NORDIA 2019

Nordisk Frimerkeutstilling 23.-25. august 2019

Quality hotell, Grålum, Sarpsborg

KATALOG

SKANFIL Auksjoner as

SKANFIL for samlere as

Vedlegg til NFT nr 5/2019

NARVIK I KRIG 1940-45

Av Gunnar Melbøe

"I to måneder våren 1940 var Narvik i verdensbegivenhetenes sentrum. Mens kampene der pågikk, ble Winston Churchill britisk statsminister, mens Adolf Hitler ble drevet til sammenbruddets rand. Da slaget om Narvik omsider var over, anså begge parter seg som seierherrer....." (Even Haugen: Kampen om jernmalmen)

Filatelistiske objekter

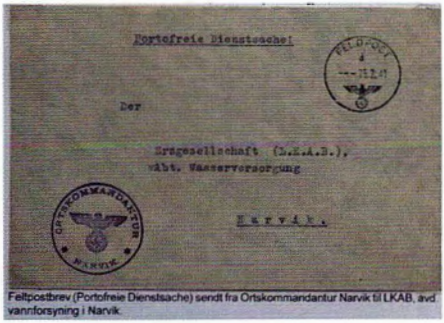
Eksponatet legger spesiell vekt på krigshandlingene i perioden april - juni 1940 ved hjelp av filatelistiske objekter, bl.a. et unikt brev fra panserskipet Norge, datert Narvik 8.4.40, dagen før det ble senket på Narvik havn, rekbrev stemplet Narvik 9.4.40, og meget sjelden fransk, engelsk og polsk feltpost. Under okkupasjonstiden 1940-1945 vises tysk feltpost, bl.a. et meget sjeldent verdibrev, postkontroll og sensurbrev, frimerker utgitt under Quislingstyret, og objekter fra Lofotraidet, som ble tilbakeholdt i England til etter krigen. Eksponatet viser til slutt norsk etterkrigssensur, prøvetrykk av det franske Narvikfrimerket og minnefrimerker og -brev, som ble utgitt i Frankrike, Polen, England og Norge etter frigjøringen.



Rek.brev stemplet **NARVIK 8.4.40,** dagen før panserskipet ble senket. Frankert med tjenestemerke T37. Porto 20 øre + 20 øre rek. gebyr. Nederst til venstre gummistempel med teksten Panserskibet "Norge".

På baksiden lakksegl med tekst **DEN KGL. NORSKE MARINE**

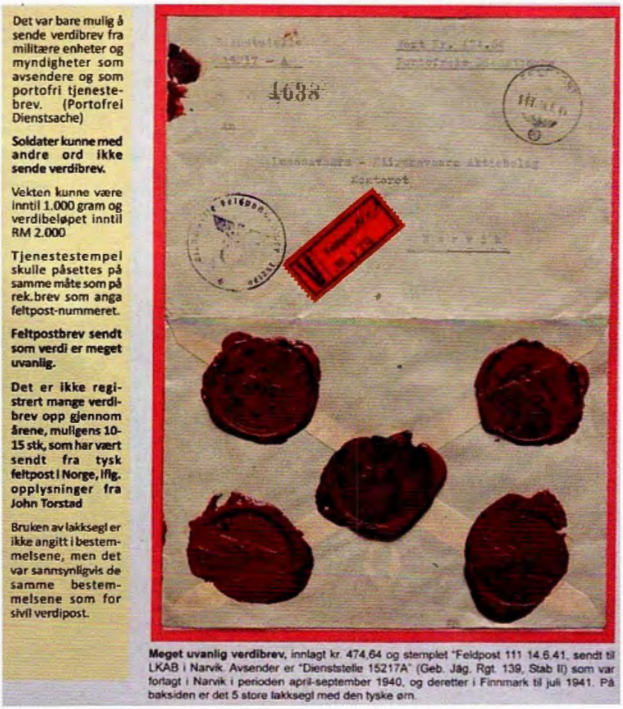
Brev fra Panserskipet "Norge" datert 8.4.1940, dagen før den ble senket.



Feltpostbrev (Portofreie Dienstsache) sendt fra Ortskommandantur Narvik til LKAB, avd vannforsyning i Narvik.



Akvarell av Løkke Sørensen av Narvikfrimerket som ble utgitt 1990



Objekt fra samlingen som viser tysk verdibrev med 5 lakksegl med den tyske ørn.

Ikke-filatelistiske objekter

Av ikke-filatelistiske objekter som vises er et originalt tysk militærkart, pressefotos fra Norge, England og USA, postkort, polsk og fransk minnemynt og originale avisførste-sider fra USA, England, Frankrike og Tyskland. Spesielt fremheves et luebånd fra en tysk marinesoldat som kjempet i Narvik, avis utgitt for de engelske styrker, oppslag om forhold ved flyalarm, originalfoto tatt av "Tirpitz" fra engelsk fly, armbind fra sanitet og hjemmefront, krigsdeltagermedalje fra Norge og Frankrike, og det tyske Narvik-skjoldet.







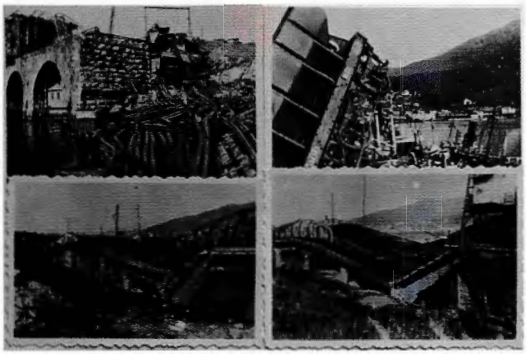
Fra v.
Det tyske Narvikskjoldet
Fransk deltagermedalje
Polsk minnemedalje

Dessuten lommebok som har tilhørt tysk soldat i Narvik, tysk kalender med avbilding av uniformer, brosjyre om mat i en krisetid og kaffeerstatningspose. Til slutt vises medlemsblad og personlig invitasjonskort til nasjonal kongress i Nice 1956 for Amicale des Combattans de Narvik.

Viktige datoer

Jernmalmen fra Sverige gjorde Narvik til et strategisk mål av stor betydning for de krigførende land under 2. verdenskrig. Den 9.april 1940 ble byen invadert av ti tyske jagere med 2000 Gebirgsjägere. Narvik ble gjenerobret den 28.mai 1940. Dette var den første allierte seier mot Tyskland. På grunn av utviklingen i krigen på kontinentet førte dette til at de allierte trakk seg ut, like før de pressede tyske styrkene ved svenskegrensen måtte gi seg. Dermed måtte de norske styrkene legge ned våpnene 10.juni 1940

Allerede i slutten av april startet tyskerne ødeleggelsene av malmanleggene i Narvik da de fryktet at engelskmennene ville innta byen. De allierte og norske styrkene over en måned senere rykket inn i byen lå havna i ruiner. Det tok nesten ett år fra tyskernes okkupasjon av Nord-Norge til de kunne oppta malmeksporten til Tyskland igjen, våren 1941.



Narvik i verdensnyhetene

Mens krigshandlingene pågikk var Narvik i sentrum for verdensnyhetene, noe avisforsidene fra England, Tyskland, Frankrike og USA bekrefter. Dette førte til at byen i de første tiårene etter krigen var en av Norges mest kjente byer i utlandet.


BERLIN SAYS NORWAY WILL YIELD TODAY

CITY EDITION

Bergen Evening Record

BRITISH NAVY BREAKS THROUGH; LANDS MARINE FORCE AT NARVIK

G.O.P. FOR HEWEY IN 2 STATES

CABINET FLEEING TO NORTH

VAST SEA BATTLE STILL GOING ON


Mason City Globe-Gazette

ENGLISH FIRE ON NAZIS IN NARVIK

British Yearly Budget Passes 9 Billion as War Costs Mount

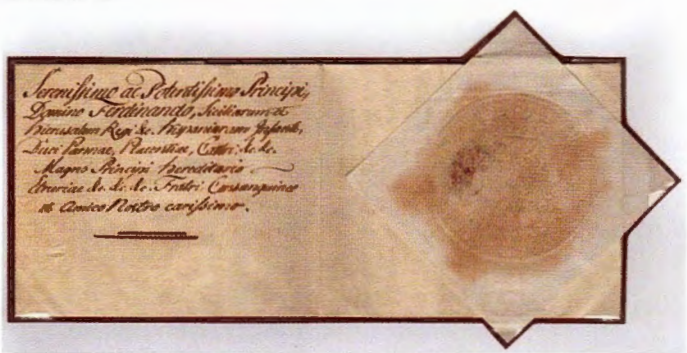
A Royal "Menage-a-trois"

Iva Marusic

One dark and rainy evening, my husband (a diligent and experienced philatelist) was sitting on our sofa *again* with one of his numerous auction catalogues in his hands. Out of pure boredom, I sat down next to him and peeked over his shoulder into the catalogue. I never thought that any philatelic object would ever manage to awaken the slightest interest in me, but despite my prejudices, my attention was caught by an extraordinarily beautiful cover.

It was a letter written by the Danish King Christian IV. "A real royal letter!" I thought. And it was from the 17th century! It was clear: I wanted to have it! Collecting royal letters means holding pieces of history in your hands, having a direct view into something that happened centuries ago.

Of course, at this point, I didn't know anything about collecting, let alone exhibiting. Thanks to my husband, I learned the same evening that, as a potential exhibitor, one cannot just collect letters randomly. The letters should tell a story. So, what I lacked was an exciting story about the Danish Royal Family that I could show using philatelic material.



Christian VII letter to the Pope. Cholera Letters.

Love, passion, intrigues

I spent the following weeks looking for my story. I was more than thrilled when I discovered a story that was not only exciting - it was simply breathtaking! It's a story about love, passion, intrigues and lies. A story about power and greed that shows the political situation in Denmark in the 18th century and which plays a central role in the history of Denmark.

The story revolves around three historical personalities whose lives were joined together in a tragic scenario. It happened during the reign of Christian VII, the King of Denmark and Norway from 1766 to 1808. The mentally disturbed King was more interested in enjoying his bachelor life style rather than ruling his country. At the age of 17 (1766) he married his cousin, the British princess Caroline Matilda.

Despite Christians lack of interest in his young wife, already in 1768, she bore of a son, the future King Frederik VI.



Romeo & Juliet
illustrated cover
USA 1857

Soon after that, a new person came to the court, a man whose progressive ideas and actions would influence the history of Denmark - Johann Friedrich Struensee. Struensee was a German doctor - incredibly capable, very charming, charismatic and self-assured. It didn't last long until the lonely and disappointed young Queen and the doctor, an experienced ladies' man, fell in love - a forbidden, improper, unplanned love which would have its price. After a short while, Struensee became politically active, and soon used his close relationships with the King and the Queen to become the de facto ruler of Denmark. His vision was to bring enlightenment to Denmark, to lead the Kingdom out of the darkness, and to put new ideas into practice.

The church did not like the ideas of enlightenment - it represented a direct threat of losing their power forever. The nobility felt equally threatened by Struensee's revolutionary ideas - they did not want to lose their numerous privileges. And so, a plan was made - a conspiracy against Struensee - to have him removed.
The church and the nobility accused Struensee and Caroline Matilda of a conspiracy against the King, stating that they wanted to kill the King in order to rule the Kingdom on their own. Therefore, they were both arrested for high treason on 16th of January 1772.

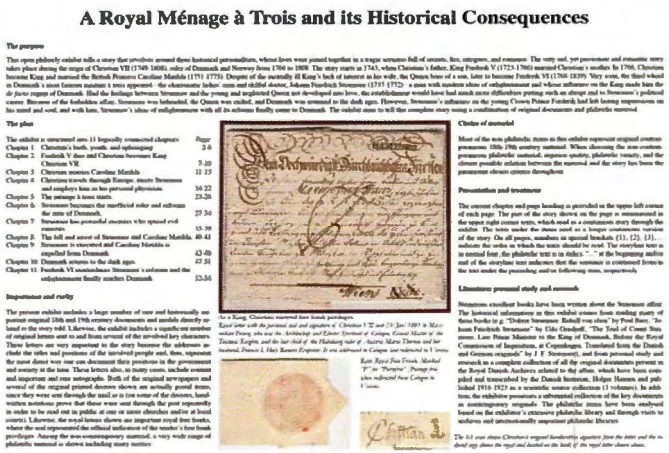


Naked prostitute

'Their verdicts were reached already in April of the same year - after a trial in which Struensee once again showed his brilliance. Nevertheless, they were both proclaimed guilty. Caroline Matilda was expelled to Celle in Germany and Johann Friedrich Struensee was sentenced to death. The execution took place on the 28th of April 1772. The old establishment brought the middle ages back Denmark, and darkness ruled the Kingdom once again.

It remained so until Frederik VI, the son of Christian, became of age. During his reign (1784 - 1839) almost all the reforms originating from Struensee were reimplemented. And so, with the new King, enlightenment finally reached the Kingdom and modern Denmark was born.

Now I had discovered my beautiful story. But how was I going to make it into a philatelic exhibit? After a long conversation with Birthe King (member of FEPA board and the most successful exhibitor of Open Philately worldwide),
it was clear: Open Philately suited this topic the best. The reason for that is that this story is not being told only through philatelic material. My collection contains many significant and original historical documents directly connected to the story which I wanted to show in my exhibit. Combining these elusive witnesses of the past with philatelic material is only possible in Open Philately and allows a lot of creativity and variation in my exhibit.



Introductory page towards 8 frames.



Page 47. The trial of adultery against Queen Caroline Mathilde part2a

Denmark: Conscience, Conflicts, and Camps 1932-1949

Birthe King

This eight-frame exhibit started life as a collection of ephemera in connection with researching material at Lokalhistorisk Arkiv Holstebro (Local History Archives Holstebro) for my special project for my degree in History (and Education) in the 1970s. Little did I know that my interest in history and in particular in this period in Danish history would become the basis for a philatelic exhibit, which I began collecting material for in the 1990s.

I was not a philatelist, but I got caught when I was helping my husband to transcribe and translate a correspondence of about 20 letters between a husband and wife during the 1864 War between Denmark and Prussia. While I was learning about Postal History, the Open Class was still developing, and I quickly realised that this was the class for me. The combination of philatelic and non-philatelic material was the right thing for me, I could illustrate the story with artefacts that supported the philatelic material.



Hand drawn and coloured Christmas card 1944, picturing the watch tower at Frøslev, which became a symbol for the camp.



4 January 1943 DNSAP printed post card, again picturing a soldier with the Danish flag on his helmet but with FRIKORPS DANMARK armband and receiving a Christmas parcel FRA HJEMMEFRONTEN (From the Home Front).

So, it really was my love of history and my beginning interest in philately that came together. The story line was more or less given in the chronology, and my knowledge and research was partly there already. But I also had to learn about the regulations for exhibiting, and this was a bit of a steep learning curve. At NORDIA in Kristiansand 2002 I showed five frames for the first time and was awarded a Vermeil medal with 82 points, and the following year in London with some improvements I got 87 points

and a special prize in the class of International Social Philately as the UK did not have Open Class.

Now I was on my way with NORDIA 2003 in Reykjavik where I received my first Gold medal with 90 points and another special prize, so I applied for the international exhibition in Brno in 2005, where I got the highest points in Open Class 86 points and a piece of Bohemian glassware. This was where I met Alan Huggins for the first time, and he asked me if I had enough material to go to eight frames, to which I innocently answered yes, and he asked me to apply for Autumn STAMPEX 2005. There were only a few months to build up the exhibit, and I worked very hard, resulting in Gold and 93 points.



Royal Danish official mail, uncensored, from Amtmanden over Færøerne, dated 21.05.1940 to the Danish Ambassador in Washington, Henrik Kauffmann. The front has a circular q and FÆRØ AMT stamp and the signature of the Amtmand, C A Hilbert, and FÆRØ AMT red seal on the reverse. It has the surface rate for a second weight class letter of 3 x 15 øre red Caravelle stamps making 45 øre. A rare item.

Scandinavian dealers now realised that there was a buyer for material from The Second World War, and I was able to improve my exhibit for New York 2006, although the FIP international regulations only allowed five frames and up to Gold in the Open Class, even if I was awarded 96 points.

At the Scandinavian Collectors Club's dinner I was presented with the engraved SCC crystal bowl, such a surprise. Later that year the eight frame version was shown at the Danish national in Djursland with a lot of my Danish family visiting the show.

So now my exhibit continued to move from five to eight frames and back again due to the regulations, and I recommend any exhibitor to avoid getting into that position as it is a lot of extra work.

I exhibited five frames at Belgica 2006, NAPEX 2007, and Efiro in Bucharest 2008, and still adding new material I showed eight frames at NORDIA 2008 in Stavanger, Chicagopex 2008. Norrphil (Swedish national) in Täby 2009, NORDIA 2009 again in Reykjavik, US Championship in Pittsburg 2009, and finally at international level eight frames at Antwerpia 2010. Now permanently in eight frames the exhibit was shown in Melbourne 2013, the Seven Nations Championship in Malmö 2014, and last at LONDON 2015, receiving Gold and even Large Gold medals.



Letter from København from a son to his parents in the UK on 5 May 1945 describing the joy and elation at the liberation the previous evening. The letter was carried unofficially by an RAF airman, has oval R.A.F.CENSOR 561 and is cancelled SHILTON A 10 MAY 45 OXON. The envelope is hand decorated with Danish and British flags front and reverse.

I still find material, so I collect and occasionally change an item in the exhibit for a better or more interesting one, and I show outside competition and give presentations at local clubs or at national or international exhibitions about Open Philately, as it is now called, since it was accepted as an international class at the FIP Congress in Yokohama 2012, and in August 2018 the FIP Board agreed that Open Philately exhibits could be awarded a Large Gold medal for 95 points and above; until then Gold was the highest medal colour irrespective of the number of points. So Open Philately has come a long way since the Scandinavians through FEPA got Open Class accepted as an experimental class in Singapore in 2004.

I would recommend any philatelist to collect material while deciding what and how to make a subject 'their own'. Writing up the material is a good way to come to know the items, and this forces us to improve our knowledge and research. Start with a few sheets and show these at a club meeting, where fellow philatelists will give advice, and then move on to one frame, 16 pages A4 or 8 pages A3. At a national exhibition judges are available to talk about the exhibits and give advice and ideas - the first and best advice I received was: read the regulations of the class in which you have chosen to exhibit!



Commemorative medal of 9 April 1940 awarded to Frode P K Nielsen, one of the 16 soldiers killed on the day of the invasion.

Finally, do not underestimate the enjoyment and socialising when sharing your interest and knowledge with fellow philatelists, go to local and national meetings when possible, NORDIA is great, as are other European and even international exhibitions.

And you make friends for life.

Real Royal Mail: Letters from Britain's Kings and Queens and their family

Peter Hornung

It is a question that I hear regularly: Letters from English queens and kings - can you collect them at all? Can you even get them? Or aren't they all kept in museums and state collections? The answer is simple. Yes, you can find and acquire them - and hence you can collect them. It is a collection field that is as closely connected as possible with the family history of the British royal family and thus with contemporary history. Each individual item can be classified in a family, historical and often also political context. This also gives rise to fascination. To handle such items is like sitting in a time machine. Imagine holding a letter in your hands that Queen Victoria personally wrote to her cousin in Bohemia one year after the death of her beloved prince consort Albert in 1861, in which she complains about her heartache and signs it (in German) with "Your eternally unhappy cousin". Or a love letter written one morning in 1919 by the future King Edward VIII as a young Prince of Wales to his lover Freda Dudley Ward, who was waiting for the Prince in the afternoon in a hotel room near Buckingham Palace.



Letter addressed in the hand of Queen Victoria to her cousin Count Mensdorff-Pouilly in Boskowitz, Bohemia (January 1863).

Perhaps also the confidential letter from Queen Mary to Lord Dawson, the personal physician of her husband, King George V, which she titled "Burn", an instruction to the physician to destroy the letter as soon as possible because of its contents (which, of course, he did not do). I could continue this enumeration endlessly, because the display tells its own story about almost every item.
Extensive researches are necessary, in historical newspaper archives for example, which make it possible to put the pieces into context. Fortunately, meanwhile there is the class of Open Philately in stamp exhibitions, where besides stamps and philatelic material also the handwritten letters themselves, or postcards, invitations, tickets and similar can be shown. This is the only way to do justice to this collection field, for how absurd would it be to show only the envelope where the content was written by a king or queen and is of historical significance? But of course philatelic aspects and Postal History are not neglected either. There were and are Court Post Offices whose use was restricted to the Royal Family and its household - in the royal castles and palaces in England and Scotland: the most important being Buckingham Palace, Windsor Castle, Sandringham, and Balmoral.



Registered letter initialed („G") and adressed by King George V to his son, Prince George, while being in the Royal Naval College in Dartmouth 1918, mailed from Sandringham, the King's favourite residence, with red „Official Paid" postmark of Sandringham Rural Sub Office.

Then there is the free franking privilege which Queen Victoria originally had renounced. This is why there are charming letters addressed in her handwriting that carry one or more stamps with her own portrait. Her son King Edward VII reintroduced the free franking privilege and he and all subsequent regents therefore used special monogram handstamps on their letters to prove their postal privilege.

On 1 April 2001 it was again renounced and Royals nowadays pay postage like the commoners do. The postmarks, the letters, the handwritings, the history- all this produces fascinating letters.

But how do you get to such a collecting field at all? In my case it was mere coincidence. It caught me one day in August 2017, when I saw a 1943 registered envelope on the website of an US dealer, which was described as "diplomatic mail", but carried the postmark of Buckingham Palace and was addressed to Windsor Castle in a most characteristic handwriting. I thought that the initials on the lower left to be those of King George VI, the father of the present queen: „G R", Georgus Rex. But after some research I found out that it were the initials of his wife, Queen Elizabeth the Queen Mother, better known as Queen Mum: „E R", Elizabeth Regina. So I had the first item and I found many more which now form this display. Because there are always new items on the market. The recipients of royal letters usually keep them for all of their lifetime. But the heirs then sell such pieces - and they finally find their way into philatelic collections and can thus be shown to the public- like here at Nordia.



Letter addressed in the hand of Queen Elizabeth II bearing her (hastily written) initials „E R" and sent by Special Delivery to Lady Wilson, the wife of former British Prime Minister Howard Wilson. The rectangular Postage Paid cancellation was introduced in the late Nineties for several Royal residences including Windsor Castle.

The Posts in the City of Lübeck before 1868

Chris King

Lübeck was a Baltic postal crossroads with commercial ties across the north of Europe from east to west, and from the north of Scandinavia to the south of Europe, and beyond. The City's variety of independent and interdependent, competing and complementary postal services has few parallels in Europe, and has more in common with those in Turkey, the Levant, and the Treaty Ports in China during the 19th century.

Lübeck was a founder member of the Hanseatic League, a merchant trading association, and describes itself as a Hansa City even today, despite the formal end of the commercial relationship in the early 1860s. In the 14th century, as the largest and most powerful member of the association, Lübeck was known as the 'Queen of the Hanseatic League', and 'Queen of the Baltic'. In 1375 Holy Roman Emperor Charles IV named Lübeck one of the five "Glories of the Empire", a title shared with Venice, Rome, Pisa and Florence.

In medieval times, just as today, location was important. Lübeck, inland on the River Trave, facing the whole of Scandinavia, was the natural port for trade and, as time passed, for the postal services. With the growth of the railway network from the 1850s, and the development of the North Atlantic trade, the City became less commercially important, while its political significance had faded from the seventeenth century.



However, until the unification of Germany, Lübeck was an important focal point for mail to and from Denmark, Sweden, Norway and Russia, and for the Baltic littoral, that is the northern coast of the German and other Baltic lands.The postal services grew out of the Lübeck messenger service which belonged to the Schonenfahrer Guild, one of the oldest of the eight Lübeck merchant guilds. The earliest ordinance regulating their messenger service is from 1597, and deals with communication

between the Hamburg, Lübeck, and Danzig Exchanges. A more formal service for the Prince-Bishopric of Lübeck at Eutin seems also to extend back into the middle ages.

As a 'Free Imperial City' and constitutional republic subordinate to the Holy Roman Emperor until 1806, the city hosted a number of postal services. The Thurn und Taxis office was established by 1660 giving access to the whole of the Holy Roman Empire including Spain, the Italian borders and beyond. A postal treaty with Denmark in 1697 linked the Danish lands, including Norway, to the City postal services, and by 1740 the Hanoverian Post Office was established, with its links to the British Crown. There was a daily post to Hamburg from 1660; Prussia, Mecklenburg, Schwerin and Pomerania were all served by posts originating or terminating in the City by the mid eighteenth century, while the shipping routes to Sweden, Finland and Russia added to the importance of Lübeck as a postal nexus.



Lubeck Sweden Three Crowns

During the French revolutionary wars and Imperial wars from 1806 until 1813 the City's postal services were completely disrupted, but a combination of military occupation and administrative reorganisation gave rise to a plethora of postal markings under the Grand Duchy of Berg and the Imperial French Post Office. Then, during the re-establishment of 'normal' services after the fall of Napoleon, a short lived Swedish postal agency was established.

This was not a large territory. In 1867 Lübeck covered an area of 270 square kilometres, including the old commercial city, its port Travemünde (the mouth of the river Trave), and 52 smaller villages and hamlets. Nor was the population large. For the whole territory, not just the historic city centre of the original defended island, it was estimated in 1834 at 36,464, in 1864 at 50,399, and by 1871 at 52,158.

The eight-frame exhibit begins with items of early mail showing the Hanseatic and Princely posts before the first handstamps were used in the City. It then shows the postal services in the City from the introduction of the Thurn and Taxis postal handstamps of 1784, until the creation of the North German Confederation on 1st January 1868 and the abolition of the Danish post office in the city, in April 1868.



Lubeck Prospect c 1800

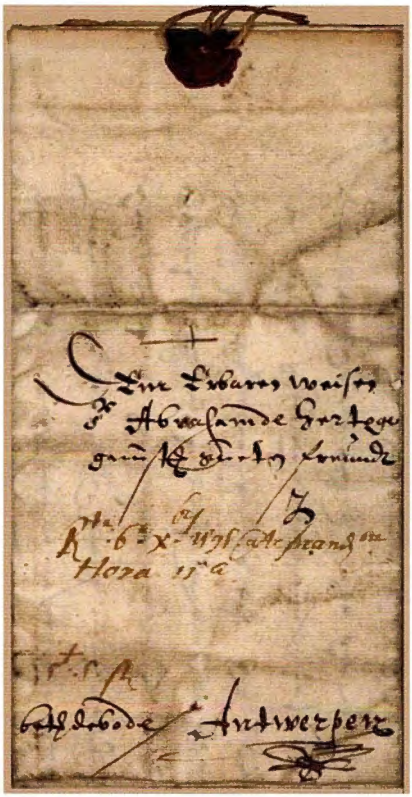
The exhibit brings together examples of all of the major postal administrations, including all of those which issued postage stamps, working in the city, and most of the minor services, many of which did not have their own postmarks, and are distinguishable only by routes, destinations and by postal forms.

Why Lübeck? I first became interested in the subject when I had to explain the re-routing of mail from Jutland to and from the rest of Denmark during the first and second Schleswig wars. It became clear that the 'special relationship' between the Danish and Lübeck City postal office allowed postal communication to continue through both wars. In fact, in the Three Years War 1848-1851, the Lübeck authorities operated on behalf of the Danish service and obscured the origin of Danish mail to ensure its continuance, using Swedish ships.

Reading the catalogues and the literature it became clear that the City was a 'mini-Hamburg' in its scope and complexity, and this made it an interesting study. Also, I discovered that there had been no FIP exhibit of Lübeck, for at least twenty years, if at all. The stamps can barely support an exhibit, but the scope offered by the postal history was quite special.



1865-1867 Lubeck



1595

So, the exhibit includes all of the postal administrations which operated a service in the City before 1st January 1868 when the North German Confederation took over all postal services, and it does so over an extended period. This has entailed significant personal research, not only in the published literature, but in the Lübeck archives, and other public records.

Having come this far, it's hard to find anything new, but there still must be interesting pieces to find coming from the German States through the city to Scandinavia, and the other way around. The search continues.



1851 Lubeck

Harald Damsleth – en frimerkekunstner i propagandaens tjeneste

Av Bjørn A. Schøyen



Harald Damsleth ble født i Bremen i 1906 av norsk far og tysk mor. Etter morens død syv år senere flyttet far og sønn til Norge hvor de bosatte seg i Østfold. Damsleth begynte først med arkitektstudier, men etter sykdom og helseproblemer valgte han i stedet å utdanne seg som tegner og illustratør. Resultatet ble en karriere innen reklamebransjen, og han ble i 1930-årene sett på som en av Norges mest betydningsfulle illustratører og plakatkunstnere. Han meldte seg inn i Nasjonal samling allerede i 1933, men var et lite aktivt medlem fram til utbruddet av andre verdenskrig.

I denne perioden hadde han også gått inn på eiersiden av Herolden Annonsebyrå A/S. En kombinasjon av Heroldens finansielle problemer og en nasjonal sosialistisk ideologisk forankring resulterte at Herolden og Damsleth påtok seg en rekke oppdrag for okkupasjonsmakten. I tillegg til en omfattende produksjon propagandaplakater så sto Damsleth bak 15 forskjellige frimerkeutgivelser i perioden 1941 til 1945. Disse kan deles inn i to ulike kategorier; 1) tradisjonelle bruks- eller minnefrimerker og 2) ideologiske propagandautgaver, da som oftest med tilleggsverdier da primært øremerket til nazistisk relaterte formål. Etter krigen ble Damsleth i 1950 dømt til 5 års straffearbeid, men ble benådet etter to år. Etter endt soning fortsatte han å arbeide som illustratør, men ikke lenger under eget navn. Harald Damsleth døde i 1971, 64 år gammel.

Mye Harald Damsleths frimerkeproduksjon har ofte blitt stemplet som spekulativ, noe som skyldes at mange av utgavene i stor grad ble benyttet på filatelistiske forsendelser. Ikke minst gjaldt dette de politiske utgavene som hadde et tydelig propagandaformål, og som også hadde høye tilleggsverdier som gikk til nazistisk initierte formål. Vi skal likevel ikke glemme at hans bruks- og minnefrimerker var langt mer populære og hyppig benyttet på regulære forsendelser. Jeg vil med noen brev fra min samling, vise et utvalg av de frimerkeutgaver som Harald Damsleth sto bak under krigsårene. Jeg vil fortelle kort om bakgrunnen for disse utgivelsene, og hvordan disse ble benyttet på ulike typer forsendelser.

Hålogalandutstillingen, 15+10 øre (16.mai 1941)

Dette var en utstilling initiert av Nasjonal samling som skulle vise hvor viktig det nordlige Norge var industrielt sett særlig når det gjaldt fiske og bergverk. Utstilling åpnet i Colosseum kino i Oslo 16. mai, og holdt åpent der til 8 juni 1941. Etter dette fortsatte utstilling som ambulerende utstilling til flere byer i Norge. Det ble til utstillingen utgitt et 15 øres frimerke med en tilleggsverdi på 10 øre som skulle gå til understøttelsesfondet for omkomne fiskeres etterlatte.



Konvolutten som vises her er frankert med to stk. Hålogaland frimerker og er stemplet med utstillings ambulerende stempel og sidestemplet Hamar 29 august 1941. Brevet er sendt som rekommandert lokalbrav på Hamar.

Portoanalyse:

Lokalbrev inntil 20 gr.	*10 øre*
(01.07.27-01.10.46)	
Rekommandasjonsgebyr	*20 øre*
(01.01.21-01.10.46)	
Totalt	***30 øre***

Utkast til overtrykk på Hålogaland frimerket «RICHARD WITH – BARØY – VESTERÅLEN 30+70»

Harald Damsleth produserte en rekke utkast til mulige frimerkeutgivelser som aldri ble benyttet. Et eksempel på dette er utkastene til en mulig utgivelse i forbindelse med de alliertes senkning av skipene D/S Barøy og D/S Richard With utenfor nordlandskysten i 1941. Et av disse utkastene var et overtrykk på Hålogaland frimerket med sørgerand, tekst **«RICHARD WITH – BARØY – VESTERÅLEN»** og en tilleggsverdi 30+70 øre. Utkastene tilhører Postmuseet



I 1944 dukker D/S Barøy opp igjen. Denne gang som ett av frimerkene i serien som er kjent under navnet «Krigsforlis». Harald Damsleth var også her tegneren.

Den norske legion, 20+80 øre (1 august 1941)

Denne frimerke utgivelsen var en ren nazistisk propaganda utgave hvor en meget høy tilleggsverdi på 80 øre skulle gå til Den norske legion – en militæravdeling som fra 25 juni 1941 ble vervet i Norge for å kjempe på den russiske front. Damsleth har valgt å legge inn både det norske og finske flagget i motivet for å spille på følelser og forsterke det nordiske samholdet i kampen mot bolsjevismen.

Brev som vises her er en rekommandert forsendelse til Zaandam i Nederland. Brevet er postlagt ved frimerkeluka ved Oslo hovedpostkontor og er stemplet «OSLO FØRSTEDAGSSTEMPEL» 1.august 1941, og senere passert tysk sensur på vei til destinasjonen. Korrekt frankerte brev med Den norske legion i større enheter enn par er uvanlig.



Portoanalyse:

Brev utland inntil 20 gr. (01.01.27-01.10.46)	*30 øre*
Rekommandasjonsgebyr (01.01.27-01.10.46)	*30 øre*
Totalt	***60 øre***

Universitetet 100 år , 1 krone (2.september 1941)

I forbindelsen med 100 års dagen for nedleggelsen av grunnsteinen til Universitetsbygningen (1841) i Oslo ble det utgitt et minnefrimerke. Motivet var hentet fra et fotografi av Universitetets midtbygning «Domus Media» som ble bearbeidet til frimerke av Harald Damsleth. Kombinasjonen at den pålydende valøren var høy, og at publikum koblet utgivelsen til okkupasjonsmakten gjorde at den ble svært lite brukt på brev og som portoriktig enkeltfrankering svært sjelden.



Portoanalyse:

Brev Norden inntil 125 gr. (01.07.20-01.10.46)	*40 øre*
Rekommandasjonsgebyr (01.08.27-01.10.46)	*20 øre*
Ilbudgebyr. (01.08.27-01.10.46)	*40 øre*
Totalt	***100 øre***

Denne konvolutten er frankert som dobbeltvektig brev og sendt som rekommandert ilpost til København. Brevet har passert tysk sensur, og ved ankomst har brevet blitt omadressert til Ribe.

Utkast til nye bruksfrimerker – «Viking» (-mars 1942)

Vinteren 1941/42 fikk Harald Damsleth i oppgave av kulturminister Gulbrand Lunde, å tegne en ny serie bruksfrimerker med nasjonalhistoriske motiver. Valget falt på en serie med vikingmotiver. Disse ble trykket i et miniatyrark på seks i ulike fargevalører. Arkene var utagget. For å lage taggede frimerker klippet Harald Damsleth ut merker fra miniatyrarkene og klebet de på 10 øres frimerker fra «Snorre-serien». Han postla minst to slike konvolutter som i tillegg var frankert med et gyldig 10 øre Snorre som dekket lokalporto i Oslo. Den ene konvolutten var adressert til Damsleth selv, og ble umiddelbart oppdaget av en postfunksjonær, beslaglagt og meldt inn til postmyndighetene. Merkene var ikke godkjent av disse, og medførte en razzia i Damsleths lokaler hos Herolden A/S. En klisje samt prøvetrykk ble beslaglagt. Disse ble overlevert Poststyret som bevis, og både Lunde og Damsleth fikk en kraftig irettesettelse.

Den andre kjente stemplede konvolutten var adressert til ekspedisjonssjef B. Holst i Kulturdepartementet. Merkene har blitt stemplet i Oslo den 11. mars 1942. Bruken av ugyldige frimerker har ikke blitt oppdaget, og brevet har blitt utlevert til mottaker uten komplikasjoner.



Rikard Nordraak 100 år,
10 øre, 15 øre, 20 øre og 30 øre (12.juni 1942)

100 års dagen for Rikard Nordraaks fødsel ble også markert med en frimerkeutgave utformet av Harald Damsleth. Portrettene av dikteren var basert på et eldre litografi av J. Hassel som var videre bearbeidet av Damsleth. 15 øre (vikingskip) og 30 øre (kystlandskap) var begge basert på et originalutkast av Damsleth. En stor del av opplaget (500.000 av hver valør) ble kjøpt opp i spekulasjons øyemed og forble ustemplet. Opplaget av førstedagsbrev var i tillegg på rekordhøye 81.159 noe som gjør at frimerker fra serien på bruksforsendelser er nokså uvanlige.
Tre av utgavene i Nordraak serien vises her er et ilbrev som har blitt sendt til Stockholm. Brevet har passert tysk sensur i Oslo før viderebefordring til Sverige.



Portoanalyse:

Brev Norden inntil 20 gr.	*20 øre*
(01.07.20-01.10.46)	
Ilbudgebyr.	*40 øre*
(01.08.27-01.10.46)	
Totalt	***60 øre***

Frontkjemper, 20+30 øre (2.august 1943)

Harald Damsleth hadde tidligere tegnet frontkjempernes emblem som bla. ble benyttet i deres jakkemerke. Da han fikk i oppdrag og tegne en egen frimerkeutgave med tilleggsverdi på 30 øre med inntekt for Frontkjemperkontoret valgte han å benytte samme motiv.

Konvolutten som vises her er en trestripe av frimerkene benyttet på et rekommandert brev fra Bergen til Sveits, og er sendt første bruksdag 2.august 1943. Brevet er bla. sensurert i Berlin.



Aftenposten, 2.8.1943



Portoanalyse:

Brev utland inntil 20 gr.	*30 øre*
(01.01.27-01.10.46)	
Rekommandasjonsgebyr	*30 øre*
(01.01.27-01.10.46)	
Totalt	***60 øre***

Krigsforlis, 10+10 øre, 15+10 øre og 20+10 øre (20.mai 1944)

I 1944 kom en serie på tre propaganda frimerker med motiv av norske skip som hadde blitt senket av de allierte. Skipene ble tegnet av Harald Damsleth og forestilte «D/S Barøy» (torpedert og senket av britisk fly i Vestfjorden, 12.september 1941), «D/S Sanct Svithun» (bombet og satt i brann av britiske fly ved Stadlandet, 30 september 1943) og «D/S Irma» (torpedert og senket ved Hustadvika, 13.februar 1944). Alle merkene hadde en tilleggsverdi på 10 øre til inntekt for skadede og omkomnes etterlatte ved de alliertes senkning av skip.



Portoanalyse:

Innenlands brev inntil 250 gr.	*40 øre*
(01.09.42-01.10.46)	
Rekommandasjonsgebyr	*20 øre*
(01.01.21-01.10.46)	
Assuransegebyr inntil 1750.kr	*70 øre*
(01.09.20-01.10.46)	
Totalt	***130 øre***

Det er svært uvanlig å finne propagandafrimerkene med tilleggsverdi på verdiforsendelser. Konvolutten som vises her er et dobbeltvektig verdibrev sendt fra Det Helgelandske Dampskipselskap i Sandnessjøen til Aursletta innerst i Vistenfjorden på Helgelandskysten.

Landshjelpen 1944, 5+10 øre, 10+10 øre, 15+10 øre og 20+10 øre (1.desember 1944)

Den andre Landshjelp utgaven ble utgitt 1. desember 1944, og tilleggsverdien på 10 øre gikk til en NS drevet hjelpeorganisasjon. Dette rekommanderte brevet er stemplet Oslo-Kampen 21.04.1945 og adressert til Basel i Sveits. Siden det var i 2.verdenskrigs absolutte sluttfase var all postgang til kontinentet stengt. Brevet har derfor blitt stoppet ved Oslo hovedpostkontor, og blitt stemplet med linjestempelet "Retur Postsambandet Brutt". Normalt skulle brevet blitt returnert til avsender, men dette har ikke skjedd for dette brevets vedkommende. Sannsynligvis har freden kommet før returneringen var effektuert, og stempelet er strøket ut med blyant.

I perioden 11.juni til 05.august 1945 ble det igangsatt en provisorisk postrute mellom Oslo (Fornebu)-Leuchart (Scotland) som ble fløyet av No.20 Transport Squadron med Douglas C-47 maskiner. Brevet er stemplet i Oslo med linjestempelet "By air to England" og på tross av at det ikke var betalt luftpostgebyr for brevet, er det trolig fløyet med denne flyvningen. Dette dirigeringsstempelet var i bruk i kun en kort periode fra medio juni 1945 på post som skulle befordres via Storbritannia på ruten Oslo-Leuchart. Fra Storbritannia er brevet sannsynligvis sendt videre som overflatepost til Sveits. Brevet har norsk etterkrigssensur og britisk sensur, og er ankomststemplet Basel 20.06.1945.

Frimerkeutgaven Landshjelp II ble erklært ugyldig til frankering 15.05, men siden dette brevet var under postbehandling har det tydeligvis ikke blitt stoppet.



Portoanalyse:

Brev utland inntil 20 gr.	*30 øre*
(01.01.27-01.10.46)	
Rekommandasjonsgebyr	*30 øre*
(01.01.27-01.10.46)	
Totalt	***60 øre***



Hertugkrone, 1 ½ krone (15.februar 1945)

Helt i krigens sluttfase ble det bestemt at det skulle utformes en serie nye kronefrimerker hvor riksvåpenet skulle endres. Den tidligere kongekronen skulles byttes ut med en såkalt hertugkrone, og Harald Damsleth fikk oppdraget med å tegne frimerkene etter en skisse byfogd Christie. Resultatet ble en mer aggressiv utseende løve med det nye kronesymbolet. Kun verdien 1 ½ kr rakk å bli framstilt før freden kom. Konvolutten som vises her er sendt på første dag for utgivelsen. Det er nok filatelistisk, men kombinasjonen av ilpost, luftpost og rekommandasjon med mottakelsesbevis (Avis de Reception) gjør at brevet med enkeltmerke «Hertugkrone» har blitt portoriktig frankert noe som er svært uvanlig.



Portoanalyse:

Brev Norden inntil 250 gr.	*40 øre*
(01.09.42-01.10.46)	
Rekommandasjonsgebyr	*20 øre*
(01.08.27-01.10.46)	
Ilbudgebyr.	*40 øre*
(01.08.27-01.10.46)	
Luftpostgebyr inntil 40 gr.	*30 øre*
(01.04.32-16.05.45)	
Mottakelsesbevis	*20 øre*
(01.01.21-01.07.45)	
Totalt	***150 øre***

Kilder:
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