

The Name of Faberge at the Crossing of Philately and Jewelry Arts

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The Name of Fabergé at the Crossing of Philately and Jewellery Arts

This study analyzes the historical connection between philately and jewellery art, which is expressed in the peculiarities of the work of the artists and in techniques used by them, and which was embodied in the creation of new trends in collecting. The Fabergé family found itself at the crossing of these trends. This family attained great success and their family name was forever preserved in art, culture and entrepreneurship activity of Russia at the turn of the 20th century.

Key words: philately, postage stamps, stamp-boxes, jewellery art, history, arts, culture, entrepreneurship, Carl Gustav Faberge, Agathon Carlovich Fabergé, Oleg Agathonovich Fabergé, Franz Kepler

Trying to look at the one before last century from the standpoint of the present time, you cannot help admiring the gracefulness, harmony, traditions, which existed in the world. It also affected the design of stamps and postal stationery, the elegance of some specimens of which could be compared only with the perfection of forms of jewelry relating to world-famous brands. That is why numerous collectors until now find high attractiveness in collecting stamps and postal stationery.

Postage stamps remain to be the most popular object of collecting for two centuries: since the very birth of collecting and until the present time. The fashion for stamp collecting emerged due to great informational value of these small symbols of the state, variety of their topics as well as due to twofold attitude towards them, first of all as to means of franking and secondly as to art images, taking the forms of graphic miniature design and thirdly, as to historical, political and geographic evidence and also to means of payment.

Most probably, the first stamp collector appeared in 1840, on the day, when the first postage stamp in the world was issued in Great Britain.



Pict. 1: Since January 1, 1858 started the use of first postage stamps of the Russian Empire, which were intended for franking of all postal correspondence throughout the entire territory of Russia, while since March 1 of the same year they were also used for franking the letters throughout the Caucasus, Trans-Caucasian territory and Siberia. The State Collection of philately of The A.S. Popov Central Museum of Communications.

Since January 1, 1858 started the use of first postage stamps of the Russian Empire, which were intended for franking of all postal correspondence throughout the entire territory of Russia, while since March 1 of the same year they were also used for franking the letters throughout the Caucasus, Trans-Caucasian territory and Siberia. The stamp was of rectangular shape, it was brown with a blue oval in the center, on which there was an embossed double-headed eagle and crossed postal horns (later on this emblem was augmented with the arrows, symbolizing telegraph). The medallion surrounded with a mantle was crowned with a crown located on a brown background. Around the oval and in the lower part, under the mantle, there is the text “10 kopecks for one lot”. The face value is quoted in the corners of the stamp in Arabian letters, while the background consisted of lines and dots – a technical device of engraving called “guilloche”, which was extensively used in jewelry items of Fabergé company, which involved the use of enamel conferring additional luxury and elegance to them. The design of the first postage stamp, which was approved of later was created by the engraver of the Expedition for printing state securities Franz Kepler. While creating this stamp picture, he wanted to reflect the symbolism of state emblem and the magnificence of the Russian Empire. The first stamp of Russia is one of the most beautiful stamps in the world. Due to technical reasons, the first stamp issue of Russia was imperforate¹.

Since 1858 till 1917, during almost 60 years Russia issued 133 stamps. The stamp picture of all stamps, irrespective of color and face value was typical: state coat-of-arms of Russia. Definitive postage stamps were printed on special hand-made paper with densification of pulp for each particular copy. Therefore, each stamp, if held to the light, had a sign in the form of a figure, the height of which was about 15 mm, corresponding to the number of lots, which were paid for. A 10-kopeck stamp had the figure “1”, while stamp with 20- and 30-kopeck face value had signs “2” and “3” respectively.



Pict. 2: First Russian charity stamps were issued in 1904-1905 in Russia in connection with the Russo-Japanese war of 1904-1905. The State Collection of philately of The A.S. Popov Central Museum of Communications.

¹ BAKAYUTOVA, Liudmila. History of one modern hobby. In: L.Bakayutova (ed.). *Collection of materials of the 3rd scientific-and-practical seminar on history of development of post, stamps and postal stationery "Collections reflect history"*'s article. StampArt. St.Petersburg : A.S. Popov Central Museum of Communications, 2012, pp.111-122.

In connection with the objective circumstances, this rule was violated only three times. One of the peculiarities of the Russian practice of producing stamps was the issuing of private charity stamps as well as zemstvo stamps, which were also very popular with the collectors. For example, first Russian charity stamps were issued in 1905 in Russia in connection with the Russo-Japanese war of 1904-1905. The issue of stamps was ordered by the charity organization raising funds for the soldiers of the active army – Imperial Ladies’ Patriotic Society, which was operating under the royal patronage of the Tzar’s court. The stamps were printed typographically using the method of relief print. The drafts of stamp pictures were created by G.Frank and R.Zarrinš. The stamp pictures involved the monuments which meant much for the patriotic feelings of the Russian people. Thus, the stamp with 3-kopec face value had the picture of a monument to the admiral V.A.Kornilov (1806-1854), the hero of the defense of Sevastopol. The 5-kopec stamp has the picture of a monument to Kosma Minin (?- 1616) and Dmitry Pozharsky (1578-1642), who headed the heroic struggle of the Russian people against the Polish and Swedish intervention at the turn of the 17th century. The world famous “Bronze Horseman” (the monument to Peter the Great) is reproduced on a 7-kopec charity stamp. And finally, the 10-kopec stamp, which completes the set, has the picture of a general view of the Moscow Kremlin, which always symbolized the heart of Russia.

A series of commemorative stamps was issued in Russia in 1914, which was devoted to the 300-year anniversary of the ruling Romanov Tzar dynasty. This issue was treated with special attention, since it was a propaganda issue, aimed at the reconstruction of the authority of the monarchy, which shattered after the revolutionary events of 1905-1907. The preparation of the series of postage stamps started back in 1909. High-rank officials were monitoring the process of stamp design and printing, including the chairman of the Council of ministers P.A.Stolypin. The originals of stamp pictures were created by outstanding artists: I.Ja. Bilibin, Ye.Ye.Lancerait and R.Zarrinš. They were contracted to prepare the drafts of stamps as well as to select the pictures with portraits of the monarchs. In November 1914 a series of charity stamps “In aid of warriors and their families” was issued, in which the value consisted of a post tax and additional value, which was intended in aid of orphans of the soldiers of the active army. The issue was realized by the Imperial Ladies’ Patriotic Society².

The overall number of postage stamps and stamp varieties, which were in circulation in the pre-revolutionary Russia amounted to three thousand.

The Russian National collection of stamps and postal stationery, which is preserved in the A.S.Popov Central Museum of Communications was recently augmented with six museum rarities, which are the preparatory materials for the issuing of the first Russian postage stamp, these are: the draft of stamp picture of this postage stamp and five two-color trial proofs. The acquired rarities belonged to the richest philatelic collection of Agathon Carlovich Fabergé, who bought them in 1911 from the famous stamp collector Friedrich Breitfuss, founder of the Moscow and Saint-Petersburg sections of the Dresden international society of philatelists.

The first item is the draft of stamp picture, created by the engraver of the Expedition of state security printing Franz Kepler. It approximately equals the supposed size of the stamp and is executed in mixed media: pencil drawing, gouache of grey and bright carmine color, black ink and zinc white for creating the effect of relief in a picture of a coat-of-arms in the center. On

² BAKAYUTOVA, Liudmila. World fascinated by stamps. In: L.Bakayutova (ed.). *Collection of materials of the 3rd scientific-and-practical seminar on history of development of post, stamps and postal stationery “Collections reflect history”’s article.* StampArt. St.Petersburg : A.S. Popov Central Museum of Communications, 2012, p.5-22.



Pict. 3: The first item is the draft of stamp picture, created by the engraver Franz Kepler of the Expedition of State Security in 1857. The State Collection of philately of The A.S. Popov Central Museum of Communications.

all sides in the margins there are black stamps with facsimile “F. Kepler”, on the right field there is a picture of the details of the frame and the lettering, which was used throughout the perimeter of the medallion: combinations of letters and the rosace. Of course, this drawing exists as a single copy. After the death of Agathon Carlovich Fabergé in 1951, this item was kept in the family of his son Oleg Agafonovich Fabergé, who in 1988 exposed it at the World Philatelic Exhibition “Finlandia-88” in Helsinki³.

Also, five two-color printing proofs were acquired for the National collection of stamps and postal stationery. These are the proofs of stamps with 10-kopeck face value on the paper with watermark “1”, imperforate, with authentic gum, having different combinations of colors: carmine with violet-and-grey center, orange with yellow and green center, grey-and-violet with a yellow center, green with an orange center and blue with orange and yellow center.

In 1933 A.K. Fabergé first exposed his collection of Russian stamps at the world exhibition “WIPA 1933” in Vienna, after which the philatelic exhibits from his collection were never returned to the owner and in 1939 they were sold at the Harmer auction (England) and were scattered throughout the whole world. During the next years the owners of the color trial proofs of the first Russian stamp were well-known collectors Hoss (England), Epstein (USA) and Mehrstens (Germany). As of today, 20 two-color trial proofs of the first Russian postage stamp are known and each of them exists as a single copy. The major part of them is preserved in the collection of the National Postal Museum of the USA in Washington.

All acquired museum items are unique documents of Russian postal history and outstanding works of Russian 19-century graphic art. They filled the existing gaps in the section, which unites the materials dedicated to the preparation of the first Russian stamp for printing and occupied their deserved place among other rarities, which are presented in the fund of open preservation “treasury of stamps and postal stationery of Russia”. These items are an inseparable part of the cultural heritage of Russia, therefore, the acquisition of these items is an important step in the process of returning historical and cultural values to Russia⁴.

The conception of philately as a kind of collecting constantly changed. Collecting postage stamps initiated attending hobbies, which generated additional topics, which broadened the world of hobbies significantly, like, for example, collecting stamped envelopes, special postmarks, maximum cards, stamp boxes, table writing sets and accessories, etc.

Since philately is already well represented in specialized literature (scientific and popular) as well as in periodicals, I shall dwell upon the topic, which is directly associated with philatelic

³ SOLOVYOV, Vladimir. *Official stamps and postal stationery. Postage stamps of the Russian Empire. 1857-1918. RSFSR Postage stamps 1918-1923. USSR postage stamps. 1923-1960.* Moscow: Federal Agency of Communications, “Marka” Publishing and Trade Center, 2011, 536 p. with illustrations. Catalogue. Chairman of Editorial Board : V.Shelikhov.

⁴ Vladinets N., Iluitchyov L., Levitas I., Mazur P., Merkilov I., Morosonov I., Myakota Yu., Panasyan S., Rudnikov Yu., Slutsky M., Jacobs V. Philatelic collection. In: Vladinets N. and Jacobs V. (eds.). *Big Philatelic Dictionary.* Moscow : Radio Svyaz, 1988, 320 p.

history, is well studied in the West, but little researched in Russia, in spite of the fact that the best specimens of this trend, I should say, “the peaks of creativity” were made exactly in Russia. I am speaking about stamp boxes, which appeared concurrently with the postage stamps themselves, i.e., in 1840-ies. Historically their appearance coincides with the epoch of neoclassicism.

The appearance of adhesive stamps (postage stamps with a gum coat) caused the necessity to use containers, like table boxes or some other analogous cases. The issue of portability of these objects immediately became vital, since until the end of 1840-ies it was necessary to carry the letters to the post-office, since there were no mail boxes, while special cases (boxes) helped to conveniently and carefully carry the letters to the postal department. Stamps were glued to the covers either directly at the post office or at home, at the working table. During the first 40 years of existence of stamps the boxes were manufactured only in England and they were made only of wood and copper, however, later on, different technological novelties were introduced, which made the process of using stamps easier.

In spite of a certain ascent in the production of stamp boxes in 1880-ies, they became really popular only in the 1890-ies. Since 1890 and till the beginning of World War I they were manufactured in different countries and their shapes and materials were fairly different. Both the style of boxes and the collectors of them were under the spell of the fashionable style “La Belle époque”, the peculiarities of which were explicitly manifested in the versatility and decorative character of objects of everyday life. Boxes for postage stamps were manufactured by the famous jewelry firms to the orders of the clients, who wanted to decorate their apartments, to make a present to somebody or to collect them. After the termination of world War I the manufacturing of stamp boxes was temporarily suspended, however some companies continued to produce them, mainly in the USA and for the USA. Stamp booklets appeared and slot machines selling stamps, while stamp boxes became sort of archaic. Style of luxury and easiness of life, which characterized the Art nouveau period, gave way to another style, nevertheless, stamp boxes were not completely excluded from manufacturing and from life.

Contribution of Russia

All postage stamps, about which we spoke earlier, were preserved in boxes and functionally used both privately and at post offices. In Russia fashion for stamp boxes appeared at the end of the 19-th century. The most famous jewelers performed the work for their clients. Stamp boxes and other accessories are known, which were created by the Russian craftsmen, for example, the company “C.Faberge” in Russian style using new technologies of application hot enamels on guilloche.

I'd like to quote the following example: a stamp box manufactured in 1899-1904 in Russia with the signet of the company Carl Faberge and the signet of the craftsman Anders Johansson Nevalainen. Saint-Petersburg. The signets are on the lower wall and inside the lid. The expertise was done by the auction “Hervé Chayette”, Paris. The collection «Primrose», including rare art stamp boxes took part in the auction “Millennium” conducted by the Auction company of David Feldman in May 2000. London. It is preserved in a private collection.

Another example is a gilded silver enameled stamp box, manufactured in 1896-1907 by the famous Moscow jewelry company of Fyodor Rückert. On the surface of the lid there are two enamel pictures of 5-kopeck and 7-kopeck stamps, which are decorated with color ornaments and curls in Russian style; the internal compartment with the central section is

inclined. The stamp box underwent expertise as part of a collection “Primrose” at the auction sale “Christie’s” in 1987. It is preserved in a private collection.

Among the stamp boxes, which have been preserved till the present time we can name the boxes in Russian style manufactured by the Moscow company “Gustav Klingert”, Saint-Petersburg company NL, lacquer miniature boxes made of papier-maché by Wishnyackov manufacturing company. Nevertheless, this trend was never widely spread in Russia, unlike, for example, Easter eggs with surprises or cigarette cases intended as gifts or prizes and frames for photographs.

Since no serious research of this topic was ever carried out, it is possible that we are going to find newly attributed or newly found collectors’ items both from private collections and from the collections of applied art stored in art museums.



Pict. 4: A stamp box in the A.S. Popov Central Museum of Communications, which has three sections intended for stamps with face values of 3 kopecks, 5 kopecks and 7 kopecks. Brass. 90x40x30. 1899-1900. The State Collection of philately of The A.S. Popov Central Museum of Communications.

For example, there is a stamp box in The A.S. Popov Central Museum of Communications, which is registered in the postal collection under the number of II-422. It has three sections intended for stamps with face values of 3 kopecks, 5 kopecks and 7 kopecks. Turn of the 20th century. Brass. 90x40x30. 1899-1900. A similar three-chamber silver box for Russian postage stamps with the signet of the manufacturer «P.J.S.» was included with the collection of rare art stamp boxes “Blue Eyes”.

The stamp box is a simple rectangular box on small legs with three separate lids, on which the face values of the stamps are engraved: “7”, “5” and “3” (kopecks), each of the lids opens an inclined section. In July 2009 it took part in the auction sale “SPINK” in London.

Peak of popularity. 1890-1914

Time flew by and the design of stamp boxes was improved, they were no longer called boxes or caskets, but also batchers and dispensers. Technical characteristics of the stamp boxes are described and evaluated depending upon the type of the hinge, type of the clasp and the number of sections. According to the classification created by the researcher Bryan Beet, there were no less than 11 different mechanisms, on which the functioning of the stamp boxes (or stamp dispensers) is based and which provide for extracting stamps⁵.

At the turn of the century the works of applied art became more and more refined from the standpoint of design and more functional from the standpoint of use. It was about this time, when the caskets with several compartments appeared, and these compartments were of different size, which influenced their geometry and thickness. The start of the 20th century was the period of intensive search for new configurations and new structures. Serious constructive changes took place in the manufacturing of stamp caskets.

⁵ BEET, Brian. *Book “Les boîtes à timbres” Stamp boxes.* Paris : MP Musée De La Poste, 1994, 120 p.

The enamel fashion

At the turn of the 20th century it became fashionable to decorate the walls of the caskets with enamel onlays. These compositions took the form of large stamp pictures. They rendered the status of graceful jewelry items to the caskets. Special caskets with pictures of classic British stamps were manufactured for Great Britain and they were real masterpieces of applied art. Enamel interstices appeared to be very popular, they rendered luxurious view to the caskets. At the same time other caskets with pictures of stamps of other countries were manufactured in England to the order. This circumstance placed the caskets into the field of cultural export.

At the beginning of the 20th century they started to decorate the lids of stamp boxes with gold. It was an important step on the way of converting stamp caskets into jewels. The gold does not get dark and this offers the owners a possibility to escape the procedure of cleaning the surfaces of internal compartments of the caskets.

In the 1900-ies rolls of stamps appeared and the stamp boxes started to be called roll dispensers. Broad implementation of perforate stamps contributed to that. Dispensers are devices, in which stamps move from inside in outside direction. Heretofore the stamps were loaded into the box in the form of a ribbon, and the extraction of these stamps was understood as the feeding of the fragments of this perforated stripe from inside to outside. The mechanisms were fairly different.

The company of the famous Carl Fabergé, the jeweler to the Emperor's court of Russia is widely known for its stamp caskets. Faberge successfully sold these caskets to his rich and high-ranked clients in /saint-Petersburg, Moscow and Odessa⁶.

I'll quote several examples. A gilded stamp casket decorated with enamel on guilloche. It was made in 1899-1908. There is a signet of Fabergé company and an Imperial sign of the metal quality (fineness of metal). Moscow. The casket is rectangular, it is decorated on three sides with silver foil, the decoration is in Art nouveau style. The signets are located on the lower wall and inside the lid. The item is preserved in a private collection. Analogous casket for postage stamps is preserved in the collection of the Nobel family. Sapphires are used there instead of rubies.

And, though the caskets of C. Fabergé, intended for postage stamps are not so luxurious as the Easter surprises (the fashion for presenting which to the Tzarines he created before the revolution of 1917)⁷, they are highly evaluated for the exclusive quality of execution. Casket for postage stamps created by C. Fabergé, are unrivalled masterpieces of jewelry.

Collectors and their collections.

The "Primrose" collection is the biggest and versatile out of all, which ever appeared at the market. This collection was exposed and sold in May 2000 at the auction sale Millennium by the David Feldman Geneva auction house. The oldest positions were especially important in this collection. A very educated and devoted to this topic married couple had been collecting this collection for 25 years. "The gem" of this collection became two unique sections: table decorations and jeweler casket for postage stamps from Russia. The Russian sections of accessories for postage stamps was highly evaluated at all following auction sales as "doubtless treasures of the collection". It also has to be mentioned that the researcher Bryan Beet marked

⁶ PITERSKAYA, Larissa. *The Great Fabergé. Catalogue of the Faberge exhibition in the USSR*. Helsinki : Published by Yhteistyö Oy, 1990, 140 p.

⁷ TRAINA, John. *The Fabergé Case*. NY : Published by Harry N. Abrams, Inc., 1998. 192 p.

“high quality of execution provided pleasure from simple touching the caskets”. A contribution to that was made by the quality of the objects, quality level of materials and unique jewelers’ techniques⁸.

This collection also included many modest items, therefore any collector or an expert could find opportunities for enriching his collections. Beside a casket for postage stamps the collection included inkwells, scales, desk and writing materials and other postal accessories.

It is possible that the most important positions (works created by such companies as C. Fabergé and F.Rückert) were bought by the owner of the Geneva auction house (according to his own words). And since these items were never mentioned in the materials of subsequent auctions, one can suppose that they are still in the indicated collection.

The collection “Paris” was collected for 20 years by one anonymous collector, who wanted to collect the highest number of items on this topic and to promote the knowledge of the stamp boxes and caskets and cause the interest in them by publishing a book on the topic as well as by demonstrating this collection at the philatelic exhibition and at the museums. This collection was demonstrated at the exhibition in the Postal museum of Stockholm since 1986 till 1992, then at the Postal Museum of Paris since 1992 till 1994, as well as in the National post Museum of Spain in Madrid in 1995. Since after that the Postal Museum of Paris was closed for reconstruction, the future of the collection became indefinite and the owner decided to present the collection for sale at Christie’s, in order that the treasures should find their new homes and would not be locked in the depositary.

The book by Bryan Beet “Caskets for postage stamps”, based on this collection was published in 1994 by the Postal Museum of Paris, which has in its funds a small number of such boxes and caskets and which hosted the exhibition of the “Paris” collection since 1992 till 1994. This edition offers the basic knowledge on the topic and is the only one, which serves as a source of information form all subsequent researchers and collectors, including the author of the present paper.

Since the moment of publication till the moment of sale the collection are two times due to modern items, acquiring certain valuable treasures. This collection includes four Faberge caskets – probably, the highest number of items, collected in one place⁹. This circumstance only emphasizes the depth and the volume of “Paris” collection from the standpoint of materials, form and national traits, from simple wooden souvenirs to luxurious and refined objects, which meet all sorts of tastes and financial levels of the buyers. And though it is nowhere said directly, one can assert with a great deal of assuredness that this collection had belonged to Bryan Beet until the auction of 2009. In December 2002 the collection “Paris” was sold by the “Christie’s” auction house in London.

The collection “Blue Eyes” was sold by the auction house “SPINK” in July 2009 in London. The collection of rare and refined stamp boxes and caskets “Blue Eyes” is probably one of the most authoritative ones in the history of auction sales. It was created for 35 years by a modest stamp collector, who concentrated his attention on unusual and rare objects. This unique collection consisted of 500 items, executed in different materials and techniques. It was never shown to the public until that auction sale. The taste of the collector enabled to acquire various items, from rather extravagant to rather simple ones, made of wood. This

⁸ FELDMAN, David. *The Primrose Collection of Stamp Boxes*. Geneva-London, Earls Court: May 27, 2000. The Millennium Auction Catalogue.

⁹ *The Paris Collection of Stamp Boxes*. London, 2002, December. Christie’s. South Kensington Auction Catalogue. Produced and printed by Christie’s International Media Division.

collection also included refined classical objects, like famous objects in Russian style produced by Carl Fabergé company¹⁰. Several stamp boxes entered the collection from earlier auction sales (they had been preserved in other private collections). For example, exclusive boxes made of English silver. Such objects don't change their owners often, therefore, they only illustrate the exclusivity of the collection. The attention of the onlooker was magnetically attracted. Guy Croton, independent professional publisher from Tanbridge, Great Britain remarked the pleasure, which he experienced working with this collection at the auction "SPINK" from the beginning to end.

The auction was called "Blue Eyes", since the main item of the collection was the stamp casket by C. Fabergé, which had earlier belonged to Mr. and Mrs. Frank Sinatra. Married couple Frank and Barbara Marx Sinatra possessed this postage stamp box by C. Fabergé since 1973 till 1995. Mrs. Barbara Marx Sinatra, the fourth wife of Frank Sinatra, is the author of the book published in May 2011 by the publishing company "Crown Archetype" and called "Lady Blue Eyes: My Life With Frank"¹¹. A beautifully executed silver stamp box made of silver with guilloché covered by hot enamel of pink color and stamped with a double-headed eagle (1899-1908), was made in Moscow in 1898 and is undoubtedly a unique item. The picture on the lid involves floral ornaments, the lid is decorated with five sapphires –cabochons in the corners and in the center of the floral composition. The casket is opened by moving the sliding lid, as a result of which three convenient compartments for postage stamps appear. This casket was bought by Sinatra family in 1973 at the auction "Sotheby Parke-Bernet", and then acquired by the following owner in 1995 from the Sinatra family at the auction of "Christie's". This stamp casket was exhibited at the exhibition "À la Vielle Russie" in New York in October-November 1961¹².

Conclusion

The author by the present publication intends:

- To stimulate historical research and attribution of special stamp-boxes according to types of technology of their manufacturing in Russia and abroad¹³.
- To preserve and develop knowledge of historical heritage concentrated in private collections¹⁴ in field of crossing philately and jewelry arts.
- To stimulate research work among the culture science and arts students on dissertation topics in the field of crossing philately and jewelry arts.
- To present the undying theme of a postage stamp to a broad circle of Russian researchers, art historians, experts, collectors, artists and simply those who are interested. The postage stamps still astonishes and entices, as well as carries new

¹⁰ GEZA von GABSBURG – MARINA LOPATO. *Faberge – a jeweler to the Tzar's court*. Washington – Saint-Petersburg: State Hermitage and Faberge Art foundation, 1993, p. 476.

¹¹ RADOW, Zakhar. *Frank Sinatra and Hygiene*. St.Petersburg: newspaper's article <http://kp.ru/daily/25695/898138/>, 2011, online [22.08.2018]

¹² *The 'Blue Eyes' Collection of Fine and Rare Stamp Boxes*. London, 2009, July. SPINK Auction Catalogue: http://www.stampbox.org.uk/articles_files/ online [22.08.2018]

¹³ RUSSIE, A La Vieille (ed.). *Golden Years of Fabergé. Drawings and objects from the collection of Genrich Wigstroem*. USA, 2000.

¹⁴ *Carl Faberge - Goldsmith to the Tsar*. Stockholm: 06.06. –10.1997, P. 240. Nationalmuseum's Exhibition Catalogue №598. Welander-Berggren, Elsebeth (ed.).

opportunities for historical discoveries in the new 21st “informational” century¹⁵.

- To prepare the concept of the topical exhibition of stamp-boxes in The Central Museum of Communications in St. Petersburg in 2018 based on the museum and private collections and dedicated to the history of post stamps and stamps-boxes.
- To call researchers, art historians, experts and collectors of articles of decorative art and of postage stamps to unite their efforts for new discoveries and the attribution of objects on the topic: “Boxes and caskets for postage stamps”¹⁶.
- To continue inviting domestic and foreign museum specialists, collectors and researchers of postal history to create a United Center for studying postal history, stamps and postal stationery of Russia at the A.S. Popov Central Museum of Communications as well as to participate in the annual scientific-and-practical seminars for the purpose of information exchange and preparation of joint publications.

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¹⁵ *Faberge Name Between Philately and Jewelry*. Stamp Box Study. Circle Website: <http://www.stampbox.org.uk/articles.htm/>: Russian Museology Journal «Museum — Monument — Heritage». Articles: <http://museumstudy.ru/stati/inya-fabertzhe-na-styke-filatelii-i-yuvelirnogoiskusstva.html>, 2012. Editorial Board Chairman Piotrovsky, M., online [22.08.2018]

¹⁶ BEHR, Philatélic; <http://www.stampcircuit.com/Philatelic-Numismatic-Auctions/corinphila-veilingen/netherland-and-all-world-auction-1https://>, online [23.10.2017]; <http://stampauctionnetwork.com/dir/aucdir4.cfm>, online [23.10.2017]

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