliest use date, 6.I.06) respectively.

An investigation was undertaken to determine if perforation varieties existed among those two stamps and to what extent if any, were these similar to the variations found in 89B.

Cat No. Zumstein	Denom. Cts.	Paper	Security Mark	Perforation	Year Of Issue
76F	40	White	C.M.II	$11\frac{1}{2}$	1904
89A	40	White	W.M.	$11\frac{1}{2} \times 11$	1907
89B	40	White	W.M.	$11\frac{1}{2}$	1906
93A	25	White	W.M.	$11\frac{1}{2} \times 11$	1906
93B	25	White	W.M.	$11\frac{1}{2}$	1906

With the help of Heinz Katcher, Managing Director, The Amateur Collector Ltd., who made quantities of these stamps available to me, this investigation was made possible.

METHOD: The method used in this investigation was essentially the same as employed with the 89B and described in the earlier article. It depends on the measurement of the distance (d) between a fixed number of perforations, with the aid of a measuring magnifier, capable of giving measurements to within 0.05 mm.

RESULTS: The results for 76F (40 Cts. Type II, C.M.II) were as follows:

No. of Stamps	%	Distance (d)mm	Perf.No.
83	31	16.6 - 16.8	12
175	66.5	16.8 - 17.1	$11\frac{1}{2}$
6	2.5	17.1 - 17.2	$11\frac{1}{2}$

For 93B (25 Cts. Type II, W.M.) the result was as follows:

No. of Stamps	%	Distance (d)mm	Perf.No.
283	76	16.9 - 17.1	$11\frac{1}{2}$
83	22	17.1 - 17.3	$11\frac{1}{2}$
6	2	17.3	$11\frac{1}{2}$

The horizontal perforations showed no significant variation from the nominal $11\frac{1}{2}$.

As with the 89B stamp, it was a general observation that the variation in perforation size affected general appearance. For the higher perf. number, the quality of the perforation formation deteriorated, while perforation formation was best with the larger spacings, where the dimension (d) was greater than 17.0 mm.

ANALYSIS: In the following tabulation, a comparison is given between the three stamps analysed, as to the distribution of perforations size in percentages.

Perf.No.	89B	76F	93B
12	21	31	
$11\frac{1}{2}$	74	66.5	76
$11\frac{1}{2}$	5	2.5	24

The distribution of perforation size for 89B and 76F is sufficiently similar that one has to conclude that they underwent similar processing. However, the complete absence of Perf. 12 and the high proportion of perf. $11\frac{1}{2}$, among the 93B suggests that the perforation of this stamp was done with a different perforating die and probably on a different machine from that used for the other two stamps.

If one considers the different denominations, the result is not surprising. Among the printings considered, the quantity of 25 Cts. denomination printed, was about six times that printed for the 40 Cts. denomination. It would be most unlikely that production would share the same equipment under the circumstances, which would account for the entirely different distribution of tolerances in the finished product. The result also lends support to the view that variation in perforation size, resulted from variation within the die itself.

CONCLUSION: The results of the investigation into the perforation of 76F and 93B did not result in any conflicts with the conclusions drawn with respect to the perforation procedures for 89B.

The 40 Cts. 76F was probably perforated by means of the same die that was used for 893 a little later.

For the perforation of the 25 Cts. 93B, a different die was used, giving vertical perforations that varied from $11\frac{1}{2}$ to $11\frac{1}{2}$, in a ratio of about five of $11\frac{1}{2}$ to one of $11\frac{1}{2}$.

DATES FOR YOUR DIARY

B.P.E. 1986

14th - 19th OCTOBER 1986

 All Exhibitions in the Hall of the
ROYAL HORTICULTURAL SOCIETY
LONDON, S.W.1.

SUPER STAMPEX 1987

3rd - 8th MARCH 1987

JOHANN HEINRICH PESTALOZZI

Swiss Educational Reformer

(born January 12th, 1746, died February 17th, 1827)

"THE MAN BEHIND THE LADYBIRD"

BY G.H. BISHOP

(Reproduced from "Swiss Observer" May 1983, No.1801)



Worn in the lapel of some people's coats, you may have noticed a small red and black spotted ladybird, not a real insect but an imitation, and may have wondered why people should be wearing one. The answer is that they have given money to the "Pestalozzi Fund" for orphan and underprivileged children.

Johan Heinrich Pestalozzi - his real name was Pestalutz - was born in Zurich on January 12th, 1746. He was the son of a surgeon who died when the boy was only five years old. Pestalozzi first studied theology, then turned to law studies at the University of Zurich. Coming under the influence of Rousseau, particularly his *Emile*, Pestalozzi discovered the value of the fundamental principles of this master while rejecting his extravagances. Pestalozzi went to live in the country where he devoted himself to farming. At the age of 23, he married Anna Schulthess and had one son Jacques. Pestalozzi's attempts to educate Jacques "according to nature" were based partly on Rousseau's *Emile*.

In 1778, Pestalozzi founded a farm called Neu Hof, near Birr in the Aargau, Switzerland, and after some agricultural failures, he established an institute there for 50 poor children. This was in existence for five years. It has been said of him that "he was the first teacher to consider the child as more important than the subject taught". If only that could be said of many teachers today!

Following a period during which he devoted himself to writing, in 1798 Pestalozzi became director of an orphanage at Stans, taking care of 80 children left destitute by the French invasion. Later he became a teacher at Burgdorf in the Canton of Berne. It was in Berne in 1800 that he founded a model school which he moved to Yverdon (Ifferte) on Lake Neuchâtel a year later. In 1882, he went to Paris, where he was made an honorary citizen of the French Republic, but his efforts to interest Napoleon in a scheme of national education were fruitless. He was obliged to dissolve the school in 1825, and returned to Neu Hof where he lived with his grandson.

His last years were troubled by weariness and financial cares and, eventually, he died at Brugg in the Aargau at the age of 81.

It has been said of him that he was "illiterate, ill-dressed, a bad speaker and a bad manager, and quite unfit for the everyday business of life." Yet the Swiss worshipped him because of his tireless efforts to aid poor, orphaned and helpless children. It has also been stated that "Pestalozzi was the most famous pedagogue of the classical humanistic age of the German-speaking world."

His books were written to present his educational ideas and to raise money for his educational and philanthropic ventures. He believed that the "whole

child" and not the mind alone should be educated and that religion should be rejected as a guiding principle in education. He felt that we learn through our senses and therefore, the study of objects in the world about us should be a major part of the educational process. Pestalozzi considered such ideas his main contribution, more important than his educational projects, many of which were doomed to failure.

His first book, "Abendstunde eines Einsiedlers" (Evening Hours of a Hermit), a collection of aphorisms and reflections, appeared in 1780. The following year, he wrote "Lienhard und Gertrud", (Leonard and Gertrude), a widely-read, didactic novel, which describes how a good, humble, pious woman regenerates her household and an entire small community. Eliza Shepher's translation appeared in 1824 under the title "A Book for the Poor" and Eva Channings abridged version in 1885. Pestalozzi's ideal of home education is effectively presented.

In his period at Burgdorf, he wrote "Wie Gertrud ihre Kinder lehrt" (How Gertrude Teaches her Children), published in 1801, translated by L.E. Holland and F.C. Turner which appeared in 1854. This was possibly his chief work.

In his "Schwanengesang" (Swan Song), published in 1826, he confesses: "My lofty ideals were pre-eminently the project of a kind, well-meaning soul, inadequately endowed with the intellectual and practical capacity which might have helped considerably to further my heartfelt desires". In the same work, he said that he had been weak and delicate from childhood and regretted that his early education did not instil in him the virtue of manliness.

Following Pestalozzi's teachings, villages for children have been founded, like the Pestalozzi Children's Village at Trogen in the Canton Appenzell, Switzerland. It was founded in 1946 for war refugee children from various countries. The children live in pleasant modern houses and the groups are educated by teachers of their respective countries. In 1956, Hungarian refugees were accepted. A similar village has been established at Sedlescombe, Sussex.

In 1927, Switzerland issued a set of four charity stamps inscribed - "Pro Juventute" (For the Children), showing a forsaken orphan at the Pestalozzi School. (5c. and 10c.). A portrait of the founder J.H. Pestalozzi, appeared on the 20c. denomination and on the 30c. denomination a portrait of Pestalozzi appeared against a background of arable land and a wheat-field, a symbol of his attempt to educate children in the first principles of agriculture. This interesting issue of stamps were by the following designers: E.G. Ruegg designed five, ten and twenty centimes stamps, whilst K. Bickel was the designer of the 30c. value.

In 1946, on June 12th, being the Bicentenary of Pestalozzi's birth, a 10c. stamp was issued featuring him in profile, designed by Karl Bickel, from a relief by J.M. Christen. This stamp also exists overprinted BIE (for the International Education Bureau). This Education Authority also used his portrait for the 4 values of their so-called "Forerunner" set in 1940.

