

EXPOSITION INTERNATIONALE
des
ARTS DÉCORATIFS ET INDUSTRIELS
PARIS 1925 MODERNES PARIS 1925

Postal Issues of the Paris 1925 Decorative Arts Exposition

Thomas W. Broadhead

Prelude

Planned for the first decade of the 20th Century, the Exposition was repeatedly postponed for financial reasons and then by World War I and its aftermath.

The Exposition was authorized by public law of 10 April, 1923. France declined to finance the Exposition, but Paris provided the site. Revenue bonds were issued for funding.



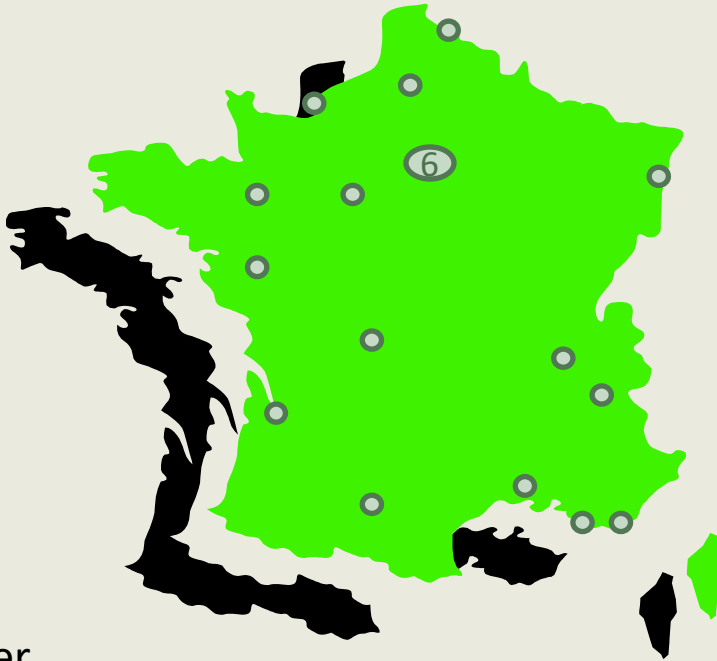
Fernand David,
Commissioner
General, Senator,
former Minister
for Public Works



Publicity

Commemorative post marks – July 12, 1923

Amiens
Bordeaux
Grenoble
Le Havre
Le Mans
Lille
Limoges
Lyon
Marseille
Montpellier
Nantes
Paris (6)
Rennes
Strasbourg
Toulon
Toulouse



Postal Markings at the Exposition - 1925



The Exposition slogan cancel and date stamp typically shows a poor impression

The Exposition hand-cancel circular date stamp is the most common. The two-line hand-stamp was used on registry labels.



Stamp Authorization - 1924

23 June 1923 – Proposal for stamps made by Fernand David

“Les frais de maquette, de gravure et d’impression seraient supportés par le budget de l’Exposition.”

18 March 1924 – Chamber of Deputies adopted a proposal by M. Pierre-Robert, Député, to issue special postage stamps on the occasion of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* of 1925

8 April 1924 – Proposal adopted by the Senate

1 May 1924 – Approved by President Millerand and becomes law

Denominations authorized under then-effective rates :

5 centime	printed matter up to 50g
10 centime	UPU printed matter up to 50g
25 centime	letters up to 20g
50 centime	UPU letters up to 15g
30 centime (postal card)	UPU post cards

Postal Rates ~ 1924~1925

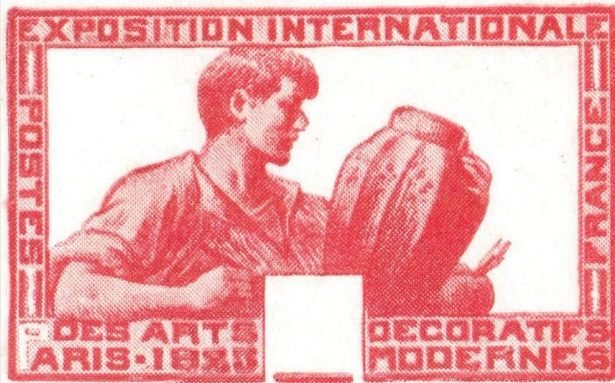
From the time the stamps and postal card were authorized, until their issue, postal rates had increased. Then, during the Exposition, rates increased again, changing the utility of some issues and creating an increased variety of postal history.

Proposed	1 April 1924 (or earlier)	16 July 1925	Rate
5 c	5 c	10 c	printed matter up to 50g
10 c	15 c	20 c	UPU printed matter up to 50g
25 c	25 c	30 c	letters up to 20g
30 c	45 c	60 c	UPU post cards
50 c	75 c	1.00 fr	UPU letters up to 15g



Design Competition ~ 1924

A juried competition was held (17 May – 10 June) to select a single design to be printed by typography.



1st - E. Becker – Potter Decorating a Vase



2nd – M. Sicard – Light and Liberty



E. Becker – Chiseling a Chanticleer from a Louis d'Or



E. Becker – Art and Industry

Printing Decisions ~ 1924

The original authorization specified printing by typography. Exposition Commissioner, Fernand David, requested recess engraving, but two-color typography prevailed.



Recess Engraving



3-color Typography

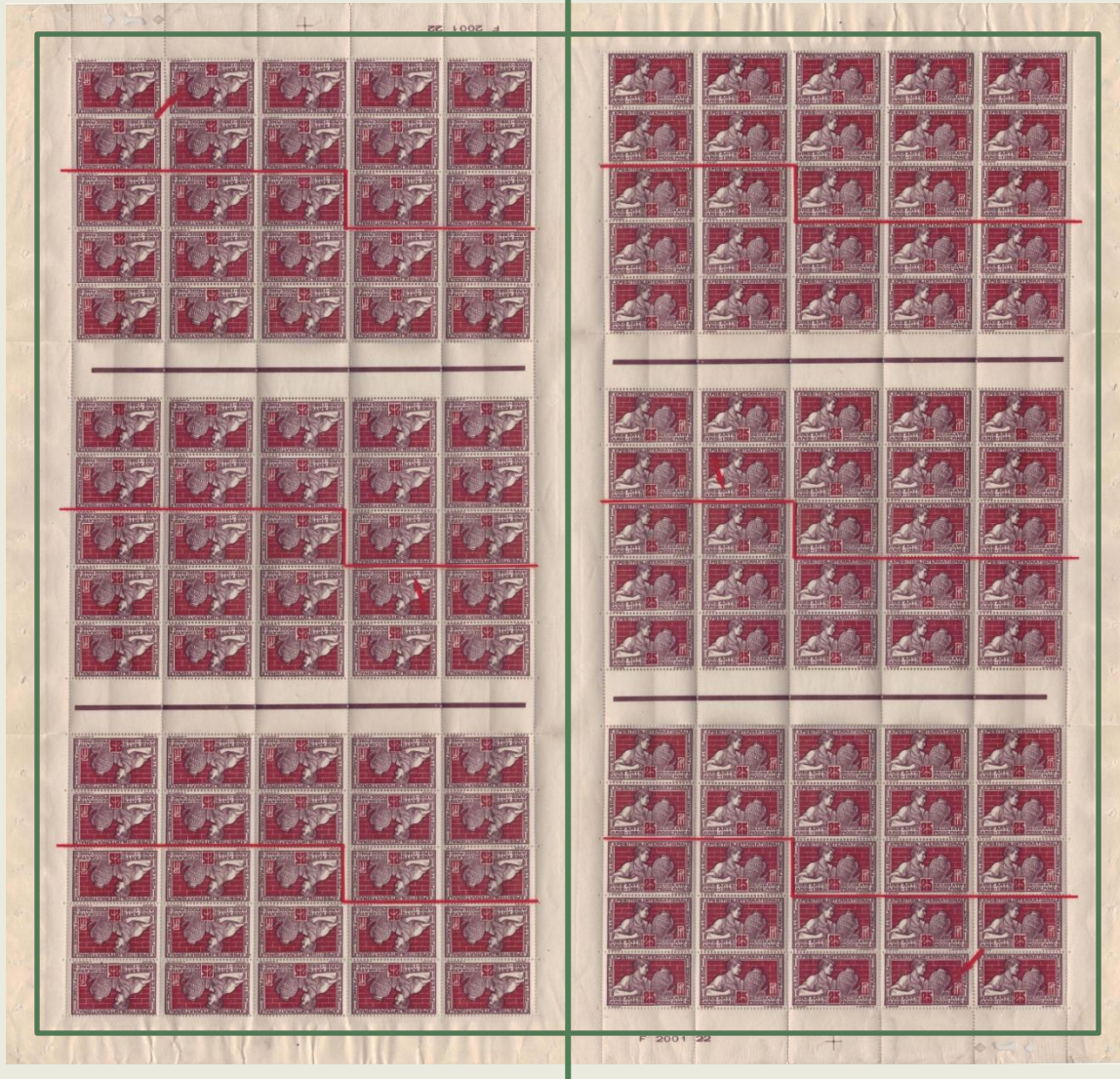


Heliogravure



2-color Typography

Printing



All issues:

- Flat plate
- 2 imprints – frame, vignette
- Double sheet – rotated
- Gummed
- Cut into 2 sheets



- Paper control perforations
- Press operator (F)
- Date (20 November)
- Press number (22)

Perforating



All issues:

Perforated

Cut into panes of 25 stamps



Error – perforating comb
misses top row of stamps

Le Potier Modelant Un Vase



Design – Edmond Becker
Engraver – Abel Mignon

2-color typography

Sheets of 3 panes of 75 stamps

124,383,750 printed (25c *Potier*
and *l'Architecture* combined)

23,895,300 printed (75c *Potier*
and *Flambeau* combined)



Issued: 7 December 1924

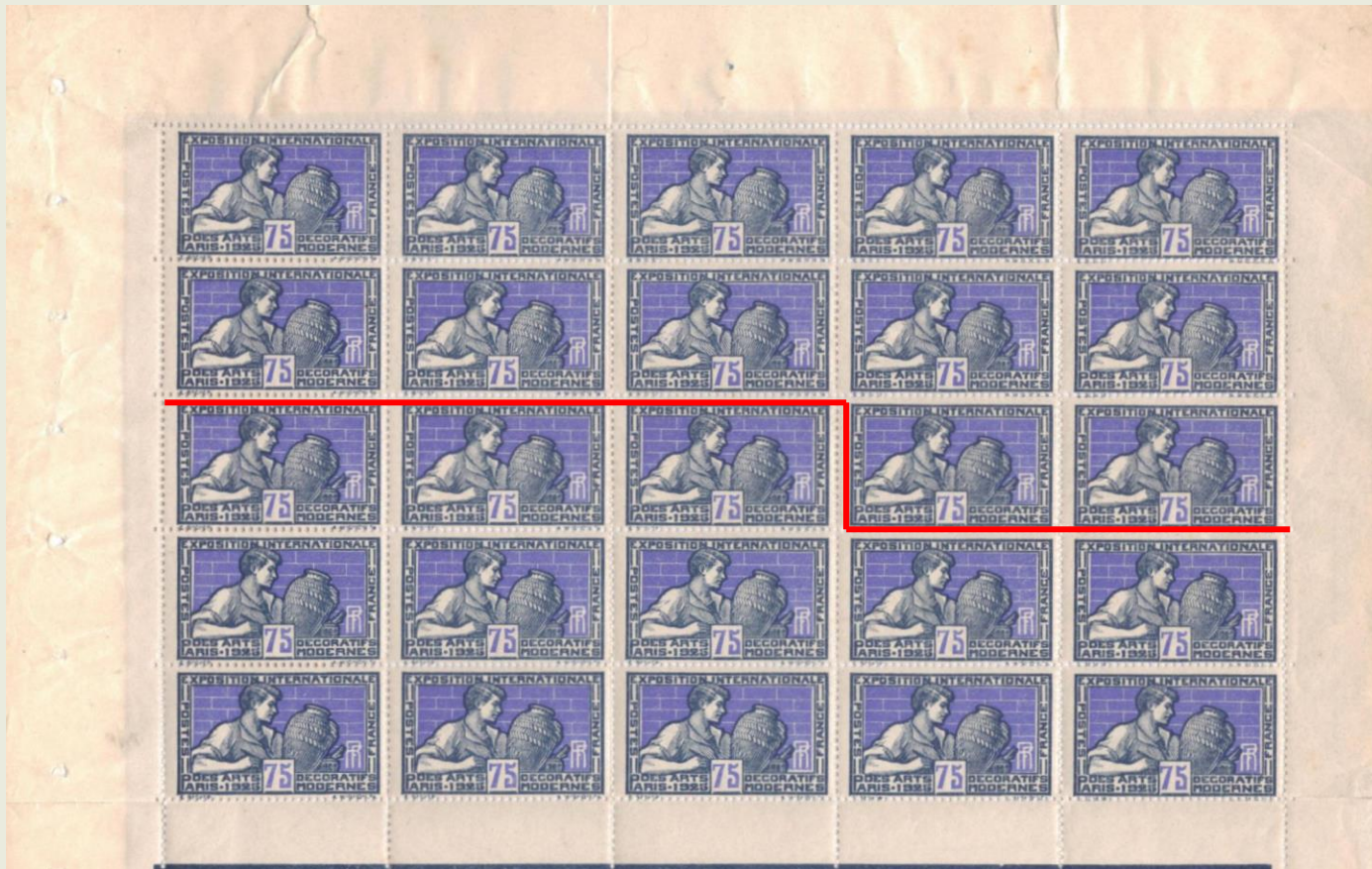
Demonetized: 31 December 1925

Varieties

Plate Variety – 25c and 75c *Potier*

Point of color above the R in ARTS

Top two rows and right two stamps of third row in each pane of 25



Incipient



Weak



Medium



Strong

Varieties

Printing Varieties



2 fingers on vase, created by left or downward shift in the background – no longer considered a catalog variety



Stray paper fragment between print stages

Varieties

Perforation Varieties



Mispositioned perforation comb



Rough perforations

Experimental Rotary Press Printing ~ 1937



New Designs

Commissioner General Fernand David was not satisfied with only one design, and in October of 1924, four additional designs were proposed:

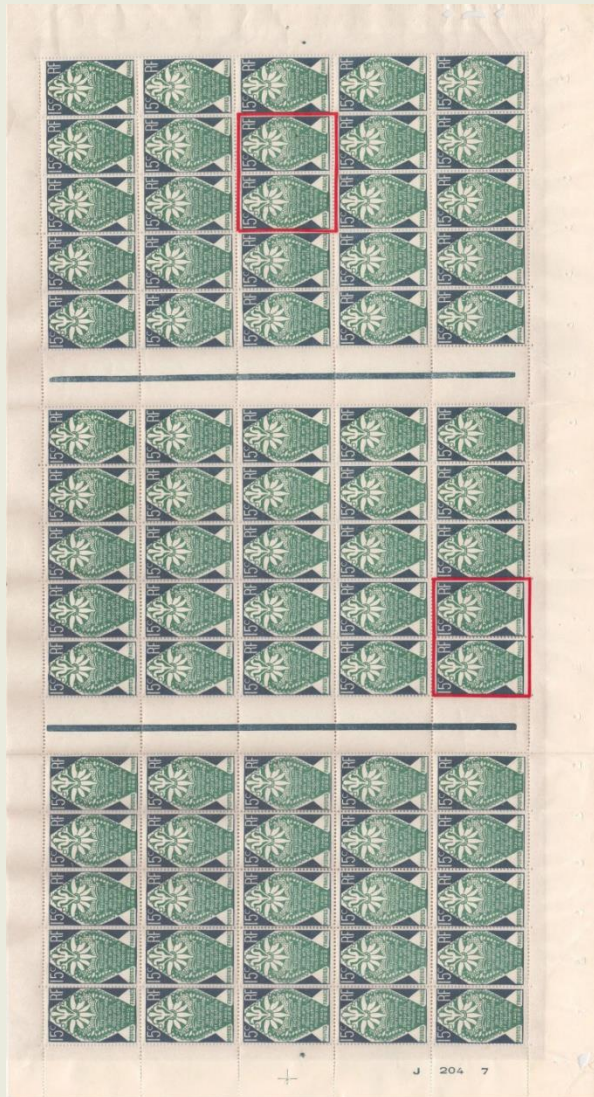
'Le Flambeau'	0 f 10
'Le Pot de Fleurs'	0 f 15
'La Femme et la Biche'	0 f 25
	postal card of 0 f 45
'l'Architecture'	0 f 75



Questions were raised about the lack of a design competition, additional costs, and the likely popularity of the new designs.

Is the later abandoned design of the woman and deer related to the Robert Bonfils poster design, which appeared on official cinderella labels?

Le Pot de Fleurs



Trial Color Proof



Essay for 25c Value

Design/Engraver – Maurice Berdon

2-color typography

Sheets of 3 panes of 75 stamps

29,032,800 printed



Issued: 29 April 1925

Demonetized: 31 December 1925

Varieties

Perforation Varieties



The misaligned perforation variety, in which the “1” of the denomination is obliterated by perforations led to rare occasions where the stamp was misinterpreted as 5 centimes.



Misaligned paper



Imperforate

L'Architecture



Photographic Essay



Trial Color Proof



Essay for 75c Value

Design – Henri Rapin
Engraver – Louis Ruet

2-color typography

Sheets of 3 panes of 75 stamps

124,383,750 printed (*Potier* and *l'Architecture* combined)



Issued: 11 June 1925

Demonetized: 31 October 1925

Varieties



Pre-perforation paper fold

Urn on first step

Normal position of urn

Not recognized as a constant plate variety, and possibly related to differential contraction of paper during printing

L'Architecture – postal card



Design – Henri Rapin
Engraver – Louis Ruet

2-color typography

53,172 printed



Issued: 27 June 1925

Demonetized: 31 December 1925



29 June 1925 –
earliest observed use

Varieties

Defective 4
Possible constant variety



Upward shift of background
Urn on first step

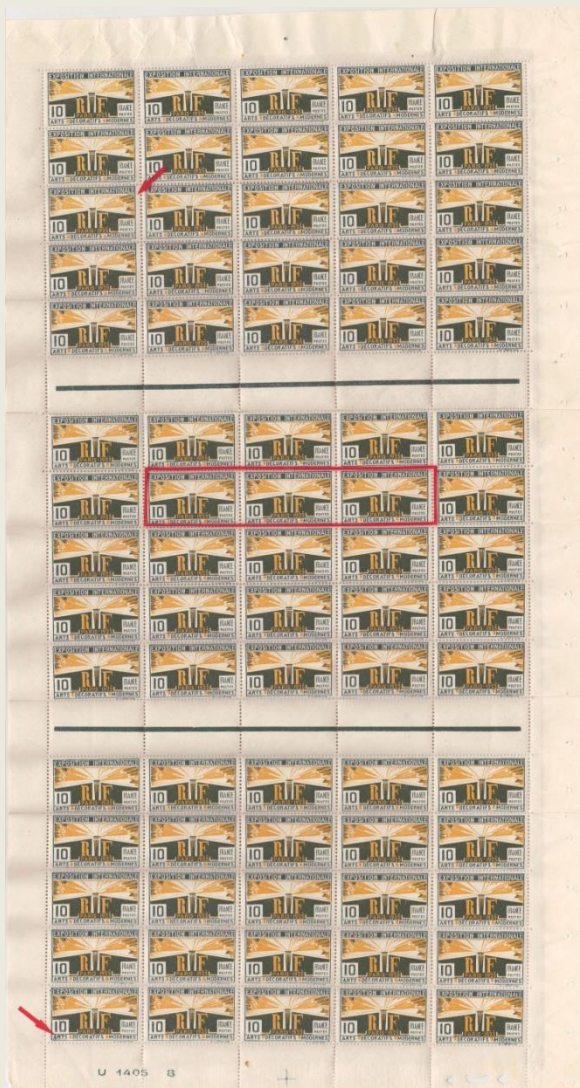


Break in vertical bar of 5
Possible constant variety

Right shift of background

Le Flambeau

Design – Francois-Louis Schmied



2-color typography

Sheets of 3 panes of 75 stamps

24,630,000 10c printed

23,895,300 printed (75c *Potier* and *Flambeau* combined)



Issued: 15 June 1925

Demonetized: 31 December 1925

Varieties

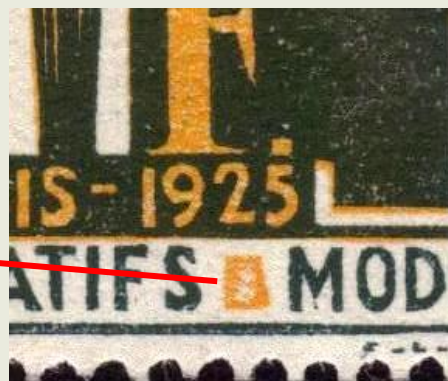
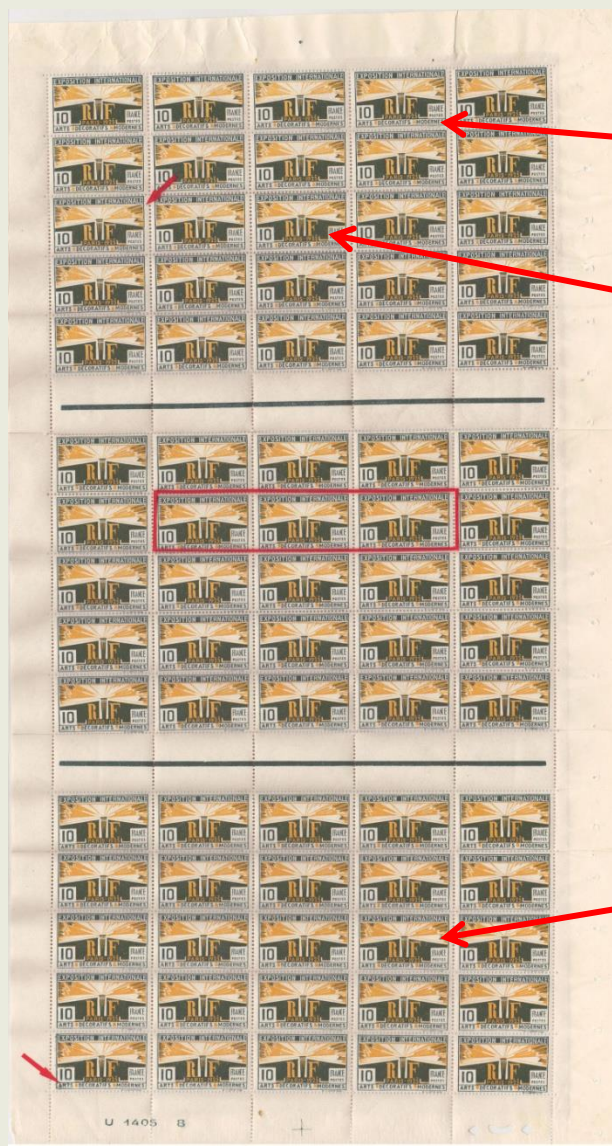


Plate Varieties
10c

White spot in
yellow block
Position 4



Green line below
outer frame
Position 13



White spot below
"A"
Position 69

Varieties

Incidental Printing Varieties



Displaced Center



Broken 5



White dot in 0

Perforation Varieties



Top row imperforate on 3 sides

Collective Proof

EXPOSITION INTERNATIONALE
DES ARTS DÉCORATIFS ET INDUSTRIELS MODERNES

PARIS 1925



ATELIER DE FABRICATION DES TIMBRES-POSTE

Postal History

Domestic Letters

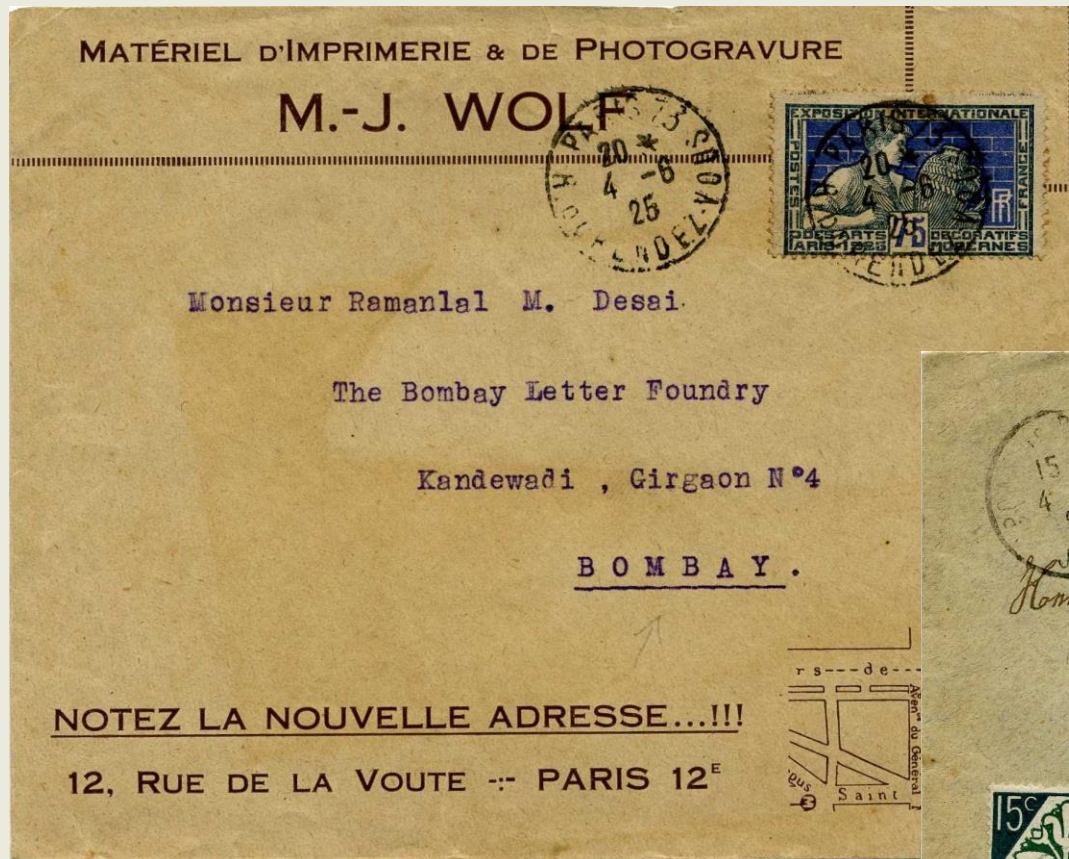


25c rate

30c rate
July 16



Foreign Letters



1 franc rate of July 16



75c rate

Postal History



Domestic Registered



Postal History

Foreign Registered



Postal History

Express



Postal History

Oddities



Paris Pneumatic Post

924 Bouzonville (Moselle)

Ci-joint *1 colis* Nombre de déclarations en douane

Valeur déclarée

A *Monsieur Sylvain Leys*
35 Grande Rue
Jarre-Umon
Bas-Rhin

(Lieu de destination) à

Rue et numéro

Poids *2 1/2* kg g Droits de douane. *) Acheminement:

*) Cadre à remplir par le bureau d'échange d'entrée du pays de destination. A 20

Parcel Receipt



Postal History

Air Mail

Experimental Flights
to Africa
January 1925



20 covers flown



140 covers flown

Postal History

Air Mail

Air mail rates
depended on destination



0.25 air mail rate to Britain
and The Netherlands



Demonetized



Usage continued and was caught – sometimes – by postal clerks.

All Arts Décoratifs postal issues were demonetized on December 31, 1925.



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DES ARTS DÉCORATIFS ET INDUSTRIELS MODERNES

PARIS 1925



ATELIER DE FABRICATION DES TIMBRES-POSTE

Aux nouveaux timbres des Arts Décoratifs

O vous, qui vous deviez de parcourir la Terre
En Chevaliers du Beau, Hérauts de l'Art Français,
Timbres des Arts Décoratifs, par quel mystère
Etes-vous donc si laids!

Vignettes qui deviez proclamer à la ronde,
Que notre douce France est le berceau des Arts,
Pourquoi donc êtes-vous la Hideur, qui, du Monde
Suscite les brocards!

Vous qui deviez porter le Drapeau de la France,
De New-York à Cantron, de Rome à Zanzibar,
A quel fol malfaisant devez-vous l'existence,
Vignettes de Bas art!

Que vous soyez flambeau, pot ou l'architecture,
Modèles différents; mais pareillement laids,
Traîtres à la Patrie, à l'Art, à la Nature,
Vous n'êtes pas Français!

M.J., L'Écho de la Timbrologie, No. 708, p. 958, 30 June 1925



To the New Decorative Arts Stamps

O thou, whose mission was to tour the World
As Knights of the Beautiful, Heralds of French Art,
Stamps of the Decorative Arts, by what mystery
Art thou then so ugly?

Vignettes who were to proclaim all around
Our sweet France as the cradle of the Arts,
Why then art thou so horrible as to raise
The taunts of the World?

Thou who were to carry the banner of France
From New York to Canton, from Rome to Zanzibar,
To what mad miscreant do you owe your existence,
Vignettes of Low Art?

Be thou torch, pot, or architecture,
Different models, equally ugly,
Traitors to Fatherland, Art, and Nature,
Thou art not French!

M.J., L'Écho de la Timbrologie, No. 708, p. 958, 30 June 1925

