

A Study of the U.N. Chagall Window Issues - Synopsis

This exhibit describes the development, production, and usage of the 1967 United Nations postal issues commemorating the "In Memorium" stained glass created by artist Marc Chagall.

Importance and Treatment

A few details have been added to this revised exhibit that demonstrate the importance of these issues historically, viz. the scale and scope of the events on the day of issue:

- the 1967 Chagall postal items shattered all previous first-day sales records of the United Nations Postal Administration,
- thousands jammed UNPA sales counters at both the U.N. Headquarters and a nearby ASDA National Stamp Show, and
- Unprecedented delays were experienced in filling orders for stamps and for first day cover services.

This exhibit is prepared as a traditional exhibit but includes aspects of a first-day cover exhibit. The plan follows the sequence in which development of the postal issues occurred, i.e., first the miniature sheet of six 6¢ stamps (36¢ face) and then the single 6¢ commemorative stamp. As many production details were constant across the two issues, these are presented in detail only for the miniature sheet. The exhibitor believes that repeating the same information in the chapter that relates to the single issue would add little value and, therefore, has chosen not to repeat redundant production details solely to adjust a perceived balance issue. This treatment decision, along with the smaller physical size and shorter period of issue, explains the noticeably fewer pages for the single stamp than for the miniature sheet.

Though difficult to find, a few additional usages have been added to improve the comprehensiveness of the exhibit. Destinations included are the USA, Canada, Great Britain, Guatemala, and West Pakistan. A wide variety of postal services are shown.

Knowledge and Research

This exhibit incorporates all of the knowledge accumulated by Jack Mayer from whom much of the material was acquired. Personal research has augmented Mr. Mayer's work with additional information about the perforation process used and the first day ceremonies held at the USDA show in New York on the same day as the release occurred at UN Headquarters.

Rarity

The exhibit includes a significant share of pre-production materials that are in private hands. These and other rare items, in the order they appear in the exhibit, included are:

- For miniature sheet
 - Imperforate miniature sheet
 - Positive transparencies (3) including composite color transparency missing light black, light black positive transparency, and final color corrected positive transparency
 - Original photographic essay
 - Artist photographic model with corrected colors
 - Artist model of unadopted design for 5¢ sheet

- Unissued 5¢ souvenir sheet
- Missing light blue color miniature sheet
- A dramatic miscut from the lower right of a press sheet of souvenir sheets.
- ArtCraft First Day Cover franked with miniature sheet and bearing cancellation error of 10/24/67 (instead of 11/17/67)
- Full set (all six singles from the miniature sheet) of the official U.N. First Day Covers with cancellation error of 10/24/67 (instead of 11/17/67)
- For single stamp
 - Stamp-sized paste-up artist model of 5¢
 - Die essay in Enschede presentation folder
 - Positive transparencies (2)
 - Imperforate plate proof emblem block of 4 on card
 - Bottom imperf pair
 - First day cover autographed by Marc Chagall

In telling the background of Chagall's work in stained glass, I also am able to incorporate a misperfed sheet showing the Judah window (in Jerusalem) that exhibits colors shifted.

Presentation

The significant pieces in the exhibit are indicated by the presence of a dark red border around the pale gold mat used throughout the exhibit.

Recent Developments

Overall, the exhibit has been expanded from the four frames previously shown by this exhibitor to five. It has been completely reworked to change to a lighter mat color and to display an "exploded" copy of the miniature sheet that illustrates more clearly the sheet's six separate stamps. In addition, a census project has begun to better quantify the number of mis-dated first day covers that exist; the latest results from that census will be incorporated into the final exhibit.

Bibliographic References

The information contained in this exhibit came from a variety of sources, including print materials several websites dedicated to Chagall art:

- *American Philatelist* vol 082 no 01 January 1968 (page 791)
- "Chagall Window" page from [United Nations website](http://www.unitednations.org/philately/).
- Harshav, Benjamin. *Marc Chagall and his Times: A Documentary Narrative* (Stanford, California: Stanford University Press), 2004.
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- Lidman, David. "Chagall Window Provides Unique U.N. Sheet." *New York Times* (September 3, 1967), p. 88.
- Marc Chagall official website at <https://www.marcchagall.com/en>
- Meyer, Franz. *Marc Chagall: Life and Work*. (New York: Henry N. Adams Inc.), 1963.
- Vogelsanger-de Roche, Irmgard. *Marc Chagall's Windows in the Zürich Fraümünster*. (Zürich: Orell Füssli Verlag AG) 2005.
- West, Shearer. *Chagall*. (London: Bison Group), 1990.

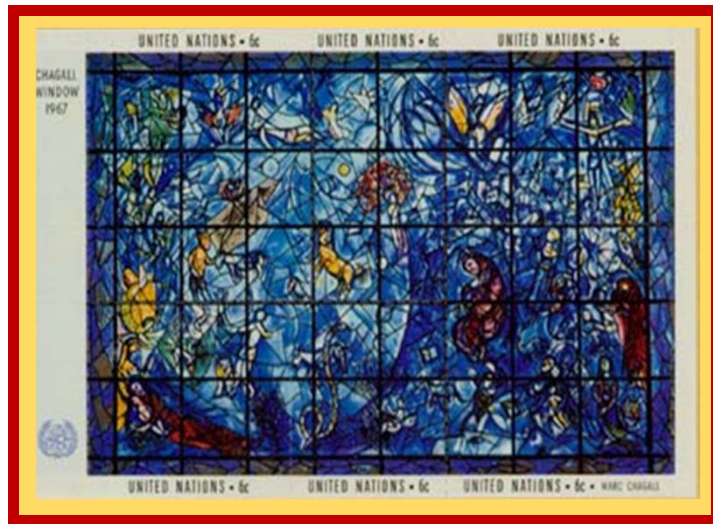
A STUDY OF THE U.N. CHAGALL WINDOW ISSUES

1. INTRODUCTION

In his stained glass window design, Marc Chagall portrays life with its many aspirations and problems:

“These colors and these forms must show, in the end, our dreams of human happiness as we conceive it today. On the right-hand side of the panel, you will see mankind, with its yearning for peace, its prophets and its victims. On the left, above and below, are depicted motherhood and the people who are struggling for peace. The main thing is not to see it but to feel it.”

- Marc Chagall



Imperforate sheet

EXHIBIT HIGHLIGHTS

This exhibit contains relevant and unique design and proof materials from the official United Nations Postal Administration archives. Much of the material included in this exhibit (ex Mayer) is the definitive collection of this issue and also serves as the information source for other philatelic references. Key items, highlighted in this exhibit with a **deep red border** include:

Miniature sheet	Imperforate; Photographic essay; Black, Color Composite, and Color Corrected Positive Transparencies; Artist and Printer Models; Unissued Sheet; Color Mis-registration; Missing Colors; Double Impressions; Mis-cuts
Single stamp	Essay and final Color Positive Transparencies; Artist Model; Printer Die Essay; Plate Proof Block; Part Imperforate Variety; Signed First Day Cover

TIMELINE

September 1961. The concept of the “In Memorium” stained glass emerged following the untimely death of U.N. Secretary-General Dag Hammerskjöld in a plane crash in Northern Rhodesia while on a peace mission.

September 17, 1964. Formal dedication of a stained glass window occurred on the third anniversary of the 1961 plane crash. Donated jointly by artist Marc Chagall and members of the Secretariat to the United Nations organization, the window is located along the east all of the lobby of the U.N. Secretariat building’s ground floor.

September 1966. Announcement in the *New York Post* that Marc Chagall would be the first artist honored in a series of U.N. postage stamps featuring art at the United Nations.

November 17, 1967. Miniature sheet of six 6¢ (36¢) and a single 6¢ commemorative stamp issued.

EXHIBIT ORGANIZATION & RESEARCH

This exhibit describes the development, production and usage of the first commemorative issues of the U.N.’s . The organization is in the same sequence as the development was undertaken:

1. Introduction/Timeline
2. Background of “In Memorium”
3. Miniature sheet depicting the complete issue
 - 3.1 Design (including proposed 5¢ issue)
 - 3.2 Production (including varieties)
 - A.Paper
 - B.Gum
 - C.Printing
 - D.Color
 - E.Roulette Perforation
 - F.Cutting
 - 3.3. First Day of Issue
 - 3.4 Postal Use
4. Single Stamp depicting a detail of main design
 - 4.1 Design
 - 4.2 Production
 - 4.3 First Day of Issue
 - 4.4 Postal Use
5. Epilogue