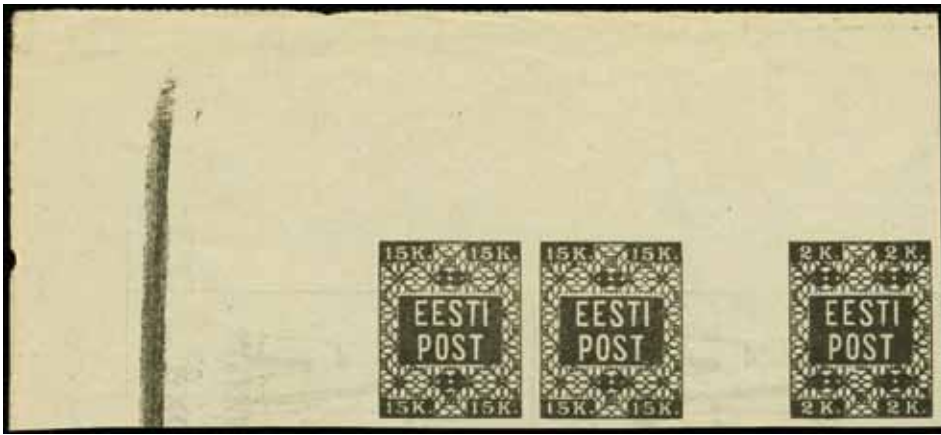


52

51

Los-Nr	Mi.-Nr.			Ausruf
51	-, 2P	(★)	Unissued 2 k. black and to the left separated by gutter 15 k. black, printed on front of a complete sheet of five 50 k. cinema cards, inverted position of proofs: the text above the proofs („Talon“) is inverted , without gum, extremely rare as complete sheet, fine (Hurt/Ojaste G4)	2500
52	-	⊕/(★)	Unissued 2 k. as strip of five on rose paper, printed on reverse of a complete sheet of five cinema cards, without gum, extremely rare as complete sheet, fine	1200
53	-, 2P	(★)	Unissued 2 k. black and to the left separated by gutter 15 k. black as horizontal pair; printed on reverse of greenish blue cinema tickets, the thick vertical line at left (edge of printing stone) indicates that the proofs are from a 15+15+2 k. sheet, without gum, rare, fine, signed Eo Vaher (Hurt/Ojaste G3) (Photo = □ 16)	400
54	-, 2P	(★)	Unissued 2 k. black and to the left separated by gutter 15 k. black as horizontal pair; printed on reverse of greenish blue cinema tickets, no thick vertical line at left (edge of printing stone), indicating that the proofs are from a very rare 15+15+2+5+5 k. sheet, without gum, rare, fine (Hurt/Ojaste G3) (Photo = □ 16)	400
55		(★)	Unissued 2 k. printed on front of green cinema tickets (Hurt/Ojaste p.21) (Photo = □ 16)	100
56		(★)	Unissued 2 k. printed on back of pink cinema tickets, fine (Photo = □ 16)	150
57		(★)	Unissued 2 k. as strip of five on rose paper, printed on reverse of a complete sheet of five cinema tickets, without gum, extremely rare as complete sheet, fine (Photo = □ 16)	1200
58	1P	(★)	5 k. as horizontal pair on greyish white, un gummed paper, signed by Nemvalz as proof (Hurt/Ojaste G1) (Photo = □ 16)	100
59	1P	(★)	5 k. as block of four on greyish white, un gummed paper. These proofs are listed by Weiner (1936, p.4, No.1d) as „rosa (nur ohne Gummi)“ in his catalog section for postage stamps, not in his proof section. Some proofs may have been sold for postage, signed by Eichenthal not as proof, but as variety (Hurt/Ojaste G1) (Photo = □ 16)	200
60	1P	(★)	5 k. as block of four from the upper left sheet corner on greyish white, un gummed paper. At top with pencil notation „1918a. proov“, slightly toned, otherwise fine and very rare (Hurt/Ojaste G1) (Photo = □ 16)	200



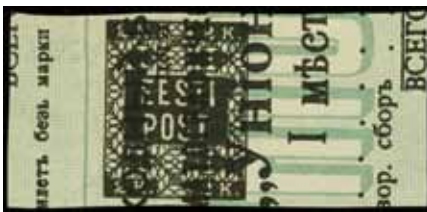
53 / € 400



59 / € 200



54 / € 400



55 / € 100



56 / € 150



58 / € 100



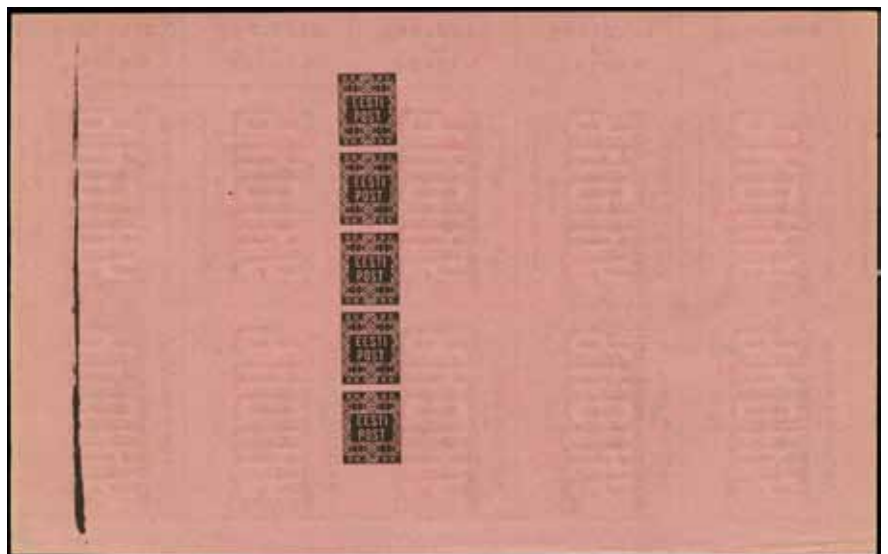
63 / € 200



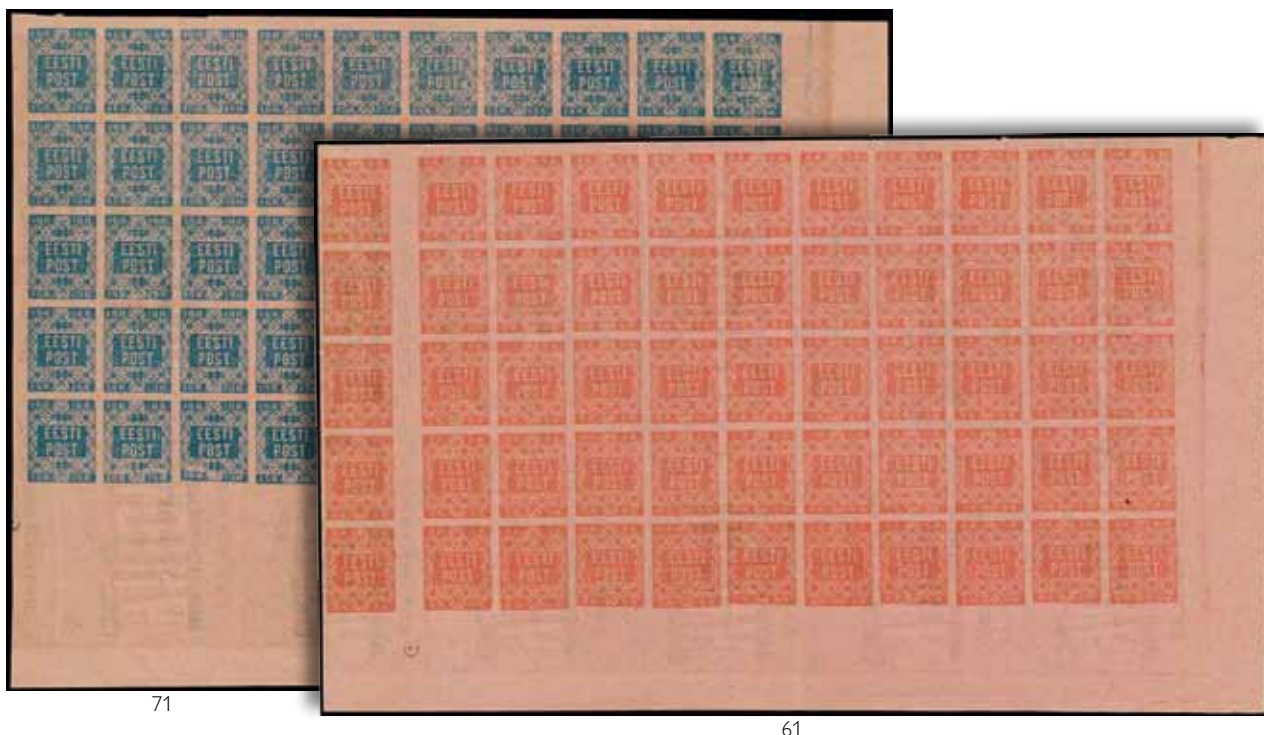
64 / € 150



60 / € 200



57 / € 1200



Los-Nr	Mi.-Nr.			Ausruf
61	1P	(★)	5 k. rose printed on reverse of lilac rose cinema tickets, complete bottom sheetlet of small bottom pane F (50 proofs) with 5 gutter pairs to small pane E (Hurt/Ojaste p.18), on 15 k. cinema tickets, fits onto an A4 page. To our knowledge the only known gutter pairs of G2 in a private hands (Hurt/Ojaste G2)	3000
62	1P	(★)	5 k. rose printed on reverse of darker rose colour 15k. cinema tickets, block of six with upper sheet margin, very fine (Hurt/Ojaste G2) <i>(Photo = □ 18)</i>	300
63	1P	(★)	5 k. dark rose printed on reverse of lilac rose 35k. cinema tickets , horizontal pair with left sheet margin, fine and very rare (Hurt/Ojaste G2) <i>(Photo = □ 16)</i>	200
64	1P	(★)	5 k. black as horizontal pair with upper sheet margins on cinema tickets, without gum, scarce (Hurt/Ojaste G3) <i>(Photo = □ 16)</i>	150
65	1	☒	5k. tied by cyrillic straight-line „ELVA“ to card to Tartu, scarce, fine <i>(Photo = □ 22)</i>	100
66	1	☒/田	5k. as block of four tied by cds. „REVAL 26 11 18“ to registered local card, fine <i>(Photo = □ 22)</i>	100
67	1, 3	☒/田	5k. as block of six and single with additional franking tied by cds. „TARTU 21 4 19“ to cover to Rakvere, cover slightly shortend at left, otherwise fine <i>(Photo = □ 22)</i>	100



68	2P	(★)	1918, Flower Design 15 k. black on cigarette paper, completed design assembled of small pieces, printed by typography, without gum, very rare, certificate Löbbbering BPP <i>Reference: fully described and pictured in Hurt/Ojaste page 17</i> <i>(Photo = □ 17)</i>	1000
69	2P	★★/★/田	15k. greenish blue as incomplete printer's sheet (3x100, 2x50), without the top left pane A, 1 central gutter, 28 vertical gutter-pairs, 14 horizontal gutter-pairs, includes the two sheetlets of 50 at the bottom (panes E and F), postage stamps as positional matches to the proof sheetlets of pane F, some edge wear and crease in pane B (Hurt/Ojaste p.26) <i>(Photo = □ www)</i>	200
70	2P	(★)	15 k. black, two horizontal pairs from the lower left sheet corner, printed on front resp. on reverse of green cinema tickets, without gum, fine (Hurt/Ojaste G3 and G4) <i>(Photo = □ 18)</i>	200
71	2P	(★)	15 k. blue printed on reverse of lilac rose 15k. cinema ticket, complete bottom right sheetlet (small bottom pane F, 50 proofs), fourth printing, fits onto an A4 page, fine (Hurt/Ojaste G5)	2000



62 / € 300



74 / € 150



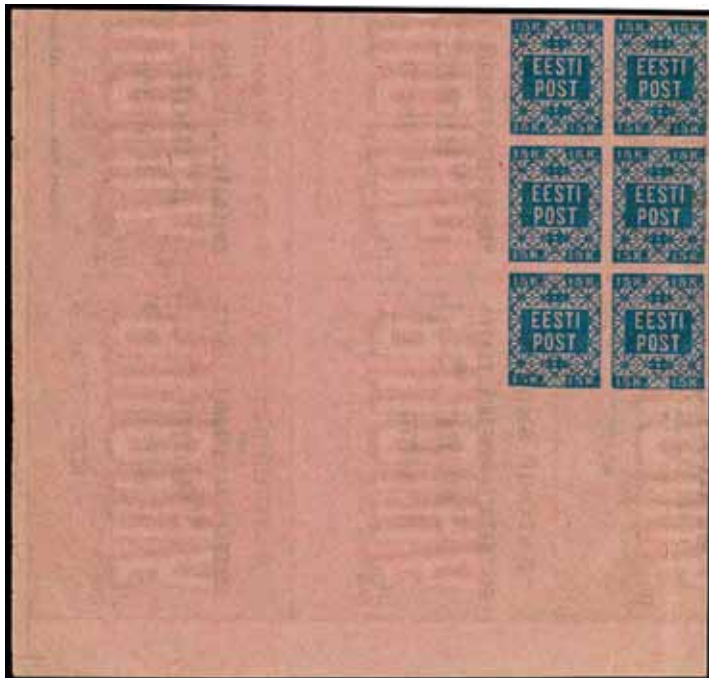
76 / € 200



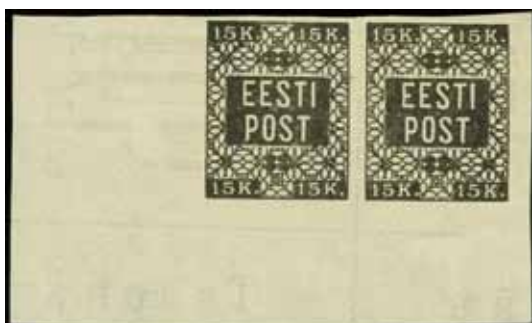
75 / € 200



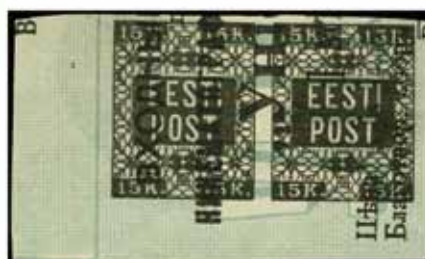
77 / € 250



73 / € 250

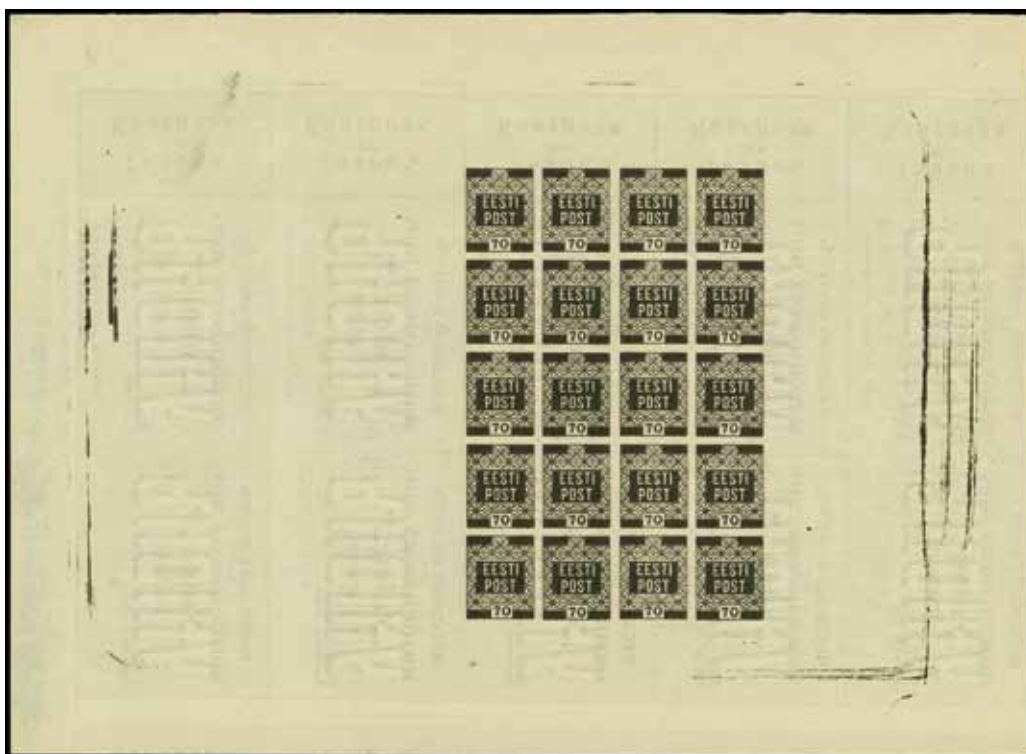


70 / € 200



72 / € 400

Los-Nr	Mi.-Nr.			Ausruf
72	2P	⊞/(★)	15 k. blue printed on reverse of lilac rose cinema tickets, a block of 10 on reverse of 15k. cinema ticket and a block of 6 printed on 35k. cinema ticket, printing in a different shade, possibly different printings, both multiples with faults but a valuable reference to distinguish proofs on different cinema tickets (Hurt/Ojaste G5) <i>(Photo = □ 18)</i>	400
73	2P	⊞/(★)	15 k. blue printed on reverse of lilac rose 15k. cinema ticket, as block of 6 from the lower left sheet corner; without gum, fine, signed Nemvalz (Hurt/Ojaste G5) <i>(Photo = □ 18)</i>	250
74	2A	★★	1918, Flower Design 15k. green-blue, perforated on three sides, mint never hinged, very fine, signed Nemvalz and certificate Löbbbering BPP <i>(Photo = □ 18)</i>	150
75		★/○	1918, 25 pf., Revenue stamps of the Raw Material and Trade Department. The origin of the flower design of the flower design issue. The dies of the flower ornament of these revenue stamps were later used for the design of the flower design issue. The unused revenue stamp has several brown gum spots. The used revenue stamp bears the hand-written cancellation mark „24.7.18“, before the issue of the flower design issue, few minor faults (Hurt/Ojaste p.17 and Kulo p.18) <i>(Photo = □ 18)</i>	200
76	3P	(★)	35p. black printed on reverse of greenish blue cinema tickets, horizontal pair from the upper left sheet corner; without gum, fine, signed Eo Vaher (Hurt/Ojaste G:1) <i>(Photo = □ 18)</i>	200
77	3, 4P	(★)	35 and 70p. as horizontal gutter pair from the upper sheet margin printed on cinema ticket, without gum, very fine and rare (Hurt/Ojaste G1) <i>(Photo = □ 18)</i>	250



78



83

78	4P	(★)	70 k. black as proof, complete block of 20, printed on reverse of a complete sheet of five 50 k. cinema cards, without gum, extremely rare as complete sheet, fine (Hurt/Ojaste G1)	2000
79	4P	(★)	70k. black printed on reverse of cinema cards as block of four from the lower left sheet corner; without gum, fine (Hurt/Ojaste G1) <i>(Photo = □ 20)</i>	250
80	4	✉	70p. tied by cyrillic cds. „ALLENKUELL -1 7 19“ to cover to Dorpat, fine <i>(Photo = □ 22)</i>	100
81	5P	(★)	1919, Seagull 5p. lilac on smooth white paper, fine, signed Eichenthal and Nemvalz (Hurt/Ojaste G2) <i>(Photo = □ 20)</i>	80
82	5P	(★)	1919, Seagull 5p. black on carton paper from the lower left margin, fine (Hurt/Ojaste G5) <i>(Photo = □ 20)</i>	80
83	6P	(★)	1919, Numerals 5 p., iris printing, vertical marginal block of 20 showing vertical line from edge of printing stone, gradually changing colour, brown at top to orange at bottom, created by inking the printing stone with more purple ink at the top than at the bottom. Spots of the purple ink at the right and at the back. Few whitish hinge spots, otherwise a fine and very attractive item prepared for selecting the desired colour	1000



79 / € 250



81 / € 80



82 / € 80



84 / € 0



86 / € 100



ex 85 / € 150



87 / € 80



88 / € 80



89 / € 80



90 / € 80



91 / € 80



92 / € 80



93 / € 80



94 / € 80



ex 95 / € 150



ex 96 / € 150



ex 98 / € 120



97 / € 80



100 / € 80



101 / € 150



99 / € 200



102 / € 150



103 / € 80



ex 104 / € 200



105 / € 200



106 / € 80

Los-Nr	Mi.-Nr.			Ausruf
84	6P	(★)	1919, Numerals 5 p. in an intense dark orange shade on grey paper; signed Eichenthal and Nemvalz (Hurt/Ojaste G10) <i>(Photo = 20)</i>	Gebot
85	6P	(★)	1919, Numerals 5 p. orange on grey paper; two horizontal pairs, one normal printed one with clearly visible double-print, right stamp of normal printed one signed double by Nemvalz (Hurt/Ojaste 10 and 10a) <i>(Photo = 20)</i>	150
86	6P	(★)	1919, Numerals 5 p. orange on grey paper with print on front and reverse as horizontal pair with clear double print, very fine and scarce (Hurt/Ojaste G11) <i>(Photo = 20)</i>	100
87	6P	(★)	1919, Numerals 5 p. olive on white paper; very fine and scarce, signed Eichenthal and Nemvalz (Hurt/Ojaste G13) <i>(Photo = 20)</i>	80
88	6P	(★)	1919, Numerals 5 p. blue on white paper from the upper left sheet corner; very fine and scarce, signed Eichenthal and Nemvalz (Hurt/Ojaste G17) <i>(Photo = 20)</i>	80
89	6P	(★)	1919, Numerals 5 p. lilac on white paper; very fine and scarce, signed Eichenthal and Nemvalz (Hurt/Ojaste G18) <i>(Photo = 20)</i>	80
90	6P	(★)	1919, Numerals 5 p. black on grey paper; very fine, signed Eichenthal and Nemvalz (Hurt/Ojaste G20) <i>(Photo = 20)</i>	80
91	6P	(★)	1919, Numerals 5 p. black on yellowish paper with right sheet margin, very fine (Hurt/Ojaste G21) <i>(Photo = 20)</i>	80
92	6P	(★)	1919, Numerals 5 p. silver on black carton with light pinkish reverse, very fine and rare (Hurt/Ojaste G24) <i>(Photo = 20)</i>	80
93	6P	(★)	1919, Numerals 5 p. bronze on white paper; very fine and rare, signed Eichenthal and Nemvalz (Hurt/Ojaste G25) <i>(Photo = 20)</i>	80
94	6P	(★)	1919, Numerals 5 p. lemon yellow on white paper; very fine, signed Eichenthal and Nemvalz (Hurt/Ojaste G26) <i>(Photo = 20)</i>	80
95	7P	(★)	1919, Numeral Design 10 p. black and red, smaller design, on thin paper; unused without gum, 10p. red small thin, otherwise fine (Hurt/Ojaste G1 and G5) <i>(Photo = 20)</i>	150
96	7P	(★)	1919, Numeral Design 10 p. red, on medium thick paper and on thin translucent paper; the latter with left sheet margin, unused without gum, fine and scarce (Hurt/Ojaste G15 and G16) <i>(Photo = 20)</i>	150
97	7P	(★)	1919, Numeral Design 10 p. yellow on white glazed carton, unused without gum, fine (Hurt/Ojaste G20) <i>(Photo = 20)</i>	80
98	7P	(★)	1919, Numeral Design 10 p., three colour proofs in dark yellow, dark yellow with green setoff on reverse (possibly from green color proofs) and light brownish yellow, the latter one from the upper left sheet corner and signed Eo Vaher (Hurt/Ojaste G21 and G22) <i>(Photo = 20)</i>	120
99	7P	(★)	1919, Numeral Design 10 p. green, block of four from the lower left sheet corner on carton paper showing line of edge of the printing stone at bottom, without gum, with pencil strokes, fine (Hurt/Ojaste G28) <i>(Photo = 20)</i>	200
100	7P	(★)	1919, Numeral Design 10 p., deep green on grey paper; fine (Hurt/Ojaste G29) <i>(Photo = 20)</i>	80
101	7P	(★)	1919, Numeral Design 10 p., blue green on chalky carton paper; as horizontal pair with the left stamp only partially printed, very fine and interesting (Hurt/Ojaste G31) <i>(Photo = 20)</i>	150
102	7P	(★)	1919, Numeral Design 10 p., dark blue, two singles on smooth thin and on yellowish paper thicker than for postage stamps, unused without gum, not yet catalogued, thin paper signed Nemvalz and Eichenthal (Hurt/Ojaste G34) <i>(Photo = 20)</i>	150
103	7P	(★)	1919, Numeral Design 10 p. brown on thick paper; slightly toned at top, otherwise fine, signed Nemvalz (Hurt/Ojaste G37) <i>(Photo = 20)</i>	80
104	7P	(★)	1919, Numeral Design 10 p., fine group of 4 different proofs including one horizontal pair; on grey paper; on grey paper with russian text printed only on reverse, on grey paper with russian text printed only in front and on grey paper with printed line and offset on reverse, mostly fine (Hurt/Ojaste G38 and G40) <i>(Photo = 20)</i>	200
105	7P	(★)	1919, Numeral Design 10 p. black, fine group of 3 different proofs, on greyish paper; on very thin white paper like paper of essay G5 and on thick white paper as single print with framed corners, two signed Nemvalz (Hurt/Ojaste G41) <i>(Photo = 20)</i>	200
106	7P	(★)	1919, Numeral Design 10 p. black on grey carton, fine, signed Eichenthal and Nemvalz (Hurt/Ojaste G42) <i>(Photo = 20)</i>	80



80 / € 100



131 / € 200



65 / € 100



67 / € 100



255 / € 80



66 / € 100



260 / € 80



262 / € 100



Los-Nr	Mi.-Nr.			Ausruf
107	7U, 9	✉	1919, Numerals 10p. green imperforated with additional franking tied by cds. „TARTU -4 10 19“ on cover to Tallinn, slight creases at upper left, otherwise fine. Only 2 sheets with imperforated 10p. were inadvertently sold in Tartu, only three covers bearing the 10p. imperforated are known to date, this being the only cover with two imperforated stamps, one of the great rarities of Estonia, detailed certificate Löbbbering BPP	500
108	9P	(★)	15 p. Sun design, black copy of first assembly, 33x40mm, top left corner, pencil lines for the alignment of the proofs on cardboard, crossed out with red ink, pencil marking „1919, N8“ at back, very rare (Hurt/Ojaste G1) <i>(Photo = □ 24)</i>	100
109	10P	(★)	1919, Seagull 35k. as horizontal pair on grey paper, fine, signed Eichenthal and Nemvalz (Hurt/Ojaste G2) <i>(Photo = □ 24)</i>	100
110	10P	(★)	1919, Seagull 35k. as horizontal pair with right sheet margin on grey paper with black printed letters on front, fine (Hurt/Ojaste G3) <i>(Photo = □ 24)</i>	100
111	10P	(★)	1919, Seagull 35k. olive as single die sheetlet on very thin white paper (like the paper of 10 p. Numerals, G5), 4 edge lines of the stone around the proof, very fine and scarce <i>(Photo = □ 24)</i>	150
112	10P	(★)	1919, Seagull 35k. black as single die sheetlet on white slightly glazed paper, 4 edge lines of the stone around the proof, very fine and scarce, signed Eichenthal and Nemvalz (Hurt/Ojaste G7) <i>(Photo = □ 24)</i>	150
113	11P		70 p., enlarged black copy of mother die, 41x52mm, not tied to cardboard, G:1 is usually tied to the cardboard, red ink penetrating the paper and the offset at the back show that this essay was printed, not photographically produced on baryte paper; small thin (Hurt/Ojaste G1) <i>(Photo = □ 24)</i>	80
114	11P	⊞	70 p., enlarged black copy of mother die, 41x52mm, block of four; largest known unit, truncated pencil marking „12“ at back, cardboard beneath top left proof has a thin, proof at top right has a crease (Hurt/Ojaste G1) <i>(Photo = □ 24)</i>	400
115		(★)	1919 ca., 20 p. pencil design by an unknown artist, picturing a sword <i>(Photo = □ 24)</i>	80
116		(★)	1919 ca., 25 p. pencil design by an unknown artist, picturing General Laidoner <i>(Photo = □ 24)</i>	Gebot
117		(★)	1919 ca., 25 p. pencil design by an unknown artist, picturing General Laidoner with a sword <i>(Photo = □ 26)</i>	Gebot



108 / € 100



113 / € 80



111 / € 150



112 / € 150



109 / € 100



110 / € 100



115 / € 80



114 / € 400



116 / € 0



Peet Aren
(1899-1970)



Los-Nr	Mi.-Nr.		Ausruf
118	(★)	Viking ship 3m., drawing in black ink of the value inscription of the unissued 3 mka. Viking ship, on transparent paper, pinholes at the left and right margins to hold the transparent paper during the duplication of design elements, perhaps of „MARKA“, size of frame 150x100mm, value inscription crossed out in red ink, signed Peet Aren, the designer of the Viking ship issue, dated 1919, an exceptional item	500
119	(★)	Viking ship 3m., essay for the unissued 3 marka value, black on glossy carton paper, with frame, „EESTI POST“ and „3 MARKA“ inscriptions, without viking ship and ornament around medallion, catalogued in Hurt/Ojaste on p.45, hinged, signed E.Franck <small>(Photo = □ 26)</small>	200



120



121

120	(★)	Viking ship, proof on lemon yellow, glossy carton paper; with frame, viking ship and ornament around the medallion, without value, „EESTI POST“ and „MARK“ inscriptions, little thinned at upper left, signed Nemvalz, not yet catalogued	300
121	(★)	Trial print of a 15x5mm decorative element in black used for composing the ornament around the medallion of the Viking ship issue, printed on reverse of Numeral 10p. in black. The use of decorative elements from the printer's type case for the stamp design shows that the printer Ed. Bergmann was actively involved in the design of the Viking ship issue. This active involvement by the printer in the design process in turn also explains the existence of many color proofs for the Viking ship and Numeral Design issues. A key piece in Estonian philately	500
122	12xP (★)	Viking ship 1m. as proof, showing the complete design (frame, viking ship and value inscription) except for the ornament around the medallion, as a single print in black on glossy carton paper, possibly unique, signed Nemvalz <small>(Photo = □ 26)</small>	200



117 / € 0



119 / € 200



122 / € 200



124 / € 120



ex 125 / € 100



ex 126 / € 200



129 / € 200



ex 134 / € 200



135 / € 80



127 / € 150



136 / € 400



137 / € 120



130 / € 300



141 / € 100



128 / € 150



138 / € 200



123



132



133

Los-Nr	Mi.-Nr.			Ausruf
123	12xP	(★)	Viking ship 1m. blue without frame as vertical pair from the upper left sheet corner; in addition single black proof of the frame only on silk paper. In the picture the single on silk paper is placed upon the vertical pair G5, to illustrate how the proofs on silk paper were used to verify the correct positioning of the two stones with the two colors, crease through G3, otherwise a fine and very interesting assembly (Hurt/Ojaste G5 and G3)	300
124	12xP	(★)	Viking ship 1m. as black proof of frame only, on silk paper; small circular paper imperfection inside frame, otherwise fine, signed Nemvalz and Eichenthal (Hurt/Ojaste G3) <i>(Photo = □ 26)</i>	120
125	12xP	(★)	Viking ship 1m., horizontal pair with center shifted downwards 2mm, signed as proofs by Nemvalz and Eichenthal, trials to position the printing stones of the two colors, in addition a partial vertical strip of two with the center shifted upwards 4,5mm, fine and interesting <i>(Photo = □ 26)</i>	100
126	12xP	(★)	Viking ship 1m., interesting group of four proofs, yellow instead of blue Viking ship, one proof, correctly positioned colours, three double prints of the center (yellow Viking ship), trials to position the printing stones of the two colors, one with center strongly shifted 2.1 mm to right, one with center shifted 0.8mm upwards and one with center shifted 0.3mm downwards and to the left, one double print with horizontal crease, all double prints signed Nemvalz / Eichenthal (Hurt/Ojaste G9, G9a and G9b) <i>(Photo = □ 26)</i>	200
127	12xP	(★)	Viking ship 1m. as horizontal pair on not yet catalogued grey paper; center strongly shifted vertically, the lower stamp with double print of yellow colour; the top stamp showing no yellow colour over „MARK“; very fine and scarce (Hurt/Ojaste G10a) <i>(Photo = □ 26)</i>	150
128	12xP	(★)	Viking ship 1m. as horizontal pair on not yet catalogued grey paper; center strongly shifted vertically, with double print of yellow colour; very fine and scarce <i>(Photo = □ 26)</i>	150
129	12P	(★)	1919, Viking ship 1m. as horizontal pair in black/orange yellow on grey paper; unused without gum, folded in between with small scissor cut, fine, signed Kokk (Hurt/Ojaste G12) <i>(Photo = □ 26)</i>	200
130	12xK	★★/★	1919, Viking ship 1 m. as gutter block of four with two tête-bêche, small adherence in the gutter; otherwise mint never hinged, fine and scarce <i>(Photo = □ 26)</i>	300
131	12x(2), 9-10	→	1919, Viking ship 1m. two singles with additional franking tied by cds. „TALLINN 30 1 20“ to reverse of registered Iceflight cover to Straßburg, find and very scarce, certificate Löbbbering BPP <i>(Photo = □ 22)</i>	200
132	13xP	(★)	Viking ship 5m., matched pair and a not yet catalogued proof trials to position the printing stones of the two colors, on ungummed paper G:1, double print of register cross and frame, frame vertically shifted 5mm (rough positioning), vertical pair; signed Isak Weiner, Eichenthal and Nemvalz matched with a not yet catalogued proof, frame shifted 1.5 mm to the left (fine positioning), block of four from the same position, register cross, signed Nemvalz (Hurt/Ojaste G1)	250
133	13xP	(★)	Viking ship 5m. as block of four; with double print of frame, trials to position the printing stones of the two colors, the second frame vertically shifted by about 5mm, few slight creases as to be expected, very interesting and scarce, signed Nemvalz (Hurt/Ojaste G1)	250



139 / € 300



140 / € 200



147 / € 150



142 / € 150



143 / € 150



ex 146 / € 100



144 / € 250



ex 148 / € 100



149 / € 100



150 / € 80



151 / € 120

Los-Nr	Mi.-Nr.			Ausruf
134	13xP, 12xP	★/(★)	Viking ship 5m., interesting group of the proofs, all with double print of frame, one double-print with frame vertically shifted 1 mm, another double-print with one frame slanted, and a double-print of frame of the 1 marka and traces of red printing ink, proof with slanted frame unused with gum, the others without gum, 5m. values signed Nemvalz (Hurt/Ojaste G1 and G16) <i>(Photo = □ 26)</i>	200
135	13xP	(★)	Viking ship 5m. with frame shifted 1.5mm to the left, trial to position the printing stones of the two colors, on ungummed white paper; signed Nemvalz <i>(Photo = □ 26)</i>	80
136	13xP	(★)	Viking ship 5m, inverted center piece, very fine and rare, signed Nemvalz (Hurt/Ojaste G2) <i>(Photo = □ 26)</i>	400
137	13xP	(★)	Viking ship 5m. as horizontal pair in bronze-yellow, on ungummed paper; signed Eichenthal and Nemvalz (Hurt/Ojaste G4) <i>(Photo = □ 26)</i>	120
138	14P	(★)	1920, Airmail 5 m. enlarged negative black copy of sheet assembly on baryte paper; crossed out with red ink, very rare (Hurt/Ojaste G1) <i>(Photo = □ 26)</i>	200
139	15P	(★)	1920, Tallinn Skyline 25 p. as negative black enlarged copy of first assembly, four copies with red pen cross mounted on card 37x48mm, pencil marking „N17“ at reverse, largest known unit (Hurt/Ojaste G2) <i>(Photo = □ 28)</i>	300
140	16P	(★)	1920, Tallinn Skyline 35 p. as black enlarged copy on baryte paper; very large, twice the size of G2, pencil marking at back „98x75mm“ probably served as master for smaller proofs on baryte paper; crossed out with red ink, red ink is not visible at back, not tied to cardboard, not yet catalogued <i>(Photo = □ 28)</i>	200
141	17b ZW	★	1920, Tallinn Skyline 2m. blue as horizontal gutter pair, unused, very fine <i>(Photo = □ 26)</i>	100
142	21P	(★)	Invalids 35p. as block of four on brownish paper; canceled with wavy black lines, crease in bottom two proofs, without gum, signed Nemvalz (Hurt/Ojaste G2) (in Supplement III, E.F.33/34, p.176) <i>(Photo = □ 28)</i>	150
143	22P	(★)	Invalids 70p. as block of four on brownish paper; canceled with wavy red lines, crease in right proofs, without gum, signed Nemvalz (Hurt/Ojaste G2) (in Supplement III, E.F.33/34, p.176) <i>(Photo = □ 28)</i>	150
144	22P	(★)	Invalids 70p. as horizontal gutter strip of 6 on brownish paper; canceled with wavy red lines, some creases probably from folding in printer's archive, signed Nemvalz (Hurt/Ojaste G4) <i>(Photo = □ 28)</i>	250



145	24A	★★/田	1920, Viking ship 25m. perforated as block of 35, mint never hinged, two stamps with gum disturbance, one with wrinkle. otherwise fine	1000
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152 / € 100



153 / € 200



154 / € 100



162 / € Gebot



ex 164 / € 100



158 / € 80



159 / € 80



168 / € Gebot



167 / € 80



163 / € 100



165 / € 80



166 / € 120



169 / € 150












170 / € Gebot



171 / € 150



172 / € 150

Los-Nr	Mi.-Nr.			Ausruf
146	25-26 ZW	★	1920, War disabled 1-2m., two gutter pairs each, unused, very fine (Photo =  28)	100
147	29-30 Auw	★	1921, Red Cross 2½-5m., 2½m. three vertical pairs and one strip of five, 5m. one strip of three and two vertical pairs, one in ultramarine, unused, fine (Photo =  28)	150
148	33P	(★)	1922, Weaver 1m. brown imperforated, two blocks of four in light and dark brown shade on horizontally ribbed paper; possibly different printings, mint never hinged, the latter with upper sheet margin and hinge remainder; few usually gum creases, otherwise fine (Hurt/Ojaste G1) (Photo =  28)	100
149	34P	★★/田	1922, Weaver 2m. green imperforated, blocks of four on horizontally ribbed paper; setoff traces on reverse, mint never hinged with typical gum creases (Hurt/Ojaste G1) (Photo =  28)	100
150	35P	★★	1922, Weaver 2½m. violet imperforated, vertical pair on horizontally ribbed paper; mint never hinged, colour differs substantially from colour of postage stamps, setoff traces (Hurt/Ojaste G1) (Photo =  28)	80
151	36P	(★)	1922, Weaver 3m., large essay on grey paper; exactly three times the size of the postage stamp, not yet catalogued, signed Nemvalz (Photo =  28)	120
152	36P	★★/田	1922, Weaver 3m. green imperforated, block of four with upper sheet margin on horizontally ribbed paper; mint never hinged, typical gum creases (Hurt/Ojaste G1) (Photo =  30)	100
153	36U	★★	1922, Craftsmen 3m. as imperforated block of four; mint never hinged, few usual wrinkles, fine, signed Kokk (Photo =  30)	200
154	37P	(★)	1922, Smith 5m. red imperforated, block of six with upper sheet margin on horizontally ribbed paper; mint never hinged, light gum creases in the margin only (Hurt/Ojaste G1) (Photo =  30)	100





155



156

155	37P	(★)	1922, 5m. with Weaver Design instead of craftsman, red on brownish-paper, without gum, very scarce, fine, signed Nemvalz and Eichenthal	200
156	37P	(★)	1922, 5m. with Weaver Design instead of craftsman, red on brownish-paper (lighter red shade than the previous lot), without gum, very scarce, fine (Hurt/Ojaste p.73)	200



157	38BZW	★★/田	1922, Craftsmen 9m. as block of twelve with two gutter pairs, mint never hinged, folded between the stamps, very fine and scarce	1000
158	39P	★★	1922, Smith 10m. blue imperforated as horizontal pair with upper sheet margin on thin paper; mint never hinged with hinges at margin, very fine and rare (Hurt/Ojaste G2) (Photo =  30)	80
159	39P	(★)	1922, Smith 10m. blue imperforated as block with upper sheet margin, mint never hinged with gum creases at right, otherwise fine and scarce (Hurt/Ojaste G3) (Photo =  30)	80



173 / € Gebot



174 / € Gebot



176 / € Gebot



175 / € 150



177 / € 300



ex 190 / € 100



178 / € 100



179 / € 80



ex 180 / € Gebot



181 / € 100



ex 182 / € 100



183 / € 150



ex 187 / € 100



184 / € 100



281 / € 250



ex 189 / € 150



160



161

Los-Nr	Mi.-Nr.			Ausruf
160	40P	(★)	1923, Map of Estonia 100 m. black on thick yellowish gray paper; large sized essay (60x40mm), showing final design of the olive-colored part of the postage stamp, no letters for towns, fine and scarce	150
161	40P	(★)	1923, Map of Estonia 100 m., large essay, black on thick yellowish gray paper; not yet catalogued, size 58x40mm, design similar to essay G1 (60x40mm, pictured in Hurt/Ojaste), but horizontally smaller; with letters for towns and a dot in the middle of each rosette as in G1	150
162	40P	★★	1923, Map of Estonia 100 m., proof on wove paper; mint never hinged, fine (Hurt/Ojaste G2) <i>(Photo = □ 30)</i>	Gebot
163	40P	(★)	1923, Map of Estonia 100 m. black on grey paper; horizontal pair with right sheet margin, right proof has a not-yet catalogued plate error „open horn“, plate errors on proofs are very rare, horizontal crease through bottom of stamps (Hurt/Ojaste G5) <i>(Photo = □ 30)</i>	100
164	45Bl, II	★	1923, Airmail 45 m., both overprint types, unused, very fine, signed Nemvalz and Eichenthal <i>(Photo = □ 30)</i>	100
165	54P	★★	1923, Map of Estonia 300m., normal stamp and imperforated proof, both with plate flaw „colored line in right rosette“, the „colored line“ has a different location in the proof and the perforated stamp, mint never hinged (Hurt/Ojaste G2 and E2) <i>(Photo = □ 30)</i>	80
166	54P	(★)	1923, Map of Estonia 300m. black on grey paper; large essay sized 60x40mm, fine (Hurt/Ojaste G5) <i>(Photo = □ 30)</i>	120
167	55P	(★)	1924, National theater 30 m. proof in lilac with blue network, vertical pair; fine (Hurt/Ojaste G1) <i>(Photo = □ 30)</i>	80
168	55P	(★)	1924, National theater 30 m. proof in lilac with rose lilac network, fine, signed Nemvalz (Hurt/Ojaste G4) <i>(Photo = □ 30)</i>	Gebot
169	55P	田/(★)	1924, National theater 30 m. proof in red with brown network, block of four with right sheet margin, fine (Hurt/Ojaste G5) <i>(Photo = □ 30)</i>	150
170	55P	(★)	1924, National theater 30 m. proof in red with yellow network, vertical pair; fine, signed Nemvalz (Hurt/Ojaste G7) <i>(Photo = □ 30)</i>	Gebot
171	55P	田/(★)	1924, National theater 30 m. proof in dark green with light brown network, block of four with right sheet margin, fine (Hurt/Ojaste G11) <i>(Photo = □ 30)</i>	150
172	55P	田/(★)	1924, National theater 30 m. proof in dark green with rose lilac network, block of four with left sheet margin, fine (Hurt/Ojaste G12) <i>(Photo = □ 30)</i>	150
173	55	(★)	1924, National theater 30 m. proof in light green with light yellow network, horizontal pair with left sheet margin, fine (Hurt/Ojaste G13) <i>(Photo = □ 32)</i>	Gebot
174	55P	(★)	1924, National theater 30 m. proof in blue with light brown network, with right sheet margin, fine (Hurt/Ojaste G14) <i>(Photo = □ 32)</i>	Gebot
175	55P	田/(★)	1924, National theater 30 m. proof in blue with yellow network, block of four with left sheet margin, fine (Hurt/Ojaste G15) <i>(Photo = □ 32)</i>	150
176	55P	(★)	1924, National theater 30 m. proof in blue with light blue network, fine (Hurt/Ojaste G18) <i>(Photo = □ 32)</i>	Gebot
177	56P	(★)	1924, National theater 70 m. pink/black as block of four; very scarce in multiples, fine (Hurt/Ojaste G1) <i>(Photo = □ 32)</i>	300
178	57P	★★/田	1922, Smith 12m. red imperforated, block of four with upper sheet margin, mint never hinged with light gum creases, fine (Hurt/Ojaste G1) <i>(Photo = □ 32)</i>	100

Los-Nr	Mi.-Nr.			Ausruf
179	58P	(★)	1922, Smith 15m. lilac imperforated, block of four with left sheet margin, mint never hinged, one stamp with hinge remainder, fine (Hurt/Ojaste G1) <i>(Photo = 32)</i>	80
180	59P	(★)	1922, Smith 20m. blue imperforated, block of four with left sheet margin, upper stamps hinged, lower mint never hinged, fine, in addition a cover with 20m. franking with same margin number (Hurt/Ojaste G1) <i>(Photo = 32)</i>	Gebot
181	62P	(★)	1927, Dorpat theatre 40 m. blue/black as imperforated proof with left sheet margin, unused without gum, fine, certificate Löbbbering BPP (Hurt/Ojaste G:3) <i>(Photo = 32)</i>	100
182	63-67	★	1927, City Views 5-40 m. each with part of the sheet watermark, overprinted „PROOV“, unused, very fine, certificate Löbbbering BPP <i>(Photo = 32)</i>	100
183	65P	(★)	City Views 12 m. as horizontal pair with left sheet margin, unused without gum, very fine, certificate Löbbbering BPP (Hurt/Ojaste G:4) <i>(Photo = 32)</i>	150
184	66PD	(★)	City Views 20 m. from the lower right sheet corner, unused without gum, very fine, certificate Löbbbering BPP (Hurt/Ojaste G:4) <i>(Photo = 32)</i>	100



185



186



188

185		(★)	1928, New Currency Overprint, overprint proof on yellowish paper; vertical crease, otherwise fine, very rare (Hurt/Ojaste p.118)	150
186	70U	★★	1928, New Currency Overprint 10 m. imperforated with right sheet margin showing marginal bar, mint never hinged, fine, rare, signed Nemvalz (Hurt/Ojaste A1)	800
187	77, 83		1928, Coat of Arms 5 s. red and 15s. yellow, each with plate flaw from position 72 „5th paw“, used, fine, 5s. signed Nemvalz <i>(Photo = 32)</i>	100
188	89F		1923, Kroon-Surcharge 3 k. with double printing of burelage and reversed printing of burelage and surcharge, used, a very rare variety of which only about 10 used stamps are known, very fine, certificate Löbbbering BPP	1500
189	90P	田/(★)	1931, Red Cross 2s. block of nine on yellowish paper without red print, between second and third row black register number; horizontal fold through three stamps, otherwise fine, a scarce multiple, in addition a 10 k. banknote with red „PROOV“ overprint showing the same kind of register number (Hurt/Ojaste G2) <i>(Photo = 32)</i>	150
190	90, 92-93P	★★	1931, Red Cross 2 and 10-20 s. imperforated proofs, 2s. mint never hinged, the others unused, very fine, certificate Löbbbering BPP <i>(Photo = 32)</i>	100

A. The Alexander-Koenig Album

The Alexander-Koenig Album contains the submitted designs for 20 postage stamps, about one-eighth of all Estonian postage stamps issued between 1918 and 1940 (20 out of 164). The Album is the largest collection of submitted Estonian drawings and designs 1918-1940 in private hands. The Album contains 35 pencil drawings, 28 watercolor designs and 8 printed essays for the 20 Caritas postage stamps issued. The Alexander-Koenig Album is a complete collection of all designs by the selected artists submitted to Alexander Koenig, head of the design committee of the Caritas postage stamps. As a complete collection, the designs in the Alexander-Koenig Album show the design development of the 20 Caritas postage stamps. 21 designs in the Alexander-Koenig Album are by Günther Reindorff, a major Estonian graphic artist. Alexander Koenig received these 71 designs and essays as a gift from Madame Päts, in recognition for his honorary work for Ühisabi as head of the design committee. In 1940 Alexander Koenig was re-settled („Umsiedler“) to the German Reich and brought with him the Caritas designs in the Alexander-Koenig Album, as a memory of Estonia.

Ühisabi, Madame Päts and Alexander Koenig

Ühisabi was a charity foundation and responsible for the design of the five Caritas charity issues. Ühisabi was established in 1931 by decree of the Estonian government, for the benefit of the poor during the Great Depression. Ühisabi was a temporary foundation with a life of ten years, parallel to the Estonian Red Cross, with Dr. Hans Leesment serving as chairman of both the Estonian Red Cross and of Ühisabi between 1932 and 1937. Ühisabi focused on social welfare, with a budget of about one-sixth of the budget of the Estonian Red Cross. Marianne Pung, also called „Madame Päts“, was the sister of widowed president Päts and was the founding Chairwoman of Ühisabi 1931/32 and subsequently a board member: Alexander Koenig was a school friend of Marianne Pung and was appointed head of the design committee of the Caritas issues 1936-1940.

The Caritas Issues 1936-1940

Most of the incomes received by the Ühisabi charity foundation 1936-1940 came from the charity surcharges of the five Caritas postage stamp issues. All five issues 1936-1940 were authorized by the decree of Sept 2, 1935, signed by President Päts, by the State Chancellery and by the Communications Minister to whom the postal administration reported. Ühisabi was responsible for the design of the Caritas issues, while the Estonian Postal administration was responsible for approving the color tones and the printing. Ühisabi provided the Estonian State Printing Office with their designs and Ühisabi received them back again, since the designs belonged to Ühisabi. The extraordinary high-level authorization of the Caritas postage stamps, two levels above Gustav Jallas, the head of the Estonian Postal administration, explains why the officially submitted designs of the Caritas issues remained with Ühisabi and were not transferred to the Estonian Postal Museum, which was an organizational part of the Estonian Postal administration.

Alexander S. Koenig

Alexander S. Koenig was the son of Alexander Koenig and inherited the Alexander-Koenig Album in 1955. Alexander S. Koenig was a well-to-do Swedish entrepreneur, who contributed in the 1960s to opening up one of the Canary Islands for tourism and in the 1970s arranged deals selling complete hospitals to Saudi Arabia. Alexander S. Koenig was not a philatelist and had kept the Alexander-Koenig Album as a memory to his father. The existence of the Alexander-Koenig Album remained generally unknown to philatelists until Alexander S. Koenig lent his album to the philatelist Dr. Erwin Berendson. Elmar Ojaste subsequently prepared the first description of the Album in *Eesti Filatelist* No.30 in 1984. Alexander S. Koenig retired to his estate in Germany and in 2001 sold the Alexander-Koenig Album to H. Kuras, who published a detailed description in *Eesti Post* No.56 in 2013.



Lot 211: 4 printed essays of the Caritas issue of 1936, submitted to Alexander Koenig for approval 10S, 15S, 25S and 50S.

The Caritas heart

All Caritas postage stamps of 1936-1940 have the inscription CARITAS and show the Caritas heart. The inscription CARITAS and the Caritas heart were design requirements and are found on all pencil drawings and watercolor designs submitted by the selected artists Roosman, Sidorov and Reindorff. The Caritas heart is a symbol for Ühisabi and is shown prominently on the cover of another album, the Roosman Album. Every design by Roosman and many designs by Reindorff show a slightly different variation of the Caritas heart.

The actual origin of the Caritas heart, according to the son of Axel Roosman, was the heart on playing cards. Axel Roosman had made designs of playing cards for the Estonian Red Cross, which was granted in 1923 the monopoly for the production and sale of playing cards for charitable purposes (E.F. 24-25, pp.163-170).



Lot 254: Designs by Axel Roosman for playing cards sold by the Estonian Red Cross, the origin of the Caritas heart and of the pre-perforated cardboards.



Lot 240: Caritas issue of 1939, 15s., water color design by Günther Reindorff



Lot 270: Caritas 1939, 10s. watercolor design by Günther Reindorff

Drawings and designs on perforated cardboards

All pencil drawings and watercolor designs, except for AK-12A, were submitted to Alexander Koenig on perforated cardboards, looking like double-sized perforated postage stamps. 22 of the 63 pencil drawings and watercolor designs were submitted on cardboards with line perforation 6 1/2 (Roosman and Reindorff), 40 pencil drawings and watercolor designs were on cardboards with line perforation 11 1/2 (Roosman and Sidorov). The perforation 6 1/2 on the cardboards, when reduced by 50% to the size of the postage stamps, looks similar to the perforation 13 1/2 x 14 of the postage stamps and is pictured in Eesti Post No.54 (2012), p.9. The submission of postage stamp designs on pre-perforated cardboards probably had its origin in Roosman's design of playing cards, as shown by his design of a playing card, submitted to the Estonian Red Cross on a pre-cut cardboard with rounded corners, looking like a playing card.

Postage stamp designs by Roosman from a pool of design elements

Alexander Koenig and Ühisabi had initially no clear idea what should be shown on the Caritas postage stamps. Roosman, the first selected artist, submitted therefore many initial pencil drawings from which design elements were selected for the final designs on printed essays submitted to Alexander Koenig. The lack of clear specifications for Roosman is shown by his watercolor design AK-9C. AK-9C shows the arms of Viljandi and the inscription „1936“, but the 50S postage stamp with the arms of Viljandi was included with the subsequent issue of 1937 and shows the inscription „1937“.

The design of postage stamps from a pool of design elements can be shown with the 50S postage stamp of 1937. This 50S postage stamp was designed from a pool of design elements on 8 pencil drawings and watercolor designs, from AK-1B for the 10S postage stamp and from AK-5C, 7D, 8A, 9A, 9C, 9D and 10D for the 50S postage stamp (see the Cross Reference below). The value tablets were taken from AK-7D (10S). The EESTI POST ribbon, the two rosettes at the top and the positions of the Caritas heart and of the issue year „1937“ were taken from AK-9A (50S). The font of the white CARITAS inscription was taken from AK-9C (50S). The rosette inside the coat of arms was taken from AK-9D (50S). The final composite design was submitted on the 50S printed essay of 1937.

Pencil drawings by Roosman for stamps subsequently designed by Sidorov and Reindorff

In the fall of 1935 Alexander Koenig and Ühisabi had requested initial designs, but had not yet decided which towns should be represented on the first Caritas issue of 1936. Roosman submitted the following six pencil drawings with the arms of 4 towns and 1 county, which were represented in later issues and designed by Sidorov and Reindorff:

- AK-1C and AK-12A Haapsalu (issue of 1938)
- AK-2A Võru (issue of 1938)
- AK-2B Paldiski (issue of 1938)
- AK-4B Kuressaare (issue of 1938)
- AK-5A Viljandimaa (issue of 1939)

These six pencil drawings allow the comparison of the artistic approaches by different stamp designers, especially between Sidorov and Roosman for the Caritas issue of 1938. For example, AK-2A, Roosman's design with the arms of Võru, shows a ribbon and oak leaves, two ornaments frequently used by Roosman. AK-13B, Sidorov's initial pencil drawing for the 15S postage stamp with the arms of Võru, also shows a ribbon, but in AK-14B, his final pencil drawing for this stamp, the ribbon was replaced by two columns with small leaves.



Günther Reindorff



Lot 213: Caritas issue of 1936, 10s., water color design by Axel Roosman



Lot 214: Caritas issue of 1936, 10s., water color design by Axel Roosman



Lot 220: Caritas issue of 1936, 50s., water color design by Axel Roosman

Sequence of designs by Roosman

The design sequence of the pencil drawings and watercolor designs by Roosman has not yet been fully established. Caritas hearts with 3 flames or with a flower bud and two petals, the positioning of CARITAS above EESTI POST and the indication of „SENTI“, „SNT.“, „SN.“ or „SN“ usually indicate an early design by Roosman.

Similarities in the designs - the Alexander-Koenig Album as a reference

Some design elements in the designs by Sidorov (1938) and by Reindorff (1939-1940) resemble those by Roosman (1936-1937). The most striking similarity is between the „+“ sign positioned inside a flower bud on Reindorff's AK-16A and on Roosman's earlier designs AK-8A and AK-8D. The partially crosscut flower bud in Roosman's AK-8D reappears in Reindorff's AK-17A, AK-18A, 18B, 18C and 18D and subsequently on the four postage stamps of 1939. The Caritas heart surrounded by extra white space in Roosman's AK-7A is similar to Reindorff's AK-16C. Nearly all of Roosman's designs show a CARITAS ribbon, as do most of Reindorff's designs and Sidorov's initial pencil drawings AK-13B and AK-13D. Sidorov's initial pencil drawing AK-13C shows oak leaves as ornament, a favorite ornament of Roosman (AK-2A, AK-7A, AK-7B, AK-10B, on the cover of the Roosman Album and on the 15S postage stamp of 1937).

The above similarities show that Sidorov and Reindorff were inspired by earlier designs for the Caritas series. Maybe the Alexander-Koenig Album was used as a reference in order to obtain some unity of design in the five Caritas issues 1936-1940, designed by three different artists.

Cross Reference of postage stamps and submitted designs, relevant to the design history of each postage stamp:

10S, 1936, Narva	AK-1A, 3D, 6, 7C
15S, 1936, Pärnu	AK-2C, 3B, 4D, 5B, 6, 8B
25S, 1936, Tartu	AK-1C, 2C, 3C, 6, 12A
50S, 1936, Tallinn	AK-5D, 6, 9B
10S, 1937, Paide	AK-1B, 5A, 7A, 7D, 8A, 10A, 11
15S, 1937, Rakvere	AK-1D, 2A, 2B, 2D, 4A, 4B, 4C, 4D, 5A, 8C, 10B, 11
25S, 1937, Valga	AK-2D, 3A, 4A, 4B, 7B, 8A, 8D, 10C, 11
50S, 1937, Viljandi	AK-1B, 5C, 7D, 8A, 9A, 9C, 9D, 10D, 11
10S, 1938, Paldiski	AK-2B (Roosman), AK-13A and 14A (Sidorov)
15S, 1938, Võru	AK-2A (Roosman), AK-13B and 14B (Sidorov)
25S, 1938, Haapsalu	AK-1C and 12A (Roosman), AK-13C and 14C (Sidorov)
50S, 1938, Kuressaare	AK-4B (Roosman), AK-13D and 14D (Sidorov)
10S, 1939, Viljandimaa	AK-5A, 8A, 8D (Roosman), AK-14C (Sidorov), AK-15B, 16B and 18A (Reindorff)
15S, 1939, Pärnumaa	AK-8D (Roosman), AK-15A, 16B and 18B (Reindorff)
25S, 1939, Tartumaa	AK-5A, 8D (Roosman), AK-16A, 16B, 17A and 18C (Reindorff)
50S, 1939, Harjumaa	AK-7A, 8D (Roosman), AK-16B, 16C and 18D (Reindorff)
10S, 1940, Võrumaa	AK-13C and 14C (Sidorov), AK-16B, 18A, 19A, 20A
15S, 1940, Järvamaa	AK-8A (Roosman), AK-16B, 18A, 19B, 20B
25S, 1940, Läänemaa	AK-13C and 14C (Sidorov), AK-16B, 18A, 19C, 20C
50S, 1940, Saaremaa	AK-8A (Roosman), AK-16B, 18A, 19D, 20D

This Cross Reference lists the submitted drawings and designs used for the design of a specific postage stamp. For example, the design of the 10S postage stamp, 1936 (arms of Narva) evolved from AK-1A, AK-3D, AK-6 and AK-7A. The 10S printed macro-essay of 1936 was not submitted to Alexander Koenig, but is another important intermediate design in the design development of the 10S of 1936.

For more detailed information about the design story of each Caritas Stamp, including the Design Sequence and pictures please refer to www.parsilon.com

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191



192

Los-Nr Mi.-Nr.

Ausruf

191 AK-1A

Caritas issue 1936, 10s., pencil drawing by Axel Roosman, 42x52mm, on perforated cardboard. Arms of Virumaa. Caritas heart with 3 flames. The frame at the right and the left, the ribbon with the inscription CARITAS and the value tablets are similar on the 10S postage stamp of 1936. In the design sequence this pencil drawing AK-1A is the basis of water color design AK-7C.

150

192 AK-1B

Caritas issues 1936-1937, 15s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Arms of Paide. Caritas heart with 3 flames. The CARITAS ribbon is similar to the EESTI POST ribbon in AK-9C and may be the origin of the EESTI POST ribbon on the 50S postage stamp of 1937. Both the CARITAS and EESTI POST inscriptions have a slanted „S“, similar to AK-3A. A slanted „S“, only in CARITAS, is shown in AK-2B, AK-2D, AK-3C and AK-5B and a slanted „S“ only in EESTI POST in AK-1C, AK-7D, AK-9A and AK-9C.

150



193



194



195

193 AK-1C

Caritas issue of 1936, 25s., pencil drawing by Axel Roosman, 42x52mm, on perforated cardboard. Arms of Haapsalu. Caritas heart with 3 flames. The font of the value inscriptions, the ribbons and the position of the Caritas heart are similar on the 25S postage stamp of 1936. On the 25S postage stamp of 1936, however, the arms of Haapsalu were replaced with the arms of Tartu and EESTI POST was placed above CARITAS. All pencil drawings by Roosman (AK-1 thru AK-5) do not indicate the year of issue. The inscription „1936“, missing in AK-1C, was placed on the 25S postage stamp of 1936 into the right ribbon.

150

194 AK-1D

50s., pencil drawing by Axel Roosman, 41,5x51,5mm, on perforated cardboard. Arms of Valga. Caritas heart with 1 flame. The font of the inscription CARITAS is with serifs, the font of EESTI POST without serifs. In the design sequence this pencil drawing AK-1D precedes the watercolor design AK-7B, in which the values „50“ were changed to „10“ and the inscription „SNT.“ was added. Hand-written correction mark „senti“ at the bottom. Oak leaves as ornament, as on the 15S postage stamp of 1937.

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195 AK-2A

Caritas issue of 1936, 10s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Arms of Võru. Caritas heart with 3 flames. The arms are placed inside a circular inset of the frame. Oak leaves as ornament, as on the 15S postage stamp of 1937.

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196



197

Los-Nr Mi.-Nr.

196 AK-2B

15s., pencil drawing by Axel Roosman, 41x51,5mm, on perforated cardboard. Arms of Paldiski. Caritas heart with 3 flames. The positioning of the Caritas heart and of the CARITAS ribbon around the shield is similar to AK-2A. The shield is larger than in AK-2A. Slanted „S“ in CARITAS, as in pencil designs AK-2D, AK-3A, AK-3C and AK-5B. Oak leaves as ornament, as on the 15S postage stamp of 1937.

Ausruf

197 AK-2C

Caritas issue of 1936, 25s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Arms of Harjumaa. Caritas heart with 3 flames. This pencil drawing contains design elements used on the 15S and 25S postage stamps of 1936. The value inscriptions and value tablets are similar on the 25S postage stamp. The vertical lines in the frame, on the right and on the left, are similar on the 15S postage stamp. The hand-written correction mark „PPÄRNU“ at the bottom indicates that the arms of Harjumaa should be replaced with the arms of Pärnu.

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198 AK-2D

Caritas issue of 1936, 50s., pencil drawing by Axel Roosman, 41x51,5mm, on perforated cardboard. The four stars in the arms are of Valgamaa. Caritas heart with 3 flames. On AK-2D the Caritas heart overlaps the CARITAS ribbon on the left, on AK-5D and AK-9B on the right and on AK-1A and AK-7C in the middle. Slanted „S“ in CARITAS, as in pencil designs AK-2B, AK-3A, AK-3C and AK-5B. The asymmetric design of AK-2D was made more symmetric on the two partially asymmetric 15S and 25S postage stamps by positioning the Caritas heart and the arms shield horizontally next to each other and by using horizontal and symmetrically positioned value inscriptions.

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199 AK-3A

Caritas issue of 1936, 10s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Combination of two coats of arms, the arms of Petserimaa (province) at the top and the arms of Petseri (town) at the bottom. Experimental design of an asymmetric postage stamp. Caritas heart with 3 flames. The whole design is tilted to the left. A subsequent experimental pencil drawing, AK-4A, is tilted to the right and only partially asymmetric. No potentially symmetric ribbons or value tablets. The asymmetric design of AK-3A is perhaps the starting point for the design of the partially asymmetric 25S postage stamp of 1937.

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200



201

Los-Nr Mi.-Nr.
200 AK-3B

Caritas issue of 1936, 15s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Arms of Pärnu. Caritas heart with 3 flames. In the design sequence this pencil drawing AK-3B precedes the water color design AK-8B. In this pencil drawing AK-3B the value inscriptions are not yet inside value tablets, while in water color design AK-8B the value inscriptions were placed inside value tablets. The X-shaped crosses with double lines, at the right and left of the CARITAS inscription, also occur in the water color design AK-8C for 1937.

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201 AK-3C

Caritas issue of 1936, 25s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Arms of Tartu. Caritas heart with 3 flames. The value inscriptions and the EESTI POST ribbon are similar on the 25S postage stamp of 1936, but the value inscriptions of the pencil drawing are not yet inside value tablets.

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202



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204

202 AK-3D

Caritas issue of 1936, 50s., pencil drawing by Axel Roosman, 41x51,5mm, on perforated cardboard. Arms of Narva. Caritas heart with 1 flame. The value inscriptions „50“ and the frame around the value inscriptions are similar to AK-4D, with the „5“ shaped slightly different. A mesh of horizontal and vertical lines, with spaces of 1,0 mm in between, is in the background, like on 1mm graph paper; perhaps as an aid for the artist in the preparation of this miniature design.. A similar mesh of horizontal and vertical lines is in the background of another pencil drawing, AK-12A.

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203 AK-4A

Caritas issue of 1936, 10s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Caritas heart with 3 flames. Experimental partially asymmetric design, with the coat of arms tilted to the right. In an earlier experimental asymmetric design, AK-3A, the coat of arms and all other design elements are tilted to the left. The asymmetric CARITAS ribbon is a near mirror image of the EESTI POST ribbon on the 25S postage stamp of 1937. Asymmetric design, without value tablets, the Caritas heart is positioned at the left of the arms shield and oak leaves as ornament, as on the 15S printed essay and postage stamp of 1937.

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204 AK-4B

Caritas issue of 1936, 15s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Arms of Kuressaare. Caritas heart with an additional surrounding line, as on the 25S printed essay of 1936. No value tablets, value inscriptions without a frame and vertically on top of each other, as in AK-2D. The font of the CARITAS („A“ rounded at top) and EESTI POST inscriptions is similar to the 25S postage stamp of 1937.

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205



206

Los-Nr Mi.-Nr.

205 AK-4C

Caritas issues of 1936-1937, 25s., pencil drawing by Axel Roosman, 40x51mm, on perforated cardboard. Arms of Rakvere. Caritas heart with 3 flames. X-shaped crosses at the sides of CARITAS and EESTI POST, similar to those in AK-1C, AK-3B and AK-4D. In the design sequence this pencil drawing AK-4C precedes the water color design AK-8C. The pencil drawing AK-4C has the value inscriptions „25“ and no issue year indicated, while the water color design AK-8C indicates „15“ and „1937“.

Ausruf

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206 AK-4D

Caritas issue of 1936, 50s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Caritas heart with a flower bud and 2 petals. The Caritas heart of this pencil drawing AK-4D is very similar to the Caritas heart on the cover of the Roosman Album. A big Caritas heart with the inscription ÜHISABI is shown instead of the coat of arms of a city. The surcharge on the Caritas postage stamps was given to the Ühisabi charity and Ühisabi was responsible for the stamp design. The font of the value inscriptions „50“ and their frame are similar to AK-3D. The shape of the „5“ is similar on the 15S postage stamp of 1936. Oak leaves are used as ornament on the 15S postage stamp of 1937.

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207



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207 AK-5A

Caritas issue of 1936, 10s., pencil drawing by Axel Roosman, 41,5x52,5mm, on perforated cardboard. Arms of Viljandimaa. Caritas heart with 3 flames. Blossoms and leaves around the shield, as an alternative to oak leaves used on the 15S postage stamp of 1937. Reindorff, in his designs for 1939-1940, similarly uses blossoms and leaves as ornaments. The mesh of lines in the blossoms in Roosman's AK-5A is similar to the mesh in the blossoms in Reindorff's AK-17A. Head and tail of the eagle in the coat of arms are turned to the left, in contrast to Reindorff's design on the 10S postage stamp of 1939. With an extra line around a shield pointed at the bottom, similar to the 10S postage stamp of 1937.

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208 AK-5B

Caritas issue of 1936, 15s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Caritas heart with 3 flames. The shape of the „5“ is similar to AK-3D. The asymmetric „+“ sign is similar to AK-5C and to the 25S printed essay of 1936 on AK-6. Slanted „S“ in CARITAS, as in pencil designs AK-1B, AK-2B, AK-2D, AK-3A and AK-5B. The horizontally elongated „+“ sign is similar to AK-1A, AK-2C, AK-5C, AK-7B and the 10S, 15S, 25S and 50S printed essays of 1936. The vertical lines at the left and right of the frame are similar to AK-2C and to the 15S postage stamp of 1936.

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209



210

Los-Nr Mi.-Nr.
209 AK-5C

Caritas issues of 1936 and 1937, 25s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Old Russian-era coat of arms of Fellin (Viljandi). Caritas heart with 3 flames. Without the inscription „Eesti Post“. The Ühisabi charity had no prior experience in the design of postage stamps, but was officially authorized by President Paets to design the Caritas postage stamps. Perhaps this pencil drawing AK-5C was the first postage stamp design by Roosman and Ühisabi, when they did not yet know that postage stamps must bear the name of the issuing country or postal authority. The design does not indicate the issue year either. The indication of the issue year was necessary because each Caritas issue was valid for franking for only one year. The asymmetric „+“ sign is similar to AK-5B and to the 25S printed essay of 1936 on AK-6. The shape of the CARITAS ribbon on this pencil drawing AK-5C is similar to the EESTI POST ribbon on the 50S postage stamp of 1937. In the design sequence this pencil drawing AK-5C precedes the water color design AK-9A, in which „25“ was replaced by „50“ and „EESTI POST“ and „1937“ were added.

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210 AK-5D

Caritas issue of 1936, 50s., pencil drawing by Axel Roosman, 41x51mm, on perforated cardboard. Arms of Tallinn. Caritas heart with 3 flames. No ribbons. In the design sequence this pencil drawing AK-5D precedes the water color design AK-9B, in which „SENTI“ was added. The Caritas heart and the EESTI POST and CARITAS inscriptions are in both designs in the same positions.

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211 AK-6

4 printed essays of the Caritas issue of 1936, submitted to Alexander Koenig. 10S, 15S, 25S and 50S. The Caritas heart of the 25S essay is white and has an extra surrounding line, in contrast to the 25S postage stamp. The horizontally elongated „+“ sign is similar to AK-1A, AK-2C, AK-5B, AK-5C and AK-7B. The four printed essays here were submitted to Alexander Koenig and can be distinguished from other non-submitted printed essays by the specifics of their line perforation and separation, for example the long tooth at the bottom right of the 10S printed essay. The teeth of the 4 printed essays in the Alexander-Koenig Album are specific to each essay and were already displayed in Eesti Filatelist (No.30, 1984, p.6). The 4 printed essays were described in Eesti Filatelist (1984, p.6) as „Endgültige Vorlagen“ and were assigned in H/O (1986, pp.152-153) the catalog sub-numbers G:2, with the descriptions „Essay, final design/Endgültige Vorlage“. Essays of the Caritas issue of 1936 are very rare.

800



212



213

Los-Nr Mi.-Nr.
212 AK-7A

Caritas issue of 1937, 10s., water color design by Axel Roosman, 44x53mm, on perforated cardboard. Arms of Paide. Caritas heart with 1 flame, surrounded by an extra white line. Oak leaves above and below the EESTI POST ribbon. With an extra line around a shield pointed at the bottom, similar to the 10S postage stamp of 1937. In the design sequence AK-7A precedes the water color design AK-7D, in which the oak leaves, the acorns and the „A“ (=annum) beneath „1937“ were removed.

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213 AK-7B

Caritas issue of 1936, 10s., water color design by Axel Roosman, 42x52,5mm, on perforated cardboard. Arms of Valga. Caritas heart with 2 small flames. In the design sequence this water color design AK-7B is based upon the pencil drawing AK-1D, which has the value „50“ instead of „10“ and which does not yet have the inscription „SNT.“. Four different colors were used in the design. Oak leaves around the coat of arms as in the 15S postage stamp of 1937.

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214



215



216

214 AK-7C

Caritas issue of 1936, 10s., water color design by Axel Roosman, 42x51,5mm, on perforated cardboard. Arms of Virumaa (province of Narva). Caritas heart with 1 flame. Similar value tablets and ornament columns were used on the 10S postage stamp, which shows the arms of the City of Narva (instead of the Province of Narva) and EESTI POST above CARITAS. Three different colors were used in this design. In the design sequence this water color design AK-7C is based upon the pencil drawing AK-1A.

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215 AK-7D

Caritas issue of 1937, 10s., water color design by Axel Roosman, 44x54mm, on perforated cardboard. Arms of Paide. Caritas heart with 1 flame. The value tablets with their protruding white lines, the shape of the „10“ and the shield pointed at the bottom are similar on the 50S postage stamp of 1937.

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216 AK-8A

Caritas issue of 1937, 10s., water color design by Axel Roosman, 41x50,5mm, on perforated cardboard. Arms of Paide. Caritas heart with 2 long flames. Asymmetric design at the top, symmetric at the bottom. Asymmetric rising EESTI POST ribbon. No value tablets. CARITAS in white letters as in AK-7A and on the 25S and 50S postage stamps of 1937. CARITAS in a font („A“ rounded at top) similar to the 25S and 50S postage stamps of 1937. The shield has the same width as in AK-7A, but is narrower than the shield in AK-7D. A flower bud containing the „+“ sign is shown in AK-8D, in Reindorff's AK-17A and on the 15S and 25S postage stamps of 1940.

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217

218

218A

Los-Nr Mi.-Nr.

Ausruf

217 AK-8B

Caritas issue of 1936, 15s., water color design by Axel Roosman, 41,5x52,5mm, on perforated cardboard. Arms of Pärnu. Solidly brown Caritas heart with 3 flames. Possibly the beginning by Roosman of designs with value tablets. In the design sequence this water color design AK-8B is based upon the pencil drawing AK-3B, which has no value tablets and no „SNT.“. Design error: The sleeve in the arms of Pärnu is usually in red color; but was painted here in blue. This design error was corrected in the final design of the 15S postage stamp, where the sleeve is in red color.

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218 AK-8C

Caritas issue of 1937, 15s., water color design by Axel Roosman, 41x51,5mm, on perforated cardboard. Arms of Rakvere. Caritas heart with 3 flames. The water stain is already pictured in Eesti Filatelist No.30 (1984), p.8. In the design sequence this water color design AK-8C is based upon the pencil drawing AK-4C. In this water color design AK-8C the value inscriptions were changed from „25“ to „15“, the issue year „1937“ was added, EESTI POST was placed above CARITAS and the EESTI POST ribbon was slightly changed.

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218A AK-8D

Caritas issue of 1937, 25s., water color design by Axel Roosman, 42x53,5mm, on perforated cardboard. Arms of Valga. „Hairy“ Caritas heart with 1 flame, tilted to the left and with short strokes at the top. Partially asymmetric design, with the Caritas heart slanted to the left as in pencil drawing AK-3A. „1937“ is in the same font as on the 25S postage stamp of 1937 and the value inscriptions „25“ are in a related style. The coat of arms on this watercolor design AK-8D and on the 25S postage stamp have an extra surrounding line. The partially crosscut flower bud in AK-8D by Roosman reappears in Reindorff's AK-17A, AK-18A, 18B, 18C and 18D and subsequently on the four postage stamps of 1939.

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219



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219 AK-9A

Caritas issue of 1937, 50s., water color design by Axel Roosman, 43,5x53,5mm, on perforated cardboard. Old Russian-era coat of arms of Fellin (Viljandi). The coat of arms motive of the Caritas postage stamps may have its origin in Russian times, as shown by the old arms of Viljandi on Russian charity label No.9 of 1916 (H/O p.251). Caritas heart with 1 flame. In the design sequence this water color design AK-9A is based on pencil drawing AK-5C. „EESTI POST“ and the issue year „1937“ were added in AK-9A and the value inscriptions were changed from „25“ to „50“. The two rosettes at the top were used slightly modified on the 50S postage stamp of 1937.

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220 AK-9B

Caritas issue of 1936, 50s., water color design by Axel Roosman, 42x52mm, on perforated cardboard. Arms of Tallinn. Caritas heart with 3 flames. Correction marks in pencil: „POST“ at the right of „EESTI“, to place EESTI POST onto a single line, and „19“ and „36“ above the value tablets, to indicate the issue year. No ribbons. 3 different colors were used in the design.

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221



222

Los-Nr Mi-Nr:
221 AK-9C

Caritas issue of 1937, 50s., water color design by Axel Roosman, 42x52,5mm, on perforated cardboard. Arms of Viljandi. Caritas heart with 1 flame. This is the only design by Roosman indicating the issue year „1936“.The corresponding 50S postage stamp, however, indicates „1937“ and was issued in 1937. No value tablets.The 5 dots inside the coat of arms do not touch the outer circle. In both the water color design AK-9C and the 50S postage stamp of 1937 the text „CARITAS“ is in the same font and is not placed inside a ribbon.

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222 AK-9D

Caritas issue of 1937, 50s., water color design by Axel Roosman, 42,5x54mm, on perforated cardboard.Arms of Viljandi. Caritas heart with 1 flame. Ornamental lines as in water color design AK-9A, which were not used for the more simplified design of the 50S postage stamp of 1937. Coat of arms similar to the 50S postage stamp of 1937, with 5 dots inside the coat of arms touching the outer circle.

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223



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225

223 AK-10A

Caritas issue of 1937, 10s., final pencil drawing by Axel Roosman, 43x55mm, on perforated cardboard.Arms of Paide. Caritas heart with 1 flame. The EESTI POST ribbon has horizontal stripes at the left and right, like the 10S postage stamp of 1937.The conspicuously tilted placement on the album page shows that the designs by Roosman were submitted as individual perforate cardboards and only later on affixed to a page in the Alexander-Koenig Album.This is also confirmed by the hand-written comment „In den Abbum“ (=in the album) on the comment sheet attached to the back of the presentation carton AK-19.The water color designs by Reindorff, on the other hand, were submitted already carefully and equidistantly pasted onto the presentation carton.

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224 AK-10B

Caritas issue of 1937, 15s., final pencil drawing by Axel Roosman, 43x56mm, on perforated cardboard.Arms of Rakvere. Caritas heart with 1 flame.The outer line of the left value tablet is partially broken. In the 15S printed essay of 1937 this outer line is completely broken, showing that the printed essays of 1937 were produced from the 4 final pencil drawings AK-10A thru AK-10D. In the final pencil drawing, and also in the subsequent 15S printed essay of 1937, the EESTI POST ribbon has no horizontal stripes at the left and right. The 15S postage stamp of 1937, in contrast, has an EESTI POST ribbon with horizontal stripes at both sides.

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225 AK-10C

Caritas issue of 1937, 25s., final pencil drawing by Axel Roosman, 43x55mm, on perforated cardboard.Arms of Valga. Caritas heart with 1 long flame. In the final pencil drawing, and also in the subsequent 25S printed essay of 1937, the EESTI POST ribbon has no horizontal stripes at the left and right. The 25S postage stamp of 1937, in contrast, has an EESTI POST ribbon with horizontal stripes at both sides. In the design sequence this final pencil drawing AK-10C is preceded by water color design AK-8D, but only a few design elements of the water color design were used in the final pencil drawing AK-10C: „1937“ appears in the same font and the value inscriptions „25“ are in a related style. Both designs have an extra surrounding line around the coat of arms. The earlier design AK-8D still has 2 value tablets, in the final pencil drawing the value inscriptions are not inside value tablets. The 25S postage stamp of 1937 is the only postage stamp designed by Roosman without value tablets.

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229

Los-Nr Mi.-Nr.
226 AK-10D

Caritas issue of 1937, 50s., final pencil drawing by Axel Roosman, 43x55mm, on perforated cardboard. Arms of Viljandi. Caritas heart with 1 flame. Design nearly identical to the 50S postage stamp of 1937, which has a relatively smaller „+“ sign.

Ausruf

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227 AK-11

4 printed essays of the Caritas issue of 1937, submitted to Alexander Koenig 10S, 15S, 25S and 50S. The design of the printed essays of 1937 is nearly identical to the final pencil drawings AK-10A thru AK-10D. The only major difference can be found in the outer line of the left value tablet of the 15S, which is only partially broken in pencil drawing AK-10B, but completely broken in the printed essay. This partially broken line was probably made completely broken during the preparation of the cliché of the essay. This progressively broken line shows that the printed essays of 1937 were produced from the final pencil drawings AK-10A thru AK-10D. This error was corrected on the 15S postage stamp of 1937, which shows a closed left value tablet. The four printed essays here were submitted to Alexander Koenig and can be distinguished from other non-submitted printed essays by the specifics of their line perforation and separation, for example the long tooth at the bottom of the 25S printed essay. The teeth of the four printed essays in the Alexander-Koenig Album are specific to each essay and are also shown in *Eesti Filatelist* (No.30, 1984, p.16); the essays were described there as „Endgültige Entwürfe“. The four printed essays were assigned in *H/O* (1986, pp.152-153) the catalog sub-numbers G:2, with the descriptions „Essay, final design/Endgültige Vorlage“. The ends of the EESTI POST ribbon on the 15S and 25S printed essays of 1937 are not yet filled with horizontal lines, in contrast to the 15S and 25S postage stamps. The printed essays of 1937 are very rare.

(Photo = 50)

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228 AK-12A

Caritas issue of 1936, 50s., pencil drawing by Axel Roosman, 42x53mm, on transparent tracing-paper. The only artist's design in the Alexander-Koenig Album not on perforated cardboard. Arms of Haapsalu. The Caritas heart with 3 flames identifies this drawing as an early design by Roosman, probably for the 25S postage stamp of 1936, before Tartu instead of Haapsalu was selected for the issue of 1936. The 25S postage stamp of 1938, showing the arms of Haapsalu, was designed by Sidorov two years later. The top half of the EESTI POST ribbon in AK-12A is similar to the CARITAS ribbon in the 25S printed essay of 1936. This pencil drawing AK-12A is similar to the pencil drawing AK-1C on perforated cardboard, but has the value inscriptions „50“, a mesh of horizontal and vertical lines and larger bricks in the castle. Another pencil drawing, AK-3D, also has a drawn mesh of horizontal and vertical lines.

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229 AK-13A

Caritas issue of 1938, 10s., initial pencil drawing by Mihail Sidorov, 43x53mm, on perforated cardboard. Arms of Paldiski. The „+“ sign, representing the charity surcharge for Ühisabi, is positioned in the center; the coat of arms is positioned beneath. The Caritas heart is positioned inconspicuously in the top right corner. The coats of arms of the initial designs AK-13A thru AK-13D are smaller than on the final designs.

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230 AK-13B

Caritas issue of 1938, 15s., initial pencil drawing by Mihail Sidorov, 41x52,5mm, on perforated cardboard. Arms of Võru. Value inscriptions at the top. The initial pencil drawing AK-13B shows a ribbon with a „+“ sign in the middle. This ribbon was replaced in the final pencil drawing AK-14B by two columns at the left and right and the empty background of the initial pencil drawing was filled with horizontal lines.

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Los-Nr	Mi.-Nr.	230	231	232	Ausruf
231	AK-13C	<p>Caritas issue of 1938, 25s., initial pencil drawing by Mihail Sidorov, 42x51,5mm, on perforated cardboard. Arms of Haapsalu. CARITAS and „1938“ are positioned vertically. The shield is pointed at the bottom; the EESTI POST inscription is pointed at the top. Oak leaves, a favorite ornament of Roosman, and acorns under the shield. The final pencil drawing by Sidorov, AK-14C, does not show oak leaves. The value inscriptions „25“ are placed inconspicuously at the top. The „+“ sign is inside a quatrefoil, similar to AK-13C and to the 10S and 25S postage stamps of 1940 designed by Reindorff.</p>			150
232	AK-13D	<p>Caritas issue of 1938, 50s., initial pencil drawing by Mihail Sidorov, 42x52mm, on perforated cardboard. Arms of Kuressaare. The CARITAS ribbon in the initial drawing AK-13D was changed in the final drawing to a frame. The coat of arms of the initial drawing shows an eagle, which was omitted in the final drawing, but is shown again in the 50S postage stamp of 1938.</p>			150



233	234	235		
233	AK-14A	<p>Caritas issue of 1938, 10s., final pencil drawing by Mihail Sidorov, 42x53mm, on perforated cardboard. Arms of Paldiski. Value inscriptions without a „+“ sign at the top. The inscriptions EESTI POST and CARITAS are in a smaller font than on the 10S printed essay. „19“ and „38“ are placed in the final drawing AK-14A into the left and right ovals, while in the 10S printed essay „1938“ is placed into the left oval and the right oval contains the Caritas heart.</p>		150
234	AK-14B	<p>Caritas issue of 1938, 15s., final pencil drawing by Mihail Sidorov, 41,5x52mm, on perforated cardboard. Arms of Võru. Value inscriptions near the bottom. In the final pencil drawing AK-14B the tree was filled with vertical lines, which were replaced on the 15S printed essay of 1938 with strokes forming tree branches. The leaves around the columns on the left and right were omitted on the 15S printed essay.</p>		150
235	AK-14C	<p>Caritas issue of 1938, 25s., final pencil drawing by Mihail Sidorov, 43x52,5mm, on perforated cardboard. Arms of Haapsalu. The letters of EESTI POST are in increasing, then decreasing sizes. The Caritas heart and the value inscriptions are readily visible. The letters of CARITAS in AK-14C are in increasing, then in decreasing sizes. Similarly increasing, then decreasing letter sizes were used subsequently by Reindorff in the EESTI POST inscription in AK-15B. The „+“ sign is inside a quatrefoil, similar to AK-13C and to the 10S and 25S postage stamps of 1940 designed by Reindorff.</p>		150



Los-Nr	Mi.-Nr.	236	237	238	Ausruf
236	AK-14D	Caritas issue of 1938, 50s., final pencil drawing by Mihail Sidorov, 42x52,5mm, on perforated cardboard. Arms of Kuessaare. Design ambiguity or error with the coat of arms: the eagle in front of the castle is missing. In contrast, the initial pencil drawing AK-13D, the 50S printed essay of 1938 and the 50S postage stamp show the eagle.			150
237	AK-15A	Caritas issue of 1939, 50s., pencil drawing by Günther Reindorff, 41x49,5mm, on perforated cardboard. Arms of Pärnumaa. 2 Caritas hearts with a flame. In the design sequence this pencil drawing AK-15A precedes the water color design AK-16A, in which the 2 trees are changed to flowery ornaments.			150
238	AK-15B	Caritas issue of 1939, 25s., pencil drawing by Günther Reindorff, 41x49,5mm, on perforated cardboard. Arms of Viljandimaa. 2 Caritas hearts without a flame. No ribbons. The only Caritas design by Reindorff with value tablets. The letters of CARITAS in AK-15B by Reindorff are in increasing, then in decreasing sizes, similar to the letters of EESTI POST in AK-14C by Sidorov.			150



239	240		
239	AK-16A	Caritas issue of 1939, 10s., water color design by Günther Reindorff, 41x49,5mm, on perforated cardboard. Arms of Tartumaa. In AK-16A the coat of arms is surrounded by a white line and is smaller than on subsequent AK-17. Caritas heart with the „+“ sign inside. Roosman's AK-8A and AK-8D show a flower bud containing the „+“ sign, which was changed by Reindorff in AK-16A into a flower bud holding the Caritas heart with the „+“ sign. No ribbons. Symmetrical flowery ornaments and value inscriptions „10“ of the same size, as in AK-15A and AK-15B. In the design sequence AK-16A is preceded by AK-15A and AK-15B.	150
240	AK-16B	Caritas issue of 1939, 15s., water color design by Günther Reindorff, 41,5x49,5mm, on perforated cardboard. Kalevipoeg splits the anvil with the magical sword. Submitted as an alternative design motif for the remaining two issues of 1939-1940. There were no more major towns left in Estonia for the motif „town coat of arms“. Two new motifs were considered: „county coat of arms“ and „scenes from Kaevipoeg“, the Estonian national epic poem. Alexander Koenig selected the county coat of arms as new motif, for reasons of unity of design across the five Caritas issues. 2 Caritas hearts without a flame. The value inscriptions are placed vertically. Light and dark shades of red. AK-16B is an artistic masterpiece with the illusion of movement. Reindorff is a highly valued Estonian graphic artist.	1500



241



242

Los-Nr	Mi.-Nr.		Ausruf
241	AK-16C	Caritas issue of 1939, 15s., water color design by Günther Reindorff, 41x49,5mm, on perforated cardboard. Arms of Harjumaa. The Caritas heart is surrounded by an extra line, has similarities to AK-7A by Roosman and is positioned above EESTI POST. 2 ribbons. AK-16C was the counterpiece to AK-16B for deciding on the motif of the issues of 1939-1940: county arms or Kalevipoeg, the Estonian national epic poem. Asymmetric design. Horizontal lines, no flowery ornaments yet. In the design sequence AK-16C precedes AK-16A and AK-17A.	150
242	AK-17A	Caritas issue of 1939, 25s., water color design by Günther Reindorff, 40x50mm, on perforated cardboard. Arms of Tartumaa. Caritas heart with a tiny flame, with the postal franking value and the charity surcharge inside the Caritas heart. On the front bottom of the small presentation carton „I var.“ written in ink, at the back of the presentation carton traces of a removed attached sheet, possibly of a comment sheet like those attached to the back of the presentation cartons AK-18, AK-19 and AK-20.	150
243	AK-18	Caritas issue of 1939, presentation carton with 4 final water color designs by Günther Reindorff, 40x50mm. ,AK-18A 10S,AK-18B 15S,AK-18C 25S and AK-18D 50S on perforated cardboard. Signed and dated „G. Reindorff 1938“.The only text written on the comment sheet attached at the back of the presentation carton is „1939“. Beautifully fresh colors. <i>(Photo = 50)</i>	500
244	AK-19	Caritas issue of 1940, presentation carton with 4 initial water color designs by Günther Reindorff. AK-19A 10s. 40,5x50,5mm,AK-19B 15s. 40,5x50,5mm,AK-19C 25s. 40,5x50,5mm and AK-19D 50s. 40,5x50mm on perforated cardboard. Signed and dated „G. Reindorff 1939“.Text written on the comment sheet attached to the back of the presentation carton: „1940 In den Abbum“ (=into the album) and „Vappid 10 Pärnu 15 Järva 25 Lääne 50 Saare“. In the 4 initial water color designs the coat of arms is placed at the left, a flower is shown at the top right and a wound ribbon with the inscription CARITAS rises to the right .The Caritas hearts contain both the franking value and the charity surcharge, similar to the final designs of 1939. Beautifully fresh colors. <i>(Photo = 50)</i>	500
245	AK-20	Caritas issue of 1940, presentation carton with 4 final color designs by Günther Reindorff, 40,5x50,5mm AK-20A 10s.,AK-20B 15s.,AK-20C 25s. and AK-20D 50s. on perforated cardboard. Signed and dated „G. Reindorff 1939“. In the 4 final water color designs the coat of arms are 1mm wider than in the initial designs and are positioned at the right, the flowers are smaller and positioned at the top left and the CARITAS inscriptions are inside horizontal ribbons or frames. The Caritas hearts are smaller and contain only the charity surcharge. One side of the comment sheet attached at the back of the presentation carton bears the same hand-written text „Vappid 10 Pärnu 15 Järva 25 Lääne 50 Saare“ as on the comment sheet of the initial design of 1940.The other side of the the comment sheet bears 5 approving signatures of Ühisabi board members, dated 22.VII.1939, including the signature of Marianne Pung, the sister of President Paets, also called „Madame Paets“.The signature of Alexander Koenig is the final approving signature below the 5 signatures and is dated 26/VII 39. Beautifully fresh colors. <i>(Photo = 50)</i>	500
246		The Alexander-Koenig Album without designs and essays, including the album cover; 11 empty album pages with photo corners, and 3 completely empty album pages. In addition Eesti Post No. 54, 55 and 56 with articles about the Caritas designs and essays. <i>(Photo = www)</i>	150
247		International Philatelic Exhibition New York 1936, exhibit of the Estonian Postal Administration, 2 original photos on 2 album pages of the Alexander-Koenig Album. One photo shows the Exhibit by the Estonian Postal Administration in New York 1936, with the Caritas postage stamps of 1936 included in the Exhibit.The Exhibit shows postage stamps officially considered as issued by the Estonian Postal Administration.The Exhibit includes an EESTI POST overprint, philatelistically most important, however, is what is not shown: stamps with the „Päevaleht“ perforation, probably because the Estonian Postal Administration did not wish to include them in their exhibit, even if they were readily for sale at the Ewald Eichenthal stamp store.The other photo shows the Special Recognition certificate for the Estonian Postal Administration. Also included are issues no.6,7 and 9 of the US philatelic magazine „STAMPS“ with interesting article <i>(Photo = 50)</i>	Gebot



227 / € 150



243 / € 500



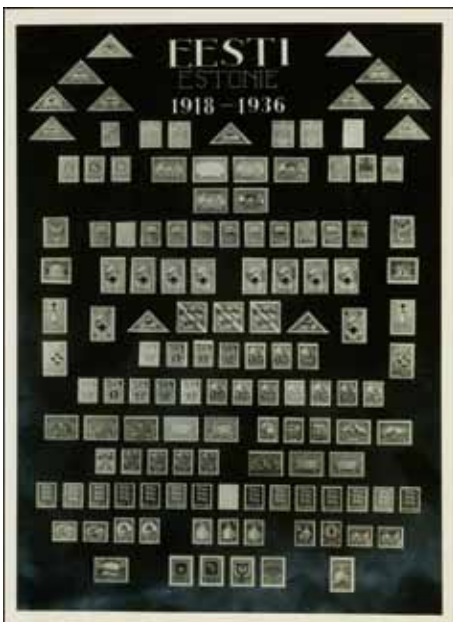
244 / € 500



245 / € 500



248 / € 150



ex 247 / € Gebot



249 / € 150



250 / € 150



251 / € 150



252 / € 150



253 / € Gebot



266 / € 80



265 / € 80



267 / € 80

The Roosman Album

The Roosman Album contains essays and postage stamps of the Caritas issues 1936-1940. The Roosman Album probably served the Ühisabi charity, responsible for the design of the Caritas postage stamps, as archive album and only one such album is known to exist. Additional Albums were probably not produced or kept, perhaps because of an insufficient quantity of essays of 1936, as shown by the inclusion in the Album of 10S and 15S essays of 1936 with diamond/double perforation errors, instead of essays without perforation errors. The album and its cover page were designed by Axel Roosman, who also designed the Caritas postage stamp issues 1936-1937.

Album pages

The cover page shows the Caritas heart, as symbol for Ühisabi, with oak leaves surrounding the Caritas heart, similar to the oak branches surrounding the three leopards on the official coat of arms of Estonia. The cover page bears the title „Ühisabi heategeva otstarbega postmargid“ (=Ühisabi charity postage stamps). The first page of the Roosman Album shows on beige watermark paper the Decree authorizing the Caritas postage stamp issues of 1936-1940, with charity surcharges for Ühisabi. The subsequent five gray album pages bear the title „Väljaanne“ (=issue) and contain the final essays and the postage stamps of each issue year 1936-1940. The cover and album pages of the Roosman Album are 226x345mm.

Metallic inks

The gray pages of the Album were printed with three different metallic inks. The purpose of using metallic inks was to enhance the appearance of the Album. Golden metallic ink was used to print the Caritas heart and the album title on the cover page. A mixture of silver metallic ink and green ink was used to print the oak leaves on the cover page. A mixture of bronze metallic ink and purple ink was used to print the issue years and the dotted-line frames for the postage stamps and essays. The beige sheet with the Decree was printed with non-metallic purple ink.

Stamp fields/frames printed on album pages: Too small for the Essays of 1939-1940

A header with the issue year is printed on each gray album page, together with 4 small fields 26x31 mm for the postage stamps and 4 large fields 52x62 mm for the essays. The postage stamps of 1936-1940 were all of the same size and fit nicely into these pre-printed fields, with an empty space of 1 mm around them, also the essays of 1936-1938, with an empty space of 2 mm around them. The essays of 1939-1940, however, were slightly larger than the essays of 1936-1938 and have little empty space around them. The printing of album pages with fields too small for the essays of 1939-1940 indicates that the Roosman Album was printed at a time when the actual size of the essays of 1939-1940 was not yet known.

Designer Axel Roosman and date of design

The cover of the Roosman Album shows a Caritas heart surrounded by oak leaves. Axel Roosman was the resident artist of Ühisabi, even preparing the artistic decorations of the annual Ühisabi charity balls. Axel Roosman can be identified as the designer of the Album by the striking similarity of the Caritas heart on the cover of the Album and on pencil drawing AK-4D. Both designs also show oak leaves, a favorite ornament of Roosman. The cover of the Album and pencil drawing AK-4D were designed around the same time in late 1935 because both show an early form of the Caritas heart with a flower bud and two petals.

Vladimir Kuusik

The inside cover page of the Roosman Album bears the bookplate/ex libris „V.Kuusik“ of Vladimir Kuusik, who was a philatelist and judge at the Tallinn district court. Judge Vladimir Kuusik acquired the Roosman Album probably during the liquidation of the assets and dissolution of Ühisabi 1940-41. The Roosman Album was inherited by Vladimir Kuusik's daughter, Anna Golobova, who sold it at an auction in 1999.



Lot 253: The album cover page of the Roosman Album, designed by Axel Roosman,

*The following lot nos. 248 to 253 will be auctioned individually. If requested subsequently, all six lots will be auctioned as a group together. In that case the minimum offer for the group of six must exceed the total of the hammer price of the six individually sold lots by 10% or it must exceed the total of the hammer price for the sold lots of the group plus the starting price of the unsold (whereby lot 253 would be calculated at EURO 50,-) by 10%.

* Die folgenden Lose 248 bis 253 werden einzeln versteigert und zugeschlagen. Wenn gewünscht werden die sechs Lose in ihrer Gesamtheit anschließend als Gruppe (Gesamtlos) versteigert. Voraussetzung dafür ist, dass das Mindestgebot die Addition der Zuschläge für die sechs einzelnen Lose um 10% übersteigt, bzw. die Addition der Zuschläge plus dem Ausrufpreis der unverkauften Lose (wobei Los Nr. 253 mit EURO 50,- angesetzt wird) um 10% übersteigt.

Los-Nr	Mi.-Nr.			Ausruf
* 248	109-112	(★)	1936, 10-50s. postage stamps and essays of the Caritas issue of 1936, hinged on gray carton sheet of the Roosman Album. Double/diamond perforation at the top of the 10 s. and 15 s. essays, the only known essays of the Caritas issues with diamond perforation. The use of essays with double/diamond perforation in the Roosman Album shows the rarity of the essays of 1936: Ühisabi probably did not have other 10 s. and 15 s. essays for the Roosman Album, without perforation errors <i>(Photo = 50)</i>	150
* 249	127-30	(★)	1937, 10-50 s. postage stamps and essays of the Caritas issue of 1937, hinged on gray carton sheet of the Roosman Album. The essays of the Caritas issues of 1936 and 1937 are very rare <i>(Photo = 50)</i>	150
* 250	131-34	(★)	1938, 10-50 s. postage stamps and essays of the Caritas issue of 1938, hinged on gray carton sheet of the Roosman Album <i>(Photo = 51)</i>	150
* 251	142-45	(★)	1939, 10-50 s. postage stamps and essays of the Caritas issue of 1939, hinged on gray carton sheet of the Roosman Album <i>(Photo = 51)</i>	150
* 252	152-55	(★)	1940, 10-50 s. postage stamps and essays of the Caritas issue of 1940, hinged on gray carton sheet of the Roosman Album <i>(Photo = 51)</i>	150
* 253			The album cover page of the Roosman Album, designed by Axel Roosman, also the page with Decree <i>(Photo = 51-52)</i>	Gebot



254

Designs by Axel Roosman for playing cards sold by the Estonian Red Cross, the origin of the Caritas heart and of the pre-perforated cardboards. Submitted design for a playing card by Axel Roosman, on cardboard 65,5x43mm with rounded corners, in pencil, the heart in read watercolor. On the back four glue marks, where the design was attached. The heart on playing cards was, according to the son of Axel Roosman, the origin of the Caritas heart. Axel Roosman had made designs of playing cards for the Estonian Red Cross, which was granted in 1923 the monopoly for the production and sale of playing cards for charitable purposes (E.F. 24-25, pp.163-170).

The submission to Alexander Koenig of postage stamp designs on pre-perforated cardboards probably had its origin in Roosman's design of a playing card. One of the designs of a playing card was submitted to the Estonian Red Cross on a pre-cut cardboard with rounded corners, looking like a playing card. Similarly the designs submitted to Alexander Koenig were on perforated cardboards, looking like postage stamps. In addition another design for a playing card by Axel Roosman, in pencil, on paper with a red sticker of the Estonian Red Cross. Four glue marks at the back and a hole at the top. Both of the designs are from the estate of Axel Roosman.

150

Los-Nr Mi.-Nr.

Ausruf

255 109-12 ☒

1936, Caritas 10-50s. tied by cds. „TALLIN ESTONIA 1 II 36“ to First Day cover to Narva with arrival mark, opened out two sides, otherwise fine (Hurt/Ojaste pp.662-664, No.18) (Photo = ☐ 22)

80



256



257

256 109E

1936, Caritas 10s., perforated large intermediate essay („Makro-Essay“), 151x118mm, on black photo carton, no stickers at back. Pictured in Eesti Post No.55 (2012), p.6. Intermediate design, the place in the design sequence is pictured on p.11., unique

250

257 110E

1936, Caritas 15s., perforated large intermediate essay („Makro-Essay“), 152x119mm on black photo carton, no stickers at back. Pictured in Eesti Post No.55 (2012), p.5. Intermediate design, the place in the design sequence is pictured on p.13, unique

250



258



259

258 111E

1936, Caritas 25s., perforated large intermediate essay („Makro-Essay“), 153x121mm on black photo carton, no stickers at back. Pictured in Eesti Post No.55 (2012), p.6. Intermediate design, the place in the design sequence is pictured on p.14, unique

250

259 112E

1936, Caritas 50s., perforated large intermediate essay („Makro-Essay“), 153x121mm on black photo carton, no stickers at back. Pictured in Eesti Post No.55 (2012), p.6. Intermediate design, the place in the design sequence is pictured on p.15, unique

250

260 111 ☒

1936, Caritas 285s. tied by cds. „TALLIN ESTONIA -1 II 36“ to registered First Day cover to Tartu with arrival mark, fine (Hurt/Ojaste pp.662-664, No.18) (Photo = ☐ 22)

80



Los-Nr	Mi.-Nr.			Ausruf
261	119P	★	1936, Päts 50s. brown as proof as horizontal gutter pair; unused, scarce, fine, certificate Löbbbering BPP	300
262	127-30	✉	1937, Caritas 10-50s. tied by red special cancel „TALLINN ESTONIA 27.II.37“ to registered cover addressed to Major General Dr. Hans Leesment in Tallin, he was the Chairman of Ühisabi 1936/1937 and also the Chairman of the Estonian Red Cross. His postal address, „Nigueliste 12“, the address of the Northern Estonian Red Cross („Eesti Noorte Punase Risti“), shows the close relationship between Ühisabi and the Estonian Red Cross <i>(Photo = 22)</i>	100



263	131-34E	★	1938, Caritas 10-50s. as imperforate essay block (essays 39,5x50 mm) with old hand-gumming on reverse. The imperforate essay block is printed with black and yellow ink (the left side, where there is no yellow underprint, is black, see Eesti Post No.54, p.17). Horizontally folded between stamps, otherwise fine. Fits nicely to the preceding lot, making a matched pair of imperforate proof and imperforate essay. Only 2 imperforate essay blocks of 1938 are known to exist	300
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For upcoming auctions we are always looking for rare single stamps,
good quality standard material, collections and large lots.
Referrals receive a commission.



Los-Nr	Mi.-Nr.			Ausruf
264	131-34E	★	1938, Caritas 10-50s. as perforated essay block with hand-gumming on reverse, fine	150
265	131-34	✉	1938, Caritas 10-50s. tied by cds. „TALLIN-VAKSAL 21 1 38“ to First Day cover Tallinn with arrival mark, fine <i>(Photo = 51)</i>	80
266	Bl. 1	✉	1938, Caritas souvenir sheet tied by arrival cds. and register mark to registered cover to Czechoslovakia, scarce, fine <i>(Photo = 51)</i>	80
267	Bl.1	✉	1938, Caritas souvenir sheet with cds. „TALLIN 21 1 38“ on registered First Day cover to Vienna with arrival mark, slightly stained at top, otherwise fine, scarce <i>(Photo = 51)</i>	80



268	Bl.1U	★★	1938, Caritas souvenir sheet 138 x 175 mm, imperforated, showing brown register cross at top, mint never hinged, some small wrinkles, vertical fold at left and small tear to the left of stamps, otherwise fine and rare (Hurt/Ojaste G1)	500
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269



270

Los-Nr Mi.-Nr.

269 RE-1-1939

(★)

Caritas 1939, 15s. watercolor design by Günther Reindorff, on cardboard, not perforated, few tiny stains. Tower of the castle in Tallinn, according to legend the burial place of the Estonian national hero Kalev. CARITAS inscription similar to the submitted AK-16B, but only 1 Caritas heart. The 15S RE-1-1939 is in blue color, but the UPU color for foreign postcard postage, 15s. at the time, is red. EESTI POST is positioned on 2 lines, the correction mark on Roosman's AK-9B was probably overlooked by Reindorff. Reindorff positioned EESTI POST onto a single line in AK-16A, AK-16C and later. Two vertically positioned value inscription, one in large letters and the other in small letters, are also shown in RE-3-1939, AK-16B, AK-17A, AK-18A, AK-18B, AK-18C, AK-18D, AK-19A, AK-19B, AK-19C and AK-19D and on the postage stamps of 1939

Ausruf

270 RE-2-1939

(★)

Caritas 1939, 10s. watercolor design by Günther Reindorff, on cardboard, not perforated. The design shows Linda, Kalev's wife and mother of Kalevipoeg in the Estonian national epic poem Kalevipoeg. Inscription LINDA at the bottom right. Caritas heart without a flame. Two horizontally positioned value inscriptions, one in large letters and the other in small letters, as in AK-16C. Pictured on the cover page of Eesti Post No.56 (2013)

500

500



271 RE-3-1939

(★)

Caritas 1939, 15s. watercolor design by Günther Reindorff, on cardboard, not perforated, few stains. The design shows Kalevipoeg with the magical sword in the Estonian national epic poem Kalevipoeg. Inscription KALEVIPOEG at the bottom. 2 Caritas hearts, with 1 flame, drawn only in pencil, not in watercolor. In the design sequence RE-3-1939 precedes AK-16B. Two vertically positioned value inscriptions, one in large letters and the other in small letters, are also shown in RE-1-1939, AK-16B, AK-17A, AK-18A, AK-18B, AK-18C, AK-18D, AK-19A, AK-19B, AK-19C and AK-19D and on the postage stamps of 1939

500



Los-Nr Mi.-Nr:

272 142-144E (★)

1939, Caritas 10-25s. imperforate essay block, with only 3 essays. Attempt to position the essays into their block positions. The 10s. essay is not yet in the desired vertical position, the 25s and 15s. are already in their final block positions. The 50s. value has not yet been printed. This essay block is pictured in Eesti Post No.54, p.20, unique.

Ausruf

300



273 142-145E (★)

1939, Caritas 10-50s., essay block of with an extra impression of 50s. with horizontal alignment on the 25s., The single 50s. essay is in a lighter colour tone than the 50s. essay in the block. Also used for perforation trials, the 25s. and 50s. have double perforation. This essay block is pictured in Eesti Post No.54, p.20

300



274



275

Los-Nr	Mi.-Nr.			Ausruf
274	142-145E (★)		1939, Caritas 10-50 s., larger sized essay block, the 15s. impression with clear double print, without gum, very scarce	150
275	142-145E (★)		1939, Caritas 10-50 s., larger sized essay block, with missing vertical perforation between the stamps, without gum, very scarce	150
276	142-45 ☒		1939, Caritas 10-50s. tied by cds., „TALLIN 10 I 39“ to local First Day cover; addressed to V.Kuusik, whose book plate/ex-libris is inside the Roosman Album <i>(Photo = □ 60)</i>	80
277	Bl.3 ☒		1939, Caritas souvenir sheet tied by cds., „TALLIN -9 I 40“ to registered cover to Germany, with censor tape and mark on front and reverse, fine <i>(Photo = □ 60)</i>	80



- 278 152-55E (★) 1940, Caritas 10-50s. as horizontally arranged essay strip in black on white paper. All arms shields have an extra line around the shields, in contrast to the essays of 1940 and the postage stamp. These black essays were prepared for creating two separate clichés, one for the frame, the other for the coat of arms, for the 2-color print. For the printing of the colored essay block, the cliché of the coat of arms was created from the innermost white line of the black essays, while the cliché of the frame was created from the outermost white line surrounding the black shield, so that on the 2-color essays the shields appear surrounded by a white line. Folded between the stamps, otherwise fine and very attractive



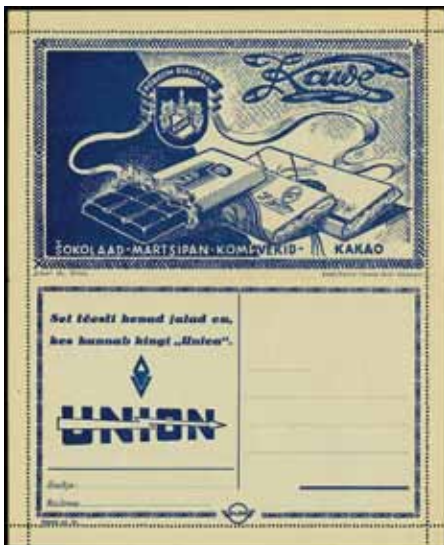
276 / € 80



287 / € 100



277 / € 80



284 / € 120



283 / € 200



285 / € 100



282 / € 200



286 / € 150



279

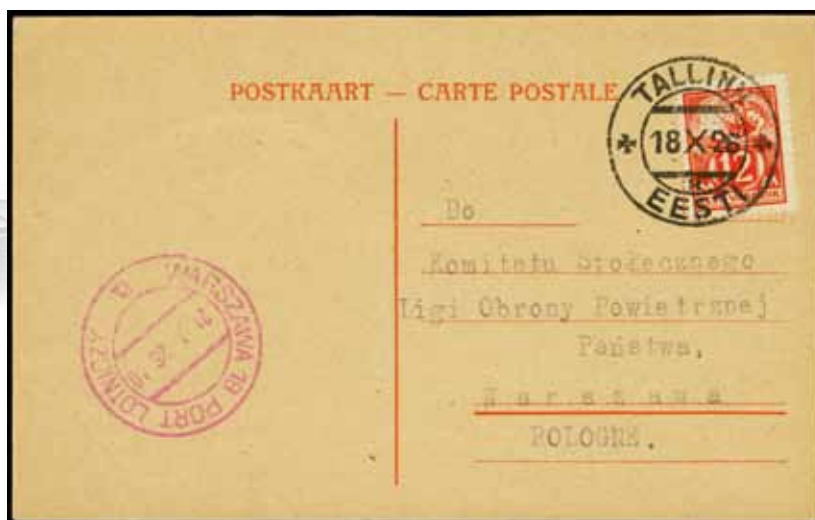


280

Los-Nr	Mi.-Nr.			Ausruf
279	152-55E (★)		1940, Caritas 10-50 s., larger sized, imperforated essay block, without gum, this is the only imperforated essay block of 1940 known to exist	300
280	152-55E (★)		1940, Caritas 10-50 s., larger sized essay block, without gum, scarce	120
281	162x	★★	ESTONIA - POSTAL STATIONAIRY: 1940, 100 Years of stamps 15 s. on white paper, mint never hinged, fine, certificate Löbbbering BPP <i>(Photo = □ 32)</i>	250
282	HK1	✉	1937, PARO letter sheet No.6, essay without the „PARO“ logo at the bottom, imperforated and without the stamp imprint, an essay for Paro Nr. 5, without the „PARO“ logo, is pictured in E.F. 18-19, p.76 <i>(Photo = □ 60)</i>	200
283	HK1	✉	PARO letter sheet 10 s., no. 12, used from „VIRU-JAAGUPI 14 III 38“ to Tallinn, fine <i>(Photo = □ 60)</i>	200
284	HK1	✉	1937, PARO letter sheet Nr.19, proof without the stamp imprint, very fine <i>(Photo = □ 60)</i>	120
285	HK1	✉	PARO letter sheet 10 s., no. 21, unused, very fine <i>(Photo = □ 60)</i>	100
286	HK1	✉	PARO letter sheet 10 s., no. 20, unused, very fine <i>(Photo = □ 60)</i>	150
287		△	PARALEPA EESTI-SKAUTIDE III SUURLAAGER 18 VII 36“; six very clear strikes on franked carton, very rare cancel, fine <i>(Photo = □ 60)</i>	100



The „Aeronaut“ Hangar in Tallinn ca. 1925



288



FIRST FLIGHT TALLIN-WARSZAW: 1926, Smith 12m. tied by cds. „TALLINN 18 X 26“ to flown card to Warsaw with red „WARSZAWA 19 PORT LOTNICZY 21 X 26“ alongside, fine

100



Los-Nr	Mi.-Nr.		Ausruf
289	1Uy	✉ 1942, Airmail stamp, imperforated with left sheet margin, tied by straight line „28.NOV.1942“ to folded letter to Vienna with adjacent L2 „Feldbahnpost Riga-Gatschine“, stamp with horizontal crease, otherwise fine and rare with only a few of these covers known, signed Pickenpack and Mogler BPP	1000
290		Photos of the Ühisabi Balls 1937 and 1938, the annual Ühisabi Ball was the main fund-raising event of Ühisabi. The Ühisabi Ball was a major social event in Estonia and was held in the Estonia national theater, shown on Mi 55 and 56. A special post office was held there on Feb. 27, 1937 with the Caritas postage stamps of 1937 for sale (Photo = www)	Gebot
291		REVAL NEWSPAPER: 1919, 2nd. vintage, interesting group of several hundred pages, mostly completes Issue from 2nd of June - 14th August 1919. Many messages and articles in German, e.g. „Luftverkehr und Luftpost“ (4th June 1919, p.3 bottom right); „Postverkehr mit Schweden wieder hergestellt“ (25th June 1919, p.3) and „Wie unser Papier entsteht“ (26th June 1919, p.1), some pages with tears, mostly good condition (Photo = www)	160
292		Günther Reindorff, by H. Läti, Eesti NSV Kunst, Tallin 1960, art book with 74 reproductions black and white of works by Günther Reindorff, signed in ink „GReindorff III 1961“. Reindorff designed Russian and Estonian postage stamps and banknotes and was appointed a National Artist of the USSR in 1961. 22 of Reindorff's works are shown in the digital gallery of the Eesti Kunstimuseum https://digikogu.ekm.ee/ , such as https://digikogu.ekm.ee/ekm/search/oid-12306/ (Photo = www)	Gebot



293	1A	ESTONIA - TALLIN: 1 k. orange, used with pencil strokes, only a few perforation tips slightly brown, otherwise fine, one of the great rarities of Estonian Philately with only 7 stamps originally overprinted, signed Bühler with certificate and certificates Löbbbering BPP and Nemvalz Provenance: collection Valdo Nemvalz	3000
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