

# Postage Stamp Collage Art

by Russ Hahn

## Postage Stamps & Collage Art

**C**ollage — the attachment of objects or material, natural or created, to a surface — has been practiced for hundreds of years, especially in the form of decoupage. *Decoupage* is a craft where thin materials like paper and fabric are attached to the surface of an object, usually three dimensional, then covered with one or more thin layers of lacquer. The creation of flat two-dimensional collages, however, is comparatively new, not hitting its stride as a recognized art form until the twentieth century. Using stamps as the primary decorative material is just one of several ways two-dimensional collages are created, but since the mid-1800s the creation of postage stamp collages has played an important role in the development of artistic expression as well as the history of stamps and stamp production.

What follows are descriptions and sample images of historical and current postage stamp collage art. Additional images can be found online in our expanded article album pages at [www.stamps.org/AP-Album](http://www.stamps.org/AP-Album).

## Postage Stamp Collage Art & 1840 Stamp Production

While there is some evidence that British revenue stamps had been employed in decoupage projects since the early 1700s, no examples of collages made *entirely* of revenue stamps have been reported — although revenue stamps are occasionally included in old postage stamp collages as well as in generic decoupage items. This may be, in part, because the earlier revenue stamps were not produced in high volume and were often damaged by the time a package or letter arrived, thus limiting their potential accumulation.

Additionally, prior to the introduction of adhesive postage stamps in 1840, postal services in Great Britain and elsewhere in the world were paid for at postal stations as needed. Even with the introduction of “penny postage,” the cost to mail a letter was expensive for most of the citizenry. Additionally, the literacy levels remained relatively low until the last half of the nineteenth century. Both of those conditions helped to limit the early supply of canceled stamps. It is this lack of available used stamps that is the most likely expla-



Penny Black (GB Scott 1, issued 1840).



Two Penny Blue (GB Scott 2, issued 1840).



Penny Red (GB Scott 3, issued 1841).

nation for why there are no known postage stamp collages created before the 1850s. It is also noteworthy that only a few collages created before 1900 have been found.

This article is confined to the period following the introduction of the volume production of the first perforated, glue-backed sheets of stamps in Great Britain. The new printing process resulted in a lower cost to mail a letter and a subsequent increase in demand for stamps. These early stamps are known as the penny black, two penny blue (value for mail that was not prepaid and had to be collected on delivery), and penny red. The penny black and penny red, in particular, were printed in great quantities. (The penny red was in production from 1840 until 1879!) With primarily only red and black stamps available, at least initially, it is likely that the creation of postage collages did not get underway for a few more years, during which time many more countries adopted the printing of perforated, glue-backed sheets of stamps. Soon stamps in a wide range of colors were being printed and used worldwide.

As high volume stamp printing spread across the globe and postage rates became more affordable, the supply of canceled stamps in many colors mushroomed. As often happens with excess supply, we humans find a use for it — even when the excess commodity has little or no value. With the growing availability of all these bits of colored paper, anyone with time and patience to collect them had the basic means to create a decorative collage. It required only the addition of a pair of scissors, glue, and some stiff paper onto which to paste the stamps.

### Finding Old Postage Collage Art Works

It is quite possible that some postage stamp collages created before 1890 exist; however, most old collages, as well as many created in the twentieth century, are not documented. That is, they are not signed, dated, or titled, making it impossible to know when they were created. If stamps in the collage can be identified, they can provide a clue to the oldest possible date of creation, but this is not proof of the year the collages actually were constructed.

The reason most old postage stamp collages are not documented is because they generally were created for amuse-

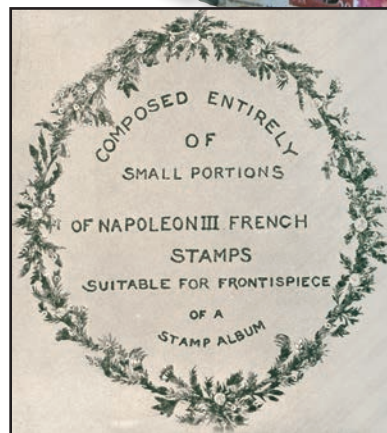
Early twentieth-century decoupage plates from the Simond family employed photographs and stamps in their creation (APRL collection).



Robert Callander: Jubilee design ("1837-1897 / Long Live the Queen"), c1897.



Barbara Harrison decoupage handbag created with stamps.



Artist unidentified: *Ornamental Wreath of Stamps*, c1873.

ment by hobbyists, as opposed to trained artists. Their creators didn't see the final products, no matter how decorative and how labor intensive, as "art" so they didn't sign their work. Indeed, the art world didn't recognize collage as a serious art form until well into the twentieth century. Commonly, old unsigned and undated stamp collages, as well as art works in all forms, that are found in attics and closets are discarded, often because the collage has a lot of acid staining and is brittle, with loose or missing stamp pieces. Occasionally, an old postage stamp collage ends up in a garage or rummage sale, a flea market or local auction, and sometimes on the Internet.

## Evolution of Collage as an Art Form

Collage in its simplest form was being practiced, even before the invention of paper, by the Chinese, who constructed lacquered collages called decoupage. From at least the twelfth century, decoupage techniques incorporating fabric, leaves, plant material, blossoms, and even butterflies were used by Chinese craftsmen to decorate objects. The invention of paper expanded the creative potential for decoupage and led to the creation of two-dimensional collages.

An early twentieth-century example of philatelic decoupage can be found in a set of display plates donated to the American Philatelic Research Library.<sup>1</sup> The plates are decorated with a mix of photographs and complex patterns created from postage stamps cut into tiny mosaic pieces and then glued onto the plates before lacquering.

Barbara Harrison, an APS member from New Jersey, is a contemporary artist working in many media who also decorates objects with old stamps. She provided images of a box and a handbag featuring her decoupage craftsmanship.

Early in the twentieth century, a few accomplished artists began experimenting with two-dimensional collages. In 1912 Pablo Picasso created his first collage with paper, pen and ink, called *Guitar*, and another called *Still Life with Bottle*. Many in the art world consider Picasso's collages to be the catalyst that, by mid-century, moved the art world to accept collage as a distinct art form and, indeed, as a fine art. Although some have suggested that Picasso and his colleagues "invented" collage, it's more likely that the artists "discovered" the art form in examples created by Chinese



Typical Chinese collage postcards, c1923.

artists who had long been familiar with decoupage techniques and were quick to employ them in postage stamp collage as well.

As noted previously, the printing of stamps in volume around the world, along with a lower cost to mail letters, dramatically increased the availability of canceled stamps. For Chinese artists engaged in the craft of decoupage, the step to two-dimensional collages was inevitable. Imperial Chinese stamps were being printed in volume by 1878, and in 1912 the new Republic of China began printing stamps as well.

By the 1890s Chinese artists were saving canceled postage stamps and creating postage collages on postcards, which they sold to tourists. Over the next thirty-plus years Chinese postage collage postcards were mailed all over the globe. It's very likely that these Chinese postage stamp collage postcards were the inspiration for many people around the world first to admire and then begin to create their own collages with postage stamps and paper. Many early collage hobbyists copied the Chinese by creating postcard collages. It is not unusual for one to turn up in old family memorabilia.

By 1970 the art world had accepted collage as a "fine art" on par with oil and watercolor painting, and in 1982 the National Collage Society was formed. Today, hundreds of NCS members compete in collage art shows. A large percentage of modern collages are abstract or thematic, but not all.

Gretchen Bierbaum, author of *Collage In All Dimensions* (2005), defines a collage that includes one or more stamps as a "postage collage."<sup>2</sup> With all due respect, that's like saying putting an onion in vegetable soup makes it onion soup, or that using a small piece of fabric in a collage with other materials makes it a fabric collage. At the very least it is misleading and demeans the intricate and rare art of collage using only postage stamps.

## Stamp Art Terminology Creates Confusion

Over the years, articles have been written about various art forms using postage stamps. These have been described in many ways: "Stamp Art," "Stampcraft," "Painting with Stamps," "Mail Art," etc. One of the oldest known articles on stamp art "Postage Stamp Designs" by George Dollar appeared in the May 1898 issue of *The Strand*.<sup>3</sup> One of the images showed a Jubilee design ("1837-1897/Long Live the Queen") made with stamps, by Robert Callander of Edin-

burgh. The artist noted: “The most trying work in the whole picture was the making of the rays round the ‘V.R.’ It tired my fingers and my eyes, and tired my patience more than anything I ever did with stamps.” Some of the terms used in the *Strand* article we would not use today. The following provide some insight into understanding the terminology:

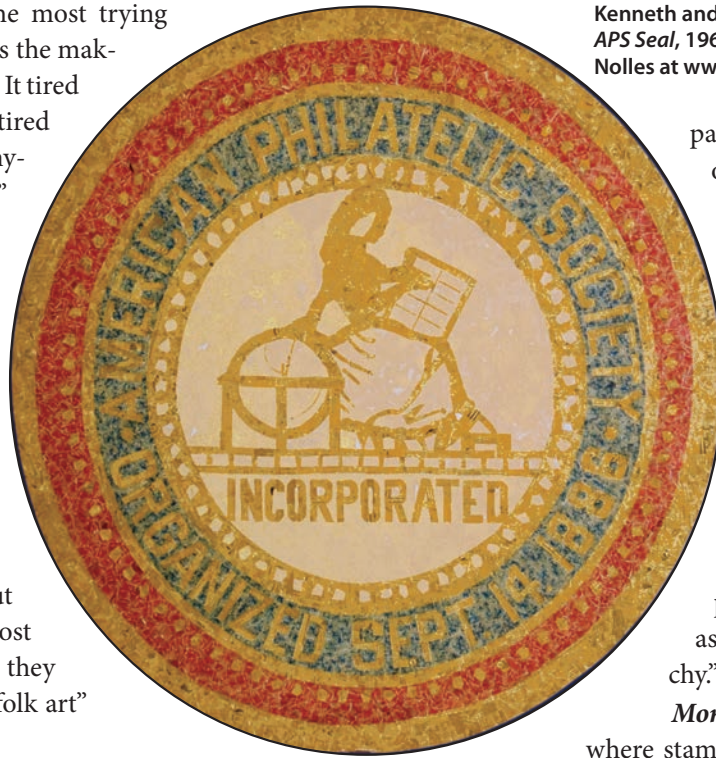
**Folk (Stamp) Art** — Used to describe old postage collages, but not always accurate. When found, these old works are usually without signature, date, or title. Most were created by hobbyists, so they are generally referred to as “folk art” or “naive art.”

**Stamp Art** — There are two distinct forms of “stamp art,” neither of which have anything to do with postage collage art. The first is the printing of images using inked stamps made from wood, rubber, and other materials. This art form has gained some popularity with materials sold in craft stores to aid the hobbyist.

The second form is “invented postage,” or the creation of designs for imaginary stamp-issuing entities.<sup>4,5</sup> Also known as Artistamps, artists have created these expressive designs for years.<sup>6</sup> Donald Evans (1945–1977), for example, is well known for his beautifully detailed stamps of imaginary countries, such as the Republica de Banana and the Etat Domino.<sup>7</sup> Some of these works are the creation of artists who have seized on this new form of expression, other designs are the work of stamp collectors who find the creation of their own stamps to be an extension of their passion for the hobby. Harley (who uses no last name) became fascinated by stamps in second grade and then discovered the world of mail art, first creating his own imaginary postal service, the Tristan Local Post, and then creating an entire country, Terra Candella.<sup>8,9</sup>

**Stamp Painting** — This art form involves pasting a stamp on paper, canvas, or another medium to define the basis for the design. The artist then paints a background compatible with the stamp, extending the picture area to about 4x4 inches. Molly Rausch of New Paltz, New York is one such artist who creates stamp paintings.<sup>10</sup>

**Mail Art** — These collages use various postal materials in addition to stamps — such as letters, postcards, envelopes, and postal marks — to create a themed work. Michael Thompson and Michael Hernandez de Luna were very prolific “mail art” artists. De Luna’s work often used full or



Kenneth and Helen Nolle, Webster, New York: *APS Seal, 1968 (48" x 48")*. Read about the Nolles at [www.stamps.org/AP-Album](http://www.stamps.org/AP-Album).<sup>18</sup>

partial digitally created sheets of stamps with an envelope he had mailed to himself. Thompson’s work usually had a more direct element of shock value, such as his faux Japanese stamp “Eat Whale” or his U.S. handgun stamp “Kill All Artists.” A review of their joint 2001 exhibit at the Chicago Printmakers Collaborative described the artists’ approach to their stamp designs as “a skilled, well-crafted anarchy.”<sup>11</sup>

**Montage** — A form of collage where stamps (or photographs, postcards etc.) are pasted up in a random or structured way to form a theme, such as all George Washington stamps or a group of stamps to celebrate an event. They make wonderful decorative pieces, but they are not art. They are often found on Internet searches as postage collage.

## Defining Postage Stamp Collage Art

Considering the many ways stamps are used to create art or for decorative works, it is necessary to define “postage stamp collage art,” although this documentary article is not intended as the last word or a complete history of the art form. The intent here is to enlighten and expand what is known about postage collage as art.

For “postage stamp collage art” the defining word is “art.” The intent is to describe these collages as they generally were constructed from the 1840s into the twentieth century. Postage stamp collage art is therefore defined as “*Works created primarily with postage stamps, new or canceled, to portray an image or purposeful design.*” Not everyone may agree with this definition, but the line has to be drawn somewhere, even though some of the art shown and designated as “postage collage” may be tinted a little gray.

The definition is not about the *quality* of the art collage, it’s about how the stamps are used to create the collage. The stamps must be the centerpiece and the work must be an original design or an image based on a photo, symbol, or seal. The defining consideration is that postage stamps are the essence of the collage, not just a part of the work or simply a pasting of stamps as in a “montage.” Postage stamp collage art as defined here may contain a small portion of color paper to enhance backgrounds or watercolor paint for expansive areas of sky, water, snow, and sand. However,



Bird folk art stamp collage, 1898 (11"x17").



Mule/horse folk art stamp collage, 1898 (11"x17").

if paint is used, the art world rules it a mixed media art work.

### 19th-Century Postage Stamp Collage Art

Collages created before 1900 are a rare find because of the difficulty in establishing the date of their creation. As noted previously, most early postage collage works are unsigned and undated. Two of the pieces illustrated in the article on "Stamp Art" published by "The Strand" in 1898, and mentioned above, serve as examples of this problem: in one the artist is known and in the other the name already had been lost.

**Unknown French Artist, ca. 1873** — An image of a wreath using French Empire stamps of the period is shown. It is self-described as "Composed Entirely of Small Portions of Napoleon III French Stamps Suitable for Frontispiece of a Stamp Album." It is composed of 823 different stamps. The article commented: "It was done more than a quarter of a century ago, probably by a French lady, but no trace now remains of either the lady or her name." At the time the article was published in 1898, the collage was on permanent display in the show room of London stamp dealer W.S. Lincoln. (See page 1121.)

**Murrow, D. M., Great Britain, ca.1898** — Murrow created a massive, framed 72" x 60" postage stamp collage showing a map of England and Wales. The article notes: "The exact number of stamps in the map is 2,139 and no two stamps are alike. All the coast and prominent inland counties are formed of contrasting colours." The collage was created when Murrow was 74, using stamps from a collection he started at age seven. Its present whereabouts are unknown.

Most of the early collages that appear on the market today remain unidentified, such as the two recently discovered collages.

**Unknown American Artist, ca.1898** — Images of two wonderful undocumented folk art collages, recently purchased by a Boston collector, offer a unique glimpse into the life of the creator. The style and composition of the col-

lages suggest a woman's hand. Note the design similarities to cross-stitch and embroidery "samplers" created by almost every young girl of that era as a rite of passage. Also, the patchwork of stamps on the horse and bird is reminiscent of coverings women stitched together from worn sections of old clothes to make children's stuffed toys and pillows.

While the creator shows some artistic ability, the work suggests "she" did not have formal art training. Someone with such training would not have placed a row of stamps at the bottom of the pictures, because they are not in context with the rest of the work. They are a distraction drawing your eye to them.

There is no date on the pictures; however, all the identifiable stamps suggest that the collages were created around 1898. The identifiable stamps are: 1894 Andrew Jackson 3-cent brown, 1898 Benjamin Franklin 1-cent green, 1893 William Sherman 8-cent brown, 1890 Abraham Lincoln 4-cent brown, an 1898 Ulysses Grant 5-cent ultramarine, and what appears to be a 1894 German/Dutch stamp. It's unlikely that the artist intentionally used only pre-1900 stamps; therefore, a creation date of around 1898 is very likely, especially considering the other aspects of the collage.

Both collages are in good condition overall, reframed and valued at a minimum of \$1,500 each. There is minor staining from acid creep, commonly found in old art because of poor framing methods.

### Postage Collage Artists & Copyright Law

In 1977 U.S. Copyright Law was changed to cover new, original works of art automatically. Previously, artists had to apply to obtain a copyright for their artwork. The current law covers postage stamp art and designs. Modern-day postage collage artists have to consider potential copyright infringement.

It is not a major issue for most artists, because they primarily use old stamps without copyright or else small pieces of stamps. The use of a whole stamp for the art or design,

# 20th-Century Postage Stamp Collage Artists

*Twentieth-century collages include unsigned folk art pieces as well as works signed by artists.*



Artist unknown: Pastel and postage collage of a fashionable young woman, c1908.



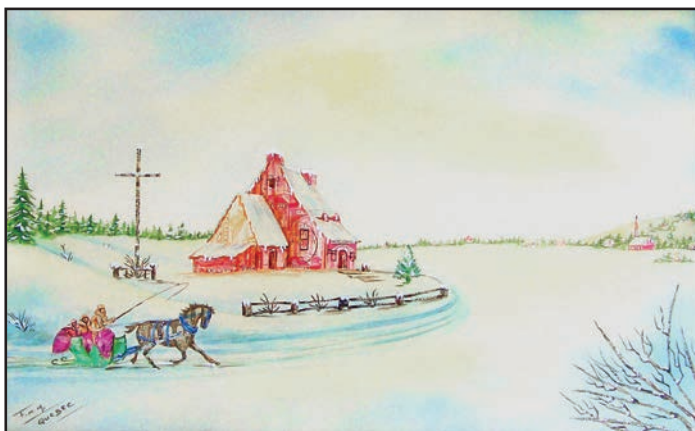
John A. Dickert (1896–1973), Pennsylvania: *Untitled vase with flowers*.<sup>12</sup>



Paul Edlin (1931–2008), New York: *Doomsayers*, c1994.<sup>13</sup>



Franciscan Missionaries of Mary (F.M.M., Artist Unknown), Canada: *Horse and Buggy* in the "naive style," c1940.



F.M.M. (Artist Unknown), Canada: *Winter Scene*, c1930 (10"x15"); stamps and watercolor.

# 20th-Century Postage Stamp Collage Artists



Ernest Greenwell, New York: *Seaside Supply Store on the Old D and H Canal*, 1991, based on a pen-and-ink drawing by Jack Lounsbury. The intricate scene took more than 100 hours and 3,000 stamps (mostly U.S.) to complete.<sup>14</sup> You can read Greenwell's article *Painting with Stamps* at [www.stamps.org/AP-Album](http://www.stamps.org/AP-Album).



Hahn, Stephen (1907–1998), Rhode Island: *Cat "Claire."*<sup>15</sup>



Joseph Jagolinzer (1893–1983), Rhode Island: *A Rhode Island House*, 1960 (9" x 7").<sup>16,17</sup>

# 21st-Century Postage Stamp Collage Artists

While most of the older twentieth-century postage stamp collage artists identified are male, many female artists are active today. Nor do most modern postage collage artists confine themselves to postage stamp collages. They also create oil or watercolor art and general collage art along with postage stamp collage work, especially if they are professionals interested in selling their art.

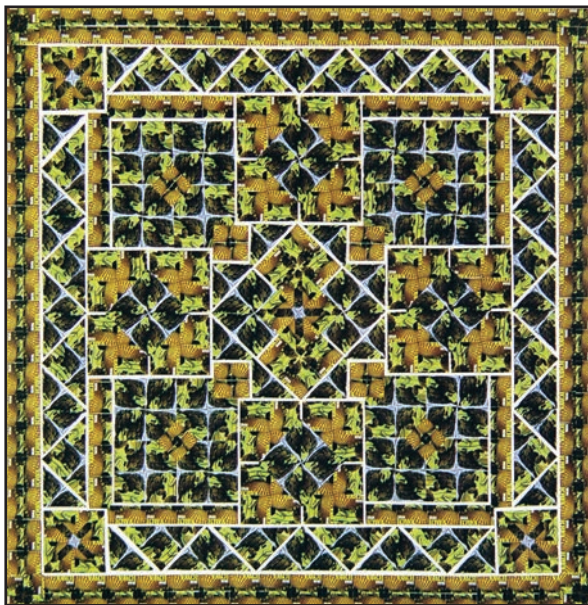
Postage stamp collage art by contemporary artists offers a variety of styles and creative approaches. The artists mentioned below are but a few of many as yet unidentified postage collage artists around the world whose work could be included here.



Barbara Brandel, Arizona: *General Travel*.<sup>19</sup>



James Butman (1931–), Massachusetts: *Saint Ann*, c1984 (38" x 32").<sup>20</sup>



Velga Easkers, Iowa: *Iowa Statehood* (27" x 27").<sup>21</sup>



Linda Wood Feldman, New Hampshire: *Bloom* (10" x 8").<sup>22</sup>



# 21st-Century Postage Stamp Collage Artists



Russ Hahn, Florida: *Christmas Card* (2011).



Dennis Leczinski, Colorado: *World Olympics Tribute* (12" x 12").

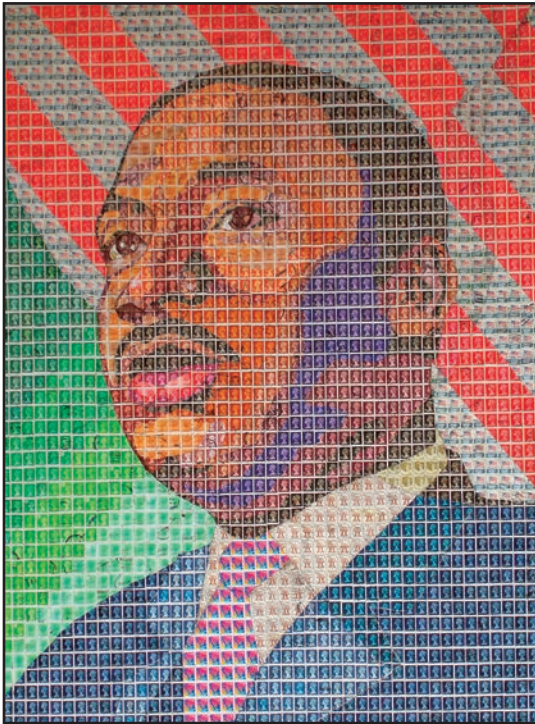


Don Lovelace Aurora, Colorado: *Doggie*.



Rachel Markwick, Great Britain: *British Union Jack*.<sup>23,24</sup>

# 21st-Century Postage Stamp Collage Artists



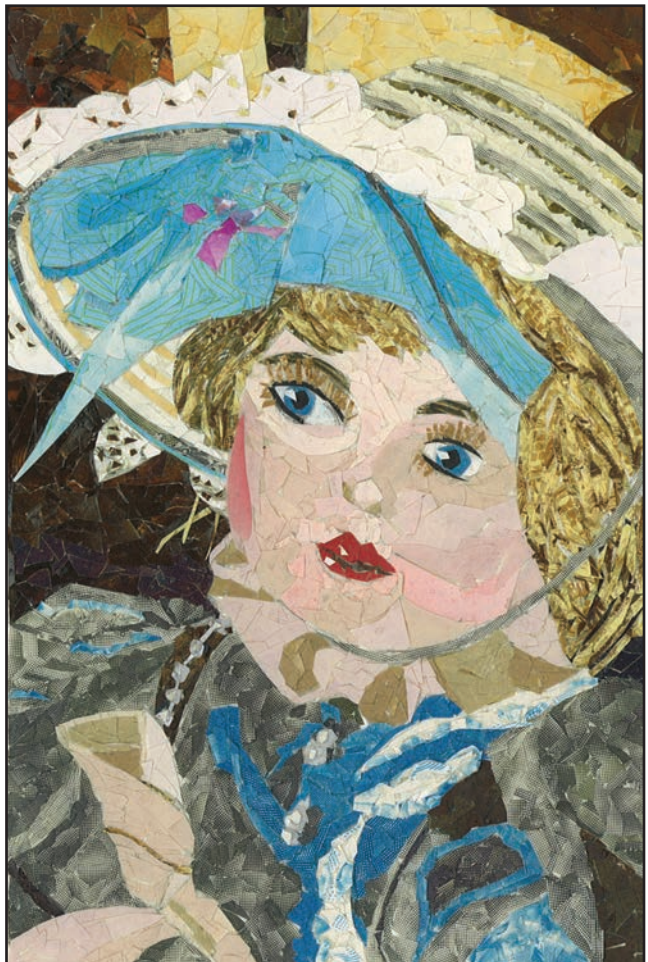
Peter Mason, Great Britain: *Martin Luther King*  
(36" x 48"; 4,000 U.K. and U.S. stamps).<sup>25</sup>



Lisa Nicks, Texas: *Big Country*.<sup>26</sup>



Kenneth Shayne, Florida: *A Country Scene by Monet*.<sup>27</sup>



Maxine Sorokin, Massachusetts: *Victorian Girl* (6"x10").

# New Twists on Stamps and Art

Occasionally, some artworks using stamps turn up with a new twist on creativity. Here are two artists with a new approach to stamp collage.



Michael Maahs, New Zealand: *Tiki*.<sup>28</sup>



Jonny Spry, Great Britain: *Beached*.<sup>29</sup>

however, could be considered infringement. This is true especially when a stamp is used whole and as an intrinsic element in the collage. The use of a single stamp, especially if new and uncanceled, to reinforce a theme for a work is an example where infringement could be implied, because the stamp is being implicitly used for its design or art. Artists using one stamp to paint a more complete scene surrounding the stamp also need to be careful. The use of pre-1923 postage generally avoids this issue.

## Future for Postage Collage Art

The future for postage collage is not encouraging. With the advent of pressure-sensitive adhesive stamps in the 1970s, which are very difficult to remove intact from envelopes, collage artists must find pre-1970 stamps for their work. Also, the new self-adhesives have a sheen that makes them incompatible with the matte appearance of older stamps.

Second, the decline of retail store front stamp dealers makes it harder to obtain old used stamps. Many postage collage artists today are either philatelists with many old stamps or they are related to or know a philatelist as a source for old stamps. Adding to the problem is a lack of interest by artists. Most current postage collage artists are over fifty. If they are “full time artists,” creating art as a source of income, they generally create postage collage art as a side venture to creating more lucrative and saleable art, such as oil and

watercolor paintings for which there is a larger market.

Third, an established market or identifiable demand for postage collage art does not exist. Considering the time it takes to create a detailed postage collage, most artists will opt for simpler constructions that don't require so much effort and that can be sold at prices acceptable to a larger market.

Occasionally an old work will have a high value placed on it by an antique dealer as “folk art.” Recently, several 1940–1950 undocumented works by a hobbyist were offered for upward of \$5,000. That's well above the norm, which ranges from a few dollars up to a few hundred. Collectors need to remember that just because a work is rare and/or unusual doesn't mean it is valuable. Demand creates value, and demand for old postage collage art — especially undocumented art by hobbyists — is very thin. If you happen to like a particular work and have the disposable income to pay a high price for it, all is well. But selling an old work you own, particularly undocumented art, for more than a few dollars will be a challenge. The best one can hope for most undocumented old artworks is that they may someday appreciate in value for their unique qualities as well as for their contribution to the art form and postal history.

Values for current modern day postage collage art by trained artists with a body of documented art works is another matter. There, one can expect to pay a few hundred to several thousand dollars. Such documented fine art is more

## Author's Footnote

It was never my intent to write a documentary article on postage collage. After a year or more searching the Internet for others who enjoy postage collage art, I became aware that no organization had established an archival reference file that could be accessed. It just didn't seem right that this unusual art form should pass into history with hardly a footnote. After an exchange of e-mails with some very helpful folks at the American Philatelic Research Library, I agreed to put some material together for an article. The APRL said they would start an archival reference file for postage collage art/articles, so how could I say no? Besides, I've always enjoyed challenges and the adventure of opening new doors.

In order to write the documentary article, I spent many more months gathering information from every postage and stamp source and postage collage artist I could find. Not every person or organization I contacted was interested, so I did have to leave out some interesting works. Some were images found on Internet auction sites. After hundreds of hours and at least a couple hundred e-mails I decided it was time to wrap it up, crop, size, and organize the many images I received, set up folders for each artist, and start writing. I hope you enjoyed the article and that it encourages a flow of documentary material on postage collage art, old and new, to the APS.

Given the unique qualities of postage stamp collage and the role it has played in the world of art, as well as the history of stamp production, beginning with this article and referencing prior *AP* articles and others that come to our attention, the American Philatelic Research Library will begin an archival reference file on postage collage artists and articles. To the best of my knowledge, this will be the

only reference source relating to postage stamp collage art. And what better time to start! The art world marks 2012 as the 100th anniversary of the "founding" of two-dimensional collage as a recognized art form. I'd like to thank the many APS staff members for their support and especially the *AP* Editorial Department.

Readers with information on postage collage art, artists and articles, old and new, as defined within this article are encouraged to contact APRL Librarian Tara Murray.

### How To Contribute

The APRL is interested in copies of old articles about postage collage art and artists, preferably scanned in PDF format, as well as information about creators of postage collage past and present.

Send us a CD or DVD with images of your collages, sized to a minimum 4"x4" and scanned at 300 dpi, with the image title, your name, and the date created. Include prices if you sell your work and a biographic note and/or an artist's statement. Please include:

- your gender and age,
- if you are a stamp collector,
- if you also create art in other media,
- when and why you started creating postage collages.

If you own a piece of postage stamp collage art but do not know the artist, when or where it was created, etc., send us the image and whatever information you do have. Remember to include your mailing address, e-mail, and website (if you have one). Send to: Tara Murray, APRL, 100 Match Factory Place, Bellefonte, PA 16823 or via e-mail to [tmurray@stamps.org](mailto:tmurray@stamps.org).

likely to increase in value. But even fine art does not come with a guarantee. Values fluctuate over time, depending on market interest, perceptions, and artist reputation.

### Endnotes

1. Bonny Farmer, "Philatelic Decoupage," *Philatelic Literature Review*, Vol. 59, No. 4 (4th Quarter 2010): 318-322.
2. Gretchen Bierbaum, *Collage in All Dimensions* (Hudson, OH: National Collage Society, 2005). Beirbaum is also the author of a new e-book available from the Society, *Creating Collage in All Dimensions* (2010); see [www.nationalcollage.com](http://www.nationalcollage.com).
3. George Dollar, "Postage Stamp Designs," *The Strand Magazine*, Vol. 40, No. 90 (June 1898): 770-774. Photocopy available from the American Philatelic Research Library.
4. Lewis Tauber, "From Another World," *The American Philatelist*, Vol. 113, No. 5 (May 1999): 482-487.
5. William E. Schlosser, "Is This Art or Mail?" *The American Philatelist*, Vol. 109, No. 5 (May 1995): 426-427.
6. Peter Frank, "Postal Modernism: Artists' Stamps and Stamp Images," at [www.artpool.hu/Artistamp/Pfranke.html](http://www.artpool.hu/Artistamp/Pfranke.html).
7. For example, see "D. Jacob Rabinowitz on Donald Evans" at [www.artequalstext.com/donald-evans/](http://www.artequalstext.com/donald-evans/).
8. Lewis Tauber, "Harmony of Art & Stamps — Artists Support Bellefonte Match Factory," *The American Philatelist*, Vol. 117, No. 2 (February 2003): 136-139.
9. John Held Jr., "This Wonderful Communication: Artiststamps by Harley" at [www.terracedella.com/artiststamps/index.html](http://www.terracedella.com/artiststamps/index.html).
10. For examples of her work, see [www.mollyrausch.com/objects/postage-stamp-book](http://www.mollyrausch.com/objects/postage-stamp-book) and [www.postagestamppaintings.com/](http://www.postagestamppaintings.com/).
11. For examples of their work, see [www.artscope.net/VAREVIEWS/StampArt0201.shtml](http://www.artscope.net/VAREVIEWS/StampArt0201.shtml) and [www.hammergallery.com/artists/hernandez/hernandez\\_de\\_luna.htm](http://www.hammergallery.com/artists/hernandez/hernandez_de_luna.htm).
12. "An Overbrook Cut-and-Paste Artist Answers Request from Princess Grace," *Mainline Times* (April 27, 1967).
13. N. F. Karlins, "Drawing Notebook" at [www.artnet.com/Magazine/reviews/karlins/karlins9-26-02.asp](http://www.artnet.com/Magazine/reviews/karlins/karlins9-26-02.asp).
14. R. Ernest Greenwell, "Painting with Stamps," *The American Philatelist*, Vol. 107, No. 10 (October 1993): 940-943.
15. Denise Hatton, "Stamps on Christmas Cards and Gift Wrap," *Linn's Stamp News* (December 15, 1997): 46-47.

16. Lawrence Goodman, "First Class Portrait," *Brown Alumni Magazine* (January/February 2011); see also [www.brownalumnimagazine.com/content/view/2769/32/](http://www.brownalumnimagazine.com/content/view/2769/32/).
17. Charlotte Sheer, "Students Honor Victims of Holocaust One Stamp at a Time," *The Jewish Voice and Herald* (November 25, 2011); see also [www.jvhri.org/index.php?option=com\\_content&view=articles&id=2194:students-honor-victims-of-holocaust&catid=41:community&Itemid=62](http://www.jvhri.org/index.php?option=com_content&view=articles&id=2194:students-honor-victims-of-holocaust&catid=41:community&Itemid=62).
18. "Unveiled at A.P.S. '68 Banquet: 10,000 Stamps Used for Our Seal," *The American Philatelist*, Vol. 82, No. 11 (November 1968): 1015–1016. See also the online edition of the Rochester Philatelic Association's newsletter *Hinges & Tongs* (December 2010–February 2011): "The APS Seal in Stamps" at [www.rpastamps.org/hingesandtongs/ht-2010-12.pdf](http://www.rpastamps.org/hingesandtongs/ht-2010-12.pdf).
19. To see a large selection of her stamp collages, visit Brandel's website at [www.barbarabrandelartist.com/](http://www.barbarabrandelartist.com/).
20. Butman's *Girl in a Bird's Nest* is illustrated in Annette White's *Bucket List Journeys* blog in her report on "Believe It or Not' Artwork at Ripley's" in San Antonio, TX; see <http://journeys.blogs.petaluma360.com/11410/believe-it-or-not-artwork-at-ripleys/>. His work is also on display at Ripley's Believe It or Not in London; see [www.slideshare.net/ripleyslondon/inside-ripleys-london](http://www.slideshare.net/ripleyslondon/inside-ripleys-london).
21. For examples of her stamp collage "quilts," see [www.easkerart/velga.asp](http://www.easkerart/velga.asp), [www.iowaarttour.com/?p=32](http://www.iowaarttour.com/?p=32), [www.healthcare.uiowa.edu/publications/artspk/art/iowafamily/velgaeasker.html](http://www.healthcare.uiowa.edu/publications/artspk/art/iowafamily/velgaeasker.html), and the U.S. Department of State — Art in Embassies website at <http://art.state.gov/artistdetail.aspx?id=14420>.
22. See [www.lindawoodfeldman.com/](http://www.lindawoodfeldman.com/).
23. David H. Ahl, "The Amazing Stamp Collages of Rachel Markwick," *The American Philatelist*, Vol. 125 (October 2011): 938–941.
24. "Rachel Markwick — Fine Art & Collage" at [www.rachelmarkwick.co.uk/](http://www.rachelmarkwick.co.uk/).
25. Peter Mason's work can be seen on a wide variety of websites; for example, [www.artaic.com/peter-mason-unconventional-mosaic-art/](http://www.artaic.com/peter-mason-unconventional-mosaic-art/); [www.thepostpopartman.co.uk](http://www.thepostpopartman.co.uk); <http://1800recycling.com/2011/03/portraits-icons-recycle-postage-stamps/>; and [www.e-junkie.info/2011/06/interview-with-peter-mason-genius.html](http://www.e-junkie.info/2011/06/interview-with-peter-mason-genius.html).
26. More information as well as examples of Lisa Nicks work can be seen at [www.postagestampcollage.com/about.html](http://www.postagestampcollage.com/about.html) and [date.html.](http://www.postagestampcollage.com/up-</a></p>
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27. Denise Hatton, "Stamp Collage Artist Inspires Easter Egg Kit," *Linn's Stamp News* (February 17, 1997): 56; Rhonda Baertsch, "Stamp Artist Combines Two Loves To Create Unique Art," *Stamp Collector*, Vol. 71 (February 24, 1997): 26–27, 36.
28. Michael Maahs at [www.11poststudio.com](http://www.11poststudio.com).
29. Examples of Jonny Spry's work can be found at [www.flickr.com/photos/jonny-spry/](http://www.flickr.com/photos/jonny-spry/); [www.cambridgeschoolofart.com/2010/illustration/jonny-spry/](http://www.cambridgeschoolofart.com/2010/illustration/jonny-spry/); and [www.behance.net/jonnyspry](http://www.behance.net/jonnyspry).

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## The Author

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