

Kingston Stamp Club Chapter 49 of the Royal Philatelic Society of Canada

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Table of Contents

1. President's Message
2. Editor's Comments
3. Bauhaus Architectural Movement 1919-1933
4. Preservation and Care of Philatelic Material – Dry cleaning of Stamps and Covers
5. Philatelic Witness - Stamps of Revolutions – German Revolution 1918-1919
6. BNAPS Show September 2009
7. Kingston Stamp Festival 2007
8. The Globe's Mailing Booklet

Upcoming Schedule of Club Dates

January 14 Regular Meeting
January 28 Auction Night
February 11 Regular Meeting
February 25 Auction Night
March 10 Auction Night
March 24 Regular Meeting

1) President's Message

Policy Statement – If a collector calls you and wants to sell all or part of their collection, please refer the call to anyone on the Executive Committee or have them call your President. The club's objective is to offer our full slate of services and dealer contacts to help the collector sell their material for a fair price.

Library Startup – Your Executive Committee is working with Ongwanada to allow us space to start a philatelic library for use by our members. If you have any philatelic material that you want to donate to our library, please feel free to contact any of the Executive Committee members or Klaus Schwarz.

Kingston Festival 2007 – This festival was successful again this year due to the efforts of our club members. See the Section #6 below for more details and photos of this event.

Richard Weigand
Richard Weigand, President

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2) Editor's Comments

There is a wide variety of articles this issue and hope you find something of interest. Thanks for the feedback on this publication, keep your ideas for new articles coming!
Enjoy.

Editor – Richard Weigand

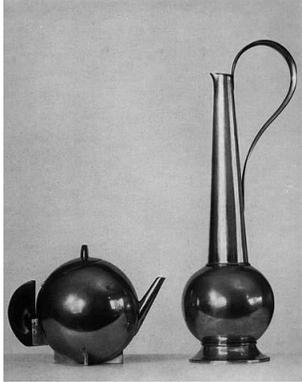


3) Bauhaus Architectural Movement 1919-1933



The Bauhaus masters on the roof of the Bauhaus building in Dessau. From the Left to Right: Josef Albers, Hinnerk Scheper, Georg Mucle, Lazlo Moholy-Nagy, Herbert Bayer, Joseph Schmidt, Walter Gropius, Marcel Breuer, Vassily Kandinsky, Paul Klee, Lyonel Feinger, Gunta Stoltz and Oskar Schlemmer.

Bauhaus definition: "The building of the future" was a rejection of the current Neo Classic designs. This movement was noted for its "human approach" towards architecture and the implements used in our lives. In order to reach this goal, the group began to develop new methods and was convinced that the basis for any art school would gradually broaden into a large international workshop with shared goals by all parties.



This movement ended when Hitler came into power, as his architectural style preference was for Neo Classic to emphasize the long history expected from the Third Reich.

Bibliography
www.bauhaus.de

Bauhaus School of Architectural Design



Bauhaus Museum of Design in Berlin

The Bauhaus Archive / Museum of Design in Berlin is concerned with the research and presentation of the history and impact of the Bauhaus (1919-1933), the most important school of architecture, design, and art of the 20th century.

It is the most complete existing collection focused on the history of the school and all aspects of its work, and is accessible to all. The collection is housed in a building designed by Walter Gropius, the founder of the school.

The museum building is a late work of Walter Gropius, the founder of the Bauhaus. It was planned in 1964 for Darmstadt and was built 1976-79 in modified form in Berlin. Today, its characteristic silhouette is one of Berlin's landmarks.

Art Deco Struts its Stuff

Globe and Mail Wednesday January 15,2003

By John Kennedy

MIAMI BEACH, FLA. -- Mention South Beach and a lot of people think of shorn, chiseled bodies parading along the sand or gyrating inside a packed nightclub to Latin rhythms. But it's not only human forms that are obsessively maintained and cosmetically enhanced in this Florida vacation spot. South Beach is bursting with buildings that are just as smooth, curved, and begging to be explored.

South Beach -- covering less than five square kilometers on the southern tip of Miami Beach -- is home to the largest concentration of 1920s and 1930s architecture in the world.



Its
800
are

roughly
buildings

monuments to prewar modernism with characteristic clean lines, rounded corners, nautical motifs, and geometric ornamentation and terrazzo floors. The original white stucco exteriors have been painted in brilliant colours and decked out in neon, creating an architectural canvas of hot pinks and corals, hibiscus yellows and sparkling shades of blue, purple and green. It wouldn't be surprising to learn that South Beach can be seen from space.

Annually at this time, the area's art-deco history will go on display with the art deco Weekend Festival. Running Friday to Sunday, it will feature exhibits, guided tours, big-band concerts, an antique car parade and street theatre and as many as 500,000 people are expected to attend.

The picture above is the entrance to the South Beach Hotel, Miami, Florida, fully restored in the Art Deco style. The Art Deco District stretches from 6th Street to Dade Boulevard and from Alton Road to the famous Ocean Drive and is as much of a draw as the city's pristine man-made beaches, vibrant culture, and pulsating nightlife. Take your eyes away from the beautiful men and women strolling the palm-shaded streets and you'll discover the rocket-like spires of The Hotel and Essex House, the nautically-inspired Beach Patrol Station or Tides Hotel, and the breathtaking rotunda of the U.S. Post Office.

All around are the little touches that define South Beach deco: porthole windows, terrazzo-floored porches, "eyebrow" sun shades over windows, and decorations of iconic flamingos, pelicans and palm trees.

The buildings were designed and constructed at a time when man married machine and then celebrated by throwing a party. The influence of the Industrial Age was blended with themes from the past for a style known, at the time, as "moderne." Machine and automobile elements, as well as animal and floral designs, were fused with Greek, Roman and Mayan elements to create a style that applied not only to architecture but to furnishings, art, fashion and graphic design.

"Art deco," coined in the 1960s by British art critic Bevis Hillier, is currently enjoying resurgence in popularity, and not only in architecture but in fashion, furnishings, graphic design and art. (Toronto's Royal Ontario Museum held a major exhibition of art deco in the summer of 2003.)

Classic examples of the style, which is all about simplicity and geometry, include buildings as completely different as the stucco low rises of South Beach and the soaring steel-and-concrete skyscrapers of New York. The landscapes of urban cities in Canada -- mostly Montreal and Toronto -- are also dotted with art-deco buildings.

So how did a bunch of buildings on a giant sandbar south of Miami become such an internationally renowned attraction? One must go back to a time when Cole Porter and Josephine Baker made music, Gilbert Rohde designed furniture, Ginger Rogers danced on air, and Greta Garbo graced film screens.

While much of North America suffered through the Great Depression, Miami Beach flourished in the 1930s and a handful of architects were inspired to design hundreds of art-deco buildings all over the Beach. Prominent among them were L. Murray Dixon, who came to the area in 1928, and Henry Hohauser, who arrived four years later. South Beach became a winter home for everyone from gangsters to the wealthy Jews. Then came the war, and 100,000 servicemen of the U.S. Army Air Corps and Navy moved in for training exercises.

The popularity of Miami Beach started to decline in the 1950s and South Beach became a virtual ghost town of vacant buildings and rampant crime. Many of the neglected buildings faced the wrecking ball. The Miami Design Preservation League stepped in. Founded in 1976 by a group of residents who knew the old buildings were too special to lose, the MDPL worked to ensure the buildings were not razed and replaced with modern structures. Within three years, the district was included in the U.S. National Register of Historic Places. South Beach's art-deco

buildings started to be restored and refurbished.

Efforts to bring people back to South Beach got a big boost in the 80's due to a couple of guys in pastel suits. The TV series Miami Vice focused the attention of the world on Miami Beach and soon the fashion and entertainment industries were flocking to the city to exploit its tropical scenery and colourful backdrops.

Today, South Beach is a centre for people who are interested in, or curious about, art-deco architecture. And they don't just go to look at the buildings of this bygone era -- they stay in the rooms, which either affordable or extraordinarily are expensive, depending on the amenities.

Bringing these buildings back to life is a continuing process. On Ocean Drive, for example, there is the Hohauser-designed Cardozo Hotel, built in 1939, closed in the 1980s, and now beautifully restored by singer Gloria Estefan and her husband Emilio. Across the street sits the long-abandoned Victor Hotel, designed by Dixon in 1937, and only now getting the attention it deserves as a major hotel chain prepares to move in. Down the street sits the neglected Carlyle -- whose exterior was used in the opening moments of The Birdcage -- now waiting to have its glory restored.

Canadian Stamp Issue



TITLE: Design industriel = Industrial design Canada , : 45 cents - Canadian Bank Note Company

ISSUE DATE: July 23,1997

DESCRIPTION: 1 postage stamp , lithography , 6 colours . pane of 24 with 24 tabs

ADDITIONAL INFORMATION:

Perforation: 12.5 x 13.1

Gum type: PVA

Paper type: Coated Papers Limited

Tagging details: General tagged

REFERENCE:

Unitrade No 1654.

COMMEMORATION:

20th International Congress of the International Council of Societies for Industrial Design



4) Preservation and Care of Philatelic Materials

Dry Cleaning of Stamps and Covers

One of the favourite methods for surface cleaning old covers is to use an eraser and brush. There is no type of eraser, which does not, to some extent, damage the paper surface from which dirt or markings are removed. One of the chief concerns in cleaning is the removal of penciled notations on the reverse of a stamp. These are usually perforation notes, catalogue numbers and sometimes even catalogue prices. Many misguided collectors pencil these marks on the back of stamps as well as on covers. Such marks are even occasionally seen in ink, which very likely means that the philatelic item is permanently damaged and, often, dramatically reduced in value. There is no method of removing penciled notes and markings that is completely harmless to the philatelic item.

While most stamps are printed on high quality paper, which will stand up fairly well to the abrasion that results from the erasure of markings, there is still some fragmentation of the surface. On poor quality papers the abrasion is much more pronounced. Old stamps and covers, often brittle or flimsy, are easily torn or creased in the effort to remove pencil marks. Even when some pencil marks are erased, a groove or indentation from a hard pencil will remain. A candidate for the removal of a pencil notation is the cover shown in Figure 1.



Figure 1. Example of a cover whose appearance would be improved by careful cleaning and removal of pencil notation at upper left.

The 1898 postal history item shown in Figure 1 is of a size that could be attractively mounted on an album or an exhibit page. The appearance of the cover, however, would be greatly benefited by the removal of the pencil notation at upper left, a notation that is probably the catalogue number of the stamp and

possibly the valuation of the stamp when the notation was added. In this case, careful erasing of the pencil notation would be in order. The surface dirt on the cover also needs attention. Covers sometimes require a light brushing with a dry soft shaving brush to remove loose dirt or dust. Using a draughtsman's cleaning powder can often dislodge general surface dirt that is more difficult to remove. One of the powders recommended is "SKUM X" by Dietzgen. Sprinkle the granulated erasing powder over the area to be cleaned. Work over the surface with a gentle circular motion, moving the centre towards the edge. Use a small ball of absorbent cotton. Do not use your fingers because the oils, moisture, acids and salts present in the skin might be transferred to the paper. To remove the powder, use a soft brush, working from the centre out, brushing in one direction.

To remove graphite or soft pencil markings, you may have to use an eraser, even though a minimal slight surface damage will result. It is very important that you select the proper type of eraser in order to minimize surface damage. Most erasers are made from rubber or polyvinyl chloride. Some erasers contain very harsh abrasives. We should select a soft eraser in order to minimize surface damage and abrasion. Two of the more effective vinyl erasers are "MARS-PLASTIC" by Staedtler and "MAGIC-RUB" by Faber-Castell. Figure 2 illustrates the low amount of damage caused to a cover by a "MAGIC-RUB" eraser.

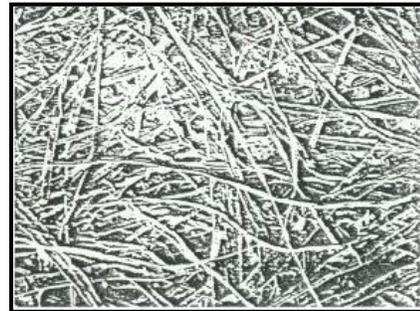


Figure 2. Eraser residue from a MAGIC-RUB block eraser magnified 100 times. Residue and fiber damage is relatively low. When an eraser is applied to a stamp or cover, support the philatelic item by placing it on blotting paper. When the eraser becomes rounded from use, cut it to a clean edge. Remember that several gentle rubbings are far better than a single vigorous one. An old plastic eraser shield may be very helpful. Avoid using coloured erasers because colored residue often becomes trapped on the surface being cleaned. Do not use the eraser too vigorously since it will tend to smooth and burnish some papers.

Special care should be taken when working with proofs. Proofs are usually engraved on very thin fine India paper, often called "chin appliqué" or "chine calle." After printing, the India paper is pressed onto a heavier piece of paper. They are held together by the compression of the fibers. No adhesive is employed. An eraser can be used on the support paper but not on the delicate thin India paper. Careful testing will indicate whether a light application of cleaning powder can be used for cleaning purposes.

A 1981 research report prepared by the Analytical Research Service of the National Museums of Canada indicates that a block eraser works best. This report notes that soft rubber erasers harden with age, and polyvinyl chloride (PVC) erasers slowly degrade. The study further determined that Pink Pearl, Opaline, Kneaded Rubber, and Magic-Rub erasers left detectable amounts of eraser material on the paper. A good brand of eraser to use is Faber-Castell Magic-Rub #M-196, which is a white pencil-type eraser.

Faber-Castell Magic-Rub #M-196 leaves an exceptionally low amount of residue on the paper. The residue is low in chlorine, intermediate in amount of silver tarnishing, and does not contain silicate (finely ground sand) as an abrasive. Photomicrographs show that the complete removal of eraser particles by brushing is unsuccessful. The Magic-Rub eraser was found to be the most suitable for use in cleaning paper.

5) Philatelic Witness

Philatelic Witnesses – Stamps of Revolutions
German Revolution 1918-1919



The various stamp issues were issued by revolutionary groups in Germany between the end of WWI and the Constitution of Weimar as established on August 14, 1919. These stamps had their origin in the chaotic situation after the war when various separatist and anti monarchist Workers and Soldiers’ Soviets took over local power all around the country.

The German Emperor Wilhelm II had been forced by his own government to abdicate at the end of WWI and he moved to the Netherlands. However, the Emperor was also the symbol of the unity of the country and his absence brought a vacuum of political power.

The German people, exhausted and tired of war, considered the monarchy the main stumbling block to peace and began to revolt in many places during the first days of November 1918. The revolt started with the mutiny of the German navy on October 29, 1918. On November 9, Philip Schneidermann proclaimed a German Republic at the Berlin Reichstag at 2pm, another one was proclaimed by Karl Liebknecht, speaking for the

Spartakists from the balcony of the Berlin Castle at 4pm. On the same day the German workers began to strike and soldiers sympathetic to their cause joined the insurrection. Anarchy and chaos ruled Germany.

The Workers and Soldiers Soviets were formed during the first days of November 1918 and they claimed authority in competition with existing administrations and acted as revolutionary cells, occupying local authorities, administrations and post offices. This group immediately tried to extinguish all traces of monarchy, which resulted in short lived changes in postal traffic including the overprinting of postage stamps.

The ASR Stamps of Aachen 1918 is pictured above. In Aachen, a town in Northwest Germany, the local “Arbeiter und Soldatenrat” (ASR= Workers and Soldiers Soviet) produced some overprint stamps in mid November, 1918. Nine denominations of the Germania stamps were overprinted with revolutionary illustrations. The overprints were applied to the 2, 2 ½, 3,5,7 1/2, 10,15,50 and 80 pf values. The overprint consisted of a knight wearing a long coat. The figure holds a flag of liberty in its’ right hand. To the right is a broken sword and two unidentifiable blotches are said to illustrate the unsavoury rutabaga, nutrition for so many people during the war. The discarded crown of the Kaiser is illustrated below the figure and the rising sun appears above.

The overprint was made in wood or rubber and the ink was coloured black, red, gold and silver.

According to literature sources, the ASR stamps were used on official or military mail in the Rhineland area around November, 1918.

Apart from a few mint examples and some cancelled pieces, there are few in existence.

Besides the Aachen ASR Stamps, other overprints were produced by members of local Workers and Soldiers Soviets in the German Reich. In Saxony, for example, a Communist organization overprinted 10 and 25 pf Germania stamps with “Free State Saxony”.

Bibliography:
Philatelic Witnesses – Stamps of Revolutions
Author – Wolfgang Baldus
Publisher Album Publishing Company 293 p/p
German Revolution 1918-1919 Page 115

6) BNAPS 2009 Exhibition and Show
We had the pleasure of listening to Don Ecobichon who is a member of the Perth BNAPS Stamp Club talk to us about the upcoming show, details are below:

Dates: September 10 – 13, 2009
Location – Ambassador Hotel
Co-Hosts will be Don Ecobichon and current President of the Kingston Stamp Club
As co-host we are to help with the room setup, treasurer and publicity support.

This date is also the 50th Anniversary of the St Lawrence Seaway and Don is going to use his contacts to find out if the Stamp

Advisory Committee is going to issue a stamp or cover for this milestone.

A Court of Honour is to be established and we can install Kingston and Area Covers (Postmarks). This is a great event and it will help to grow Philately and have positive spinoffs for our club.

7) Kingston Stamp Festival 2007

We had another successful year for our annual stamp festival due to the efforts of the executive committee, and our member's involvement in planning, advertising, dealer contact, setup and teardown.

Here are a few pictures from our festival.



OXFAM was busy during our festival.

8) The Globe's Newspaper Mailing Booklet

By Gary Scrimgeour

This is a rare newspaper mailing booklet that was used from 1895 to 1897 by The Toronto Globe newspaper. In the 1890s, newspapers printed and published in Canada, mailed at the place of publication and addressed to regular subscribers in Canada, the United States, and Newfoundland, were transmitted free of postage, except in cities having a Letter Carrier system. In the latter case, 1¢ per 4 ounces was charged. A bulk-rate charge of 1¢ per pound applied to specimens or sample copies of newspapers from the office of publication. After the receiving postal clerk had weighed the newspapers, this charge was paid by affixing postage stamps in a special payment book. The use of these payment books ceased on July 1, 1901. Very few intact booklets have been found to exist, and to my knowledge there are no others with as many high-value frankings as The Globe's booklet.



Our Youth Table had plenty of material for the budding collectors.



Figure 1. First page of the newspaper-postage booklet

The printing on the cover pages of the 100-page Globe book is similar to that shown above. Printed in pencil on the outside of the cardboard cover is, "Toronto Globe / Mailing Book / July 18th to Aug. 17th / 1897." The first page with stamps, though, is dated over two years earlier, January 18, 1895, (Figure 1). Mailing of 230 pounds of newspapers was paid for with four 50¢ Widow Weeds and two 15¢ Large Queens. Pages 2 and 3 show that another 33 pounds of papers were mailed on January 18. The next large mailing (pages 15 through 23, May 21, 1895) was 5,000 pounds. Each 50 pounds was paid with a 50¢ Widow Weed stamp; 600 pounds per page were paid by 12 stamps.



Figure 2. Page 15 of the booklet, May 21, 1895



Figure 3. Postage of \$22.08 paid with Jubilee stamps; a gem !

Although the condition of the booklet shows it was carried to the post office numerous times, most of the stamps are in good shape. A few stamps are not attached on one edge. Single stamps are missing from seven pages. They appear to be a 20¢ Jubilee, a 50¢ Jubilee, a \$1 Jubilee, two \$2 Jubilees, a \$4 Jubilee, and a \$5 Jubilee. The 20¢ Jubilee missing from page 82 was loose in the book (found a few pages later). The deceased owner probably removed the missing high-value stamps and put them on his album page, or traded or sold them. For all of the other pages, the adhesives present tally with the weights listed. For reference, a complete set of scans of the booklet—as it was found—appears on this web site. Each scan shows two pages of the booklet.

The postmarks used in this booklet do not include the roller cancels often seen on high-value Jubilees used in Toronto. Postmarks used were TORONTO / ONT. and TORONTO / CANADA broken circles, two- and three-ring orbs, squared circle, Enquiry Office oval, and full-circle date stamps.

The finding of this booklet with its high-value Jubilee stamps is a major philatelic event. The commercial usages of the dollar values show that these commemorative stamps did find proper use.

Bibliography: www.postalhistorycanada.org