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# The Collectors Club Philatelist

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Transfer of Stamp Printing from the American Bank Note  
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All Collectors Club meetings currently are held online, via  
ZOOM, and begin at 5:30 p.m. (Eastern). Although there is  
no cost, pre-registration is necessary.

## Collectors Club Programs 2021

- July 21** Anglo-Franco Moveable Box Mail  
Doug McGill, El Segundo, Calif.
- Aug. 4** U.S. Overrun Country Series: The FLAGS go to War  
Dr. James Mazepa, University Park, Fla.
- Aug. 18** Delaware Postal History - 1773 to 1847  
Alfredo Frohlich, Aventura, Fla.
- Sept. 1** Cancellations on 3-cent First Issue Nesbitts  
Lebron Harris, Bethesda, Md.
- Sept. 29** Siam, the Early Years  
Prakob Chirakiti, Bangkok, Thailand
- Oct. 6** Correcting Historical Mistakes Surrounding the Local  
and Cherifien Issues of Morocco  
Maurice Hadida, Paris, France.

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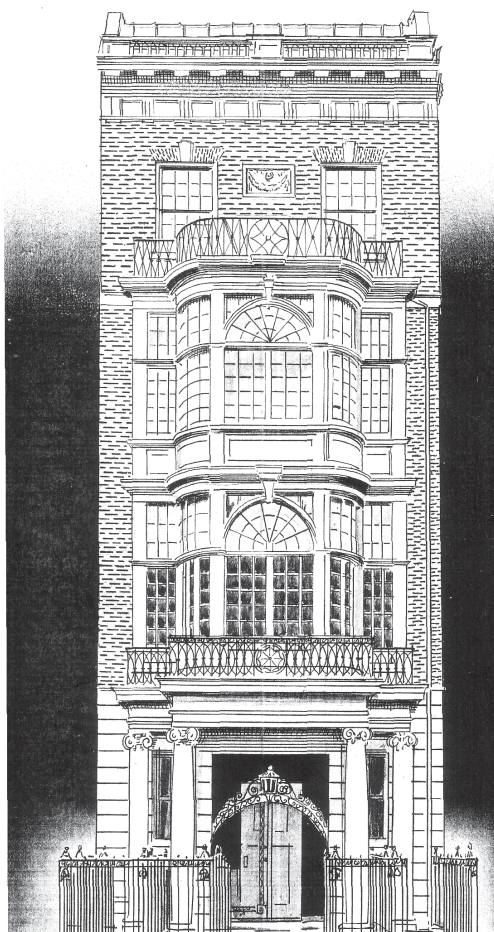
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## THE COLLECTORS CLUB

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# President's Message

By Lawrence Haber

Through the Collectors Club we have been making a lot of new friends. We call them "new members."

My mother used to say that the best part of making new friends is turning them into old friends. Indeed, more than 100 new members have joined since the pandemic hit us in March 2020. It will be a particular focus for all of us to turn all these new friends into old friends.

The Collectors Club believes that our mission is to bring members and friends together – virtually and in person. We do this at our clubhouse in New York City and also around the country at shows and special gatherings to educate, inspire and support hobbyists in pursuit of their philatelic goals. Those reading this message belong to the Collectors Club and are engaged because you fundamentally agree with this proposition.

The key to fulfilling this mission is action.

We intend to increase our presence at major shows. You will see the Collectors Club hosting speakers at Westpex, Nojex, Napex and Chicagopex. This is in addition to the big August show in Chicago, GASS (Great American Stamp Show).

At these shows we will be available to meet with members, we might have a table, we may organize some talks and we might even sponsor or participate in a dinner. Having a physical presence is important as, ultimately, it is through these physical encounters that we bond. I look forward to seeing and speaking with you at these shows and we are excited to be able to re-engage with our friends in real time and space. It is all part of "educate, inspire and support."

Speaking of virtual time and space, we have been very active this season with our Zoom presentations. Following on this wave, 30 virtual programs have been scheduled for 2021.

You may be interested in reading some of the feedback we have received:  
*"... however, the quality and value of the presentations this winter and spring have accelerated — if that's possible — and I find myself finally appreciating philately in ways that I haven't experienced before; the hobby now feels more like a pathway to a historical adventure than a window from which I can gaze at pretty stamps and covers."*

*"Even as a kid I felt that I was messing around with bits of significant historical artifact; the Collector Club's webinars have created a substantial foundation for this sensation and have helped me turn my own helter-skelter accumulations of truly common material into (small but meaningful) collections that serve to teach; my European History prof must be smiling from his perch in the nether world."*

*"The talk ... inspired me to find the boxes of material I have that were unloved and buried deep in the back of a cupboard."*

*"Best wishes, and thanks again for stretching my philatelic boundaries."*

It's nice to hear this feedback and there are a lot of people who deserve credit.

If not for the effort of our VP and Chief Technology Officer Joan Harmer, none of this would have happened.

We are indebted to our program chair, Steve Reinhard, for arranging for the speakers and their topics. There is much work that goes on in the background with the help of Mark Banchik and Wade Saadi. Our technical run-throughs are smoothly managed and the programs themselves are effectively managed. It's a team endeavor of members who make the effort and act.

We can all see that we are now on the best side of the pandemic, and we are working on our schedule for 2022. We are committed to delivering two virtual programs per month. We expect to resume programs from 22 East 35th Street in the new year, and we are thrilled to share the Clubhouse with you once again. These program from the Clubhouse will be live-streamed. We want you all – both those local to New York and not – to be “close” to us and to feel a part of our club family.

We believe that the best way to make our new friends into old friends is to stay true to our mission: “to bring members and friends together, virtually and in person.”

We intend to make our new friends into old friends.





# BEST OF BRITISH

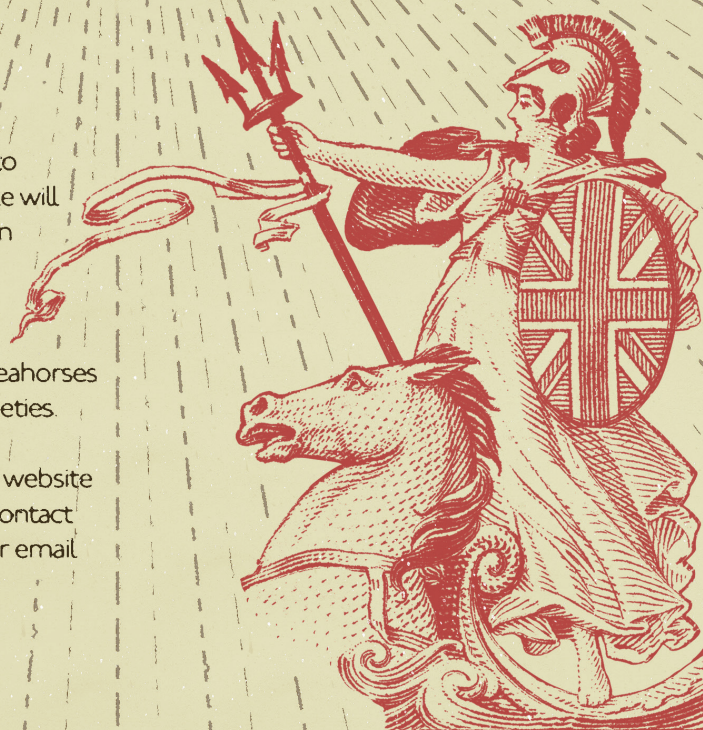
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# Editor's Notepad

by Wayne L. Youngblood

As our magazine approaches its century mark for years of publication, I'm always amazed to see what gets submitted to the *Collectors Club Philatelist*. While there's no question that many of our members collect United States material, we're also blessed with a very broad and deep range of expertise in multiple areas. Just this year alone (so far), we've seen in-depth features dealing with Panama, El Salvador, Norway, Albania, the United States and more, as well as fascinating takes on early postcards, first-day covers, thematics and others. In the next issue you'll find zeppelins and much more!

This is exactly what makes our journal one of the finest worldwide ... and it's all due to you! While we do occasionally run quality features from non-members, the vast majority of editorial contributions come from CC members. A big thank you goes to all who have ever contributed over the past century – as well as to those who will contribute material in the future.

Speaking of which, once again, our editorial well is nearly dry. Have you been working on a research piece? Do you need feedback from others to further your own work? Do you simply have an item or two in your collection that either has a great story connected with it or is simply a favorite of yours for some reason?

If so, please consider writing for the CCP. We need articles of all lengths from all time periods and at all levels of collecting. This means that a submission could be a major research paper, a new angle on an old story, a recent discovery or any one of hundreds of other subjects. Our members need interesting reading!

If you're wondering where to start, you'll find some general guidelines regarding text and illustrations on Page 240.

As for the actual writing, we use a slightly modified version of the *Associated Press Stylebook* for reading ease and consistency. Don't have an *AP Stylebook*? No problem. Every editorial submission is carefully edited for style, language and grammar. It is our goal to help you communicate your story most effectively and enjoyably to Collectors Club members.

If you have any questions regarding submissions, please drop me an email at [wystamps@gmail.com](mailto:wystamps@gmail.com). Although I will do my best to respond promptly, I edit several other publications as well and am frequently overwhelmed with the volume of email I receive. A response may not be immediate, but please be assured that I am extremely interested in your submission!

Please let me hear from you soon ...

## ... and a correction

Accidents do occasionally happen, despite extensive editing and proofreading. The headline for Lou Grunin's obituary in the May-June issue (page 180) mistakenly listed his birth year as 1932. Mr. Grunin was actually born in 1928. All submitted materials listed the correct date; this was an editing error, which we regret.

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# **Transfer of Stamp Printing from the American Bank Note Company to the U.S. Bureau of Engraving and Printing, as Revealed in the Compositions of the Ink and Paper Used to Print the 2¢ Stamps**

Harry G. Brittain, PhD

## **Introduction**

Between 1890 and 1932, many billions of 2¢ stamps were printed and distributed, primarily to meet the needs of first-class mailings. However, the story actually begins on March 3, 1883, when an *Act of Congress* set the cost of postage “at the rate of two cents for each half once or fraction thereof.”<sup>1</sup> The new rate became effective on Oct. 1, 1883,<sup>2</sup> and to meet the need of the new rate, the American Bank Note Co. (ABNC) created the 2¢ red-brown stamp (Scott 210). In keeping with tradition, the stamp featured the image of George Washington, so that the Founding Father would be depicted on the stamp having the widest general use. Later, in the Fall of 1887, the color of the 2¢ stamp was changed from red-brown to green (Scott 213), but the design of the stamp itself remained unchanged.<sup>3</sup>

The contract held by ABNC expired June 30, 1889, necessitating the establishment of a new contract and associated bidding.<sup>4</sup> A new contract with ABNC was eventually signed (although not without a significant amount of controversy) on Nov. 7, 1889, and became effective on Jan. 1, 1890. Carmine was specified as the color of the smaller 2¢ stamps, and the first stamps of the new design and color (Scott 219D) were placed on sale at 110 of the larger post offices on Feb. 22, 1890.<sup>5</sup>

While the written history of the 2¢ stamps is well known, an alternative approach to document philatelic history is to use forensic methods of analysis to determine the nature of the ink and paper used, and then to place that information into a suitable historical context. Accordingly, the physical properties of carmine 2¢ stamps printed by the American Bank Note Co. between 1890 and 1894, and of the carmine 2¢ stamps initially printed by the United States Bureau of Engraving and Printing (BEP) between 1894 and 1895, were profiled to document the evolution of these stamps.

As demonstrated in previous works, the technique of X-ray diffraction (XRD) is highly useful in the identification of crystalline compounds in ink and paper, while Fourier-transform infrared (FTIR) spectroscopy is most useful for identification of chemical species in printing inks.<sup>6-8</sup> These references provide a background that helps one to understand what can be learned using these forensic methods. The pertinent experimental details of the XRD and FTIR methodologies are found in references.<sup>9, 10</sup> The emphasis in this paper

will not be on the technologies involved, but rather will show how results obtained using these analytical methods can be used to further reveal the history of these stamps.

In effect, this investigational approach can be summarized as letting the analyzed stamps speak for themselves. Here, one analyzes the ink and paper composition of stamps on covers that have been postmarked with a recognizable date and year. This method works best for stamps whose use was so widespread that most stamps would be used nearly as quickly as they were sold, such as the 2¢ carmine stamps used for the ordinary first-class rate. Assuming this to be the case, then the postmark data would serve as an approximate marker for the printing date of the stamp. Through the analysis of stamps on covers having sequential dates, the ink and paper compositions of the stamps are then used to develop the historical chronology of that issue. This approach has already been used to understand the compositional history of the 2¢ stamps (Scott 231) printed by the American Bank Note Co. as part of the Columbian Exposition series.<sup>11</sup>

This scheme to derive compositional history from the analysis of stamps on postmarked covers will be used not only to delineate the evolution of ink and paper used by the American Bank Note Co. to print its 2¢ Small Banknote stamps, but also to understand some of the issues that arose when ABNC surrendered the stamp printing contract to the Bureau of Engraving and Printing.

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## A. American Bank Note Co.: the Scott 219D Issue

### A1. Scott 219D, Type-a (Initial Printings)

The first 2¢ stamp of the small banknote series printed by ABNC featured the image of George Washington, and was issued in various shades of a color described as “lake.” The earliest-documented date of use for this stamp is

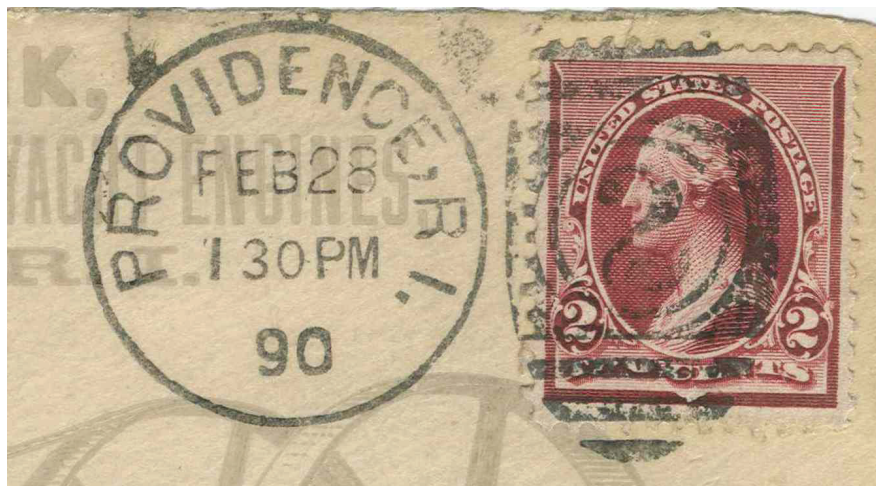


Figure 1. Early use Scott 219D stamp, electronically cropped from a cover postmarked Feb. 28, 1890.

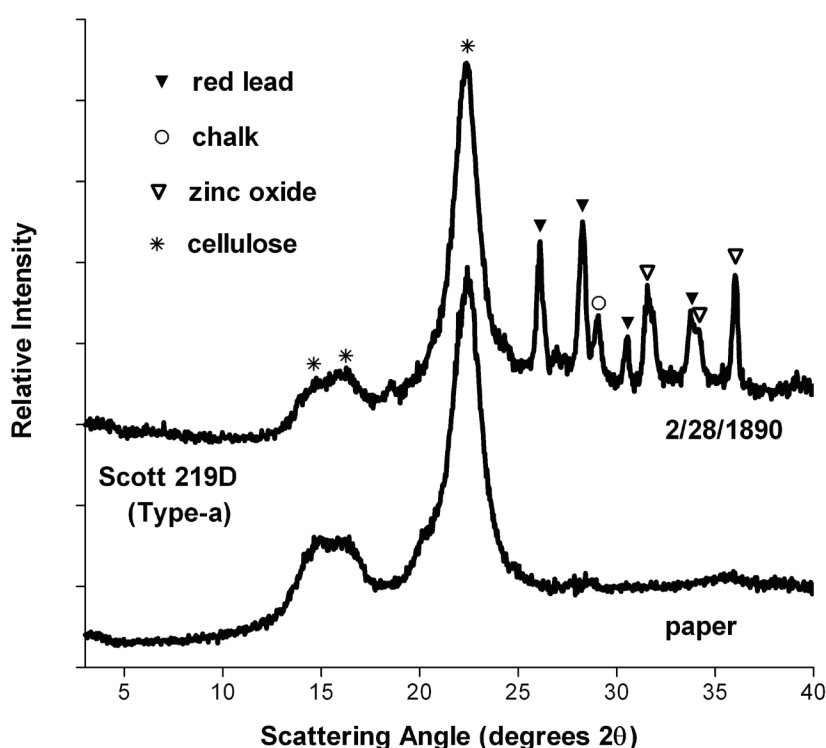


Figure 2a. XRD pattern of the stamp on the Scott 219D cover dated Feb. 28, 1890, contrasted with the XRD pattern of the printing paper used for this issue.

Feb. 22, 1890.<sup>12</sup> Figure 1 shows an image of a Scott 219D on a cover postmarked Feb. 28, 1890, while Figures 2a and 2b, respectively, illustrate the XRD pattern and FTIR spectrum of this stamp. For comparison purposes, the respective spectra obtained from the unprinted margin of a comparable Scott 219D stamp are also shown.

The XRD pattern of the printing paper shown in Figure 2a demonstrates that it was composed entirely of cellulose, with no crystalline additives present. On the other hand, the XRD pattern of the stamp on the cover contains peaks derived from the coloring pigment red lead (chemical formula  $\text{Pb}_2\text{PbO}_4$ ), as well as the whitening agents chalk (i.e., calcium carbonate, chemical formula  $\text{CaCO}_3$ ) and zinc oxide (chemical formula  $\text{ZnO}$ ). Since none of these compounds were detected in the printing paper, they must be present as crystalline components in the printing ink.

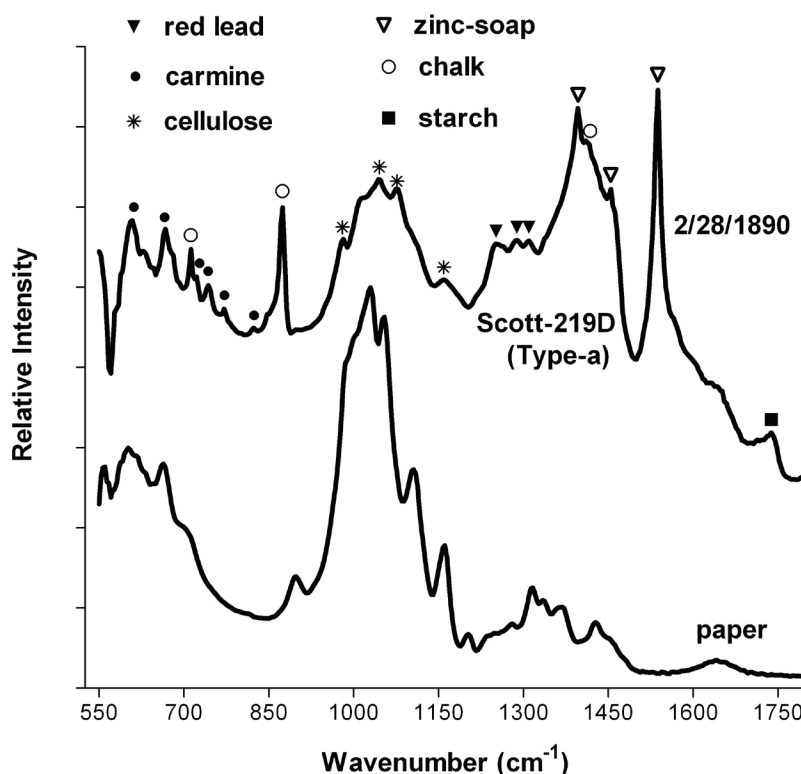


Figure 2b. FTIR spectrum of the stamp on the Scott 219D cover dated Feb. 28, 1890, contrasted with the FTIR spectrum of the printing paper used for this issue.

The FTIR spectrum shown in Figure 2b provides additional information regarding the chemical composition of the printing ink. Peaks due to the presence of red lead were detected, as well as several weak peaks associated with a second coloration pigment, carmine. The presence of chalk in the printing ink was confirmed, but no peaks due to zinc oxide were detected. (This later conclusion is not surprising since zinc oxide itself does not exhibit any peaks in this region.) Perhaps the most interesting aspect of the FTIR spectrum is the intense peaks that have been previously demonstrated to be derived from the presence of a zinc-soap complex.<sup>12</sup> This species results from the chemical reaction that would take place between the zinc oxide whitening agent and any soap/surfactant that would have been used to facilitate blending during the ink formulation process.

The XRD/FTIR patterns of Figure 2 were found to be consistently detected in Scott 219D stamps that were on 1890 covers that canceled on March 4, March 7, March 16, March 20, April 2, April 4, April 13 and April 18.

## A2. Scott 219D, Type-b (Later Printings)



Figure 3. Later-use Scott 219D stamp, electronically cropped from a cover postmarked April 19, 1890.

A second variety of Scott 219D was detected on a cover where the stamp was canceled on April 19, 1890 (Figure 3). This difference was manifest in the slightly different XRD pattern and FTIR spectrum recorded for the stamp on this cover (see Figures 4a and 4b).

The XRD pattern and FTIR spectrum of the stamp on the April 19 cover indicate that, with two main exceptions, the stamp contained the same components as did the stamp on the Feb. 28 cover:

- The most notable difference is that the paper on which the April 19 cover was printed contained a substantial amount of kaolin (white or China clay), while the paper used for the stamps on the Feb. 28 through April 18 covers did not contain any detectable amount of kaolin.
- The second major difference noted was that the amount of red lead and zinc-soap in the stamp on the April 19 cover was measurably less than that in the stamps of the preceding colors. This later effect would account for the reduced degree of “lake” coloration in the April 19 cover.

Most of the Scott 219D stamps on the remaining 1890 covers studied in the present work (postmarked April 19, May 2, May 5, May 7, May 14, May 16, May 22, June 9, June 17 and June 25) exhibited XRD patterns and FTIR spectra comparable to those shown in Figure 4, as well as the somewhat less-intense lake color. These studies indicate that ABNC modified the ink formulation around the middle of April, most likely to work more effectively with the different paper stock introduced around this time.

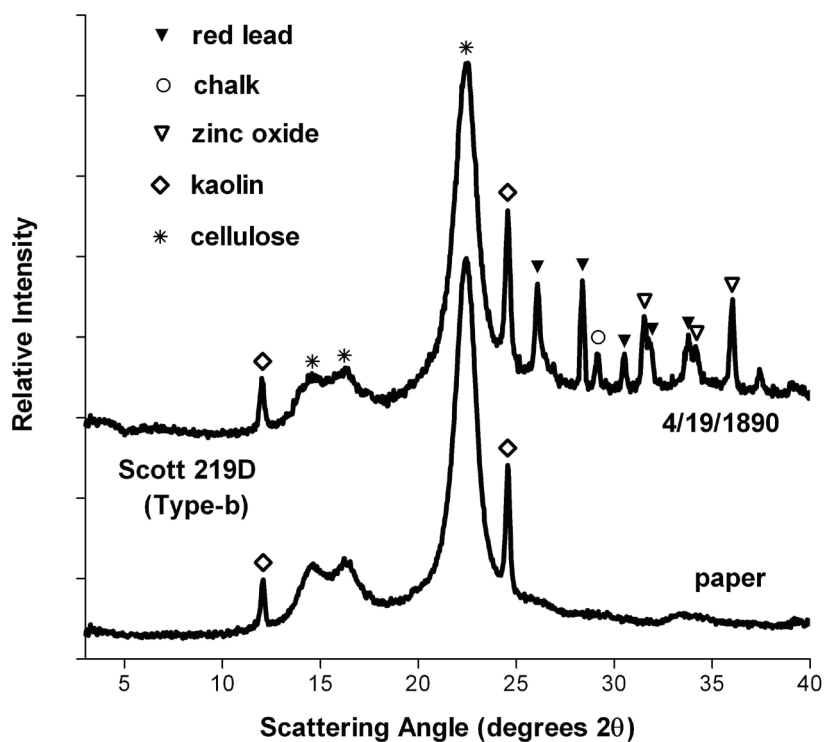


Figure 4a. XRD pattern of the stamp on the Scott 219D cover dated April 19, 1890, contrasted with the XRD pattern of the printing paper used for this issue.

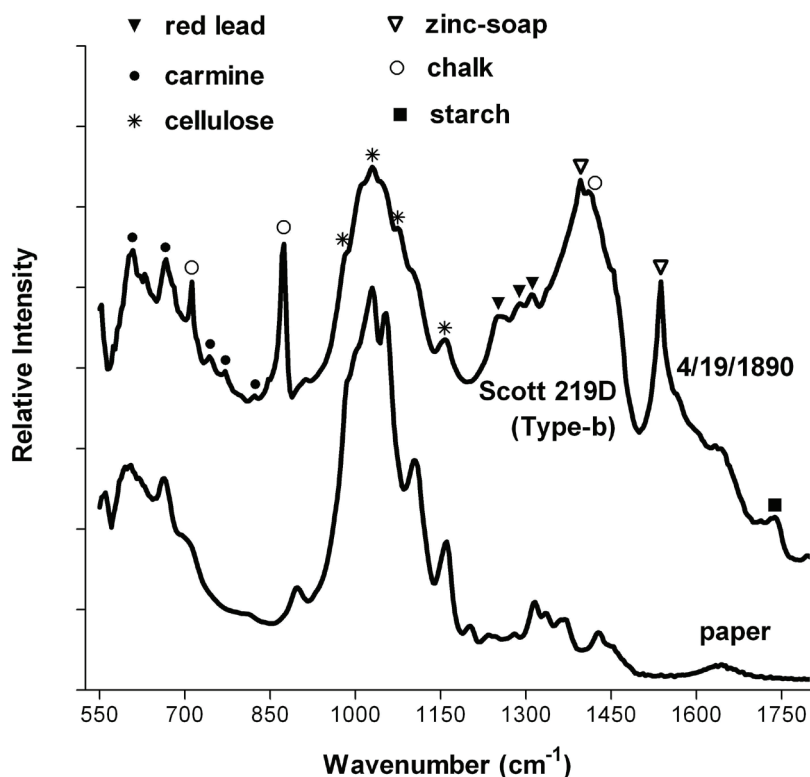


Figure 4b. FTIR spectrum of the stamp on the Scott 219D cover dated April 19, 1890, contrasted with the FTIR spectrum of the printing paper used for this issue.

## B. American Bank Note Co.: the Scott 220 Issue

As it turned out, the public was quite dissatisfied with the printing quality of the Scott 219D stamps, complaining about the color itself and about the adherence of the ink to the paper.<sup>13</sup> Consequently, an improved stamp color (carmine) for the 2¢ Washington stamp was adopted during May of 1890,<sup>14</sup> and is identified as Scott 220. However, not all Scott 220 stamps were found to be printed on the same type of paper using the same type of ink and, in fact, three distinct and identifiable XRD/FTIR combinations were found for stamps issued between 1890 and 1894.

### B1. Scott 220, Type-a (July 1890 to September 1893)



Figure 5. Initial use Scott 220 stamp (Type-a), electronically cropped from a cover post-marked July 14, 1890.

A stamp on a cover dated July 14, 1890, is provided in Figure 5, and it was found that both the XRD pattern and FTIR spectrum of this stamp are markedly different from those of the Scott 219D issue. These differences are illustrated in Figures 6a and 6b, where the data from the Scott 220 stamp are directly correlated with the corresponding data of the later Scott 219D stamp.

The XRPD pattern of the stamp on the July 14 cover demonstrates that the ink of the Scott 220 stamp contains no red lead pigment, and that the amount of zinc oxide whitener in the Scott 220 stamp is substantially reduced relative to the Scott 219D stamps. The lack of red lead pigment is further demonstrated in the FTIR spectrum of the Scott 220 stamp, and the ink of the Scott 220 stamps contains a concomitantly reduced level of zinc-soap. The amount of chalk was also reduced in the Scott 220 stamps relative to that used in the Scott 219D stamps, but this reduced amount of whitening agent was made up by now using kaolin in the ink.

The existence of substantially different XRD patterns and FTIR spectra between the Scott 219D and Scott 220 stamps easily allows their differentiation, either on or off cover, a trivial exercise. This determination can be rather important since the later-use Scott 219D stamps can be sufficiently light in color so as to appear to be Scott 220 stamps. The ability to use forensic analysis to obtain an unequivocal determination of stamp type would clearly be valuable

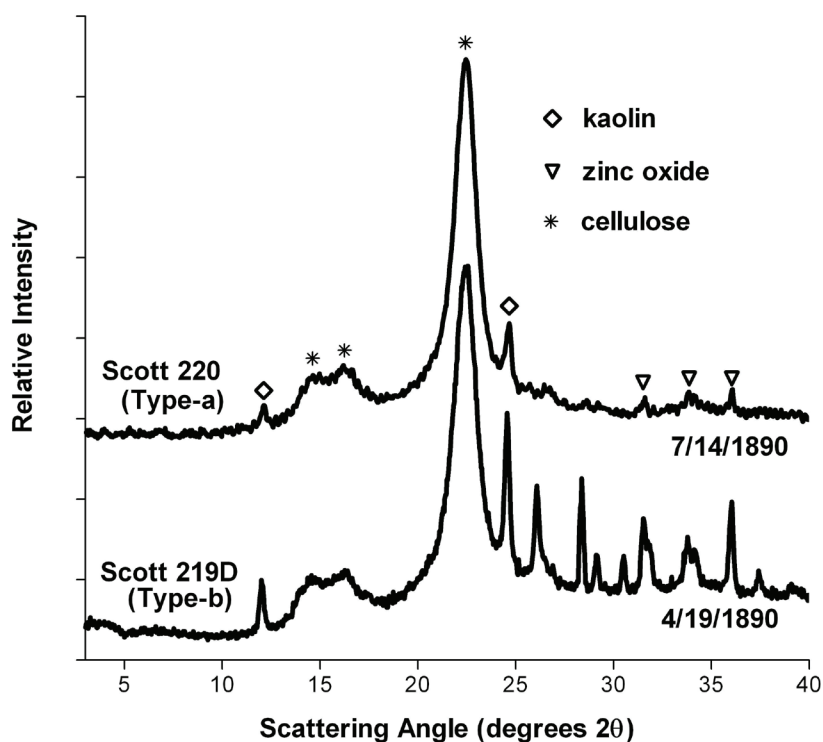


Figure 6a. XRD pattern of the stamp on the Scott 220 cover, dated July 14, 1890, contrasted with the XRD pattern of the Scott 219D (Type-b) stamp found on the April 19, 1890, cover.

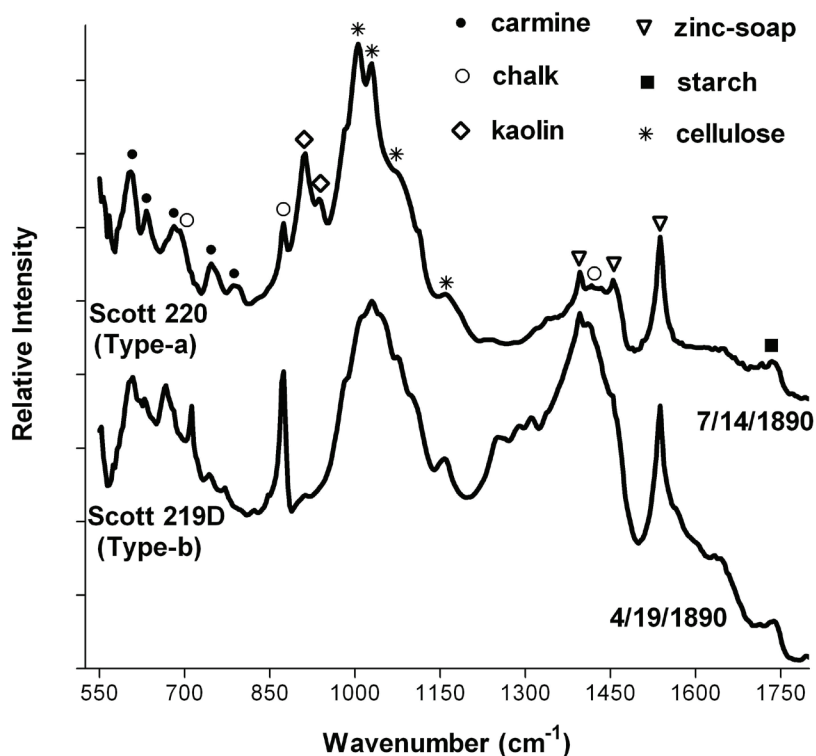


Figure 6b. FTIR spectrum of the stamp on the Scott 220 cover, dated July 14, 1890, contrasted with the FTIR spectrum of the Scott 219D (Type-b) stamp found on the April 19, 1890, cover.

in expertizing work, especially when one is evaluating covers bearing 2¢ Washington stamps that have been postmarked around the middle of 1890.

The relative consistency in ink and paper composition persisted throughout the remainder of 1890 (analyzed covers postmarked Aug. 16, Sept. 20, Oct. 20, Nov. 26 and Dec. 26), through the entire year of 1891 (analyzed covers postmarked Jan. 3, Feb. 7, March 4, April 18, May 1, June 11, July 21, Aug. 23, Sept. 7, Oct. 16, Nov. 25 and Dec. 29), through the entire year of 1892 (analyzed covers postmarked Jan. 26, Feb. 26, March 18, April 2, May 16, June 7, July 5, Aug. 4, Sept. 9, Oct. 15, Nov. 23 and Dec. 29), and through most of 1893 (analyzed covers postmarked Jan. 1, Feb. 13, March 13, April 17, May 13, June 5, July 13, Aug. 14 and Sept. 18).

## B2. Scott 220, Type-b (October 1893 to May 1894)



Figure 7. Scott 220 stamp (Type-b), electronically cropped from a cover postmarked Oct. 5, 1893.

Beginning in the Fall of 1893, a new type of printing paper was introduced for the Scott 220 stamps, and a stamp on a cover dated Oct. 5, 1893, is shown in Figure 7. The XRD pattern of this Type-a stamp differed significantly from that of the Type-a stamp, even though the FTIR spectra of both stamp types were not found to be appreciably different. These differences are illustrated in Figures 8a and 8b, where the data from the Scott 220 Type-a stamp are directly correlated with the corresponding data of the Scott 220 Type-b stamp.

The XRPD pattern of the stamp on the Oct. 5, 1893, cover differs from that of the July 14, 1890, cover in that the printing paper contains no kaolin, and instead contains a lead oxide compound known as litharge (or massicot). This same printing paper was demonstrated to have been used to print Scott 231 stamps over the comparable time period of November 1893 to February 1894,<sup>11</sup> and thus represents a deliberate choice of an alternative printing paper by ABNC over this half-year. On the other hand, the components of the printing ink (as evidenced in the corresponding FTIR spectra) used for the Type-a and Type-b stamps was practically unchanged. In addition, since the peaks attributable to the carmine pigment are the same for Types I and II, the results indicate that the same source of raw pigment was used throughout these time periods.

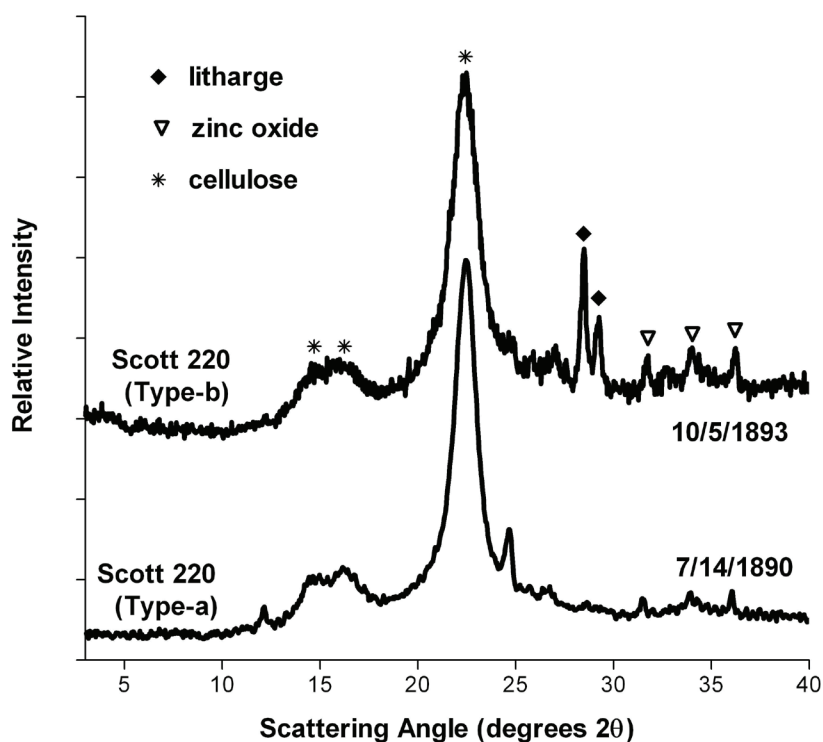


Figure 8a. XRD pattern of the stamp on the Scott 220 cover dated Oct. 5, 1893, contrasted with the XRD pattern of the Scott 220 (Type-a) stamp found on the July 14, 1890, cover.

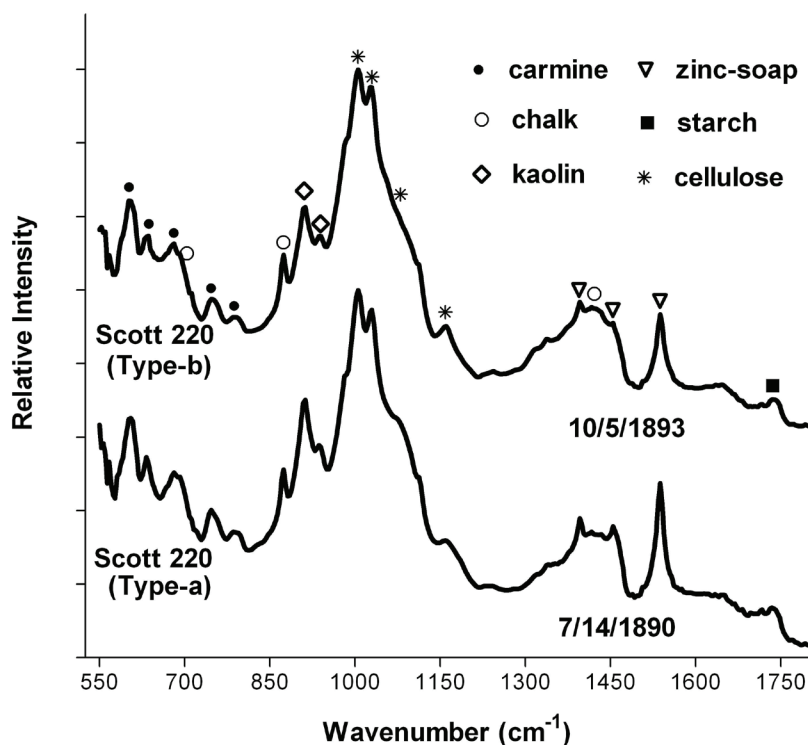


Figure 8b. FTIR spectrum of the stamp on the Scott 220 cover, October 5, 1893, contrasted with the FTIR spectrum of the Scott 220 (Type-a) stamp found on the July 14, 1890, cover.

The same XRD/FTIR pattern shown in Figure 8 also characterizes stamps postmarked during 1893 (analyzed covers postmarked Nov. 15 and Dec. 21) and during 1894 (analyzed covers postmarked Jan. 9, Feb. 13, March 13, April 6 and May 24). This consistence in forensic results demonstrates the consistency in the ink/paper combination used by ABNC during this time period to print these 2¢ Washington stamps.

### B3. Scott 220, Type-aII (June 1894 to October 1894)



Figure 9. Scott 220 stamp (Type-c), electronically cropped from a cover postmarked June 26, 1894.

Around the middle of 1894, the forensic analysis results demonstrated that ABNC elected to use yet another type of printing paper for the 2¢ stamp, and that this change was associated with a further change in the ink composition. The image of a 2¢ stamp on a cover postmarked June 26, 1894, is shown in Figure 9, and its associated XRD pattern and FTIR spectrum are shown in the respective halves of Figure 10.

The XRD pattern of Figure 10a shows that beginning in June 1894 the printing paper continued to contain litharge as a filler/extender, but now that it also contained kaolin as well. The use of zinc oxide as a whitening agent was also continued. The FTIR spectrum of Figure 10b demonstrates that the ink formulators maintained all of the ingredients used in the Type-b ink, but now more than doubled the amount of chalk they were using as a whitening agent. Presumably this decision was undertaken to compensate for the lower level of zinc oxide that was now being used in the formulation.

ABNC used the same ink composition to print the remainder of its 2¢ Washington stamps, as effectively the same XRD/FTIR pattern of Figure 10 was found in stamps on 1894 covers that were postmarked July 26, Aug. 22, Sept. 25, Oct. 11, Oct. 20 and Oct. 24.

It must be pointed out that besides Scott 220 stamps having the Type-b and Type-c ink/paper compositions, numerous other covers have been analyzed where an ink/paper composition of a prior time was detected. These covers do not necessarily represent mixed methods of production, but simply are a result of an older stamp having been used in a later time period.

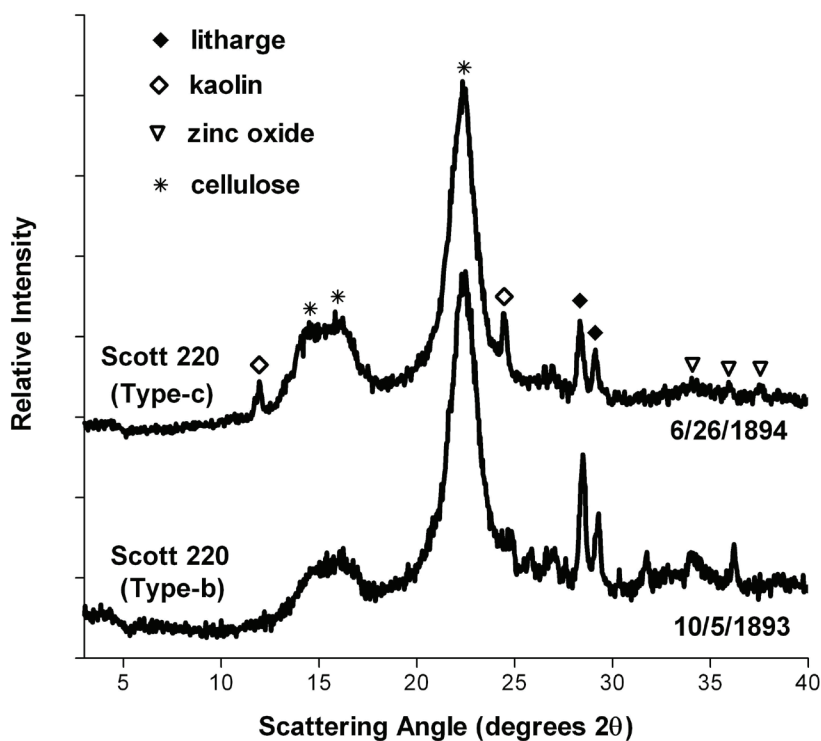


Figure 10a. XRD pattern of the stamp on the Scott 220 cover, dated June 26, 1894, contrasted with the XRD pattern of the Scott 220 (Type-b) stamp found on the cover dated Oct. 5, 1893.

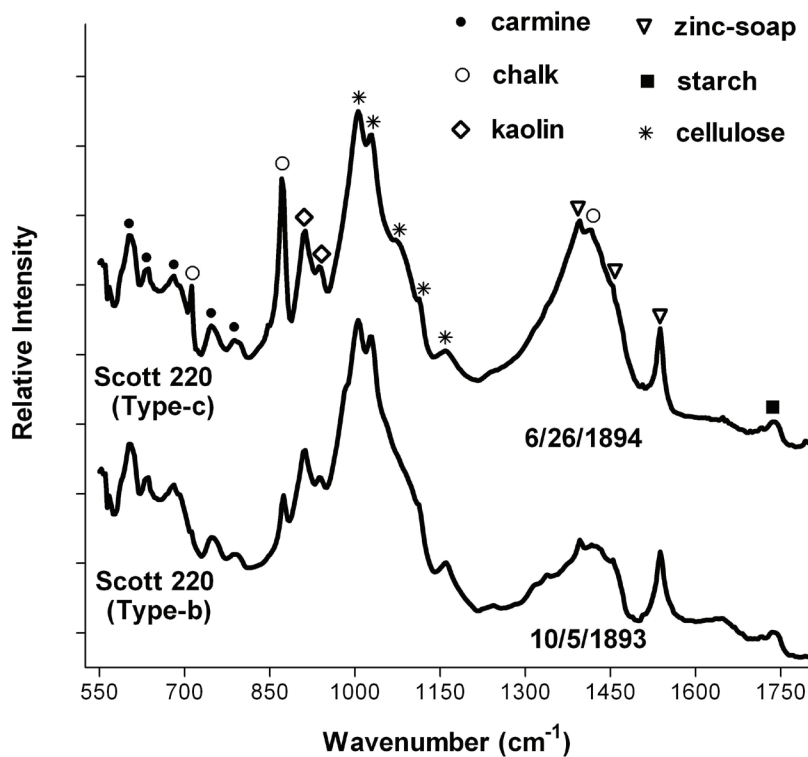


Figure 10b. FTIR spectrum of the stamp on the Scott 220 cover, June 26, 1894, contrasted with the FTIR spectrum of the Scott 220 (Type-b) stamp found on the cover dated Oct. 5, 1893.

## C. Bureau of Engraving and Printing, Initial Issues

The contract held by the American Bank Note Company for printing postage stamps came up for renewal in the middle of 1894, and after evaluation of the various submitted bids, the contract was awarded to the U.S. Bureau of Engraving and Printing [15]. Owing to a number of circumstances arising from the length of the bidding process, the BEP found it necessary to receive the dies, transfer rolls, and plates used by American to facilitate production. To save time, it was decided not to alter the overall design of the stamps, but simply to modify the images by placing a small double-lined triangle in each upper corner. The stamps were initially printed on soft, porous, wove paper that contained the watermark "USPS" in double-lined Roman capital letters.

### C1. Scott 248, Pink not Carmine (November 1894 to April 1895)



Figure 11. Scott 248, electronically cropped from a cover postmarked Nov. 3, 1894. The postmark date was established from the entry found on the reverse side of the cover.

The BEP issued its first 2¢ stamp on Oct. 5, 1894, which was supposed to be carmine in color, but instead had the appearance of pink or pale pink.<sup>16</sup> The image of a 2¢ stamp on a cover postmarked Nov. 3, 1894 (dated using information contained on the reverse side of the cover), is shown in Figure 11, and the XRD pattern and FTIR spectrum obtained from this stamp are shown in the respective halves of Figure 12.

The forensic analysis of the Scott 220 (Type-c) and the Scott 248 stamps revealed a number of similarities, as well as a number of significant differences. The XRD studies showed that the BEP elected to use a different type of paper than ABNC used for its later printings, namely paper that did not contain any litharge, and which contained a much larger amount of kaolin. The ink used to print the Scott 248 stamps contained a comparable amount of chalk as the whitening agent, but the amount of kaolin was reduced by approximately two-thirds and the use of zinc oxide was discontinued. In addition, the BEP did not use any soap/surfactant to homogenize its ink, as evidenced by the lack of any detectable peaks that could be attributed to any sort of metal-soap compound. The same XRD/FTIR pattern as shown in Figure 12 for the Scott 248 stamp on the Nov. 3, 1894, cover was observed with stamps on covers that were postmarked on Nov. 18 and Nov. 30.

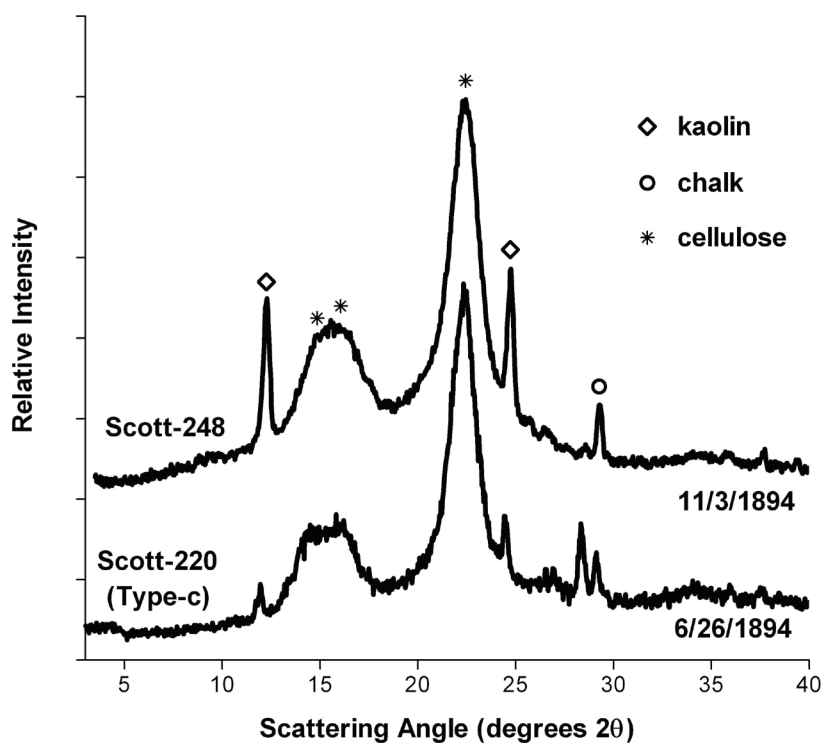


Figure 12a. XRD pattern of the stamp on the Scott 248 cover dated Nov. 3, 1894, contrasted with the XRD pattern of the Scott 220 (Type-c) stamp from the June 26, 1894, cover.

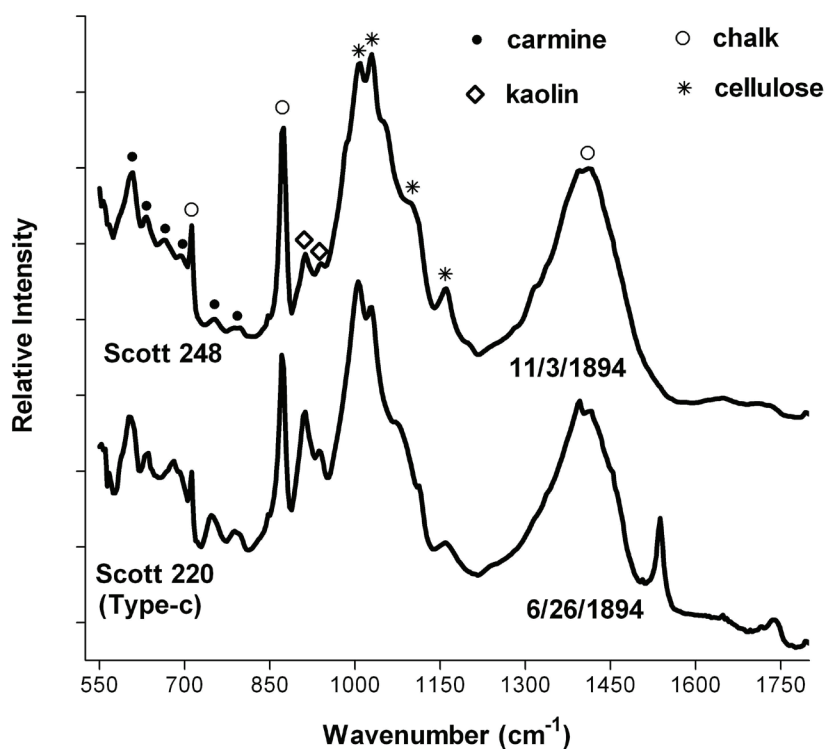


Figure 12b. FTIR spectrum of the stamp on the Scott 248 cover dated Nov. 3, 1894, contrasted with the FTIR spectrum of the Scott 220 (Type-c) stamp from the June 26, 1894, cover.

It is extremely interesting to note that the carmine pigment used to print the Scott 220 (Type-c) and Scott 248 stamps was equivalent, and that the chalk whitener (present in the largest amount in the ink) was also equivalent, and yet the perceived color of the Scott 248 stamps was so much lighter in hue that it has been called “pink” in the catalogs. Since the amount of whitening agents in the Scott 248 stamps was reduced relative to the amounts used for the later Scott 220 stamps, and yet the perceived color was much lighter, this difference in color must be the result of a substantial interaction between the printing ink and the different paper composition used by the BEP for the Scott 248 stamps.

## C2. Scott 250, Return to Carmine (December 1894)

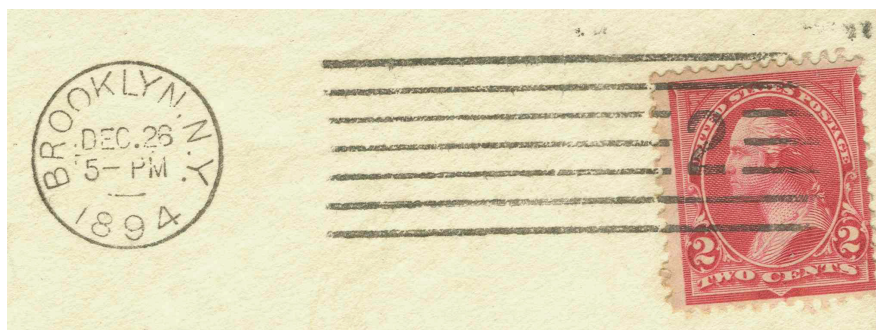


Figure 13. Scott 250 stamp, electronically cropped from a cover postmarked Dec. 26, 1894.

Soon after its introduction, the public voiced its dissatisfaction with the “washed out” color of the Scott 248 stamps.<sup>17</sup> Consequently, postal officials elected to alter the color of the 2¢ Washington stamp to carmine, and these began to be issued late in 1894. An example of the new color may be found in the Scott 250 stamp (postmarked Dec. 26, 1894) shown in Figure 13, and the XRD pattern and FTIR spectrum of this stamp are shown in the halves of Figure 14.

While the same components were used to produce the printing inks of the Scott 248 and 250 stamps, the relative amounts of these substances in the ink formulations were found to be quite different. In the Scott 250 stamps, the amount of calcium carbonate was greatly reduced relative to the amount used in the Scott 248 stamps. Furthermore, in the Scott 250 stamps, the amount of kaolin in the ink was significantly increased relative to the amount used in the Scott 248 stamps. These differences facilitate the differentiation between the two stamp types.

The results of these forensic analyses indicate that the degree of technology transfer between ABNC and the BEP was limited. While the BEP used many of the components previously used by ABNC to produce the Scott 220 (Type-c) stamps, significant omissions (such as paper type, and the amount of kaolin, zinc oxide and soap/surfactant) led to the pink color of the initial BEP stamps. One would suspect that this situation, and the unsatisfactory color associated with the initial BEP stamps, led to additional interactions between the two organizations. Apparently, ABNC must have eventually provided more accurate details of its carmine ink formulation, and this was incorporated into the second ink

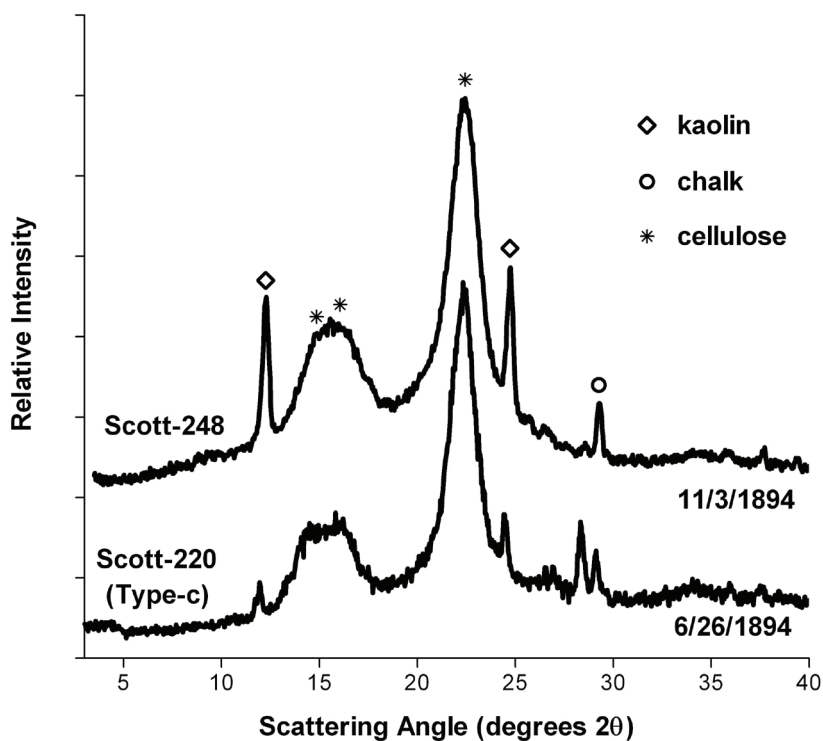


Figure 14a. XRD pattern of the stamp on the Scott 250 cover dated Dec. 26, 1894, contrasted with the XRD pattern of the Scott 248 stamp from the Nov. 3, 1894, cover.

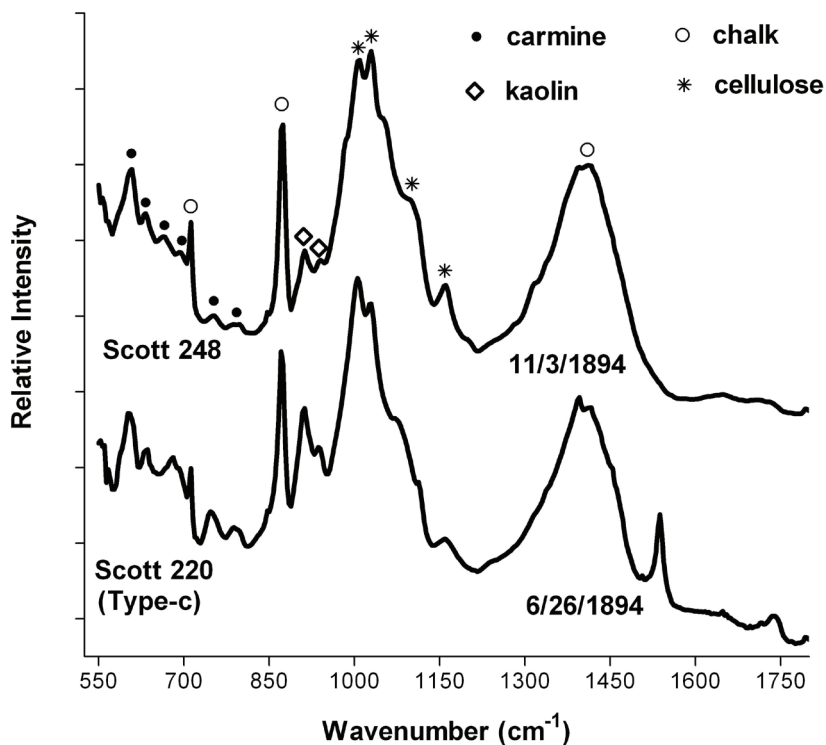


Figure 14b. FTIR spectrum of the stamp on the Scott 250 cover dated Dec. 26, 1894, contrasted with the XRD pattern of the Scott 248 stamp from the Nov. 3, 1894, cover.

formulation used by the BEP. Evidence for this hypothesis is provided in Figure 15, which contains a comparison of the FTIR spectrum of the Scott 220 (Type-c) stamp from the Oct. 5, 1893, cover with the FTIR spectrum of the Scott 250 cover from the Dec. 26, 1894, cover.

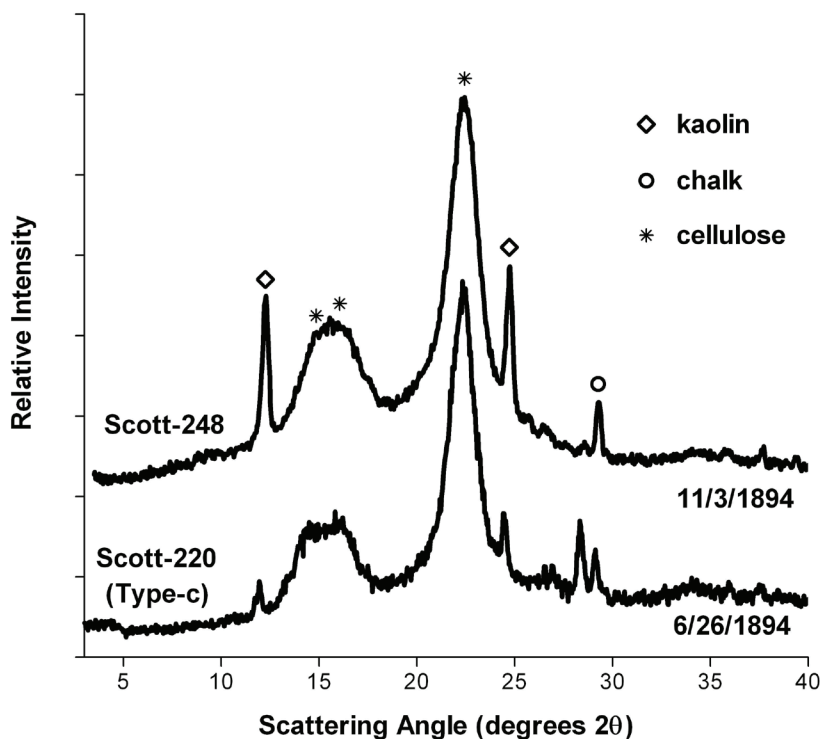


Figure 15. Comparison of the FTIR spectra of the BEP Scott 250 stamp (from the cover postmarked Dec. 26, 1894) and the Type-c ABNC Scott 220 stamp (from the cover postmarked June 26, 1894).

Examination of Figure 15 reveals that, other than the missing peak at 1537 wavenumbers in the spectrum of the Scott 220 stamp (associated with the zinc-soap compound in that ink formulation), the two FTIR spectra are effectively identical. This finding supports the conclusion that by the end of 1894, the BEP had obtained sufficient information (presumably from ABNC) that enabled it to print 2¢ Washington stamps in an acceptable carmine color.

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## Acknowledgements

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9. X-ray diffraction (XRD) patterns were obtained using a Rigaku MiniFlex-II powder diffraction system, equipped with a vertical goniometer operating in the 2 $\theta$ / $\theta$  mode, and a copper X-ray source (using the K $\alpha$  emission of 1.54184 Å). Samples were packed into the sample holder using a front-fill procedure, and were scanned over the range of 3.0 to 40.0 degrees 2 $\theta$ , at a scan rate of 2 degrees 2 $\theta$ /min, and a step size of 0.01 degrees 2 $\theta$ . Calibration of the diffractometer system was effected using a reference blend of talc, kaolin, and microcrystalline cellulose. The intensity scale for all diffraction patterns was normalized so that the relative intensity of the most intense peak in the pattern equaled 100%.
10. Fourier-transform infrared absorption (FTIR) spectra were obtained at a resolution of 4 cm<sup>-1</sup> using a Shimadzu model 8400S spectrometer, with each spectrum being obtained as the average of 40 individual spectra. The data were acquired using the attenuated total reflectance (ATR) sampling mode, where the samples were clamped against the ZnSe/diamond crystal of a Pike MIRacle™ single reflection horizontal ATR sampling accessory. The intensity scale for all spectra was normalized so that the relative intensity of the most intense peak in the spectrum 100%.
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# Happy Easter From Japan

Harold Krische

Easter, resplendent with celebrations and a myriad of associated traditions, has arguably been one of the most recognized holidays of the Christian world. While Easter celebrations have evolved to take varied roots in many countries throughout the world, Japan is not a country that one stereotypically associates with such conventions. Surprisingly, however, in the early part of the 20th century, the design, printing and mailing of Easter postcards became notable in Japanese prisoner-of-war camps.

## Background and context

Numerous factors created the prerequisite conditions supporting the Easter-related postal history emerging from Japan between 1915 and 1919. These factors included, but were not limited to:

- The values that societies – particularly in Europe – placed upon celebrations, exhibitions and commemoration of events and accomplishments;
- The emergence of the “Golden Age” of the postcard as a prime communication method at the outset of the 20<sup>th</sup> century, with its roots strongly entrenched in German society (printing and design in particular);
- The Easter celebrations that had been firmly established in the German leasehold territory of Kiautschou prior to the outbreak of the Great War;
- The Japanese government’s desire to attain greater international status and recognition as a significant first world “player,” and also their resultant efforts to demonstrate mindfulness of international etiquette;
- The “Euro-centric” cultural values represented by the prisoners of war cohort interned in Japan.

Japan was a member of the Allied Powers during World War I and, in early August 1914, was quick to issue an ultimatum to Germany that represented interests coveted in China. On Aug. 23, Japan declared war on Germany, instituted a methodical campaign with superior forces and achieved surrender of the forces that defended the German colonial concession at Tsingtau (Quindao), China, on Nov. 7, 1914. Although Japan did have some British support during those battles, they were insistent on taking approximately 4,700 German and Austro-Hungarian prisoners back to Japan for internment. The captured forces included non-military personnel that were conscripted to help with defense of Tsingtau. Engineers, architects, printers, cartographers, chemists and communications specialists were amongst a professional group that comprised the prisoners taken to 16 camps in southern Japan.

As one might expect, the prisoner-of-war camps had stringent regulations that included limitations on mailing allowances and censorship standards. Depending on rank, a prisoner could send between two and four letters/postcards per month, with some camps permitting additional postcards for special celebratory times such as Christmas and Easter. The access to sufficient numbers of censors

with German language capacity was a factor contributing to the limited mailing allotments. While prisoner-of-war camps are associated with strictly regimented operational parameters, edicts from the Japanese government requested camp commanders to treat prisoners as they would wish their own troops to be treated during internment. Such direction reflected desires to ensure that the guidelines of the Hague Conventions regarding expected prisoner treatment would be exceeded, thereby reflecting well on Japanese society. This did not preclude challenging camp circumstances, but overall, the levels of dignity and opportunities availed to prisoners were deemed acceptable. Some camps have even been described as affording thriving cultural environments that embraced prisoner engagement in activities supporting personal and community growth.

## Camp Easter postcards: handstamps and preprinted greetings

As the first Easter during internment approached in Spring of 1915, camps were primarily focused on infrastructure development or refinement, and the creation of postal stationery for prisoner use was not a priority. Thus, prisoners would use any available local Japanese scenic postcard to convey Easter wishes. To mitigate additional pressures for camp censors, expectations were that only a basic greeting phrase, name, rank and the recipient address could be placed on the postcard. Figure 1 provides a typical example of such a card used in 1915. The card represents inter-camp use and was mailed by POW Otto Gustmann stating “Happy Easter Fest wishes” to POW Karl Pfeufer in the Asakusa Camp near Tokyo. The scene depicts “The Shijuto” (Figure 1a) at Takahama just off the island of Shikoku and is used from the Matsuyama Camp located on Shikoku. Figure 2 illustrates another inter-camp Easter greeting using a scenic Japanese postcard. This card was mailed from Marugame



Figure 1. (above) Matsuyama 1915 Easter manuscript greeting to Asakusa.

Figure 1a. (below) Matsuyama 1915 Easter manuscript greeting to Asakusa reverse scene.





Figure 2. Marugame to Narashino scenic card signed by seven POWs.

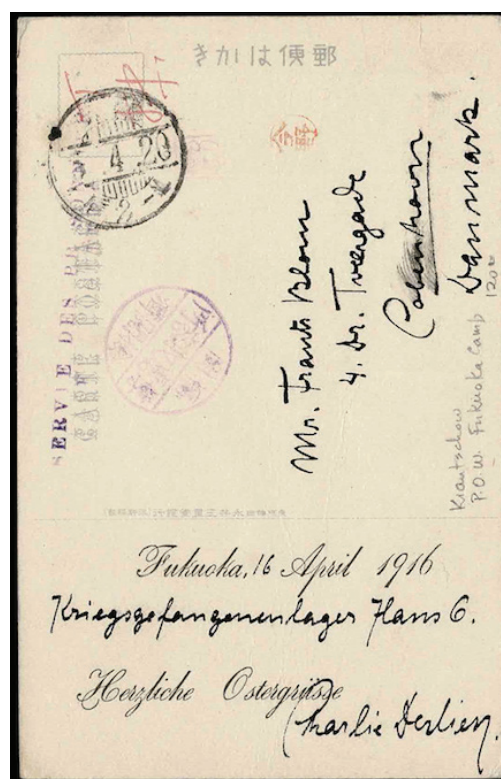


Figure 3. Fukuoka 1916 Easter greeting preprinted imprint.

camp to high-ranking officer POW Paul Kuhlo in Narashino camp. A written greeting reads: "Heartfelt Easter Greetings all Comrades," and is signed by seven POWs.

Table 1 summarizes the destinations of the 149 Japanese WWI POW Easter postcards in my collection. One might expect that a high percentage of these cards would be sent to family in Germany. However, a relatively high percentage of inter-camp Easter card mail underscores the close bonds developed and shared within the military community – one paralleling the family/relative correspondence going to Germany.

**Table 1. Destinations of Easter postcards mailed from Japan POW camps 1915-19**

Destination	Percent of all 149 cards in survey
Germany	37%
Inter-camp mail within Japan	34%
China	15%
Other	15%

By 1916 preprinted Easter greetings, primarily specific to individual camps, were being printed on local Japanese postcards and some camps created hand-stamps conveying Easter greetings for postcard use. The cards were then simply signed and addressed, making it easy for censors to process. Greeting phrases, fonts and hand-stamped colors varied from camp to camp, suggesting that prisoners might have had some input on the development of the hand stamps. All imprints



Figure 4. Matsuyama to China with Easter hand-stamped markings.

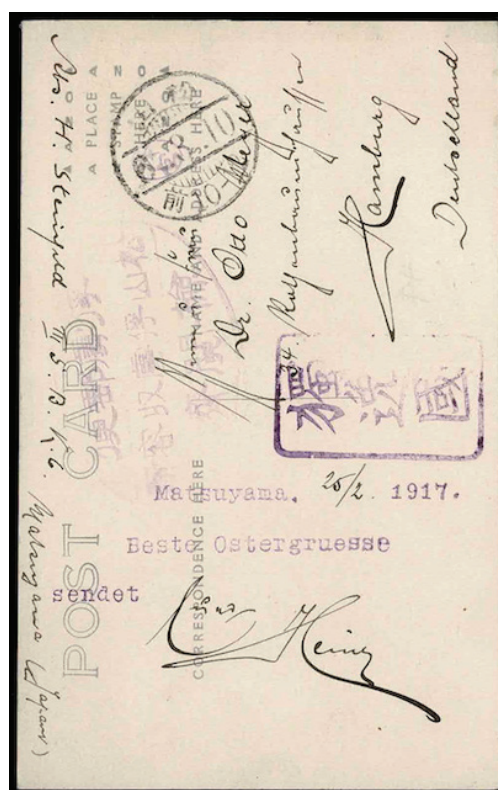


Figure 5. Matsuyama 1917 Easter hand stamp on RPPC address side.

were in the German language and devoid of any Japanese symbols. Figure 3 depicts a preprinted Easter greeting from the Fukuoka camp for 1916. Sender POW Charlie Derlien included his barrack number and signature on this card addressed to Frants Blom in Denmark. Numerous camps had several different preprinted greeting formats and/or Easter greeting hand stamps. Figures 4 and 5 illustrate two different Matsuyama camp impressions being used on the same day, with each card featuring a March 10, 1917, camp cancel. The later card represents a more unusual use of an Easter greeting hand stamp on a real-photo postcard (RPPC) of the interior of the sleeping barracks at Matsuyama (Figure 5a). Sender, POW Heinrich "Heinz" Steinfeld is shown second from the left. The Matsuyama camp card shown in Figure 4 reflects (with numbering) the typical



Figure 5a. Matsuyama 1917 Easter RPPC, picture side sleeping POWs.

markings that one can expect to see on POW mail from Japan during World War I including:

1. Matsuyama camp cancel of March 10, 1917, 10-12 a.m. in black.
2. Camp censor chop of Motomiya in violet.
3. Large oval camp seal with Japanese characters in violet.
4. Prisoner of War Mail service (SdPdG) hand stamp in violet.
5. Boxed directional routing marking for China in violet.



Figure 6a. Fukuoka 1918 printed Easter greeting used in Narashino.



Figure 6b. Kurume 1918 printed Easter greeting into Chinese POW camp.

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Figure 6c. Nagoya 1916 Easter hand stamp in red.



Figure 6d. Nagoya 1918 Easter hand stamp in violet.



Figure 6e. Ninoshima 1917 Easter hand stamp in violet.

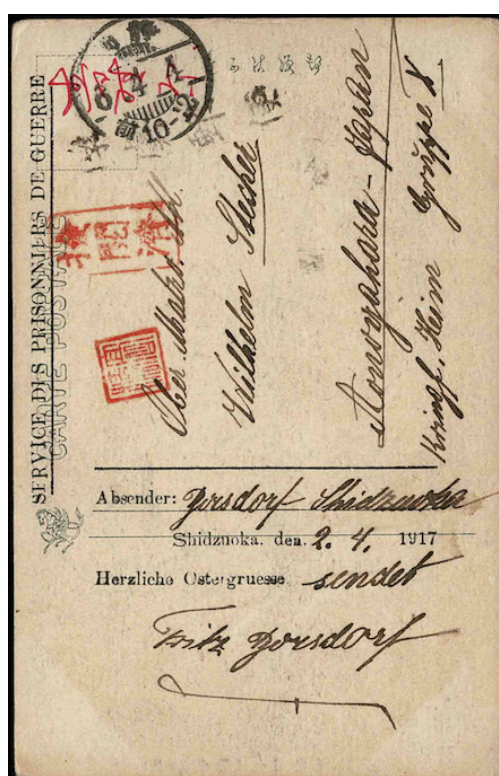


Figure 6f. Shidzuoka 1917 printed Easter greeting.

Representative samples of hand stamps and printed greetings that were being used in a variety of camps are shown in Figures 6a-f.

However, not all prisoner of war camps used hand stamps, preprinted Easter greetings or featured POW designed and camp-printed Easter cards. Some of these camps, including Asakusa, Himeji, Kumamoto and Osaka were in operation for shorter periods of time during the earlier years of internment. Table 2 identifies the numbers of known Easter cards for each camp based on the 149 cards in the author's collection, reviews of auction/eBay sales and those identified by Ludwig Seitz in his monumental reference work on Japanese POW camp mail. Easter cards that prisoners individually created for their own personal use, including with painted or sketched images, are not included in this table.

**Table 2. Number of Different Easter "greetings" & POW designed and printed cards per camp**

Camp (operation years)	Number of hand stamps and preprinted Easter greetings	Number of POW-designed and camp-printed Easter cards
Aonogahara (1915-20)		
Asakusa (1914-15)		
Bando (1917-20)		17
Fukuoka (1914-18)	3	
Himeji (1914-15)		
Kumamoto (1914-15)		
Kurume (1914-20)	3	
Marugame (1914-17)		
Matsuyama (1914-1917)	3	
Nagoya (1914-20)	2	10
Narashino (1915-20)		2
Ninoshima (1917-20)	1	8
Oita (1914-18)		3
Osaka (1914-17)		
Shizuoka (1914-18)	2	
Tokushima (1914-17)		
Total	14	40

### **Camp Easter Postcards: Prisoner-designed and camp-printed**

The onset of the third, fourth and fifth years of imprisonment inspired the quest for positive relationships on the part of both captives and those charged with camp administration. The monotony, the unknown, the isolation and the growing challenge of finding self purpose cumulatively brought emotional and psychological challenges that most will never experience. Prisoners welcomed the

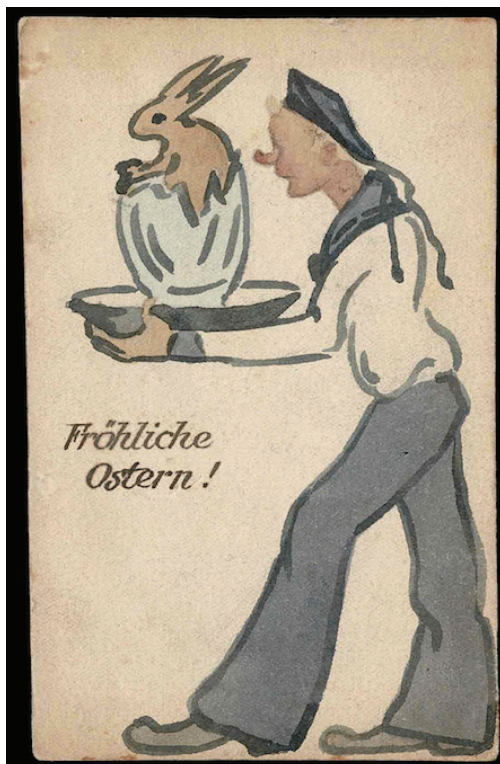


Figure 7 (above).  
Narashino Happy Easter  
watercolor, unknown  
artist.

ability to engage in matters that could fill time and some, with artistic talents, did create their own unique, personally designed postcards. Figure 7 shows a "Happy Easter" card from an unknown artist in the Narashino camp; Figure 8 is an Easter (and Pfingsten/Pentecost) card created by artist Wilhelm Tegge of the Aonogahara camp. The card is hand colored featuring signs of spring, growth and renewal associated with pussy willows. "Willi" Tegge, POW No. 2427, was a prolific artist who contributed some of his work to camp-sponsored exhibitions and was conscripted to produce a series of nine postcards for the Aonogahara camp exhibition of 1918. That series of full-color postcards is considered to be one of the most beautifully designed by any POW and was printed using the lithographic process by a local Japanese printer. Figure 8a shows the reverse of the Tegge Easter card,



Figure 8 (right).  
Aonogahara 1917 Willi  
Tegge drawn and colored  
used card.



Figure 8a (right).  
Aonogahara 1917 Willi  
Tegge drawn and colored  
used card.



Figure 9. Ninoshima 1918 Camp Easter Handbill printed by Scholz.

complete with the “Postkarte” header and departing camp cancel of March 26, 1917, addressed to the head of the Berliner Mission in Tsingtau.

Fortunately, government expectations around prisoner treatment supported emphasis upon the value of an engaged prisoner group. Therefore, it should not be surprising to find some camps with evolving cultural constructs reinforcing the growth and development of prisoners through opportunities for learning, sharing, organizing and participating in a wide variety of activities. Diverse backgrounds, careers, skill sets and talents of the prisoner group facilitated such developments and several camps had soon established camp-run printing presses. Camps such as Ninoshima had several POWs with printing expertise, each representing their own “style” and providing great insights on camp culture. Figure 9

depicts an advertising handbill for the 1918 Easter Program in association with the “Inauguration of the Teaching Hall” at the Ninoshima Prisoner Lager. It reveals a multi-faceted two-part program involving numerous artistic performances and the lower left indicates publication was from the Ninoshima camp. The handbill was designed and printed by POW No. 4703 Rudolf Scholz, who was an architect by trade but who had mastered the stone lithographic plate printing process and published many of the camp documents, booklets and postcards. Scholz even advertised his printing services in the program for the 1919 Ninoshima Exhibition. Clear emphasis upon German cultural constructs and the extent of efforts to maintain traditional celebrations are evident in this handbill. Scholz always identified his work with his first initial and last name, as can be seen at the lower right of the handbill.

Most of the camp-produced Easter postcards reflect the traditional Easter themes and symbols prevalent in the European community. Images of flowers, rabbits, poultry and eggs were predominant. Figure 10 shows a well-attired rabbit family with the children participating in their Easter egg hunt. The card was printed in the Ninoshima camp with reverse (Figure 10a) indicating the printer as R. Scholz. Figure 11 illustrates an Easter postcard that was designed and printed by POW No. 1644 Gustav Wilhelm also from the Ninoshima camp. The common rabbit and spring flower themes are accentuated with the presence of a naval soldier thereby making a more definitive connection to their internment circumstances. As with most camp-printed Easter postcards, the address side (Figure 11a) includes a preprinted Easter greeting, an indication of where it was printed and reference to the printing process. The “Lithodruck” refers to the same stone plate printing process used by Scholz. Wilhelm was another prolific artist

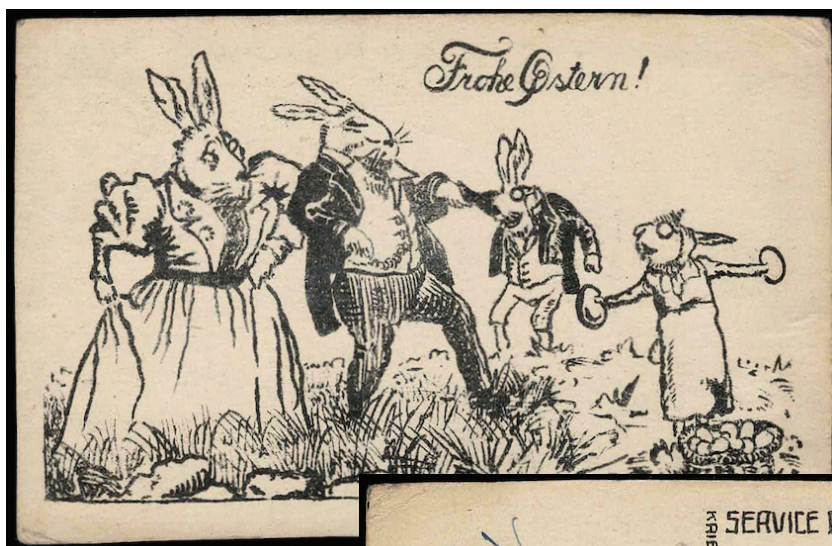


Figure 10 (left).  
Ninoshima 1919 Easter  
postcard printed by  
Scholz.

Figure 10a (right).  
Ninoshima 1919 Easter  
postcard printed by  
Scholz reverse.

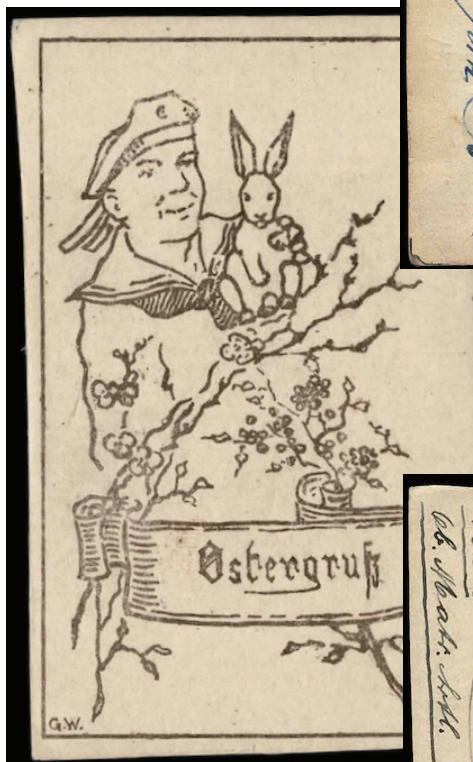
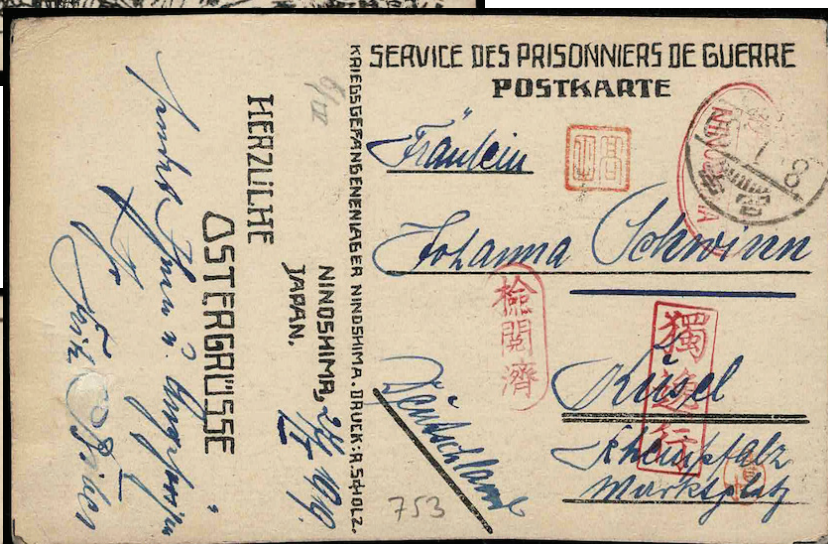


Figure 11 (left).  
Ninoshima 1918 Easter  
design by GW.



Figure 11a (right).  
Ninoshima 1918 Easter  
design by GW, reverse.

who designed numerous camp-printed postcards featuring Easter, Christmas and Camp Exhibition themes. Most of his works are identifiable with placement of his GW initials somewhere on the face of the card.

Another prolific artist and postcard designer was POW No. 1546, Leonhard Sellheim, from the Nagoya camp. Sellheim is known to have produced at least three Easter cards, all of which directly underscore the somber elements of internment. Figure 12 depicts the stark reality of a fifth Easter "celebration" within a prisoner-of-war camp and juxtaposes a large Easter rabbit, hind leg firmly snared by a leghold trap, in front of a traditional Japanese lantern, expressing wishes for a Happy Easter. Sellheim goes on to make a more powerful statement with his unconventional Easter postcard headlined "NAGOYA-1919" (Figure 13). The card depicts a Japanese Officer



Figure 12. Nagoya Sellheim design rabbit in trap at Japanese lantern.

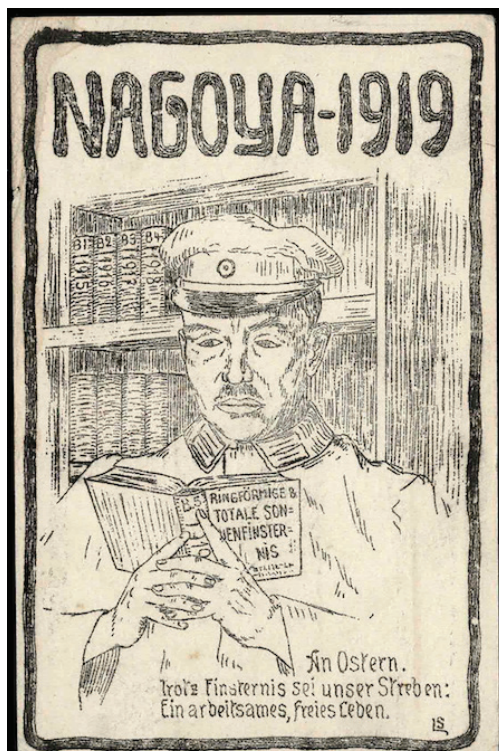


Figure 13. Nagoya 1919 Sellheim card, officer reading book.

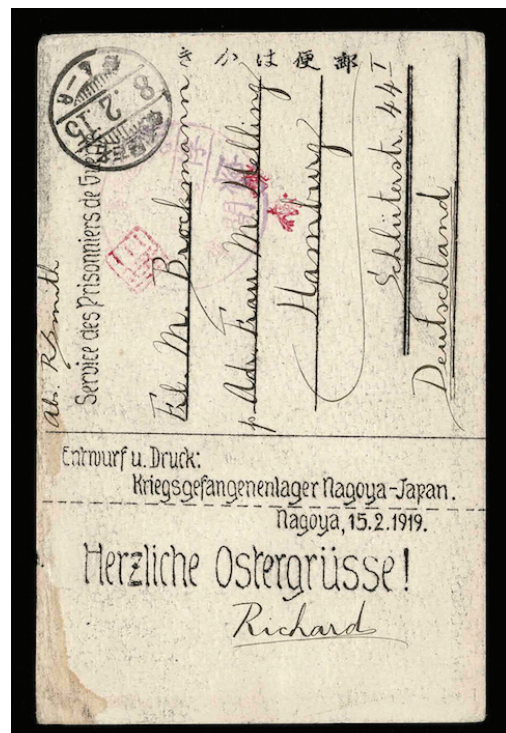


Figure 13a. Nagoya 1919 Sellheim card, officer reading book, reverse.

reading *Book 5* showing 1919 on its spine, clearly taken from the shelf behind the reader and having a title relating to the final total eclipse of the sun. One must remember that a long-standing symbol of Japan is the rising sun and that the use of such a title could be seen as a subtle expression of wishful foreshadowing. A profound statement completes the front of the postcard: *"At Easter. Despite the darkness, our pursuit remains: A hard-working, free life."* Imagine the thoughts that such an Easter card might evoke from the recipient! The reverse of this postcard (Figure 13a) contains a preprinted Easter greeting, along with a date of 15.2.1919 a full two months prior to Easter. This serves to remind us that such cards would travel across the Pacific via ship, then across the United States by train before crossing the Atlantic via ship, a journey that typically could take between four to six weeks. It should be noted that both Sellheim cards were likely designed in January 1919 after the war had technically concluded in November 1918. Financial and organizational issues precluded a prompt release of prisoners and it was not until early 1920 that Sellheim and most of his comrades made their way back to Europe. A

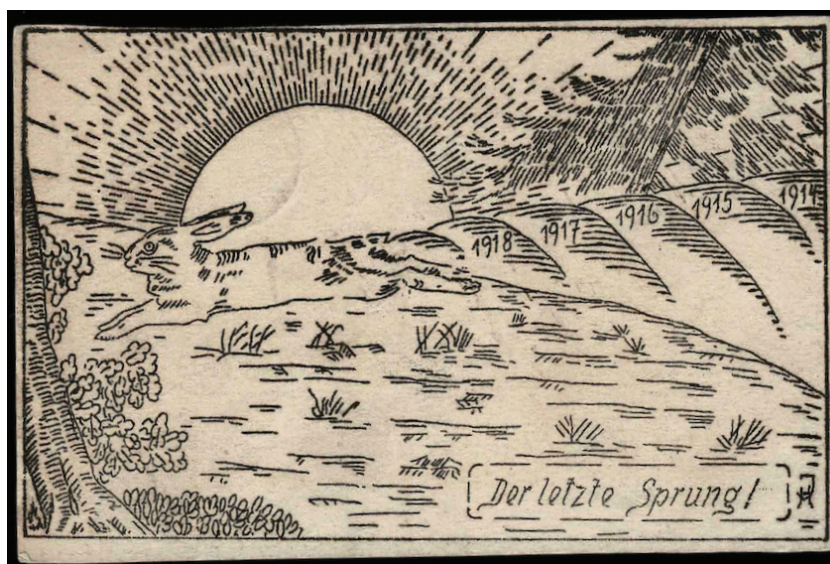


Figure 14 (left).  
Nagoya 1919 Easter  
"The Last Leap,"  
black and white.

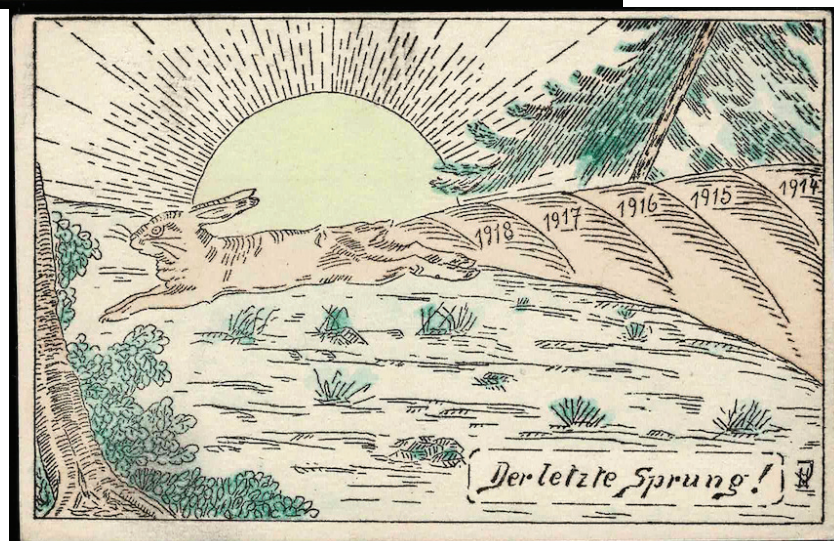


Figure 15 (right).  
Nagoya 1919 Easter  
"The Last Leap,"  
color.

fellow POW of Sellheim at the Nagoya camp designed an Easter card in 1919 that also expressed the sentiment of the last interned Easter depicting one final leap by a rabbit and the title: "Der letzte Sprung!" (The Last Leap). Two variations of this card are known and shown as Figure 14 and 15, one being in color with some minor variations from the black and white version.

Arguably, the most renowned of Japanese World War I internment facilities was the Bando camp, frequently cited for its positive sense of community. The Marugame, Matsuyama and Tokushima camps were closed, with prisoners being moved to the newly constructed Bando camp in April 1917. Slightly more than 1,000 prisoners were eventually housed at Bando, a camp featuring a printing press that quickly developed a reputation for the extent of its publishing ventures, ranging from newspapers to books and postcards. As might be expected, more than 40% of all known prisoner-designed and camp-printed Easter postcards were issued from the Bando camp stone printing press. While Japanese motifs and symbols were more notable on Bando Easter designs, Easter eggs continued to be a dominant focus, often being depicted in an exaggerated fashion.

Bando issued 7 Easter cards for 1918 and a further 10 Easter cards for 1919. Six of these cards are illustrated here (pages 234-235).

Figure 16: Japanese cherry blossoms enshrouding a large egg with a cracked shell revealing a birds-eye view of the camp.

Figure 17: Bando camp barracks nestled on top of an egg that is wrapped in barbed wire.

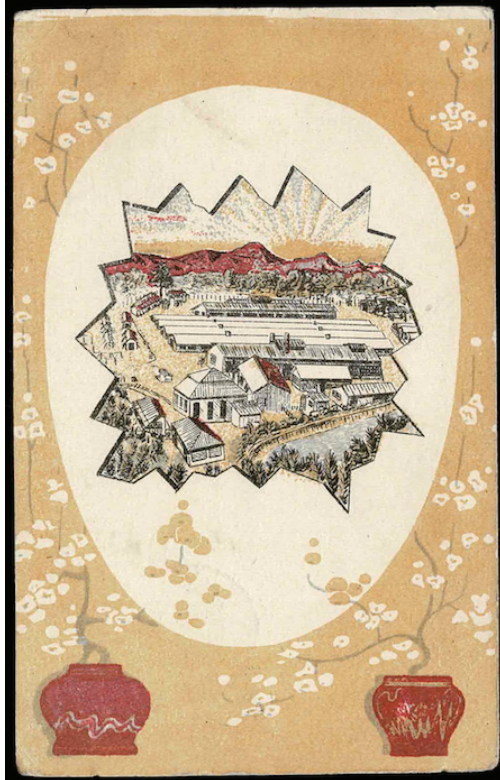


Figure 16. Bando Camp birds-eye view of camp in cracked Easter egg.

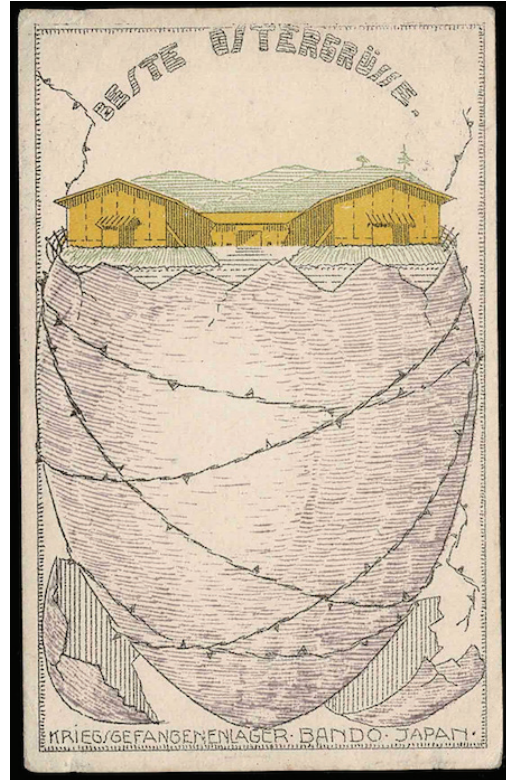


Figure 17. Bando 1919 Easter with barracks on top of cracked egg wrapped in wire.

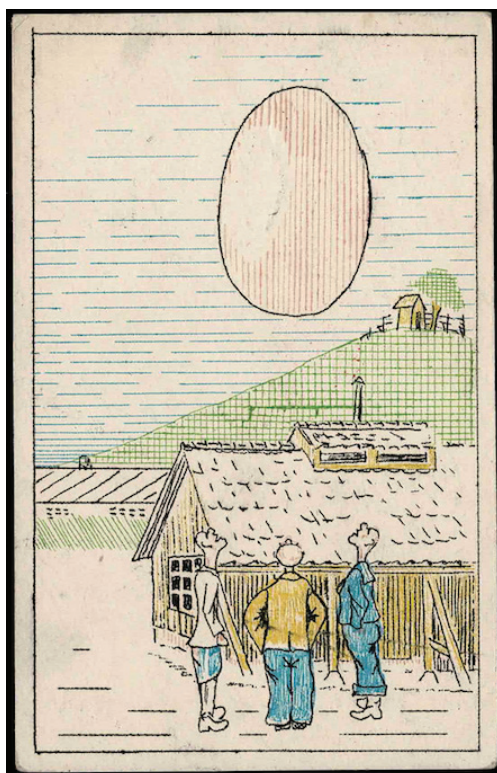


Figure 18. Bando 1918 Egg as Orb over camp barracks.



Figure 19. Bando 1919 Poultry in color, Japanese motifs in background.



Figure 20. Bando 1919 "Easter Dream" split views camp and homeland.



Figure 21. Bando 1919 "When Easter Bells Chime," featuring a tearful rabbit.

Figure 18: An orb-like egg imposingly hovering over camp barracks and captivating three prisoners.

Figure 19: Poultry, chicks, colored eggs with Japanese motifs in the background.

Figure 20: Titled “Easter-Dream,” contrast of current state in the camp compared to what is awaiting back on the home front.

Figure 21: Titled “When the Easter Bells Chime” features soldiers with packed bags, leaving, a rabbit clutching a colored egg with a tear streaming down its cheek.

An insightful Easter postcard was printed in the Nagoya camp in 1919 (shown on front cover of this issue). The card clearly reflects on time and experiences spent while interned. Two personified chicks conveying the Easter theme, one in traditional Japanese garb, the other in German military attire, are interacting in a casual, relaxed setting. The discussion is titled “*O Harusan, das sind nun leider die letzten Ostern, die wir zusammen feiern*” which can be translated as “Oh Mr. Spring, this is unfortunately the last Easter we celebrate together.” The card inherently is a reminder of the values, cultural and experiential aspects that fostered respect and positive interactions despite the most challenging of circumstances. The card itself becomes possible because of the leadership of camp administrators and prisoners who embraced meaningful engagement that helped offset mental and emotional impacts that internment can bring. Further, the card is a reminder of the importance of postal history in facilitating understanding and experiences. Such postcards afford meaningful insights for the perspicacious historian. This becomes especially important in circumstances when the bombings of World War II, both in Hiroshima and Bonn, destroyed significant archival records related to The Great War. The artistry depicted on the postcards divulges perspectives, thinking, frustrations and experiences of the prisoners. Easter postcard renderings facilitate consideration of important questions, not just about circumstances of the moment but also about the use of technology and even the methodology of printing of these cards. Collectively, the Easter cards of the Japanese POW camps of WWI reflect significant examples of POW management facilitating community growth while maintaining important elements of dignity for all.

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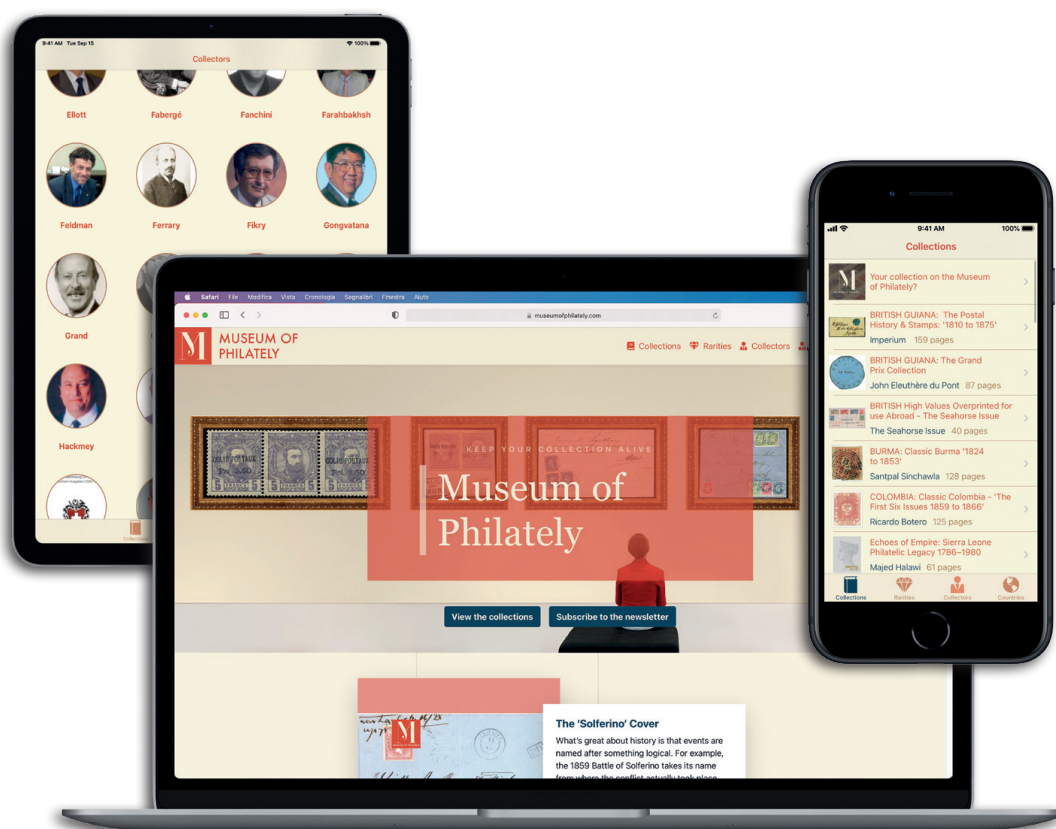
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# The Heritage of the Collectors Club: Our 125<sup>th</sup> Anniversary Celebration

K. David Steidley, Ph.D.

Chair, Archival and Historical Committee

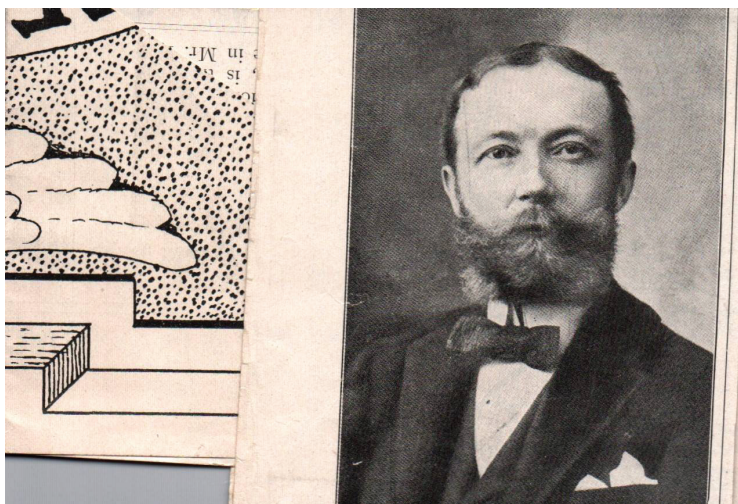


Figure 1. Charles Lathrop Pack, 1857-1937. A slim man of 5 feet, 4 inches, a dapper dresser who sported a reddish-brown beard.

## Our 125<sup>th</sup>-year celebration includes a One-Frame Exhibit

On Wednesday, Nov. 10, 2021, our annual single-frame exhibits will feature two different *non-competitive* frames by former Lakewood, N.J., member, Charles Lathrop Pack (1857-1937), who is shown in Figure 1.

This material was gifted to the Club by Mr. Pack and has rarely been shown. Mark Banchik showed selected pages of Mr. Pack's massive seven-volume *Substituted Heads of Brazil* collection in 2006 at Balpex in Hunt Valley, Md., at a regional meeting of the Collectors Club. In November 2017, I showed his Canadian Small Queens collection, donated in 1930,<sup>1</sup> at our one-frame competition, as a single-frame exhibit, by leaving out only two or three pages (Figure 2). This is charming material indeed.

## Who was Charles Lathrop Pack?

Mr. Pack's grandfather and father were, respectively, wealthy and very wealthy timbermen. Pack turbocharged his inherited business with a European education in forestry, such that some pre-World War I newspaper accounts said he was the fifth richest man in America. As an ardent philatelist, Pack had notable collections of Victoria<sup>2</sup>, New South Wales, Cape of Good Hope, Brazil, Uruguay and Canada. In 1912, King George V bought his New Brunswick and Nova Scotia collections. Pack won every possible philatelic honor of his time and was in the first group that signed the Roll of Distinguished Philatelists in 1921. In 1941, when the APS had its first induction of Hall of Fame members, Pack was included in the record 15.



Figure 2a. Small Queens of Canada.



Figure 2b. Small Queens of Canada.



Figure 3. Stamps of Brazil, Issue of 1894-97.

# Guidelines for Articles

**TEXT.** All text for articles should be sent as a simple Word document using the "Normal" style – please don't attempt to format for the magazine! Bold text, italics and tabs are ok. Text files may be sent as an email attachment or submitted via CD.

Please, do not embed illustrations in your text document! Show the preferred location if you wish (or send a separate PDF showing your preference), but leave actual illustrations out. Send them separately.

Simple, plain text always works best.

**ILLUSTRATIONS.** Illustrations are always preferred electronically as scans. Scans must be sized at a minimum of 100% and scanned at 300 dpi as TIF or JPG files for optimal quality. Internet transmittals, such as WeTransfer (preferred) may be used. A typical cover should be at least 1,500 pixels wide.

If you do not have access to a scanner, originals may be sent. We will make scans and return originals immediately by the same method as they are sent to us.

As a last resort, images may be sent to us as high-quality photocopies (hard copies made using a color laser copier and mailed to us).

Again, please do not embed images in the text.

**DEADLINES.** The deadline for the receipt of articles, letters, advertising and news is the first of the month preceding the month of publication. For example, we need everything for a March-April issue by Feb. 1, September-October materials would need to arrive by Aug. 1, and so on. Your attention to – and compliance with – these standards will assure the highest-quality journal we can produce.

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Figure 4. A 1902 letter from Rio de Janeiro to Pack's eldest son, then age 14. Author's collection.

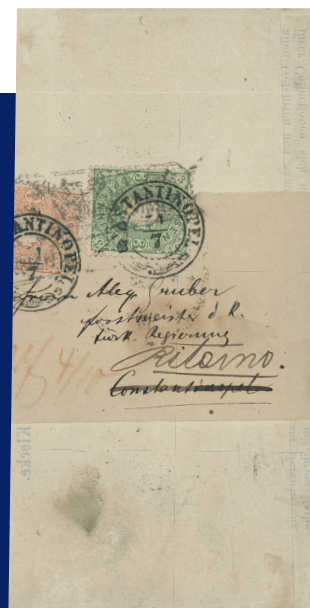
In 1900, Pack left his hometown of Cleveland, Ohio, to winter in Lakewood, N.J., a winter resort for the wealthy elite of the Gilded Age, such as John D. Rockefeller and Grover Cleveland. His children's physician feared that the harsh winter climate was impacting his four children's health. The eldest child, George, was a hemophiliac who was often wheelchair- or bed-bound. George became an ardent philatelist and once owned a block of Pan-Am inverts. He had an extensive worldwide correspondence with other collectors (see Figure 4), but

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passed away at age 16. His father was also a keen letter writer and kept in touch worldwide (Figures 5 and 6). When the new Lathrop Hall estate was completed in 1909, Lakewood became the family's year-round home, but Pack usually spent the work week in Cleveland or Manhattan.



Figure 5. (left) A 1909 letter from Pack: 8c registry plus double weight U.K.-U.S. treaty rate of 1908 of 2c per oz. for transatlantic mail by direct American or British steamer.

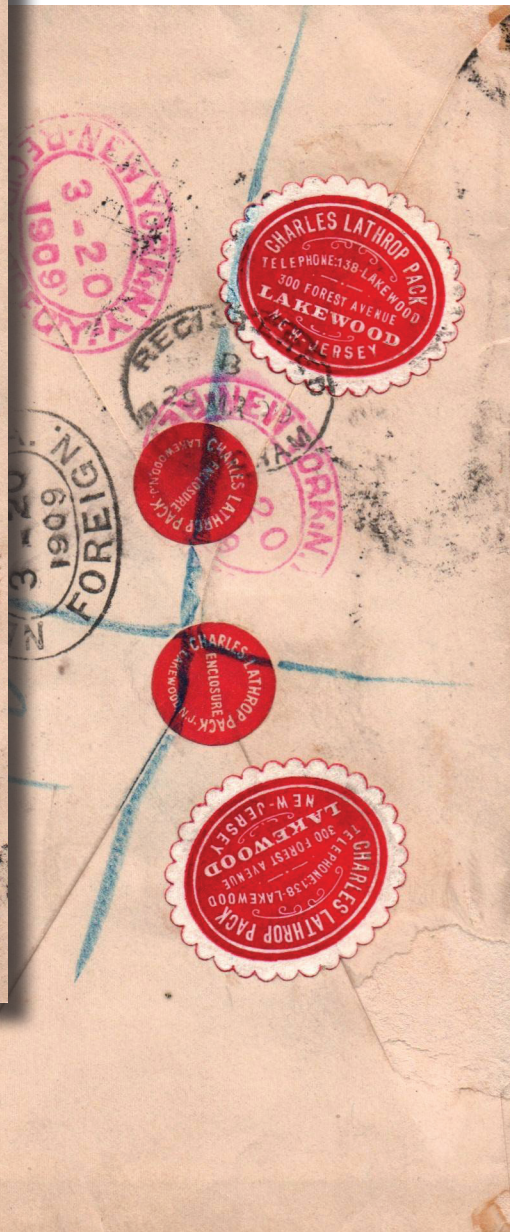


Figure 5b (right) Reverse of cover. One must love a time when your home phone number is 138. Check inside? Author's collection.

Figure 6a. (right) A 1912 cover from Pack to Aussie stamp dealer. Pack had switched stationery as well as seals. This letter left domestic mails in Seattle the year after the USPOD gave up on registry exchange labels.



Figure 6b (left) Reverse side of cover. Author's collection. Check inside?

As Lakewood was about 70 miles from Columbus Circle when Pack joined the Club in 1911, he would have been a non-resident member, since the limit is 50 miles. He became our second honorary member, duly elected in 1913. (The Earl of Crawford being our first in 1911.)

At the turn of the century, all significant exhibitions were in London and other European capitals. Pack dominated these shows with the depth and variety of his material. He was the featured collector in the *New York Times* lavish write-up of the first international American show, the 1913 New York International Exhibition.<sup>3</sup> He was already known as the "Medal King." Later, Pack was the president of the exhibition committee for the International Philatelic Show of 1926 in New York City when Alfred F. Lichtenstein was the chair of the directing

committee.

It's hard to imagine today, but some souls complained that he won solely based on his deep pockets. As a pushback, Pack formed a collection titled *Substituted Heads of Brazil* (The Liberty Heads of 1894-97, Scott Nos. 116-121, Figure 3). These stamps then – and now – are the cheapest of stamps. He found, among other things, numerous examples where the central vignette of the Liberty Head of the 100 reis value and 700 reis were switched. He examined well over 100,000 examples of these stamps and filled eight red leather albums with plating varieties.<sup>4</sup> How Pack could examine so many stamps on his busy schedule given his vast dealings in banking, real estate and timber is testament to his energies.

He exhibited his Brazilian masterpiece nationally and internationally, usually as a non-competitive exhibit. After showing it at a regular evening meeting in 1927, he donated it to the Club.<sup>5</sup>

In 1929, the collection was given into the custody of Elliot Perry of Westfield, N.J., an important dealer and frequent member of the Club's Board of Governors.<sup>6</sup> Exhibition chairs were invited to show the exhibit by arrangement with Perry and the Club. This collection is truly a wonder to examine and defines Pack as one of the early giants of positional plating studies.

In later life, Pack spent much of his time as a prominent conservationist and donated the vast majority of his wealth to that cause, funding many universities and State forests. He directed the home garden effort in the United States during WWI when the nation feared food shortages due to an anticipated workforce shortage on farms.

He was an acquaintance of President Franklin D. Roosevelt, and those conversations would be a treasure today. After his passing, his stamp estate was sold by Harmer, Rooke & Co, of New York City, between December 1944 and 1947.

## **Our 125th-year celebration includes our Annual Dinner**

For Thursday, Nov. 11, President Larry Haber and his team promise a great New York City dinner at The Harvard Club. We will salute the three recent winners of the Alfred F. Lichtenstein Memorial Award for Distinguished Service to Philately: John Barwis (2020), Patrick Maselis (2021) and Mark Banchik (2021).

In the same year, 1912, that Pack wrote about his Brazil plating project for the popular press, he attended the Collectors Club annual dinner. Here is a contemporaneous review:

### ***Collectors' Club Dinner***<sup>7</sup>

*A majority of the members of the Collectors' Club, with their guests, assembled at the club rooms, Kalil Building, on March 27, for their annual dinner. The event was one of the most successful in the history of the Club. Mine host Kalil prepared a splendid menu, accompanied with music and solo singing by a young professional lady vocalist, the dinner was thoroughly enjoyed. The speakers of the evening were Judge Russell, of Brooklyn, a non-collector guest of President Chittenden, who made some humorous remarks, who was preceded by John W. Scott, the treasurer of the International Stamp Exhibition, who told of the great progress being made in the subscriptions and donation of funds. Mr.*

*Charles Lathrop Pack, who was the guest of Mr. Bartels, told of his discovery of the borrowed heads of the Brazil 100 reis 1894-97, that are now pretty well known to readers of stamp journals. He passed around printed slips of paper showing enlargements of the normal type, 700 reis, 200 reis, and 500 reis heads of Liberty. Mr. Pack brought with him his great collection of Cape of Good Hope wood blocks, which made John W. Scott, John N. Luff and other veteran stamp experts gaze in wonder and admiration. In shades, pairs and blocks this specialized collection of wood blocks is probably unequalled.*

At our 25<sup>th</sup> anniversary dinner, Mr. Charles Lathrop Pack was introduced as “the foremost American Philatelist.” He was later noted to be one of the principal donors to the Club.

*Now that you know exactly what to expect, we hope to see you at the quasiquicentennial annual dinner.*

### End Notes

1. “Another Charles Lathrop Pack Gift to the Collectors Club,” *CCP*, January 1931, page 99.
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# Book Reviews

**Franco Filanci, Maillennial – Il multicatalogo narrativo, in Italian, 432 pages (17 by 24 cm) color throughout, paperback perfect-bound, Milan 2021, published by CIF-UNIFICATO, € 48,00 + shipping ([ordini@unificato.it](mailto:ordini@unificato.it)), available also from Vaccari ([info@vaccari.it](mailto:info@vaccari.it))**

It is not always easy for an author to find a suitable subtitle for his article or book; certainly, having spent a lifetime writing books and articles is of considerable help. And so here is the subtitle of *Maillennial*, which tells us in three words what it is: “The narrative multi-catalog.” The definite article reminds us of the precision of the subtitle.

Even before reading this volume, we can understand its main purpose. This generates several questions on the commercial role of catalogs that are no longer a compass for the market and which – at best – offer the concise data of an issue and then get lost in a labyrinth of varieties that are of little help to the collector to enhance his or her knowledge. The cover also announces the vastness of our philatelic and postal history horizon regarding Italy and its territory from 1860 to 2001.

In his introduction, Filanci confirms that this is a catalog, a “very normal” catalog, but “new and different from all the others”: *“It was born above all from the pride of being Italian. Because it is in Italy that the post as we know it nowadays and its name were born, in due course it spread throughout the world: additionally, the first security-printed postal item with a specific face value (the ‘cavallini’) was created in Italy, and many other postal inventions made their debut in Italy.”*

The philatelic and marcophily catalogs were originally born as price lists and remained so for a long time. Despite the progress made by postal history in the last 70 years, philatelic marketing has repeatedly skidded (the 1960s and, again, during the last 20 years) to the turn that would not have been so difficult to overcome – if the marketing wheels had been round and not square. Also, the emancipation of collectors was spreading like wildfire. These issues came to a head after the 1965-66 crash of the Italian stamp market, as well as with the auction sales of the new millennium that exposed the disadvantages of investments based on a market value dreamed up at a desk to please investors, rather than on solid data. Additionally, over the last 50 years, postal history has fascinated more and more collectors who are well trained to ask themselves questions and find answers. It is precisely this reality that increased market demand for literature, which, in addition to educating, opens up new horizons that encompass postal history, postal stationery, tariffs and postal routes, as well as cancellations and postmarks. Filanci has dedicated his life to “enlightened” collecting and, after the six volumes of the fundamental *Novellario*, he now offers us a 360-degree view that answers thousands of questions with a transparency that allows information to be assimilated quickly and categorically.



(Continued on page 248)



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**C.G.**

(Continued from page 246)

It is advisable to notice the role played by numismatic dealers of the past, whose descendants are now in their second and third generations. Many of them were great luminaries of their sectors who had spent years of research compiling catalogs and monographs increasingly enriched with new findings and recurrently perused by academicians and historians. To be fair, it must be said that quite a few philatelic and postal history dealers are following the example of the numismatic sector, and it must be admitted that this is remarkable progress that will stabilize our sector by placing it on the solid and non-slippery, non-specious and non-speculative ground. Oftentimes these books are highly specialized works, reserved for a few, while *Mailleñial* intends to address everyone, especially collectors and dealers of the new millennium, in a serious, clear and documented way.

Starting with the introductory chapter dedicated to “amateur irrationality,” which, in the end, produces somewhat embarrassing questions to the compilers of traditional catalogs. This makes us wonder why precise rules, such as those detailed in *Mailleñial*, are never set out to describe and list stamps, avoiding, for example, that an essay or a variety is passed for a rare unissued stamp.

As the author explains, the chapters of *Mailleñial* are formulated based on services – letter post, parcel post, ordinary mail, concessions – and related postal use, and no longer on dynastic or temporal elements (kings, presidents, republics and territories), which so often have little to do with the post office and are even discriminatory. This sequential unity of genre includes everything, even the more-or-less special stamps and security printed postal items, “*but not only by listing and pricing are the various issues discussed, albeit concisely, together with the historical and postal facts that allow us to understand their purpose and role. This approach will really make the postage stamp (even the one printed on postal stationery) a historical element worthy of interest and collecting, and not just a simple figurine, however rare and valuable.*” The concept of dividing the various aspects into chapters is, catalog-wise, new. The approach is no longer by geographical entities and categories but by themes.

The first chapter concerns the period preceding the foundation of the Italian nation, starting from the posts of merchants and lords, including popes and kings. This leads us to the security-printed stamped postal items (the first in the world) and to the pre-unification Italian states, including the Principality of Monaco (from 1815 to 1860 included in the Kingdom of Sardinia) and the Republic of San Marino (which used the Italian postage stamps beginning Jan. 1, 1863) and also the French Post Offices in Italy (1848-60).

The lengthier chapter examines the philatelic-postal history of the Italian State (from Kingdom to the Social Republic and Republic) through postage stamps, postal stationery and special stamps. Included are commemorative issues and special issues for airmail, express and pneumatic mail, intended for specific postal services, but starting from Jan. 1, 1861, as dictated by four royal decrees aimed at clarifying the complex initial period of administrative and postal integration, including the formation of new unified Regie Poste on March 1, 1861. The stamps of newborn Italy consist of new supplies (1861-63) of the type created by stamp designer and printer Francesco Matraire for the Kingdom of Sardinia and new techniques, including perforation (in 1862 only). New types in Neapolitan currency were created in the capital Turin for the Neapolitan Provinces, extending the use of tornesi- and grana-

denominated stamps for more than a year. The postal and administrative unification of the old kingdoms and duchies in the new Kingdom of Italy was carried out with a dose of diplomacy, but still with a steady resolve. Postally speaking, the transition saw the use of postage stamps of the old regimes, ad-hoc procedures and tariffs, even franking methods often forgotten by philately. On Jan. 1, 1863, a postal reform was introduced, the aim of which was to ultimately standardize and harmonize legislative and postal regulations, especially those regarding postal tariffs.

The first stages of Italian philatelic history, notwithstanding international developments involving Italy, included the issuance, on Dec. 1, 1863, of a long-lived definitive series, initially printed by De La Rue in Great Britain; the completed commissioning of the Officina Carte Valori (Italian Security Printing Plant) in Turin; the opening in 1864 of the first rural post offices (which facilitated the expansion of the network even to remote areas); the adoption in 1866 of the dotted numeral obliterations; and, in 1870, the Capture of Rome (taking advantage of the fact that the protector of the Holy See, Napoleon III, was mired in a war with Prussia that cost him the crown). With the British colonial expansion, there was not only the need to import and export from East and Southern Asia and Australia but also the urge to travel beyond the horizon. A decisive step was taken by Egypt with the Suez Canal, which eliminated the circumnavigation of Africa and shortened the distances with the Valigia delle Indie (the Indian Mail), which crossed France to reach Marseille and continue by sea to Egypt. This routing spurred Italy (a veritable bridge to Africa) to make a massive investment to create a railway line from Brindisi to the Alps where, in 1871, the Frejus tunnel was completed. Apart from speeding up the transit time, the Italian shortcut was generating substantial revenue for the treasury coffers. At this point, we enter the Filanci-style subtleties that make a big difference for those who collect postal history and thematic philately. With the trimming of transit time, mail delivery became more expedited, some postal administrations in the East (India, Ceylon, and Hong Kong) and some Australian states did not overlook this bonus and issued postal stationery with special rates or surcharges, expressly referring to Italy.

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corner of the earth, in 1875, the General Postal Union (GPU) was established and, in due course, made a significant first step towards the harmonization of international postal relations. Italy was among the founders. With the consolidation of the success of the GPU, in 1878 a rebranding was enacted, thus attracting 48 new member states under the banner of the Universal Postal Union (UPU), founded in 1874. Postal communications were facilitated globally to the benefit of users: special postal stationery was issued for international destinations. In October 1881, the parcel post service was introduced for both Italian and international destinations.

New services were launched in 1890, such as faster delivery by express mail and delivery requiring payment of the addressee, familiarly known as COD (Cash On Delivery). Privately owned postal agencies were introduced in the autumn of 1894 and proved to be very successful as they were “customer-friendly” and strategically located; however, the Ministry did not take long to realize that the agencies competed with the post offices and reduced their revenues. In June 1899 the new minister decided to abolish them.

Before we enter the new century, it is fitting to inform readers that each topic addressed by the *Mailennial* catalog is generously accompanied by proper illustrations concerning proofs, essays and even accessory stamps, labels, cancellations and postmarks specific to a particular postal service or development.

The 20th century is also presented in chronological order and with abundant illustrations, as well as very useful technical details. In addition to the railways, the delivery of correspondence used motorized vehicles and omnibuses. In April 1910, the first commemorative stamps were issued to honor the 50th anniversary of the Enterprise of the Thousand, of the Southern Plebiscites and, above all, “the” national hero, Giuseppe Garibaldi. In 1911, experiments began with the air postal delivery service.

The World War I period includes official postcards, often engagingly illustrated, and provides a wealth of detail. For example: *“for the first time in our days, the war forced us to break the sanctity of the mail by using censorship: correspondence to and from abroad, mail from areas close to the frontline (or to the ‘forehead’, as they called it at the time) and those to and from the border provinces were indeed subject to examination to avoid the spread of sensitive information contrary to the interests of the country or of the army: especially in correspondence from the front, the deletions of the locations mentioned are not unusual, but cases of conviction are also known, even leading to capital execution, as mentioned in a letter.”*

The Great War caused serious problems and, to help the Red Cross in 1919, advertising banners were added to postcards and lettercard designs. In 1921, the arrival of the BLPs (Busta Lettera Postale, actually a lettercard), was introduced for charitable reasons. These are criticized in no uncertain terms by Filanci, who immediately clarifies that they were not buste (envelopes) but rather cards produced by private businesses and franked with stamps overprinted “B.L.P.” with a fancy font by a printer who did not hesitate to get rich by creating plenty of varieties and oddities.

In 1927, red mechanical frankings – better known as meter imprints – were introduced, causing concerns among dealers and collectors who feared the demise of postage stamps. In due course, it became obvious the two types of franking mail coexisted peacefully. The author of this decidedly innovative catalog is known for not

sparing equitable criticism when necessary. As a result, the reader learns about the embarrassing mistakes and the shady background of several philatelic issues.

The entire airmail section, including Atlantic, transcontinental crossings and special flights, benefits from pertinent background information chosen by a discerning eye. Here is an example: *"The gold of the Coroncina (Little Crown) stamps was obtained employing a glittering powder (porporina) spread on a print with still wet transparent ink, the same system used by Matraire for the 3 lire of 1861."*

The same insightful approach is adopted when dealing with postal stationery – an area in which the author has considerable familiarity. In the same vein, the issues of the second fascist decade are examined in great detail – in particular those concerning World War II, with all the inherent troubles and dramas. The latter are more evident by chronologically grouping the issues of the Allies, the RSI (Repubblica Sociale Italiana), the Kingdom and those envisaged by the watchful Reich. All this philatelic and postal history knowledge is no longer scattered in old philatelic articles and chronicles often forgotten or considered questionable; the puzzle has been transformed into a more complete image, with the advantage of remarkable clarity. We have reached three-dimensional perspectives, where the depth of the image is not a challenge for our eyes. The modern postwar era is dealt with the same rationality and exempted from certain distractions that could afflict the focus that remains satisfactory all along the way. The *Mailennial* narration ends in 2001 for historical and postal reasons.

The fourth chapter familiarizes us with the postal and pseudo-postal services in their own rights, such as postal parcels, money order services or Bancoposta, the "Corso Particolare" or Private Delivery (after postage has been paid), authorized delivery, authorized parcels delivery ("Pacchi in Concessione") and the telegraph service.

The fifth chapter focuses on the special aspects that require separate treatment in order not to lose the "thread" and the clarity that characterizes this catalog. A different approach would have generated digressions that could have distracted or confused the reader. The topics covered are postage due stamps for internal accounting purposes, postal I.D., international coupons (Coupon réponse international), national loans scheme using stamps, postcards and postal lettercards with advertising, postage stamps of state-supported organizations (Enti Semistatali), postal insurance stamps, meter impressions and related control cards, picture postcards, Postacelere vouchers, military postage stamps (P.M.) and interest-bearing postal vouchers.

The sixth chapter examines the stamps and postal history of offices and territories outside Italy which, to all effects, were Italy. Post offices

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abroad, the Italian Aegean islands and the islet of Saseno (usually mistakenly tucked between the colonies in standard catalogs), metropolitan Libya (1939-42), the Kingdom of Albania (1939-43) and the self-styled Free Territory of Trieste, together with the Italian Cruise in Latin America and the *AeroEspresso del Levante* – offer a more comprehensive reading of Italian history.

The seventh chapter explores wars and their effects and is even more engaging. It opens with World War I and its effects and impact on the mail. Then the redeemed lands come into play: those occupied by the Austrians, Venezia Giulia and Istria, Dalmatia and Rijeka (Fiume), with specialized catalog parameters that alone would justify the purchase of this great opus, and, finally, Corfu. We then reach World War II with all its complexities exposed, from the Greek reactions in Albania, Ljubljana, and the new Dalmatian provinces, Montenegro and everything that could distract the nation from the inevitable catastrophe that was beginning to take shape. But the show must go on, so we have the Ionian Islands and Crete. Soon the mind-boggling blows in East Africa and Libya bring reality to our shores with the allied occupation of Sicily and the German intervention in Trentino Alto Adige (South Tyrol) and Belluno and the related and inescapable *Dienstpost*. Like it or not, Zadar (Zara) passes to the Germans, followed by Kotor, Ljubljana, Montenegro and the Aegean Isles, all with clear philatelic and postal-historical evidence outlined by chapter and verse. We move on to the bombastic Atlantic Base, to the traumatizing division of the peninsula with the plethora of overprints of the puppet Social Republic and those of the National Liberation Committees (CLN).

The eighth chapter concerns the role of the oftentimes essential activity of individuals and private entrepreneurship, starting from the Tuscan railways to the postage stamp essays and proposals of almost an entire century. In the last decades of the 19th century, private individuals offered “talking envelopes,” advertising postcards, postcards, *Excelsior* letters, the aforementioned BLPs, perfins, personalization of postal stationery after stamping and advertising stamps. We then move on to city couriers, to the issues of the chambers of commerce, to coin stamps and to the 1945 cyclist couriers.

A ninth chapter explores, albeit concisely, accessory stamps and postmarks, without neglecting handwritten indications, labels and forms. The 10th chapter is nothing short of precious with its many indexes.

Almost a century has passed since the 1923 publication of the *Catalog of Italian Stamps*, edited by Emilio Diena, and 63 years have elapsed since the Bolaffi catalog, edited by the Diena team (headed by Enzo Diena). In both cases, these were significant steps forward that, in any case, had to take into account the commercial aspect, although with an above-average perspective but still not at 360 degrees.

*Mailennial* constitutes a milestone for its setting, its insights and its completeness; I would also like to mention the encyclopedic aspect that, together with the educational one, crowns a high-caliber philatelic career that has greatly contributed to the success of our hobby. Italian and foreign collectors are the beneficiaries of this magnificent “catalog,” which will continue to be a standard reference for many generations. For non-Italian collectors, the language barrier can be overcome with even approximate translations of “Google translate” and interaction with mother-tongue collectors.

— Reviewed by Giorgio Migliavacca

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# The Collectors Club

**Membership Update: April 11 - June 15, 2021. We are pleased to welcome the following new and reinstated (\*) members.**

**Approved by the Board of Governors**

**April 28, 2021**

## **Resident**

Gill, Alex, Bronx, N.Y.

## **Non-Resident**

Brittain, Dr. Harry Milford, N.J.  
Ertzberger, Darrell, Arlington, Va.  
Laveroni, Dr. Edward J., Los Gatos, Calif.  
VanGorder, Richard, Phoenix, Ariz.  
Young, John R., Victoria, B.C., Canada

**May 25, 2021**

## **Resident**

Beder, Edward Bronx, N.Y.  
Schwartz, Bart, Salem, N.Y.

## **Non-Resident**

Campbell, Joseph, Alamo, Calif.  
Chapman, Douglas Edward, Sioux Falls, S.D.  
Haberle, Therese, Tavaras, Fla.  
Kadish, Michael, Venice, Calif.  
Reyman, Thomas George, Scottsdale, Ariz.

Congratulations to our new members. A membership certificate will be forwarded to the address on file for each. Please do keep us updated as to current address and email so that we can continue to serve you. Electronic outreach is increasingly important as we continue to expand our offerings. Our website ([www.collectorsclub.org](http://www.collectorsclub.org)) receives ongoing enhancements based on member feedback. Please contact us at [info@collectorsclub.org](mailto:info@collectorsclub.org) with feedback, comments, or questions.

## **New Applications received:**

New applications are posted for 30 days after receipt prior to board of governors action. The following applicants have applied for membership from May 26-June 15, 2021:

## **Non-Resident**

Gutsu, Nathan, Garden Grove, Calif.  
Laszewski, Dr. Michael John, Bismarck, N.D.  
McGrath, Stephen, Ukiah, Calif.  
Nessel, Ingo George, Brampton, Ontario, Canada

## **Overseas**

Hansen, Max Daniel, Freudenstadt,  
Baden-Württemberg, Germany  
Peace, Brian Richard, Leeds, Yorkshire,  
United Kingdom

## **We regret to inform you of the passing of:**

Getlan, Melvin	Nonresident
Lievsay, John	Past Governor
Morison, Gordon	1999 Lichtenstein Award Recipient

## **Errata**

We sincerely apologize for our erroneous report regarding Stanley Bierman's passing, which was published in the April/May 2021 issue of this journal. Dr. Bierman is alive and well in Southern California. He asks that you avail yourself of his two volumes on *Great Philatelists*, and his many archived interviews of philatelic notables.

In these uncertain times we are not always aware of events or address changes in a timely manner. Please help by keeping us informed at: [info@collectorsclub.org](mailto:info@collectorsclub.org).

Please visit our website, partake in current and past presentations and look forward to when we can again get together in person!

Respectfully submitted,  
Mark E. Banchik; Membership Co-Chair  
Lawrence Hunt; Membership Co-Chair

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February 2019; Lot 86  
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2c laid paper, used CDS, the finest of three known.  
October 2014; Lot 1193  
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1/2c Leaf progressive die  
October 2020; Lot 666  
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12p black, a superlative mint example, widely regarded as the finest in existence



ex. Duveen, Dale-Lichtenstein  
February 2013; Lot 353  
Realized \$224,250



3p laid paper red cancel  
November 2017; Lot 429  
Realized \$4,025



Hawker Flight, mint NH  
February 2019; Lot 208  
Realized \$44,435



1875 registered cover to Norway with three examples of the 10c pale milky rose lilac shade  
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