

Special stamp Special Olympics National Games 2014
Moving sporting achievements

Special stamp Renewable energy
Switzerland – rich in natural energy

Special stamp 125 Years Pilatus cogwheel railway

Breathtaking views in the heart of Switzerland

With children's pages
FRED & FUN

2/2014

Focus on stamps
The Collector's Magazine

SWISS POST 

When stamps invite you to visit a museum

Special stamps with surcharge
Pro Patria – Village museums

Sales
Philately: From 30.4.2014 until 31.12.2014, while stocks last
Post offices: From 8.5.2014 until 31.8.2014, while stocks last

Validity
Unlimited from 8.5.2014

Printing
Offset, 4-colour; Joh. Enschedé, Haarlem, Netherlands

Sizes
Stamps: 33x28 mm
Sheets: 195x140 mm (5 rows of 4 stamps)

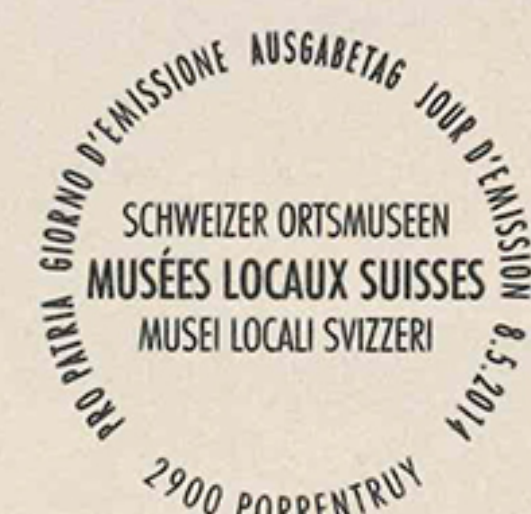
Paper
White stamp paper, with optical brightener, mat gummed, 110 gm²

Perforation
13¼:14¼

Designer
Vito Noto, Lugano



First-day cover motif



First-day cancellation

Over the next few years, the Swiss foundation Pro Patria has set itself the goal of providing financial and non-material support to our country's 400 or so local and regional museums in their quest to share our valuable cultural heritage. With this aim in mind, since 2013 it has awarded subsidies from an earmarked fund for selected projects involving contemporary exhibitions and educational presentations. The expert partner is the Swiss Museums Association (Verband der Museen der Schweiz, VMS).

Against the backdrop of this campaign, between 2013 and 2015 Swiss Post is issuing a three-part series of special stamps depicting historic objects from the collections of twelve museums. In 2014, museums in the cantons of Jura, Basel-Landschaft, Lucerne and Ticino will be providing the subjects. Ever since Pro Patria stamps first appeared (in 1938), the themes have reflected Swiss history, culture, art and handicrafts. The special stamps are also of great value to our nation. The surcharge on top of the face value of the postage

stamps – in addition to the proceeds from Swiss National Day celebration cards (until 1960), Swiss National Day celebration stamps (since 1923) and other donations and revenues – has been hugely important in enabling our organization to support countless cultural and social causes for more than 100 years. The foundation is very grateful to all donors – and in this context, of course, stamp enthusiasts in particular.

Roman G. Schönauer
General Secretary Pro Patria

Tour of the Basel Larval Masks exhibition on International Museums Day. Photo: Ortsmuseum Binningen



Basel larval mask, clown model: Thomas Keller 1960, painter: Gido Wiederkehr 1982, Ortsmuseum Binningen

Basel larval masks

From 1918 to 1923, Adolf Tschudin ran a small toy and seasonal items manufacturing company on Schafmattweg in Binningen. In 1923, after the company relocated to Basel, Adolf Tschudin – together with his friends from Binningen, the painters Otto Abt and Paul Rudin – began making larval masks. Renowned artists such as Adolf Weisskopf, Carl Gutknecht, Irène Zurkinden and Lotti Kraus created the first generation of these masks. By the end of the 1920s, the original Basel masks had become a well-established art form. After Adolf Tschudin's death, in 1945, Ruth Eidenbenz-Tschudin and Samuel Tschudin continued the tradition, working with many famous Basel artists, until 1984. The institution, which existed for 60 years, heavily influenced the art of Basel larval mask-making. In 2006 Ruth Eidenbenz-Tschudin donated the richly diverse collection of masks, containing many original designs, to the Ortsmuseum Binningen local museum.

Ortsmuseum Binningen, Holeerain 20, 4102 Binningen
www.ortsmuseum-binningen.ch
info@ortsmuseum-binningen.ch



Stamp booklet

A stamp booklet with the current Pro Patria special stamps contains ten mixed stamps: six stamps featuring the "Basel Larval Masks" with a face values of CHF 0.85 + CHF 0.40 and four stamps depicting the "Apprentice Watch" with a face value of CHF 1.00 + CHF 0.50. The booklet is available for CHF 14.50 (incl. CHF 1.00 for the envelope) from the Swiss Pro Patria Foundation, Clausiusstrasse 45, 8006 Zurich, the Philashop (www.swisspost.ch/philashop) and from Swiss Post philatelic salespoints.

Inside the Museo del Malcantone, Curio. Photo: Museo del Malcantone, Curio



Marseille roof tile, Museo del Malcantone, Curio

Roof tile

Between the 16th and early 20th centuries, the majority of men from various municipalities in the Malcantone region emigrated in order to pursue the tough but lucrative trade of brick manufacture. Traditionally, bricks were fired next to construction sites, in temporary kilns. From the mid-19th century, brick factories began using the Hoffmann kiln. Although a big investment, the kilns marked the transition from manual to industrial brick manufacture. The Andinas from Croglio and Curio, the Azzis and the Biascas from Caslano and the Minas from Croglio – to name just a few – all ran successful brickworks. Examples of their work can be found in Northern Italy, Switzerland and France, as well as more distant countries such as Denmark and Russia. To date, the Malcantone Museum has documented more than 300 brickworks which were run or owned by people from the Malcantone region. This is an incredible figure when you bear in mind that, by the mid-20th century, the region was home to no more than 10,000 people.

The Marseilles roof tile depicted on the stamp symbolizes the hard work of generations of brickmakers and the entrepreneurial skills which many of them developed.

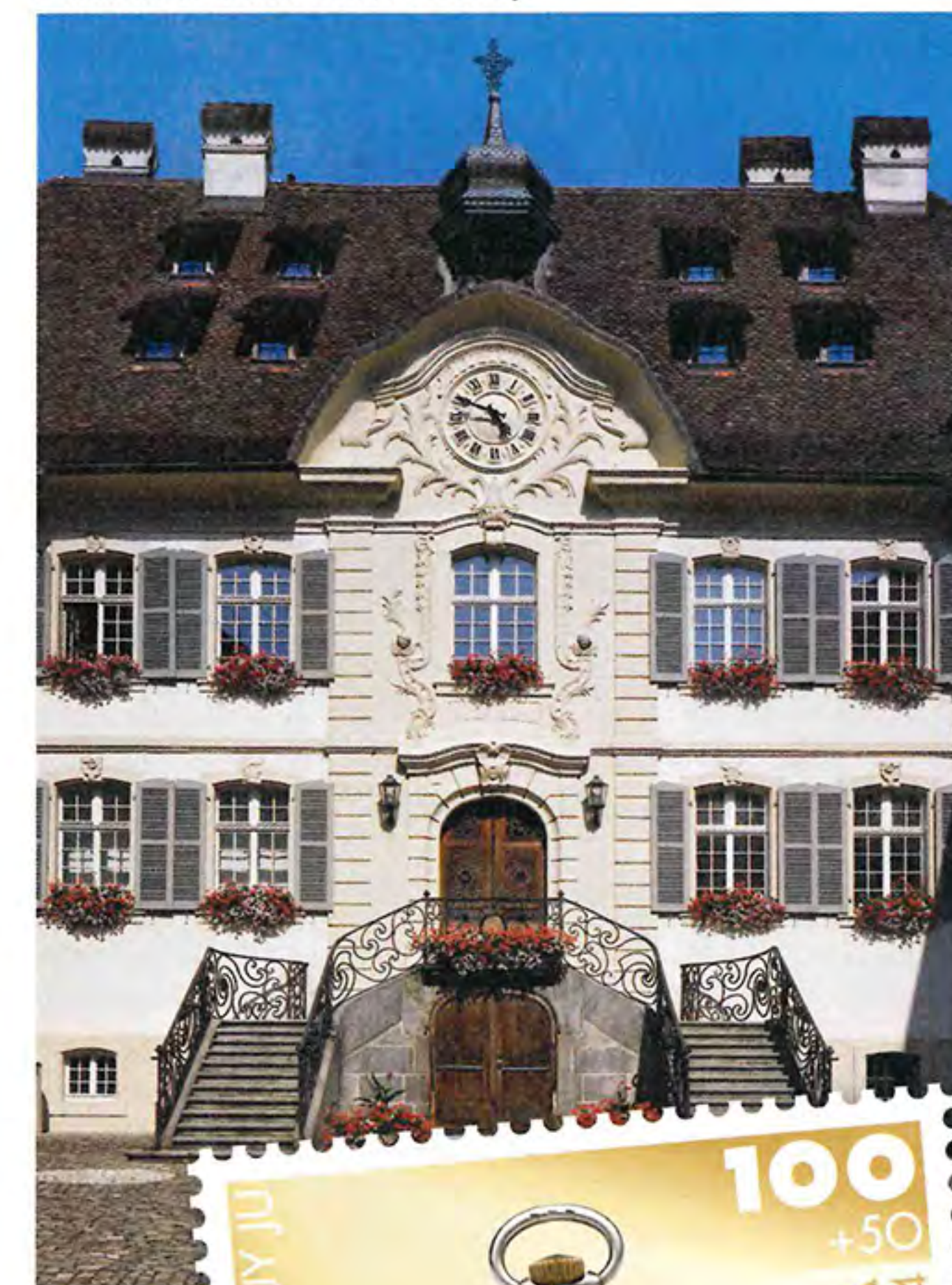
Museo del Malcantone, 6986 Curio
www.museodelmalcantone.ch
musmalc@bluewin.ch

Visitors can have a go at playing many of the instruments. Photo: Willisau Musical Instrument Collection



Reconstructed medieval hurdy gurdy (symphonia), Musical Instrument Collection Willisau.

Exterior of the Museum l'Hôtel-Dieu de Porrentruy. Photo: Musee l'Hôtel-Dieu, Porrentruy



Apprentice watch, Museum Hôtel-Dieu, Porrentruy

Apprentice watches

Apprentice watches are important historical witnesses to the Swiss art of watchmaking. In the 19th and 20th centuries, the manufacture of apprentice watches was a milestone in every watchmaker's career. It superseded the earlier masterpieces that apprentices in the Middle Ages had to produce in order to gain the title of Master Watchmaker. The apprentice watch represents the craft of the apprentice and underlines the fact that the training is also geared to the needs of the watch industry. It is a completely handmade, one-off piece which apprentices produce at the end of their watchmaking apprenticeship.

The apprentice watch of Emile Juillard (1898–1899)

In 1983 the descendants of the Juillard family gifted to the Museum Hôtel-Dieu a collection of watches that were made by their forbears in Porrentruy. The collection comprises 580 watches, manufactured between 1870 and 1930.

Emile Juillard Senior (1853–1941) founded his watchmaking business around 1875. From 1890, he was a member of the Board of Directors of the Porrentruy School of Watchmaking, which was founded in 1884. It soon became clear that he would send his sons Emile and Albert to this school. Emile and Albert ultimately followed in their father's footsteps and became watchmakers, eventually taking over the family business.

Emile and Albert's apprentice watches are without doubt among the most interesting pieces in the Juillard collection. Emile Juillard Junior attended the School of Watchmaking in Porrentruy from 1895 to 1899.

This example, together with around twelve other apprentice watches, is part of the Porrentruy School of Watchmaking collection, which is on show at the Museum Hôtel-Dieu.

Museum Hôtel-Dieu (MHDP)
 Grand' Rue 5, 2900 Porrentruy
www.mhdp.ch, info@mhdp.ch

Hurdy gurdies

The cembalo is a mechanized plucking instrument and the piano a mechanized percussion instrument, almost like a dulcimer with keys. String instruments can also be mechanized by adding keys. The hurdy gurdy is an example of a mechanized string instrument. Its strings are stretched across a wooden wheel, turned by a crank handle, and are rubbed by the polished, resin-coated surface of the wheel as it turns. Tangents are pressed by keys onto the strings, shortening them and enabling tunes to be played. There were various types of hurdy gurdy during the Middle Ages. A large hurdy gurdy was played by two people. Only one person is needed to play smaller

models such as the symphonia (French. chifonie) or modern instruments. The right hand turns the crank while the left plays the keys.

The image depicted on the stamp is also a symphonia. Because none of these instruments have survived from the Middle Ages, Siegfried Jud from Mels (Canton of St Gallen) has reconstructed the symphonia, working from a picture.

Willisau Musical Instrument Collection
 Am Viehmarkt 1, 6130 Willisau
www.musikinstrumentensammlung.ch
info@musikinstrumentensammlung.ch