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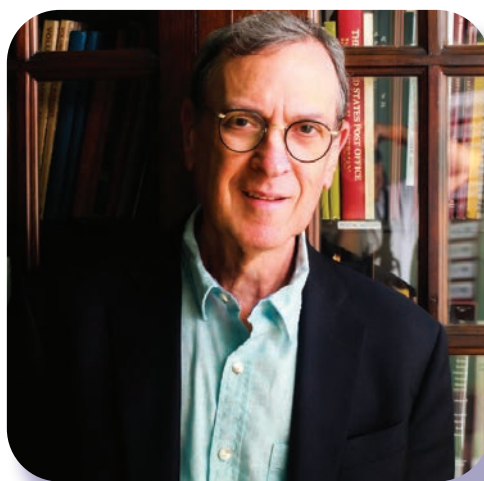
President's Message

Lawrence Haber

2024

This is our last issue of 2024; my last letter to you for the year. It is amazing how fast time is moving. It seems as though just the other day, I was struggling to change the date from 2023 to 2024, but here we are. Let's take a few moments to reflect on the year we are about to complete.

The big deal was the reopening of the Club at our new location on 40th Street (a few photos are found on pages 326-27). Many members have come by and have seen it for themselves. The reactions have been pretty consistent – very positive and a clear model for the future. The layout is clean and efficient, and the decor reflects a modern city on the cusp of the beginning of the second quarter of the 21st century. We are no longer at the fin de siècle of the 19th century – or the 20th, for that matter, and the Club reflects a positive modern outlook.



We are starting to bring programs back into the house. These still go out via Zoom, but attending in person is special, and we encourage you to visit at those times.

We should be very proud of our library. It is all in one space, no longer chopped up into four bits and scattered as it was on 35th Street. Also, as beautiful as the old bookcases on 35th Street were, those gorgeous French doors with glass doors were an impediment. No longer are there barriers between you and the volumes on the shelves. To a large extent, removing these barriers has helped reinforce our appreciation of the excellence of our holdings, as numerous members have told us. Please remember that our catalog can be accessed online or in person. And we can mail you the items you would like. That's not a problem, and we're happy to oblige.

We would hope by now that you know about the book we published by Nick Kirke on *NYC Foreign Mail 1845-1878*. Everyone who has seen the book sings its praises; the reviews are universal. It won the Literature Grand award at the Great American Stamp Show (GASS). You should buy a copy even if you have "no interest" in the topic. It is that good and is such a model for how this can be done. You can order a copy from the website or by calling the office. Now.

We have made it a point to attend many shows throughout the year. This is an opportunity to meet you and receive your feedback. We also hosted numerous dinners that were sold out in each instance: San Diego, Napex, GASS and Nojex. Fellowship is an essential component of what this is about.

As I write this, we have yet to close out the program schedule for the year, but we can point to these as a great success. Our live online audience is very large, which demonstrates their appeal. As you know, we capture the video feed for all these, which reside in our online archive. We want to encourage you to view these programs. Please allow me the space to list the titles and names of our presenters:

Via Nicaragua with Commodore Vanderbilt 1851-1857

Gordon Eubanks

Early Postage Stamps and Postal History of Transjordan

Akhtem Al-Manaseer

Re-Imagining Philately: Social Philately and the National Postal Museum

Alison Bazylnski, PhD

Early Belgian Auxiliary Markings and Labels

Gregg Redner

United Postal Stationery Society (various presenters)

Reply Cards in International Mail – The story behind a UPU oddity

Eric Scherer

Bahawalpur Philately - in two parts

Sandeep Jaiswal

US 1861 24c World Tour

Rob Faux

United States Demonetization and Transition to the 1861 Design Stamps

Dan Knowles, MD

Polish Hyperinflation, 100th Anniversary

Ron Klimley

How the Temperance Movement Used the 19th Century Mails

Chip Gliedman

Morocco Postal History: The Spanish Postal Service (1870 – 1915)

Maurice Hadida

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International Parcel Post - From pre-UPU-Chaos to UPU-System and Back Again

Henrik Mouritsen

Leis for the Boys in Blue: Hawaii in the Spanish-American War (1898-1900)

Fred Gregory

1918 Czech Scout Post

Frederick Lawrence

The Curious and Peculiar Postal System of Early Mexico and Its Amazing Stamp 1736-1917

Omar Rodriguez

An Introduction to Irish Philately

Robert Benninghoff, Brian Callan, Karl Winkelmann and Brian Warren

Boston 2026 Update

In Defence of the Border – Canadian Military Mails 1667-1885

David Hobden

Minnesota First Days and the Evolution of First Day Covers

Todd Ronnei

Panel discussion on the future of Stamp Shows (various)

Carriers & Locals Society

Western Express Postal History

Ken Stach

This is quite a group of which to be proud. Please take a look and listen to these videos in the archive.

We are currently putting our 2025 schedule together. It will be thoroughly worth your time on Wednesday evenings to join us or view the video afterward. For the first time, we will have a series of programs recognizing the date 2025 and the approaching semi-quincentennial of the United States. It is going to be great.

It has been quite a year, but I'm sure that 2025 will be even better.

With this, please allow me to wish you all the best for the upcoming winter holidays and that the new year will bring us all good fortune, health and philatelic delights.

Collectors Club Programs 2024

- | | |
|---------|---|
| Nov. 27 | The Future of Stamp Shows Panel - APS, Westpex & Sarasota, Scott English, Behruz Nassre (moderator & speaker), Liz Hisey |
| Dec. 4 | Carriers and Locals Society, Cliff Alexander |
| Dec. 11 | Governors' Open House |
| Dec. 18 | <i>Western Express Postal History, Ken Stach</i> |

Selected Photos of the New Clubhouse

Shown on the following pages are a few selected images captured at our new Clubhouse. Although a few images don't do our new space justice (it is just such a gorgeous place), they hopefully will serve as incentive to visit New York City soon!

Below left is our spacious presentation room; to the right of that is the conference room; second from right is the entrance to our library, with study/meeting space in the center; and at right is a seating area in the main reception area.

The bottom image on this page gives you an idea of the impressive size and beauty of the main reception area; the windows overlook Bryant Park.

The facing page features two images of our library, including the spacious study/reading tables and our mobile shelving, which is hugely efficient and far more accessible than our library has ever been.

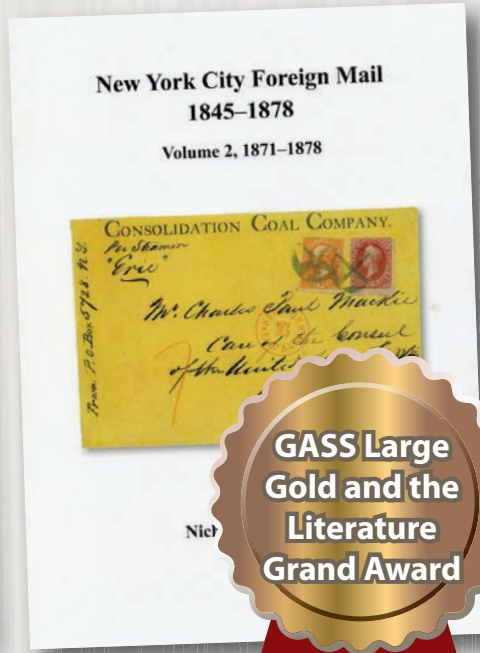
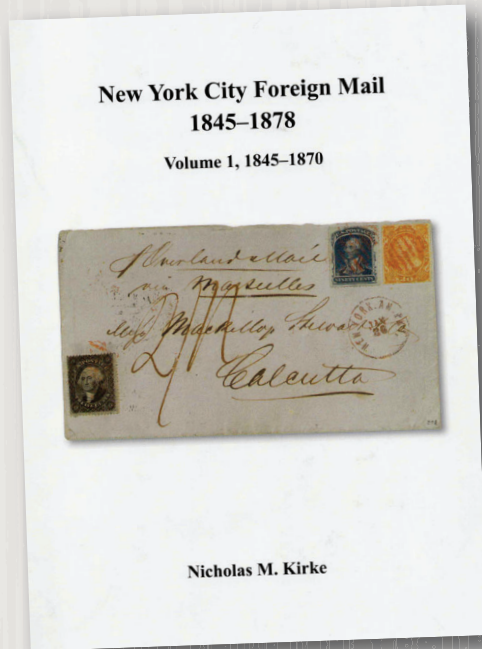
Look for more images in the January-February *Collectors Club Philatelist*.





THE COLLECTORS CLUB PRESENTS

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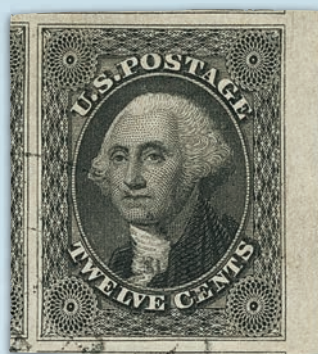
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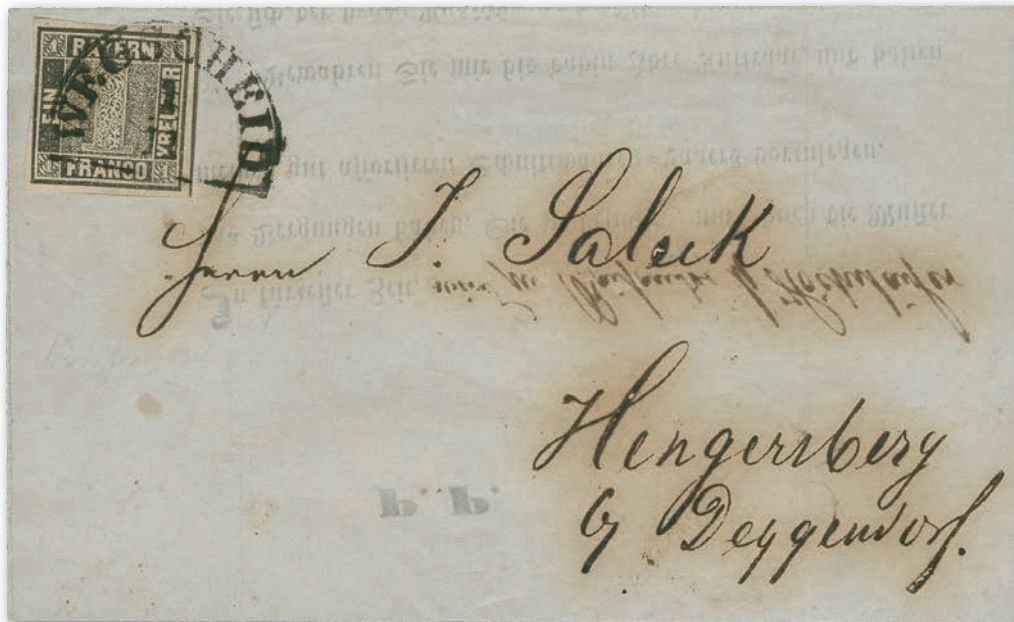
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Essential Elements

The Stamp Room

Richard Coffey

We've heard about collectors' stamp rooms from time to time and, lately, we have seen a few of these sanctuaries and their cheerful occupants via Zoom webinars and seminars. Most of us learned that there was something special about semi-private places like dad's workshop and mom's sewing room and the den of muted chaos behind a sibling's closed door – and we probably found a private place of our own to organize our fledgling accumulations of postage stamps. I didn't have a recognizable stamp room until my philatelic library had finally come of age and eclipsed the Volkswagen repair manuals.

I created a philatelic nook in a vacant closet where, in deep silence and poor lighting, I longed to revisit my younger, enthusiastic self. I despaired of my overly disciplined, post-collegiate imagination, and wanted awfully to feel again the freedom to discover mystery, intrigue and the adventure of my 8-year-old collector's life. Though my closet became a place where I could open an album and fill blank spaces with stamps, it was not a place where I could close my eyes and engage with philately – nor recall the passion – the motive power of my youth.

Not that I had much of a philatelic past to recall; I was just a four-foot-four-high stick of a stamp collector in 1949 when I found myself knocking on the front door of a collector who was hosting a meeting of serious philatelists. It was my father's idea. He was not a collector, he was a practical man. He believed that if I was going to spend my paper route money on postage stamps, I ought to learn how to do it properly. He knew a proper fellow who collected German states and made an arrangement for me to meet. The collector suggested I attend a club meeting that he was hosting, and yes, if I insisted, I could bring along my collection of a dozen recent U.S. commemoratives.



I didn't show my stamps that night. I sat in fearful reverence of everyone and everything I saw. These men were the gods of what I imagined to be heaven on earth. How did they know so much and speak so clearly – und auf Deutsch!

After the meeting, waiting for my father to pick me up, the collector and I sat at the dining room table where I tried to think of reasonably intelligent things to say. What I really wanted to know was how do I become a man like these comfortably knowledgeable people who I had just witnessed? I wanted it all. And I wanted it soon.

The collector smiled. "Come with me," he said. We went up a stairway to the second floor of his house and into a small dark room of many books, a shelf of stamp albums and a whole bookcase of journals. There was a large old puffy chair under a light where I supposed he must have read all those books.

"Do you like music?" he asked.

I nodded and hugged my commemoratives. He removed a record from its sleeve and placed it on a turntable.

"This is Richard Wagner," he said. "This is his *Prelude to Tristan and Isolde*. It is a very sad story—do you know it?" I shook my head. I had prepared myself intellectually for the evening by memorizing the number of millimeters in an inch. The music quiz had caught me off guard so I shrugged my shoulders.

Then we listened to the Prelude, which was quite long and, when it was over, we sat in silence. For a very long time.

"Wasn't that something?" he asked, finally.

I nodded and smiled. "I think so,"

"I played Wagner for you because you wish to collect stamps – Richard Wagner collected memories. His music was often a story about a time long ago, which he brought to life in the form of an emotion for us to feel and appreciate. Philatelists collect stamps and covers to reconstruct a moment in history for us to learn. Collect what you like, but study the stamps, learn how and why they were made and used, and then teach me about that moment in history with your collection.

And so my first lesson in exploring the unknown ended in this special room which seemed magical to me at the time – and has ever since.



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keep up with club news

First-Day Cover Exhibiting at Boston 2026 World Expo

(Boston Convention and Exhibition Center, May 23-30, 2026)

Boston 2026 World Expo (Boston 2026), the 12th international philatelic exhibition in the United States, will be held May 23-30, 2026, at the Boston Convention and Exhibition Center. The exhibition has recognition from the International Federation of Philately (FIP, for its French initials), which means that entry rules, allocation of frames and evaluation of exhibits will follow FIP criteria. The majority of philatelic judges selected for Boston 2026 will also be FIP accredited.

First-Day Cover (FDC) exhibits are not a recognized FIP class. Nevertheless, as was the case for World Stamp Show – NY 2016, FDC exhibits will be accepted at Boston 2026 as an experimental class.

Normally, FIP exhibits can only be shown in one, five or eight frames. Multi-frame exhibits that have never been shown in an FIP-sanctioned show, or that have not attained at least a Large Vermeil medal at a previous FIP show, can only qualify for five frames at Boston 2026. Multi-frame exhibits with a previous Large Vermeil medal or higher at an FIP show within the decade preceding Boston 2026 can qualify for eight frames, if there is enough material to expand them. Very rarely, exhibits may be allowed to be shown in six or seven frames if the exhibit subject is limited and cannot reach eight frames.

But FDC exhibits have not been shown in an FIP show since World Stamp Show – NY 2016, and thus have not been able to qualify for eight frames under FIP rules. Therefore, special entry and frame allocation rules have been established for FDC exhibits at Boston 2026. FDC exhibits may be shown in one, five or eight frames at Boston 2026. To qualify for eight frames, an FDC exhibit must obtain at least a Large Vermeil medal at a national World Series of Philately show in the United States or Canada, or at a national show elsewhere. Multi-frame FDC exhibits that have not been shown before or that have not reached a Large Vermeil medal can only be shown in five frames.

Also, the FIP does not yet have judging criteria for FDC exhibits. Therefore, these exhibits will be judged according to the American Philatelic Society's *Manual of Philatelic Judging and Exhibiting* (https://stamps.org/Portals/0/Judging-Manual_1.pdf), 2019 edition. Most international FIP-accredited judges do not have much experience evaluating FDC exhibits. We will make sure that experienced North American judges are assigned to the FDC exhibits at the show. Also, we have the option to appoint several non-FIP-accredited jurors with expertise in FDCs to evaluate these exhibits.

The Boston 2026 organizing committee will promote FDC collecting and exhibiting, and provide as many international exhibiting opportunities as possible.

— Yamil H. Kouri, Jr., President
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Pomeroy's Letter Express Colors Part 1: Unissued Stamps Were Not Reprints

David R. Wilcox, Ph.D.

In this article on Pomeroy's Letter Express, Pomeroy's plethora of colored issues will be discussed. Part 1 will consider why they all came to be printed. It will be shown that Pomeroy was seeking a new color with an ideal shrinkage. Part 2 will look closer at the colors, as well as using plate flaws that appeared over time to suggest an order to the printings. The plate flaws will also reveal when – and possibly why – the unissued colors were made.

A new plate flaw discovery will also be detailed. It is proof that the many colors seen today were not reprints made years after the post closed. Rather, all Pomeroy stamps were printed when Pomeroy's Letter Express was in preparation for Opening Day, or while in operation.

A Look at the Pomeroy Colors: The Complexity

When considering the colors of Pomeroy stamps, you need to realize that many exist on distinct types of paper, and each color often came in several shades. These variables can make the myriads of combinations seem overwhelming. Even the workhorse Pomeroy main issue, Scott 117L1 (black on yellow) is listed in two shades of greenish yellow and dull yellow, as shown in Figure 1. There are, in addition, gradations of yellows from those two listed shades.



Figure 1. Two listed shades of Scott 117L1, greenish yellow and dull yellow.

Pomeroy's printer produced shades – perhaps intentionally – but also perhaps from inconsistency in the printing process. Sorting out the complexity is possible when we consider what Pomeroy was thinking. Pomeroy and his printer had only two objectives, or perhaps we should call them the “two on-going projects.”

First, they needed four single-color stamps of the same design: blue, black, red and lake. These would be used most often on Pomeroy's mail that came from Rochester, Mohawk Valley (Albany, Buffalo and Watertown included), the lower Mohawk Valley and New York City, respectively. He also needed a fifth color (black on yellow) as a more common stamp to be used everywhere. This was Pomeroy's big plan and no other independent mail company printed so many colors for regular use.

Pomeroy's second project might surprise you. I feel that he was looking for a new issue, or issues, with new colors or perhaps the same colors but with better paper quality. This has not been suggested before, but the data presented here is convincing.

We do not know exactly why Pomeroy wanted all the distinct colors, but he used all of them during the life of his company, so it was apparently part of his plan from the outset. All the stamps he would use initially seem to have been ready on Opening Day or near that day (based on the reported earliest-known use, or EKU).

The array of colors and papers found on the unissued stamps argues they were likely intentional printings and not just random variations from the printing process (although there was probably that as well). In Pomeroy's second project, therefore, Pomeroy apparently wanted to prepare for future needs. The following data supports this conclusion. He apparently asked his printer to run trials of other colors, such as orange, brown and yellow. He even had his printer try assorted color shades and, for some, different papers.

A New Plate Flaw Discovery

A subtle discovery has changed all we know about Pomeroy's stamp colors. While surveying all known independent mail covers¹, a plate flaw (a long scratch) was discovered on Pomeroy's workhorse issue, Scott 117L1. It extends from position pR15 into position pR16. The scratch even shows in the margin between the two stamps. It probably continued to the left into position pR14, but no examples showing it at that position have yet been found; likely it is uncommon. This may surprise those who believe 117L1 is common.

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The original black-on-yellow 117L1 is not rare, but it is uncommon, although found more frequently than Pomeroy's other regular issues. The misconception occurs because a trial printing of the same color and design was printed on thick wove paper but never put into use. Stamps from this other printing are abundant with a catalog value of only five dollars. The regular issue on a thinner wove is much harder to find and, in fact, there are only six mint examples known (in a block of two strips of three re-attached).

The newly discovered continuous scratch was first found on two once-attached 117L1 stamps that appear on two separate covers (the 7-19-44 Battelle & Renwick, PF365930, CLEV-NYC, Survey No. 22, and the 10-5-44 Johnson covers, Monroe MI-NYC, survey No. 95). The two covers were apparently also handled by (Wells) Letter Express, because the covers each have a second stamp, (Wells) Letter Express 96L4 black on scarlet as seen in Figure 2.

The two covers were both sent on to New York City, but were from two different origin cities (one in Ohio and the other in Michigan) and mailed to two



Figure 2. Two covers franked with once-attached 117L1 that reveal a plate scratch.

different addresses in New York City. In addition, the two scarlet Letter Mail stamps, mailed with the once-attached Pomeroy pair, may also have been attached to each other at one time (although this pairing is more tenuous, see Figure 3). Lyons noted the 117L1 pairing but did not see the scratch².



Figure 3. Stamps that franked the two covers shown in Figure 2. The 117L1 pair match up well and reveal a continuous scratch on the plate. The two 96L4 may also be a pair, but this match is more tenuous.

So, on the two covers we have two pairs seemingly once attached and issued by two different companies. The two pairs of stamp partners were separated from each other somewhere, but from then on share only three apparent similarities. Both are conjunctive-use covers, they started at or went through Cleveland, Ohio, and ended up in New York City.

The stamps are not tied, so forgery is possible. However, in this author's survey of 121 genuine 117L1 covers³ only a handful have their stamps tied, and only one of the five known 96L4 on cover is tied. The July 19 Battelle and Renwick cover was carried when Pomeroy was active, and the Oct. 5 Johnson cover was carried after Pomeroy closed, but while (Wells) Letter Express was still delivering Pomeroy mail and honoring his stamps.

How the two covers were created with two apparently once-attached sets of pairs is a cover mystery. For now, however, the explanation of the two covers' origins will be left to the reader. The scratch must be the focus for this article.

It does not matter if the covers are genuine; we can see the stamps themselves are both genuine. Also, another stamp showing part of the scratch is seen on the Aug. 7 Townsend cover (Survey No. 62), which is clearly a genuine use (2000 Philatelic Foundation certificate). The pen-check cancel even ties the stamp to the cover. Therefore, the Townsend cover proves the scratch can be found on Pomeroy's regular 117L1 issue and while it was in use (Figure 4).

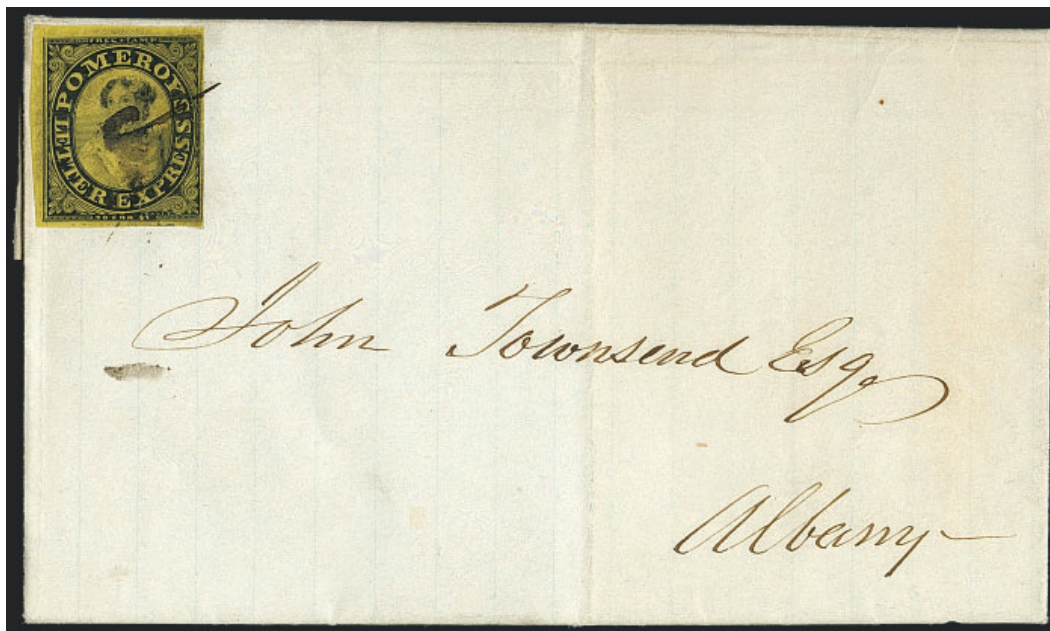


Figure 4. A second example of the scratch shown in Figure 3. This is pR16.

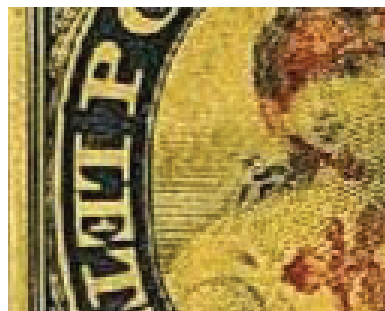


Figure 5. A cover franked with pR16 but showing no scratch.

Figure 5 gives perspective to the discovery. Shown is another 117L1 from position pR16 on a cover that was also sent from Cleveland just like the Battelle & Renwick cover. It was sent to Barton Stout in Allens Hill, N.Y. This is a tiny crossroads town south of Honeoye Falls, N.Y., which is south of Rochester, N.Y. (Survey No. 60). It was mailed Aug. 6, 1844, which is nearly the same date the Townsend cover was mailed.

The Townsend and Stout covers are each franked by a single 117L1 from the same pR16 position and mailed at the same time, but the Townsend cover shows the scratch, while the stamp on the Stout cover does not. This is proof the stamps printed from the scratched plate were in circulation at the same time as examples with no plate scratch – and while Pomeroy was still in business.

As with any Pomeroy plate flaw, a flaw appears on stamps that were printed after the flaw occurred since they were never burnished away. The cover dates for these two pR16 copies do not tell us when they were printed, just that they were both being used at the same time while Pomeroy was still in business. This

was just a couple of weeks before Pomeroy announced he was going out of business, although 117L1 covers continued to appear into the Fall (latest-known use in mid-September). However, the scratch on the Townsend stamp tells us it was printed after the Stout stamp.

Figure 6 illustrates why the scratch is a significant discovery. Shown are pairs of Pomeroy stamps from positions pR15/pR16: 117L4 on thin wove (a), 117L3R on fibrous paper (b) and 117L2B on thick wove paper (c). None show the scratch. This is proof that these three issues, like the 117L1 Stout stamp, were all printed before the scratch appeared. All were printed before the Battelle & Renwick,



Figure 6. Pairs of Pomeroy stamps from positions pR15 and pR16: 117L4 on thin wove (a), 117L3R on fibrous paper (b) and 117L2B on thick wove paper (c). None show the scratch.

Johnson and Townsend stamps that show the scratch.

In fact, upon examining many sheets and multiples of Pomeroy's stamps that included the pR15/ pR16 paired positions, no scratch is found. It has also never been found on the all-brown or all-orange Pomeroy stamps at those positions. It is not found anywhere we have a full sheet to examine or on any single that plates to either of these two positions. The scratch is a true plate flaw that has only been seen so far on some 117L1 but not on others.

Why is this significant? It means the three examples shown in Figure 6 from positions pR15 and pR16 that do not show the scratch were printed sometime during Pomeroy's Letter Express lifetime. The printing occurred before opening day, or shortly after, while Pomeroy was still active and not yet forced out of business. They were not printed many years after the post closed. They were not printed

around the 1952 date when the plates were re-discovered. They are *not* reprints. Nos. 117L4 on thin wove, 117L3R on fibrous paper and 117L2B on thick wove paper are *not* reprints.

The scratch provides proof that no Pomeroy issue is a reprint. Every Pomeroy stamp was printed while Pomeroy was preparing to open, or later, when he had an active independent mail post. This raises the possibility that all the abundant (and some rare) colored unissued stamps printed by Pomeroy might be part of printing trial carried out while Pomeroy was an active business.

Pomeroy Used One Plate and Never Repaired Flaws

The surveys show almost all Pomeroy issued stamps were printed by opening day, based on their earliest-known uses. However, I believe the “scratch” printings were made a few weeks later, when Pomeroy was active in July 1844. That argument will require the reader to understand new data on the “Order of Printings” presented in Part 2. For now, it is most important to see that the “scratch” was probably one of the last of the Pomeroy printings, and stamps showing the scratch were used before Pomeroy closed at the end of summer 1844.

There is a simple and established rule when studying stamp printings: If a printing shows a repeating flaw, but other printings do not show the flaw, then the stamps showing the flaw were printed after the stamps that never showed the same flaw in that same position on the plate. Plate repairs are usually easy to distinguish as such. This simple “plate flaw rule” will be applied later, in Part 2, to determine the printing order of all Pomeroy stamp printings. The rule is particularly applicable for Pomeroy’s printings, since Pomeroy used only one plate upon which he never tried to repair minor or major flaws.

Of course, the rule does not apply if the flaw is removed by the post’s owner, or the post had a second plate. For other posts, this may have happened if the proprietor found the flaw objectionable. Then, the flaw might be repaired, or a new fresh plate substituted for the damaged plate.

There are examples of this happening even in government-issued stamps, and long-running regular issues are particularly prone to this problem. However, Pomeroy did not repair the flaws (that is why we can order the printings by the flaws as they appear), nor did he replace his plate (that is why the plating scheme works so well and with consistency for every known Pomeroy stamp surviving today except 117L2).

This appears to have happened, because if any of Pomeroy’s flaws were repaired, the burnishing would have altered the image on the plate. In a study on plating 117L2 (“value missing”), that will be published elsewhere, data supports that Pomeroy had only one printing plate. Therefore, the burnishing would appear on all later printings. Instead, what we see is the flaws continued to appear, with no indication under high magnification of burnishing on later issues.

Pomeroy never used a second plate, and it is probable he never had another plate available anyway. Fortunately for later researchers, Pomeroy just left the flaws untouched. For Pomeroy, repair was likely considered too risky with just one plate available for all his printings. Today they help us with plating stamps, but then, the flaws were probably unnoticed by Pomeroy's clientele.

Also, almost all Pomeroy's stamps were printed within a fairly short period of time. Therefore, Pomeroy's situation was rather uncommon. Because he had added the "1" to every plate position to modify the original plate, the original plate existed only in that unmodified form a brief period (for printing 117L2 "value -missing"). There is also no indication he introduced a new plate because the plating scheme works on all Pomeroy stamps whether they have distinct colors or were issued or not.

In summary, Pomeroy had two tasks: to get his stamps ready for opening day and to prepare for the future with new issues. He seems to have been on a tight schedule. He also was planning as he was searching for different releases with new colors. Due to his unusual circumstances, he had prepared his plate with no back up. He needed his one plate to service all the printings he had planned. This all had to happen over just a couple of months, because he had a purpose for each of his color varieties that were issued. The issued stamps all needed to be ready, if possible, either before or just after his opening day.

What Was Pomeroy Looking for in his Search for Future Issues?

We cannot document definitively what quality Pomeroy and his printer were looking for to improve the company's postage stamps. There is no printer's log to read and no meeting notes when these matters might have been discussed. No employee or officer drafted an article later explaining what everyone was thinking about their company stamps.

Pomeroy was not even kind enough to tell later researchers why he had decided he wanted four different colored stamps used from four discernable areas and a fifth to be the workhorse stamp used everywhere (the black on yellow 117L1). But that all happened. If the ledgers had survived, we might know Pomeroy's system, but the Pomeroy ledgers (if they existed) have never been found.

We expect the tight timeline may have affected decisions, but there is no record how much. Not even hearsay, second-hand accounts exist. This is a frustration in studying all independent mails. The written history is very sparse and explaining Pomeroy's actions by inference is all we have available. However, with the new "scratch flaw" discovery in hand, we can finally start to understand what was on Pomeroy and his printer's mind.

Pomeroy's staff may have been concerned about paper fragility, paper stiffness and handling, ease and consistency when printing, color absorption by the paper, gumming if a final objective, cost and availability of the paper and the

overall final appearance. All might have been of interest, but we have nothing written that suggests what Pomeroy's printer considered which of these factors were most important – if any. Following, it will be argued that Pomeroy was concerned about a quality we might not have expected, paper shrinkage.

What do we Know?

It was already known that the earliest issues were printed on “wove” and on “bond” paper. We know both papers were printed by opening day, but the black-on-yellow is never found on bond and the single-color issues are never found on wove. We suspect the single-color issues had a special unexplained function, but it is hard to believe the type of paper determined these stamps' function. The color likely was significant, but how would the *type* of paper translate to how a stamp was processed by Pomeroy's clerks?

When the two types of paper were handled and used, they probably acted somewhat similarly, although perhaps there was a small difference in applying it to a cover that we cannot immediately see. However, if handling the stamp was very important to Pomeroy, why not print everything on just one type of paper that handled best?

There may be an answer. The 117L1 is the only Pomeroy issue on yellow paper (surface colored). The 117L4 has a black image identical to the black image on 117L1; however, it was printed on white paper. It may be that the black-on-yellow printing prompted a different type of paper (surface-colored yellow wove) than the single-color issues (white bond). If the different stamp papers were not necessary for handling, perhaps they were very important in the printing process.

Why Was Pomeroy Interested in the Fibrous Paper?

Shrinkage differences during printing may have been important. Collectors have always known that the Pomeroy issues printed in some colors were of two types. One unissued type, even if in the same color, could be distinguished from the issued stamp by the wider oval. The wider oval variety was on fibrous paper, and the two types of paper could be distinguished even if on a cover. The unissued stamps were never, of course, on cover, unless the cover was a forgery. The wider oval was a straightforward way to detect the faked cover.

The printer likely knew the issued stamps on thin bond paper shrank slightly when he printed them. Unlike today's collectors, the printer always had full and freshly printed sheets to study. There is data suggesting that the printer added marks on some stamps for making his shrinkage measurements. Figure 7 shows that each position in the entire third row of the plate has a mark apparently added by the printer. It is seen between the “L” and “P” of “LETTER” and “EXPRESS” in the label at the left, specifically in the outer oval.

Figure 7 shows each of these eight tiny dashes highly magnified. The tiny dashes are similar in size and carefully placed in the same place in the oval between

the “L” and “P” of “LETTER” and “POMEROY.” However, they are all also very slightly different in shape. If they had been on the original transfer die, they would have matched each other. They do not match perfectly in shape and do not match in their subtle placement within the oval. Notice, for example, the mark on pR9 is a dash, but on pR10 it is a dot and on pR11 there is a dot further to the right nearer the printed oval surrounding the vignette. These three marks always look the same for a given position and can even be used as plate position markers.

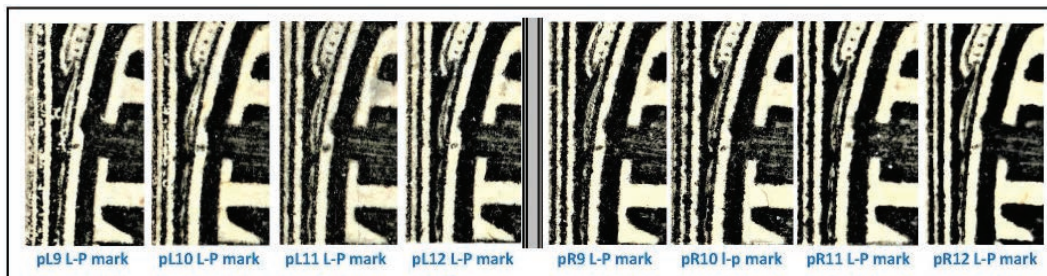


Figure 7. Marks in the outer oval between the left “L-P” of “LETTER” and “POMEROY” across the third (middle) row of all Pomeroy sheets.

There is a similar slash mark on pL1 (117L1 and after, but not 117L2) in the exact same place inside the oval at the left, but other than that, the tiny marks are only found across row three. The tiny marks seem as if human-caused by the printer. They do not behave like a plate flaw that can sometimes be repeated across the plate, such as the lady’s nose dot flaw.

For example, see the images shown in Figure 8 of positions across row one that show the nose dot flaw slowly disappearing. The nose dot is prominent on position pL1 but gone by pR1 in the second panel.

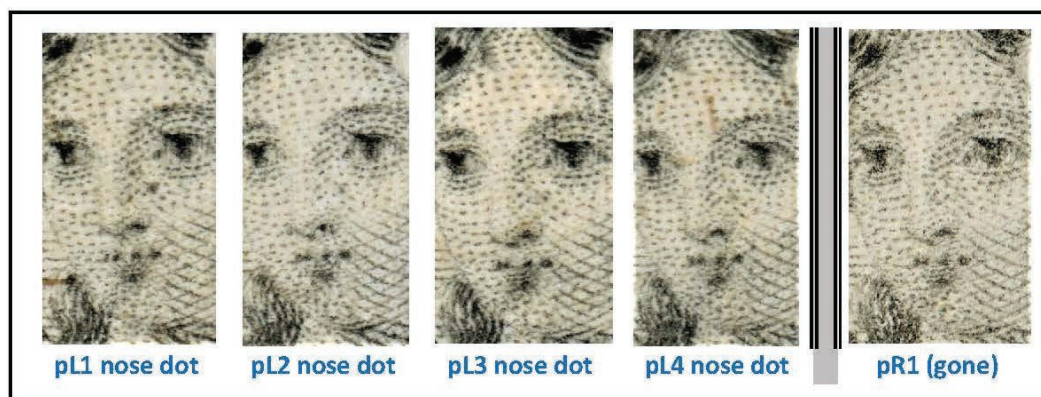


Figure 8. The prominent nose dot flaw seen at position pL1 slowly disappears going across the top row, is very weak by pL4 and not see at all in row one of the second panel (pR1-pR4).

The diagram in Figure 9 illustrates how the printer might have used the tiny dashes to make measurements for shrinkage. The row three dashes and pL1 dash are used here hypothetically. The full row of tiny markings is more accurate than measuring the inside of the oval as collectors do today, since the oval is a curved line and the printer’s tiny marks in row three or elsewhere are discrete points.

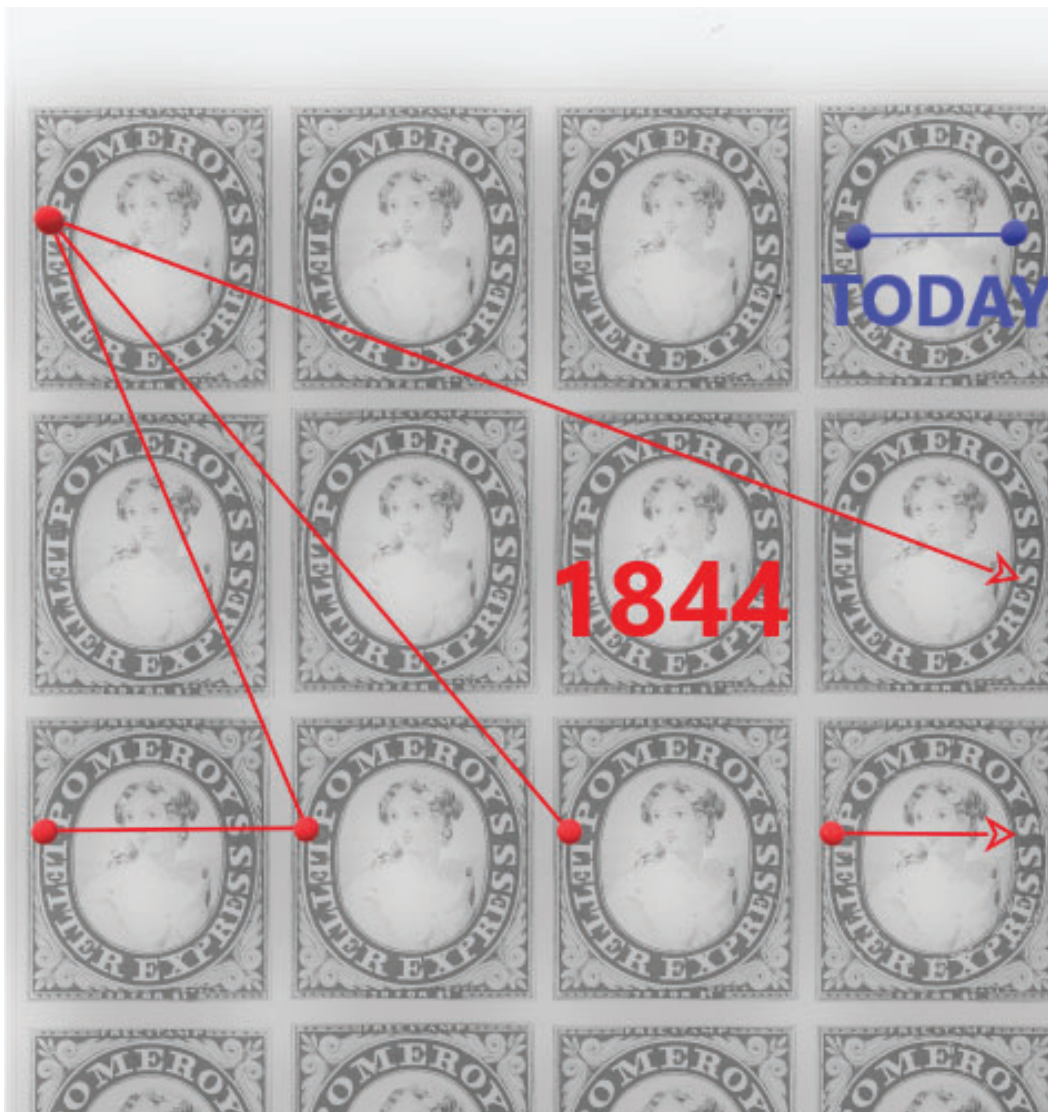


Figure 9 (above). A hypothetical plan for using the outer oval dashes to measure shrinkage. Figure 9b (left). The characteristic “ER” flaw found on all fibrous paper printings (b).



Also, the tiny marks allowed the printer to make measurements across the sheet in separate ways for greater distances and with greater precision and repeatability. Unlike today’s collectors, the printer was always working from full, freshly printed sheets. He could make a myriad of measurement combinations to detect exceedingly minor differences across the freshly printed sheets in his experimental trials.

The printer could not burnish the tiny marks off the plate once he completed his observations without damaging the plate, since the marks were within

the design. He likely felt they were not a major distraction anyway. Many of today's collectors with magnifying glasses in hand probably did not even notice the tiny marks or at least understand their significance. Like all the other major and minor plate flaws that occurred naturally during handling of the plate, Pomeroy's printer's tiny human-caused dashes were left unrepaired.

Table 1 shows the result of a shrinkage study made on samples available today. Pomeroy started with wove paper for his general-purpose black-on-yellow printings, and he used bond paper for his single-color issues. Full sheets are not known for all the varieties measured in Table 1, so unlike Pomeroy's printer, who (again) always had full sheets to check, the simpler oval width measurements had to be used for this modern-day experiment. Different papers with assorted colors and shades were measured using a caliper across their inner oval in triplicate, and the average added to the chart.

The measurements show the shrinkage at 3.59% for the bond when compared to the thinner wove paper. It can be proposed that Pomeroy's large color trial

| # | Paper | Cat # (pL4 or as noted) | Ink color (or black on) | Oval width (mm) | % Shrinkage from wove |
|-------------------|--------|----------------------------|----------------------------|--------------------|--------------------------|
| WOVE | | | | Mean of 4-> | 14.34 |
| | | | | | Standard |
| 1 | Wove | 117L1 (pL8) | Lemon Yellow | 14.34 | |
| 2 | Wove | 117L1 (pL11) | Yellow | 14.31 | |
| 3 | Wove | 117L1 (pL17) | Greenish | 14.37 | |
| 4 | Wove | 117L2 (Type A) | Yellow | 14.35 | |
| FIBER | | | | Mean of 15-> | 14.12 |
| | | | | | 1.59% |
| 1 | Fiber | 117L3R (pR3) | Bright Blue | 14.11 | 1.60% |
| 2 | Fiber | 117L3R (fr full sht) | Dark Blue | 14.16 | 1.26% |
| 3 | Fiber | 117L3R (pL18) | Prussian Blue | 14.11 | 1.60% |
| 4 | Fiber | 117L4R -1 (fr full sht) | Intense Blk | 14.00 | 2.37% |
| 5 | Fiber | 117L4R -2 (fr full sht) | Intense Blk | 14.09 | 1.74% |
| 6 | Fiber | 117L4R -3 (fr full sht) | Intense Blk | 13.99 | 2.44% |
| 7 | Fiber | 117L5R (fr half sht) | Dark Red | 14.03 | 2.16% |
| 8 | Fiber | 117L5R (pL2) | Orange Red | 14.04 | 2.09% |
| 9 | Fiber | 117L5R (pR13) | Pale Rose Red | 13.96 | 2.65% |
| 10 | Fiber | 117LxB (fr half sht) | Bright Brown | 14.16 | 1.26% |
| 11 | Fiber | 117LxB (Stp8 L9-R12) | Brown | 14.18 | 1.12% |
| 12 | Fiber | 117LxB (fr full sht) | Dark Brown | 14.23 | 0.77% |
| 13 | Fiber | 117LxO | Yellow | 14.21 | 0.91% |
| 14 | Fiber | 117LxO (fr full sht) | Orange | 14.19 | 1.05% |
| 15 | Fiber | 117LxO (fr half sht) | Bright Orange | 14.21 | 0.91% |
| THICK WOVE | | | | Mean of 4-> | 14.21 |
| | | | | | 1.85% |
| 1 | Thick | 117L2B-1 (fr full sht) | Yellow | 14.14 | 1.39% |
| 2 | Thick | 117L2B-2 (fr half sht) | Yellow | 14.07 | 1.88% |
| 3 | Thick | 117L2C (pL20) | Yellow | 14.09 | 1.74% |
| 4 | Thick | 117L2Ca (pL7) | Orange | 14.00 | 2.37% |
| BOND | | | | Mean of 9-> | 14.14 |
| | | | | | 3.59% |
| 1 | Bond | 117L3 (pR10) | Bright Blue | 13.74 | 4.18% |
| 2 | Bond | 117L3 (pR10) | Blue | 13.89 | 3.14% |
| 3 | Bond | 117L4 (pR7) | Black | 13.88 | 3.21% |
| 4 | Bond | 117L5 (fr full sht) | Dull Red | 13.74 | 4.18% |
| 5 | Bond | 117L5 (pR3) | Bright Rose | 13.88 | 3.21% |
| 6 | Bond | 117L5 (pL5) | Rose Red | 13.85 | 3.42% |
| 7 | Bond | 117L5 (fr half sht) | Orangish Red | 13.81 | 3.70% |
| 8 | Bond | 117L6 (pR6) | Lake | 13.83 | 3.56% |
| 9 | Bond | 117L6 (pR18) | Chestnut | 13.81 | 3.70% |
| PELURE | | | | Mean of 7-> | 13.57 |
| | | | | | 5.40% |
| 1 | Pelure | 117L7 (pR2) | Deep Blue | 13.65 | 4.81% |
| 2 | Pelure | 117L7 | Milky Blue | 13.34 | 6.97% |
| 3 | Pelure | 117L8 (pR8) | Intense Black | 13.52 | 5.72% |
| 4 | Pelure | 117L9 (pL17) | Bright Brown | 13.88 | 3.21% |
| 5 | Pelure | 117L9 (pR9) | Brown | 13.34 | 6.97% |
| 6 | Pelure | 117L9 (pL1) | Dark Brown | 13.54 | 5.58% |
| 7 | Pelure | 117LxY (pL7) | Bright Yellow | 13.69 | 4.53% |

Table 1. Measurements across the inner oval to compare Pomeroy variates for percentage of shrinkage on different types of paper.

was mostly on fibrous paper, because most of the distinctly assorted unissued color shades are on the same fibrous paper. In fact, no regularly issued Pomeroy stamp was previously printed on that paper. It appears as if Pomeroy's printer was running a variable color trail on an invariable specific new kind of paper.

There were also printings on pelure paper and rib-like paper. However, these are all uncommon.

The printings on thick wove, like the fibrous paper printing, are abundant, and also, unissued. These were printed only black-on-yellow, unlike the single-color issues on fibrous paper. So today we have two sets of Pomeroy printings that were never issued, and each is on a different type of paper, and at least one variety in each group is so abundant today it has an exceptionally low catalog value (\$5).

If the color trial suggests fibrous paper was a major focus, the fibrous paper offered Pomeroy less shrinkage than the bond type, based on the Table 1 results. This fibrous paper has tiny flecks of wood throughout that are easily seen with a hand lens (see Figure 9b). Based on the experiment shown in Table 1, this fibrous paper has only slightly less shrinkage after printing (1.59%) when compared to the thinner wove of the earlier issued stamps. And the fibrous paper is essentially equal to the thick wove paper (1.85%).

The pelure paper shrinkage was extreme at 5.40%. This paper type is also rather fragile, so it is likely Pomeroy lost any interest in it very quickly if shrinkage was a concern. Pomeroy printings on this type of paper are uncommon to rare.

In Pomeroy's color trials, fibrous was apparently the paper of choice. All the shades are on the fibrous, and Pomeroy had not used the fibrous paper earlier on his initial releases of regular issues. Fibrous was a new paper for Pomeroy and he printed copious quantities of a few shades that are found as full sheets even today. Therefore, it is reasonable to conclude Pomeroy had already decided the fibrous paper was best. Then, all he had left was the question of color.

If the fibrous was used, the shrinkage stayed under 2% of the original wove paper. This is half the shrinkage of the original bond paper. In fact, the fibrous and thick wove paper match perfectly in shrinkage (1.59% and 1.85%). These are the two groups of unissued Pomeroy printings that remain so abundant. There are far more of these stamps than would have been printed just during a preliminary color trial.

If Pomeroy and his printer had, in the beginning, used the bond for the single-color stamps due to necessity or circumstance and timing, it may have been that they were not happy with the appearance of the overall narrowness on the bond paper stamps. Today, not all known combinations appear together on surviving covers, but that did not matter to Pomeroy's printer in 1844.

Once again it needs to be noted that for every experiment the printer ran, he always had full freshly printed sheets to examine, side by side. And, using the

marks in row three and on pL1, he could make even more precise measurements than those seen in Table 1. His measurements were from discrete points and could span part or all of the sheet, vertically, horizontally and diagonally. He could even measure from the left pane all the way into the right pane.

Perhaps this shrinkage inconsistency was something Pomeroy and his printer set out to remedy. Pomeroy's apparent preference for fibrous paper in the color trials may have arisen because the oval on fibrous paper was closer to what he was seeing on 117L1 on wove. The thicker wove printings appeared an even closer match.

In summary, Pomeroy perhaps preferred two types of paper because the printings were different (one had to have a yellow background, the others white). But now, by using different papers, he had found he could use two types of paper he had never used before, thick wove and fibrous, for the different printings, and their shrinkage was minimal and nearly identical to each other. As with all Pomeroy issues before, the planned new issues would all have the same "lady" design emblematic of his company, but now they would also have equal proportions since the shrinkage was the same for all issues.

There are enormous quantities available, even today, of some of the unissued Pomeroy stamps in assorted colors on white paper (such as 117L4 black and 117L5 red, in particular). If, as some earlier researchers speculated, these abundant stamps were just reprints, this consistency might be explained. However, the scratch flaw is proof they are not reprints. These were all printed before or within the weeks after opening day, because they all lack the pR15-16 plate scratch, which appeared during press runs while Pomeroy was still in business.

Although not true, one might argue that these two massive printings may have occurred before the regular issues and then were abandoned for some reason. There are too many stamps of these two massive printings to be printer's waste, but maybe the printings were part of a very big plan that failed? This would explain the large numbers, and why we see full sheets are still common.

However, an analysis of fully intact and clearly printed surviving sheets shows all the major plate flaws are present on all fibrous paper printings (a shoulder slash, a breast dot, an "ER" flaw and chest scratches). In fact, the "ER" flaw on position pR3 is practically diagnostic for the fibrous paper prints and is not seen on most earlier printings (note the fibers in the top margin of the pR3 example shown in Figure 9b).

Therefore, the abundant unissued stamps were not an early use of the plate, but instead, the plate flaws show they were almost the last of Pomeroy's stamps to be printed. In fact, the only Pomeroy printing after the fibrous paper was probably the 117L1 printing, showing the scratch.

The pR15-pR16 scratch shows that the abundant unissued stamps are not modern reprints, and the plate flaw pattern in general shows they were not the

very earliest printings. Therefore, this suggests that the abundant 117L2B printings (black on yellow on thick wove paper) and the abundant single-color printings (on white, fibrous paper) were being prepared for regular use on Pomeroy's mail in the future.

These printings were not reprints, nor a catastrophic failure, but rather, a massive success story. The conclusion must be that the two papers used in the abundant printings that we see today were new issues ready for release while Pomeroy's Letter Express was still active.

The two types of paper he had chosen gave all his issues a similar appearance. The color trials support that Pomeroy and/or his printer felt this consistency was important. The mystery is why? Perhaps the need for consistent shrinkage arose from Pomeroy's experiences earlier with express labels, but the exact reason remains unknown.

The bottom line is, we do not know, and perhaps may never know. Fibrous paper and thick wove paper printings were unissued, and were never used on cover. Pomeroy went out of business before he could issue the newly printed stamps, so we cannot compare their postal use with the earlier wove and thin wove printings. The data supports that Pomeroy highly favored the consistency of appearance, but there is no postal history to determine why he ultimately wanted the consistency.

Was a Brownish Stamp on Fibrous Intended as the Next Pomeroy Issue?

The lake colors from New York City were the first to stop being used, based on the survey. They were not part of the color trial, and only one unused block survived. Unlike other colors, there are no large quantities of lake on fibrous paper for example (in fact, there are none). Almost all lake singles are used, and they are uncommon. Pomeroy had apparently abandoned this shade, and there is no indication from surviving covers that lake was being considered for the future.

The new unissued brown-colored stamps are abundant, and almost all were printed on fibrous paper. This argues that brown (or one of its reddish shades) was likely destined to be the newest of the Pomeroy issues. It might have replaced an existing color, such as lake, in New York City.

However, copious quantities of red stamps on fibrous paper were also produced, so these stamps may instead have replaced the lake. The brown may have been set for introduction in a new region or city. We will never know, because the government shut down Pomeroy's business after only two months of activity and before Pomeroy could put into motion his expansion plans.

The orange stamps are more difficult to interpret. The chest scratches on pL16 may not be present, and the "ER" plate flaw and pR6 breast dot seem particularly faint. This lack of clarity may just be due to the orange shade, but if these flaws

are absent or extremely weak, it may suggest the orange stamps were printed shortly before the major brownish color trial on fibrous papers.

If that is true, maybe the all-orange stamps were eliminated early for some reason and finally not included in the big color trial. Yellow seems similar but much scarcer (only three examples are known).

However, this is only a tentative observation and needs more study with more examples. As with the yellow shade, the orange – even when printed in an intense shade – is poorer in resolution of the plate-flaw details. Perhaps the orange printings were not sharp enough for Pomeroy. Any further study on the orange will need sheets in hand and high-resolution scans for a careful, detailed study. This question needs more research.

If Pomeroy had been allowed to continue his business, the new brownish shade on fibrous may have been put into use. The black-on-yellow, and the single-color issues, would have continued, but now on the thicker wove paper and on the fibrous paper, depending on the background color.

To summarize, past misconceptions can now be put to rest. The abundant Pomeroy unissued varieties we see today were *not* later reprints, and they were *not* failed early printings. They were Pomeroy's new issues and his hopes for the future.

Where Did the Pelure Paper Varieties Come From?

Figure 10 shows the three brown shades of Pomeroy's unissued stamps, as printed on pelure (top) and fibrous papers (bottom). The pelure paper Pomeroy stamps are uncommon and nowhere near as abundant as the fibrous paper examples.

Pelure paper is a rather fragile paper. The Boston carrier issue 3LB1 is on pelure paper that is almost transparent, but the paper does not appear used on



Figure 10. Three shades of Pomeroy all-brown unissued on pelure and fibrous paper.

many other stamp issues of the carriers and locals in general. Pelure is found for some Hale & Co. issues, but like Pomeroy stamps, examples are uncommon. It may be Pomeroy and Hale had an interest in the paper, but another possible explanation might be the pelure paper occurred during the papermaking process.

It is possible, although completely speculative, that the pelure paper was an artifact of the papermaking and not a specific target of the color study. To further speculate, the thin fragile uncommon sheets may have been passed on by the paper manufacturer to the printer mixed in with the sturdier sheets. Unfortunately, there is no known leftover supply of unprinted paper from Pomeroy or his paper maker. So, this hypothesis cannot be tested.

Pelure paper is sometimes important to collectors because it is less common and therefore more valuable to collect, but it may have been an annoyance to the early printers of postage stamps. The printer may have thrown the pelure sheets out. They were perhaps for him "printer's waste."

In this hypothetical scenario, the printer ordered paper from a supplier, and the printer used what they received. The three shades of pelure brown that seem to match the three shades of fibrous may suggest the pelure paper was mixed in with the three different fibrous shades during the same printing run for each shade. Perhaps, there are three matching brown shades, because there were three major printing runs on fibrous paper with just a few sheets of the pelure paper inadvertently mixed in by the paper maker.

Because the fibrous paper printings had not yet been put into use, the pelure paper sheets (printer "waste" sheets) may have remained in stacks of the unissued sheets and not yet discarded. It is possible there were also pelure paper sheets printed with the earlier issued stamps. However, the printer removed them and discarded them after the printings. It is possible, the printer did his job throwing out the pelure "waste" sheets from the initial printings of issued stamps, and the collectors of today lost potential rarities. This is pure speculation, of course, but it is consistent with the three matching brown shades of pelure (all uncommon) and fibrous (all common).

It may also be this speculation is completely wrong. Perhaps Pomeroy's printer purposefully added a few sheets of the pelure paper to each of his runs when testing the three brown shades. Maybe this was purposeful, and the printer was wondering about the appearance of the Pomeroy design on pelure paper.

Whether it was the paper maker that included it inadvertently, or the printer added the pelure paper purposefully, it is clear the interest in the pelure paper was not nearly as intense as the full color trial using the fibrous paper described here.

The conclusion is there are three shades of pelure paper printings and three of the fibrous paper printings in matching shades. The catalog listing suggests the pelure occurred only in chocolate brown. This implies the chocolate pelure paper

printings were a special printing, somehow separate from the fibrous paper printing. There is no data that supports that. The listing is wrong in that the three similar brown shades are found in both types of paper as seen in Figure 10.

Pomeroy may have run intentional printing trials on pelure paper, but they were minimal in scope and the pelure paper was likely rejected by Pomeroy due to its brittleness and extremely high shrinkage rate (pelure paper shrinkage was about three times the shrinkage of fibrous or thick wove, see Table 1). It is also possible the pelure paper examples were from the paper maker and not a paper trial at all. We do not know, and since there are no surviving notes from the printer, we probably will never be able to explain fully these pelure paper printings.

Was There a “Brownish” Shade Color Trial?

What Figure 11 shows is that the several shades of color between orange and brown were all evaluated by printing on fibrous paper. The shades seem to run throughout a narrow spectrum of related color shades. Full sheets of nearly all the shades are known. All Pomeroy had to do was decide the shade he favored for release.

The argument that can be made is that Pomeroy already liked the fibrous paper because its shrinkage matched the thick wove paper, and he asked for the

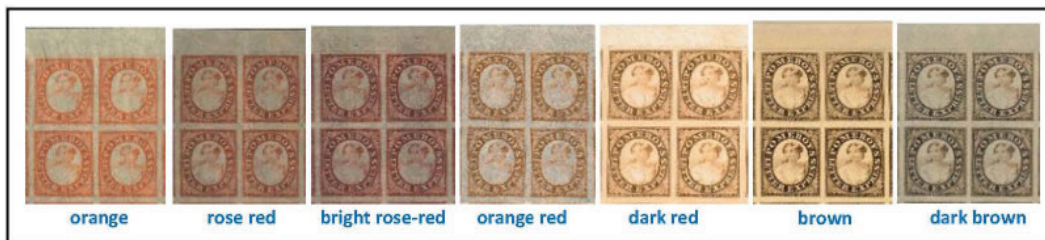


Figure 11. (above) Variation in brownish to reddish fibrous-paper samples known today. Three stamps from the 1938 U.S. Presidential series are included for color comparison (left).

color trial to decide what color shade his new issue would finally be. Unfortunately, since a new issue (perhaps for a new city) was never released, we can never know which color he favored.

Based on my research, I concluded that Pomeroy was only weeks – if not days – away from launching his second round of new stamps. The abundant brown color on fibrous paper were not reprints or a failed experiment. Nor were the abundant black-on-yellow on thick wove paper reprints or failures.

The more likely conclusion is that Pomeroy ran a massive and varied series of color runs printing several stamp sheets during each one. He wanted an abundant supply of black-on-yellow stamps printed on thicker wove paper (117L2B) because it printed best on that paper with its yellow background. This would become his new workhorse issue to replace the same black-on-yellow (117L1) on thinner wove that was already in the field.

The unissued brown was a new color, but apparently printed best on fibrous paper because it was a single-color issue. The shrinkage of these new fibrous paper issues matched the new thick wove paper shrinkage. Pomeroy just had to decide which shade of brown to reddish brown he preferred. The brown stamps are the most abundant and, perhaps, he had already decided on brown. Perhaps he printed large quantities for release, but then went out of business too soon?

Why Print All the Blacks and Reds on Fibrous Paper?

Why print all the black and red stamps on fibrous paper? Not many of the earlier blacks and reds on thin bond could have been used, based on the small numbers of covers recorded in the surveys. It seems unlikely that Pomeroy needed to replace a dwindling supply of these colors. This is a mystery, but the reason may go back to Pomeroy's desire to have all his stamps show a consistency in design and in dimensions. But *why*? Again, we do not know, and for reasons given earlier, we will never know.

To speculate, Pomeroy seems to have been in the middle of a major overhaul of his printed adhesives with two new types of paper and at least one new color. All issues would show consistency in appearance because they shared the same percentage of shrinkage. Unfortunately, we will never know why this was important to Pomeroy, because out of fear of his success and his potential location as a gateway to the West, the U.S. Government ran him out of business after only a couple of months of success during the summer of 1844.

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Conclusion

A new plate flaw discovery suggests Pomeroy's many issued and unissued stamps were all printed during the brief life of the company and possibly even before opening day in many cases. The original plates were discovered in 1952, but there is no indication that any of today's Pomeroy stamps are reprints, based on the newly discovered scratch plate flaw.

Paper shrinkage after printing may have been a concern. Printer marks are found across row three on the plate. Also, a recent shrinkage study of stamps available today suggests certain papers had the same percentage shrinkage, which might have appealed to Pomeroy.

We cannot know for certain what qualities Pomeroy was searching for in his exploration of follow-up issues, because the government did not allow him to continue forward. Printings on fibrous paper, and on a thick wove paper are the two best paper candidates. A new brownish shade seems most likely.

Pomeroy's abundant printings on fibrous paper, especially the reddish-browns and browns, may have been part of an extensive color trial in search of new color shades.

It is possible the large color study was conducted in July 1844 (see Part 2 for this argument). These stamps most likely represented Pomeroy's next stamp issue. Pomeroy was an innovator, but also a visionary with his eyes set well down the road. He and Wells probably grasped completely the strategic advantage they were building but, unfortunately, so did the U.S. government.

Footnotes

1. Wilcox, David R. "Correspondences of the U.S. Independent Mails 1844-45," *Collectors Club Philatelist* 2023, 102:6, pp. 340-368.
2. Lyons, Larry, "Pomeroy Letter Express and the Value Erased Stamps," *Penny Post* April 2019 27:2, pp. 4-36.
3. Wilcox, David R. "The Independent Mails Cover Survey: Part 1 Survey Analysis" and "The Independent Mails Cover Survey: Part 2 History of Those Services," *Collectors Club Philatelist* 2024, 103:3, pp. 148-173 and 103:4, pp. 210-221.

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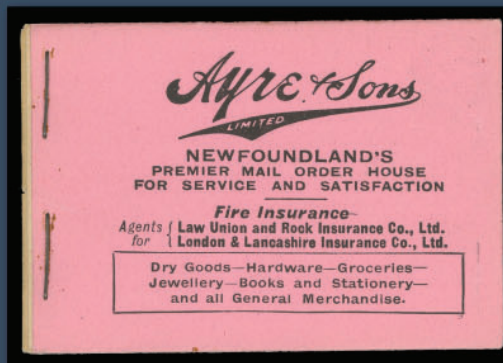


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333–346 CORINPHILA

22 & 25–30 NOVEMBER



Foreign Post in the Levant

Provenance: Heinrich Köhler auction (1957)

Provenance:
Saul Newbury (1967)
Norman Hubbard (1975)
Reinhold Koester (1984)
Angelo Lima (1993)
Everaldo Santos (2001)
Dr. Hugo Goeggel (2013)

Provenance:
'Moldau' (2010)

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- Great Britain 1840–1841 – The World’s First Postage Stamps**
– The Simon Beresford-Wylie Collection (part II)
- Great Britain, incl. “Experimental Machine Postmarks 1857–1901”**
– The Jerry Miller Collection “Victorian Mixed Franking Covers” – The Ray Simpson Collection “Missed opportunities from 1840–1870 Line Engraved Issues” – The Åke Rietz Collection
- Australian States & Commonwealth of Australia, New Zealand, Italian States Kingdom & Republic and Switzerland**
– The ‘KOOYONG’ Collection (part I)
- Western Australia** – The Dr Thomas & Richard Debney Collection
- Great Britain and British Commonwealth**
– Missed opportunities and balance of the ‘BESANÇON’ Collection
- Nigeria Cameroon Sudan** – The Peter Hørlyck Collection

- North Borneo** – The ‘PENMAEN’ Collection
- St. Helena** – The Frank Gilberg Collection
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- Foreign post offices in the Levant** – The Fuad Sawaya Collection
- Finland** – The Eric Keefe Collections
- Ionian Islands** – The André Bollen Collection
- Incoming Mail to The Netherlands from all over the world**
– The Bouwe Brandsma Collection
- Switzerland Federal Mail – Rare Frankings 1849–1854**
– The Richard Schäfer Sr. Collection (part III)
- Zeppelin – Pioneer Mail** – The Eckhard Förster Collection (part I)

AUCTION 2024



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Incoming Mail to the Netherlands

Provenance:
Philips auction (1983)

Provenance:
M. Kurt Maier (1913)
H.P. Manus (1933)
Richard Roberts
R.N. Yardley (1944)
Noël Calnan
Robson Lowe auction (1964)
H.A.V. Bulleid (1989)

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Determination of Inks and Dyes Used on Samoa Registered Cover to England

Aug. 15, 1894

Mel Kravitz

Analysis was performed on a Samoa to England registered mail cover originating Aug. 15, 1894, at the Apia, Samoa, post office. Transiting through San Francisco, Aug. 31, 1894, the cover received a handstamped marking with a three-line "REGISTERED/AUG. 31, 1894/SAN FRANCISCO Cal." in red dye on the envelope front. Prior testing¹ with the Bruker Elio instrument of an Aug. 27, 1894, sample of the San Francisco red dye indicated *sulfur* was present with no chlorine or bromine. The 785nm laser is best suited for use with the Renishaw Invia Raman spectrometer when testing sulfur acid red dyes. Raman will be used to identify the molecular compound the San Francisco post office used for its registration handstamp, as well as those molecular compounds used by the Samoa



Figure 1. The subject cover, an Aug. 15, 1894, registered cover send from Apia, Samoa, through San Francisco on its way to London, England.

post office for its circular datestamp (CDS) and blue-violet registered handstamp and the red ink the British post office used for its registry oval handstamp on Sept. 15, 1894, along with the sender's fountain pen ink. The cover front and back are shown in Figure 1, which is described as follows:

Aug. 15, 1894, Apia, Samoa, registered mail to England, sent 'via San Francisco' per sender's directive, with "REGISTERED" in blue-violet applied by the Apia post office (U.S. 10¢ stamp affixed after this handstamp was applied). The 3¢ and 10¢ regular issue 1890 U.S. postage stamps were added at the Apia, Samoa, post office (Samoa was not a member of the Universal Postal Union) to pay the U.S. registration fee and UPU rate to England and canceled at the San Francisco post office, where the cover front was handstamped in red "/REGISTERED/Aug 31, 1894/ SAN FRANCISCO CAL/." The New York post office was the only post office authorized to send registered mail to Europe or the Middle East in this period of time. The New York post office hand-stamped the cover back with a violet circular Sept. 5, 1894, arrival date stamp and oval transit double-ring CDS Sept. 6, 1894, marking reading 'REG Y. DIV.' The cover was then sent by steamer to London, England, where a Sept. 15, 1894, registry oval arrival handstamp in vermilion ink was placed on the cover front. The cover back has a faded vermilion oval registry handstamp (REGISTERED W.D.O, 15 SP 94) as well. The letter was then redirected and the cover back handstamped in black oval at the final post office W.D.O. "SP 15 94" and oval with "R" added along with "FEE PAID," both handstamped in black ink by the British post office.

Bruker Elio element test results for the San Francisco red dye, Aug. 31, 1894

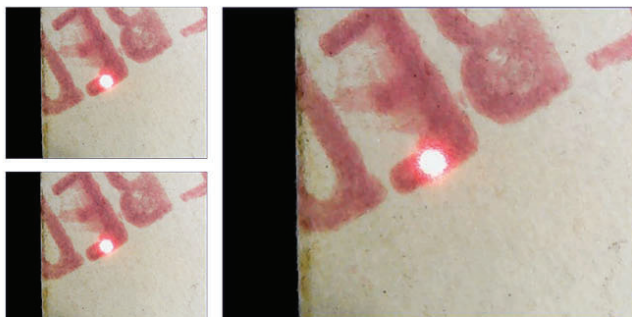
These results are all reflected in the descriptions of Figures 2-4.

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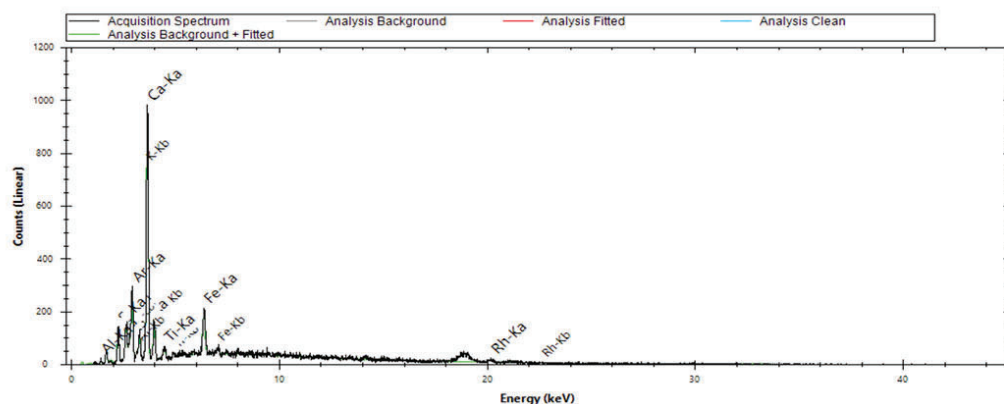




Measurement Time: 120,0 s
 Tube Voltage: 40 kV
 Tube Current: 30 µA
 Tube Target Material: Rh
 ELIO Device: SN3014
 Device Mode: HeadMotor
 Acquisition Mode: Manual
 Acquisition Channels: 4096
 Sample to Detector Material: Air



Spectrum:



Analysis Results:

| Element | Concentration | Error |
|---------|---------------|---------|
| Si | 35,81% | ±5,22% |
| Al | 24,42% | ±11,97% |
| S | 21,46% | ±3,01% |
| Ca | 15,29% | ±1,05% |
| K | 2,32% | ±3,39% |
| Fe | 0,37% | ±2,22% |
| Ti | 0,34% | ±4,65% |

Analysis Date and Time: 21/03/2023 15:15:01
 Analysis Type: Automatic
 Spectrum Left Cut: 1 keV
 Spectrum Right Cut: 50 keV
 Spectrum Upper Limit: 50 keV
 Use M Line: True
 Super Impose Peak Areas: True

Excluded Elements for Fitting Analysis:
 H, He, Li, Be, B, C, N, O, F, Ne, Na, Mg, Kr, Xe,
 Rn, At, Po, Fr, Ra, Ac, Ce, Pr, Nd, Pm, Sm, Eu,
 Gd, Tb, Dy, Ho, Er, Tm, Yb, Lu, Th, Pa, U, Np,
 Pu, Am, Cm, Bk, Cf, Es, Fm, Md, No, Lr, Pd, Tc,
 Ru

Excluded Elements for FP Analysis:
 Rh, Ar, Ag:L, Nb:L, Mo:L, Cd:L, In:L, Sn:L, Sb:L,
 Pb:M, Bi:M, Tl:M, Hg:M, Au:M, Pt:M, Ir:M, Os:M,
 Re:M, W:M, Ta:M, Hf:M, La:M

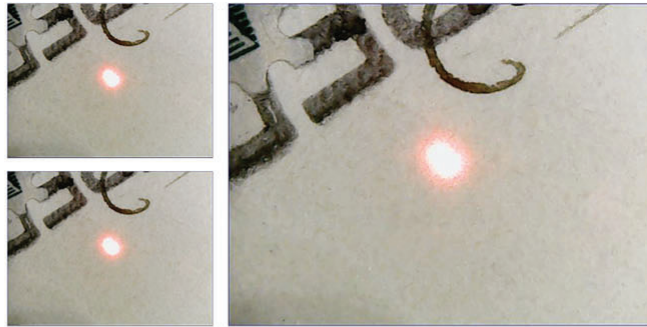
Figure 2. Bruker Elio test point on the red dye, the test method and quantitative element content detected is listed.

SanFranSamoa1894paper

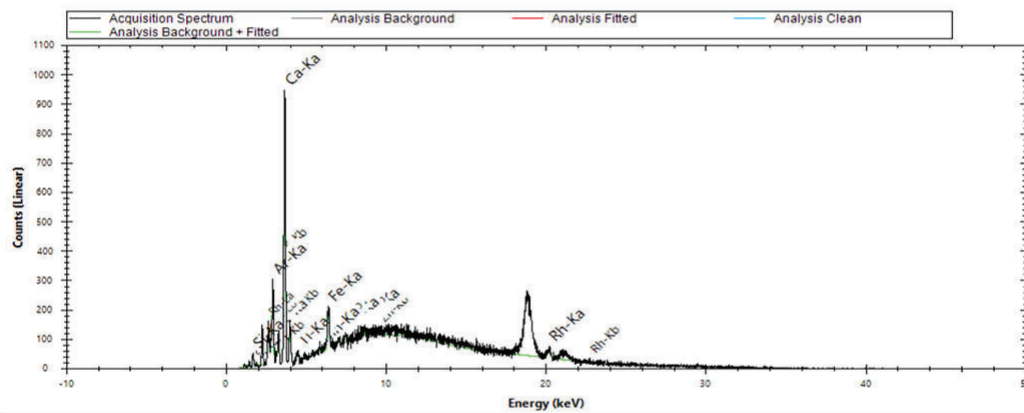
16/08/2023 15:44:13



Measurement Time: 120,0 s
 Tube Voltage: 40 kV
 Tube Current: 30 µA
 Tube Target Material: Rh
 ELIO Device: SN3014
 Device Mode: HeadMotor
 Acquisition Mode: Manual
 Acquisition Channels: 4096
 Sample to Detector Material: Air



Spectrum:



Analysis Results:

| Element | Concentration | Error |
|---------|---------------|--------|
| Si | 56,09% | ±5,46% |
| Ca | 36,32% | ±1,08% |
| K | 5,26% | ±3,34% |
| Fe | 1,11% | ±2,41% |
| Ti | 0,97% | ±5,14% |
| Mn | 0,11% | ±9,08% |
| Ni | 0,07% | ±7,77% |
| Zn | 0,06% | ±7,02% |

Analysis Date and Time: 16/08/2023 15:43:26
 Analysis Type: Automatic
 Spectrum Left Cut: 1 keV
 Spectrum Right Cut: 50 keV
 Spectrum Upper Limit: 50 keV
 Use M Line: True
 Super Impose Peak Areas: True

Excluded Elements for Fitting Analysis:
 H, He, Li, Be, B, C, N, O, F, Ne, Na, Mg, Kr, Xe,
 Rn, At, Po, Fr, Ra, Ac, Ce, Pr, Nd, Pm, Sm, Eu,
 Gd, Tb, Dy, Ho, Er, Tm, Yb, Lu, Th, Pa, U, Np,
 Pu, Am, Cm, Bk, Cf, Es, Fm, Md, No, Lr, Pd, Tc,
 Ru

Excluded Elements for FP Analysis:
 Rh, Ar, Ag:L, Nb:L, Mo:L, Cd:L, In:L, Sn:L, Sb:L,
 Pb:M, Bi:M, Tl:M, Hg:M, Au:M, Pt:M, Ir:M, Os:M,
 Re:M, W:M, Ta:M, Hf:M, La:M

Figure 3. Bruker Elio paper test point free of ink; there is no sulfur in the paper. Since the red dye sits on the paper, the results indicate that sulfur is in the red dye.

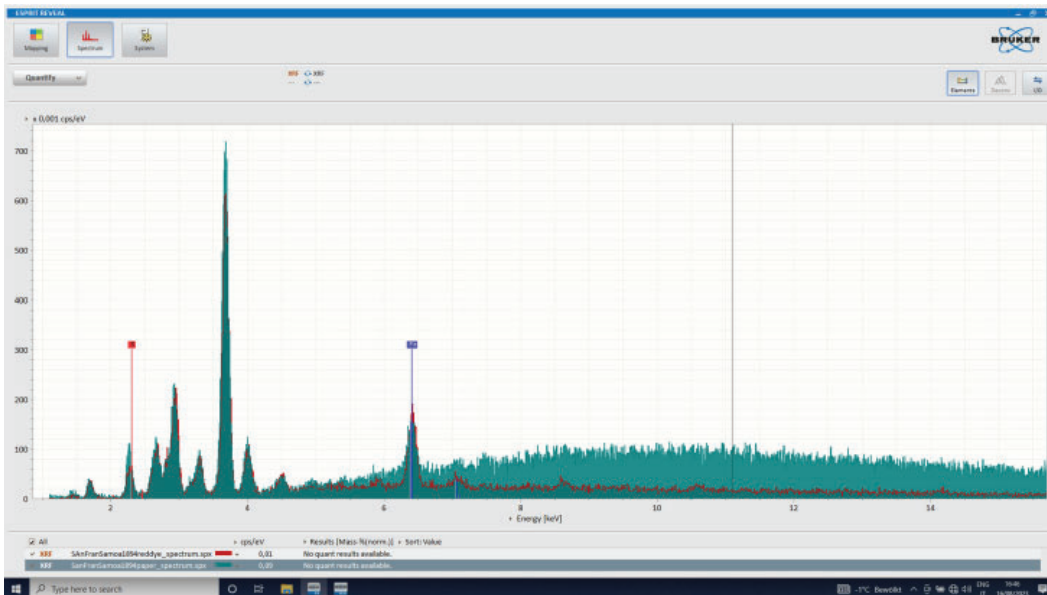


Figure 4. San Francisco, Calif., Aug. 31, 1894, red dye elements in “red” and the paper element response overlay in “green.” Sulfur is present and marked at K alpha = 2.309 Kev. No chlorine or bromine is present. The scale is 0-15 Kev.

Raman test results for the San Francisco post office Aug. 31, 1894, red dye

These results are all reflected in the descriptions of Figures 5-7.



Figure 5, The Samoa-to-England cover is shown in the Renishaw Invia Raman spectrometer, with the test point in the “REGISTERED,” with red dye illuminated using the x50WLD microscope. The test point is the second “R” in the three-line hand stamp.

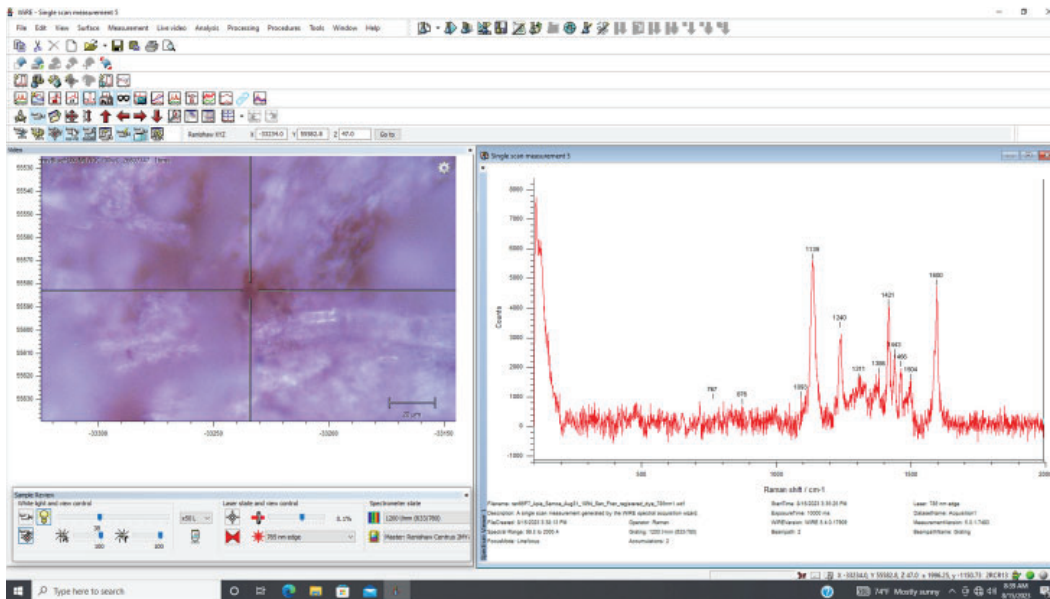


Figure 6. San Francisco registered red dye at the test point “second R,” magnified x50 and the corresponding Raman spectrum. The 785nm laser used at 0.1% power or 1.59 milliwatts, 10 sec. scan time repeating two times. The dye is easily recognized as acid red 73, which can be verified with a call to the Ink3 library of saved commercial dyes. The major peaks are at 1139, 1240, 1421, 1443, 1486, 1504 and 1600 Raman shift/cm -1.Fig.

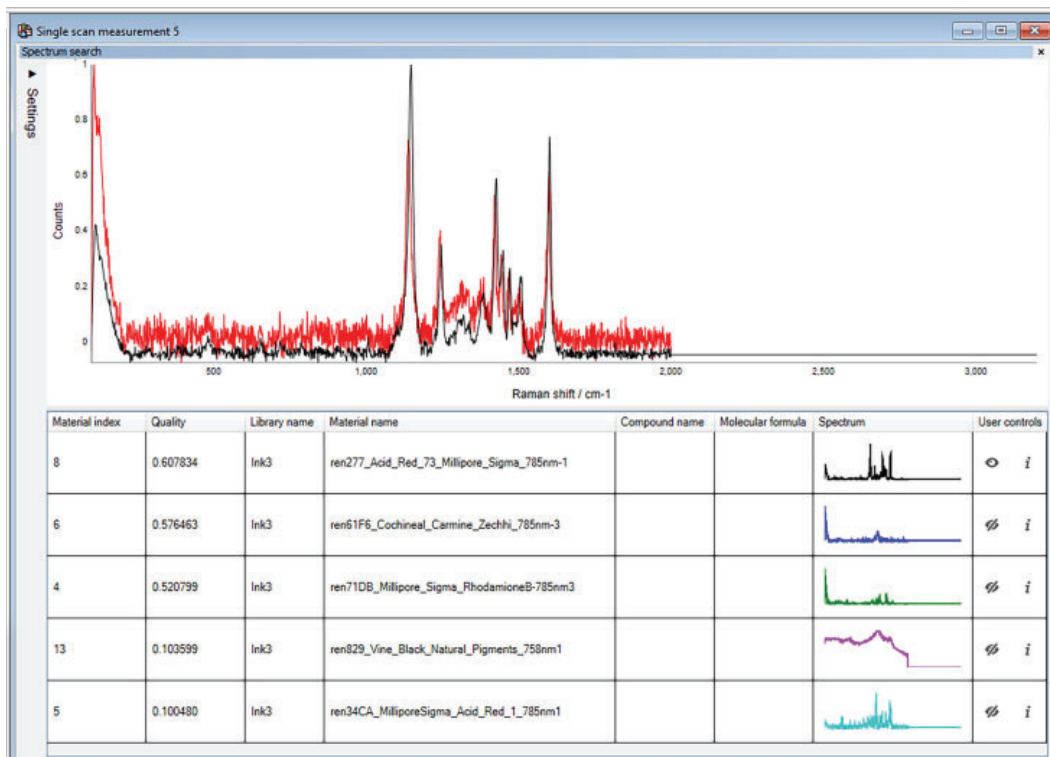


Figure 7. San Francisco red registered dye in “red” and the best peak match to saved commercial dye samples in the Ink3 library. The best peak match is to a MilliPore Sigma corp. sample of *Acid Red 73 dye*.

Raman test results for the "REGISTERED" Samoa post office marking, Aug. 15, 1894, blue-violet dye

These results are all reflected in the descriptions of Figures 8-11.

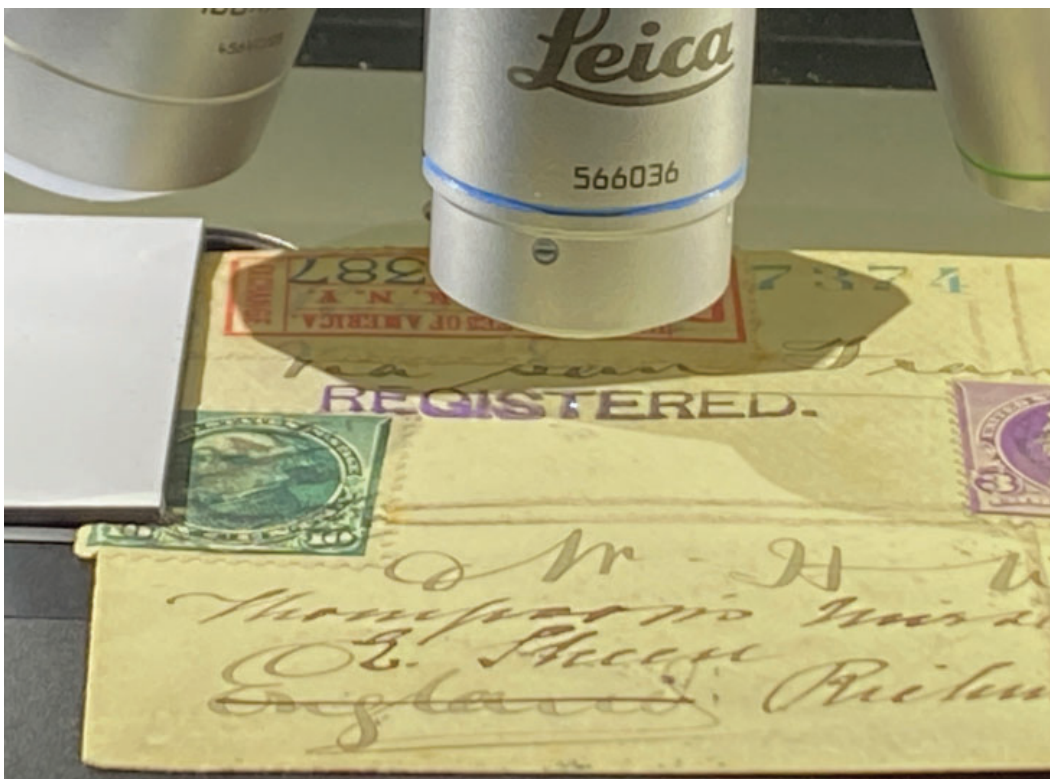


Figure 8. Samoa "REGISTERED" blue-violet dye illuminated using the x50WLD microscope, the test point is the "T." This dye may be crystal violet, with the 532nm laser the best laser wavelength to use to detect this dye.

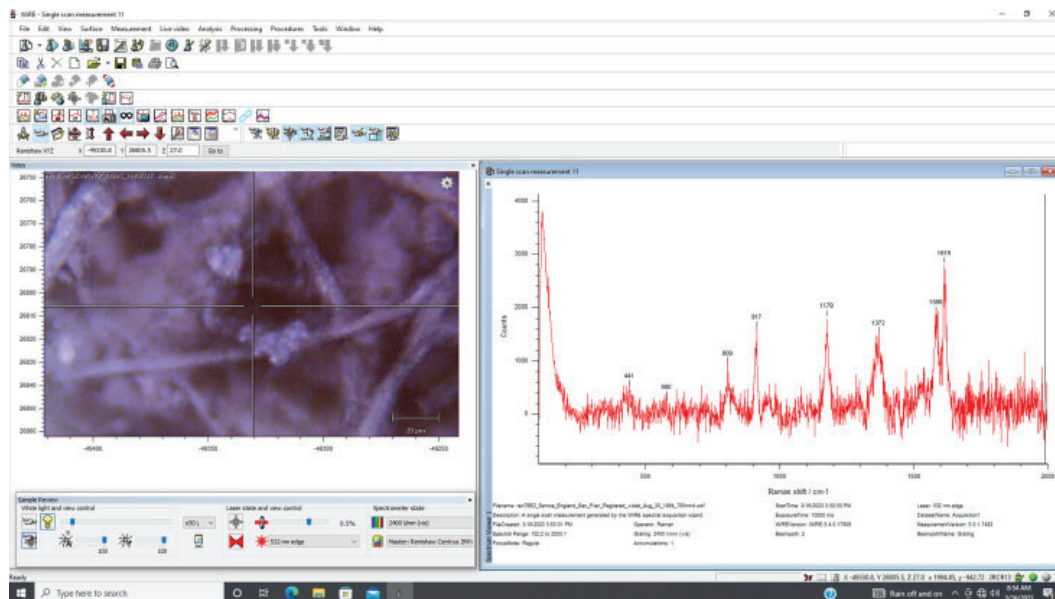


Figure 9. Samoa "REGISTERED" handstamp blue-violet dye magnified x50 and Raman spectrum. The 532nm laser used at 0.5% power or 92.6 microwatts, 10 sec. scan time, with one accumulation. The Raman spectrum can be compared to saved commercial spectrums in the Mel and Ink1 library for a molecular compound match.

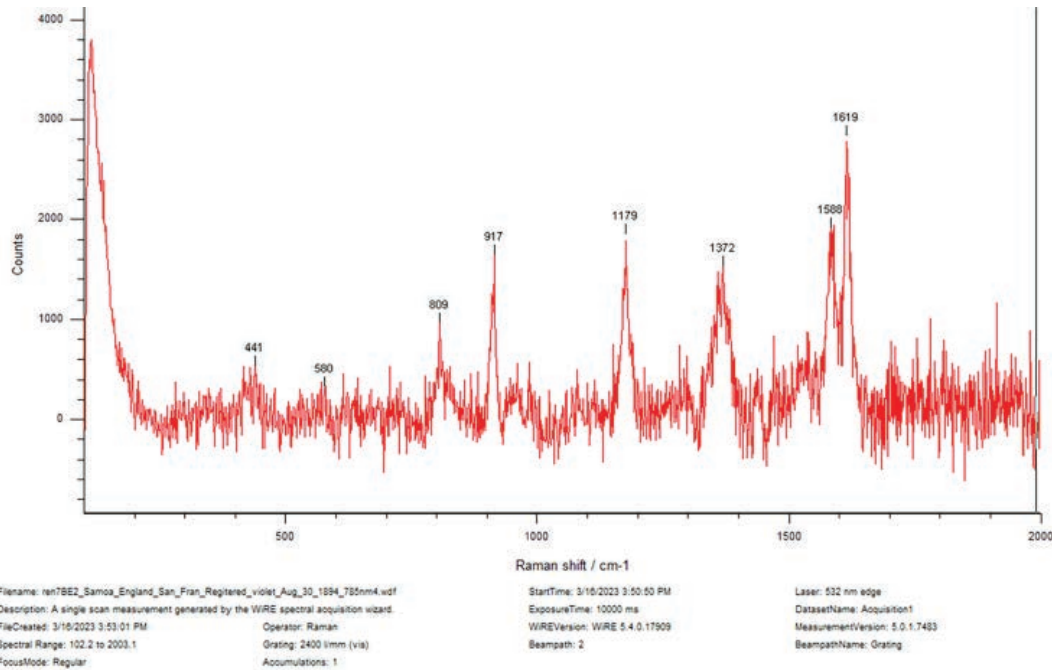


Figure 10. Samoa Aug. 1, 1894, "REGISTERED" blue-violet dye handstamp Raman spectrum. Significant peaks are at 441, 580, 809, 917, 1179, 1372, 1588 and ~1621 Raman shift/cm⁻¹.

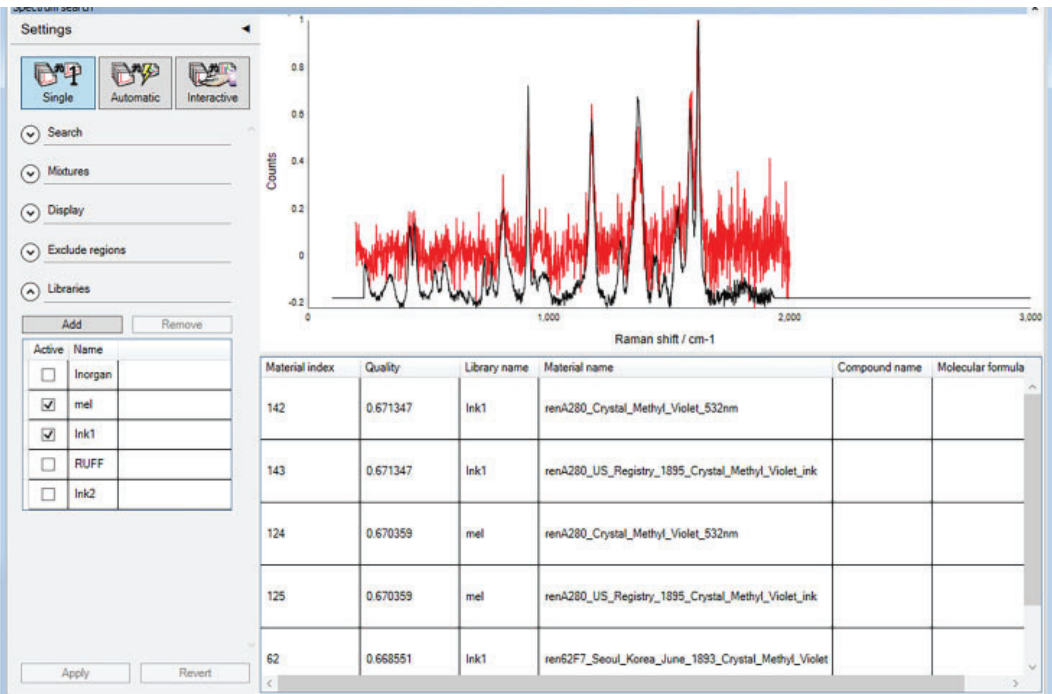


Figure 11. Samoa Aug. 1, 1894, "REGISTERED" blue-violet dye handstamp Raman spectrum in "red" and the best peak match from the Ink1 library, this match is to *crystal violet dye*.

Samoa post office stamp cancellation test results blue-violet dye Aug.1, 1894

These results are all reflected in the descriptions of Figures 12-15a.



Figure 12. Samoa post office CDS shown in the Renishaw Invia spectrometer, illuminated with the x50WLD microscope. The outer circumference of the cancellation (on the stamp paper selvage) is the test point.

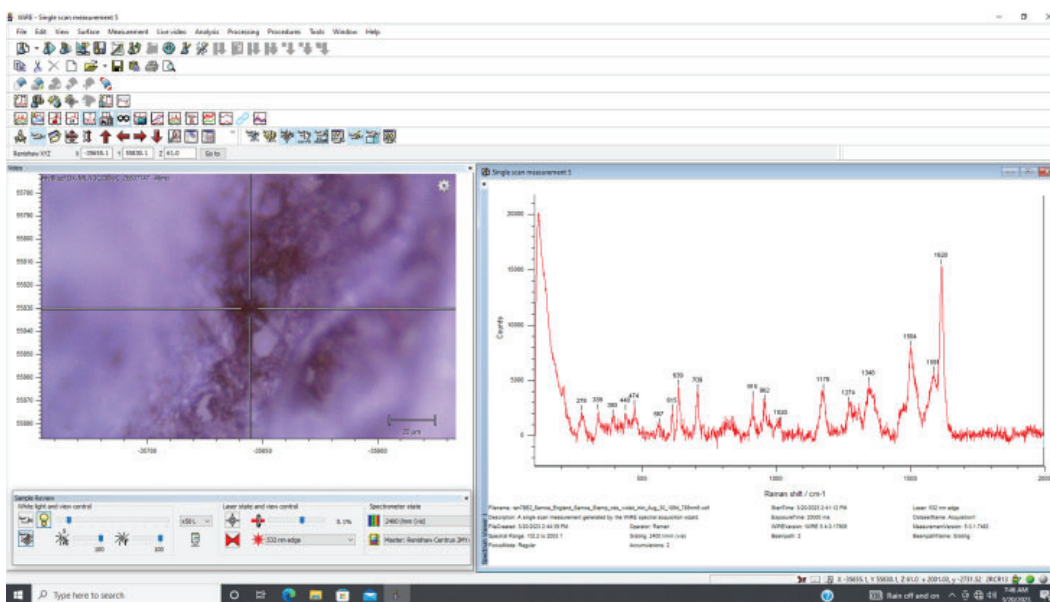


Figure 13. Samoa Aug. 1, 1894, CDS black-violet dye x50 and the corresponding Raman spectrum. The 532nm laser used at 18.7 microwatts, 20 sec. scan time, repeating twice.

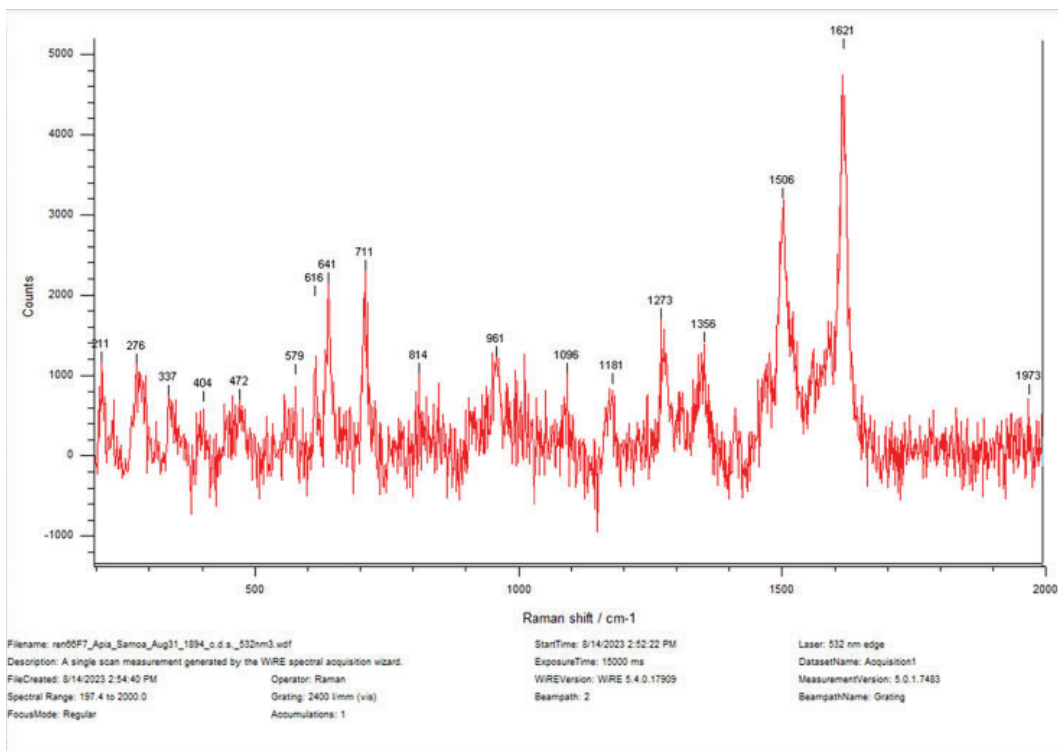


Figure 14. Samoa Aug. 1, 1894, CDS black-violet dye Raman spectrum, testing at a second point ~150 microns from the test point shown in Figure 13. The significant peaks are at 211, 276, 337, 404, 472, 616, 641, 711, 914, 1098, 1181, 1273, 1356, 1506 and 1621 Raman shift /cm -1.

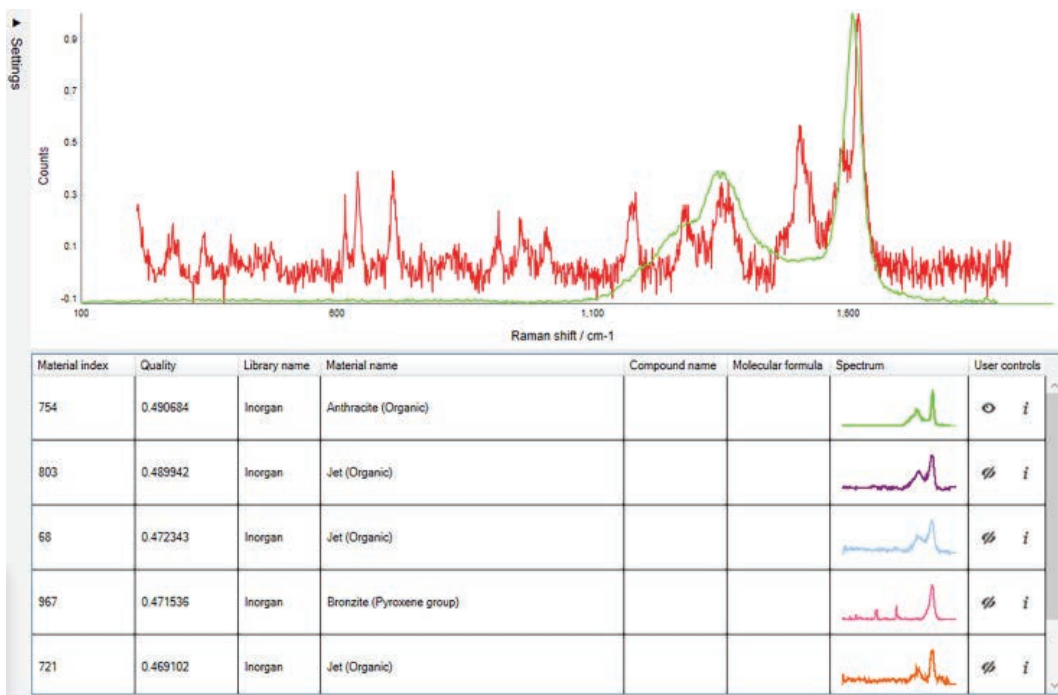


Figure 15. Samoa Aug. 1, 1894, CDS black-violet dye Raman spectrum in "red" and the best inorganic library match for Carbon in "green" from the Renishaw Inorganic library. The best match is amorphous carbon black with carbon from anthracite coal.

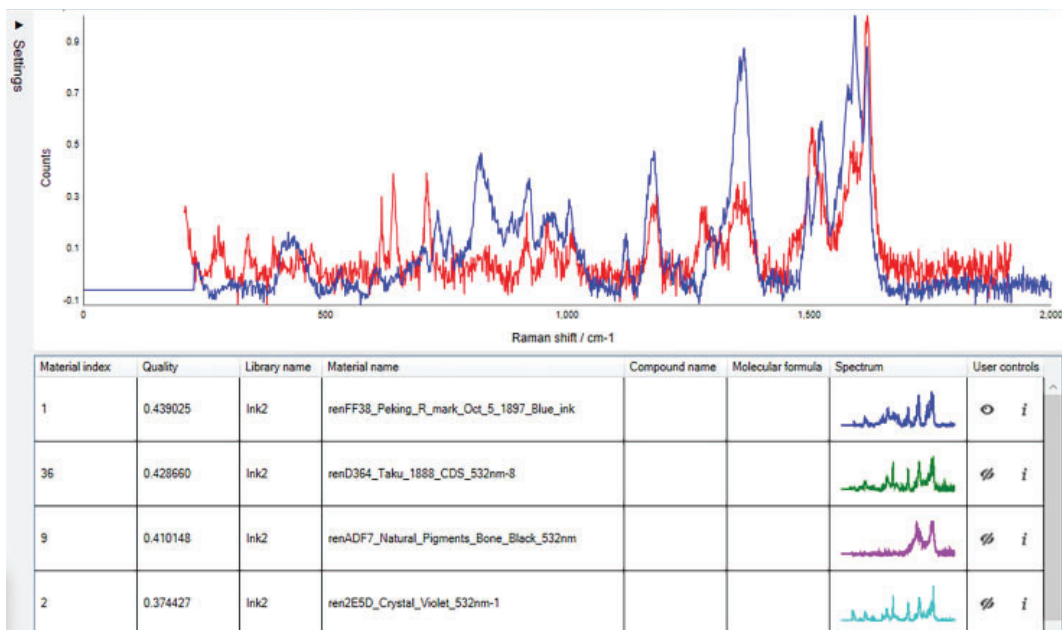


Figure 15a. Samoa Aug. 1, 1894, CDS black-violet dye Raman spectrum in "red" and the best Ink2 library match in "blue." This is a dye mixture and is being matched to the closest dye mixtures used in China we see crystal violet dye mixture with amorphous carbon black ink.

London, England, post office test results for red registry oval d.s. ink, Sept. 15, 1894

These results are all reflected in the descriptions of Figures 16-18.



Figure 16, London, England, Sept. 15, 1894, registry oval datestamp shown illuminated using the x50LWD microscope in the Renishaw Invia Raman spectrometer. The 785nm laser will be used, the ink is anticipated to be Cinnabar or Mercury Sulfide a red inorganic ink.

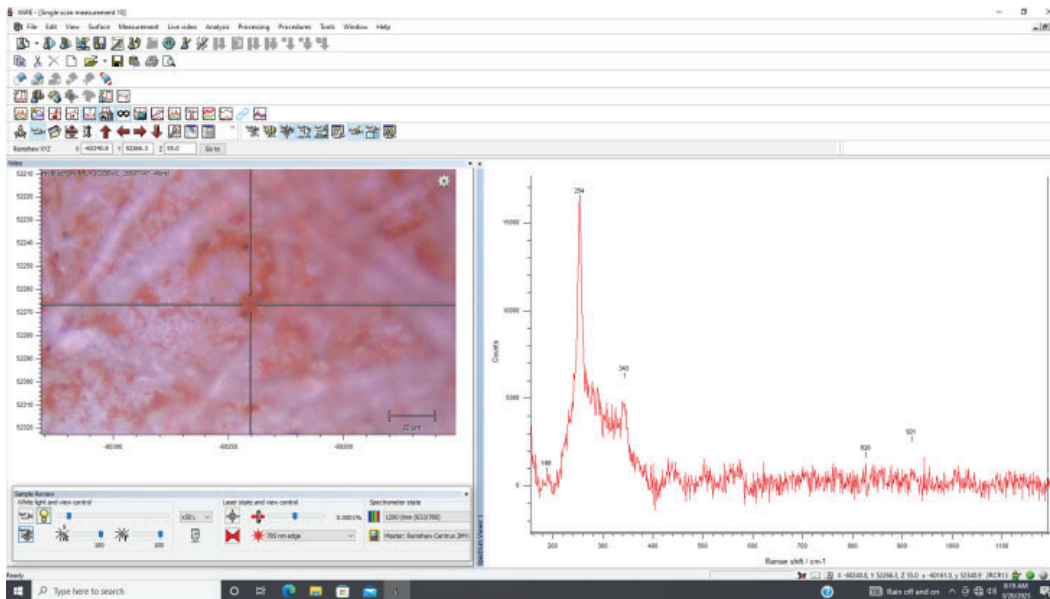


Figure 17. London, England, Sept. 15, 1894, registry oval datestamp, ink magnified x50, and the corresponding Raman spectrum. The 785nm laser used at 0.0001% power or 12.58 microwatts, 10 sec scan time with one scan. This ink is Mercury Sulfide, HgS. The significant peaks are at 254 and 343 Raman shift /cm -1.

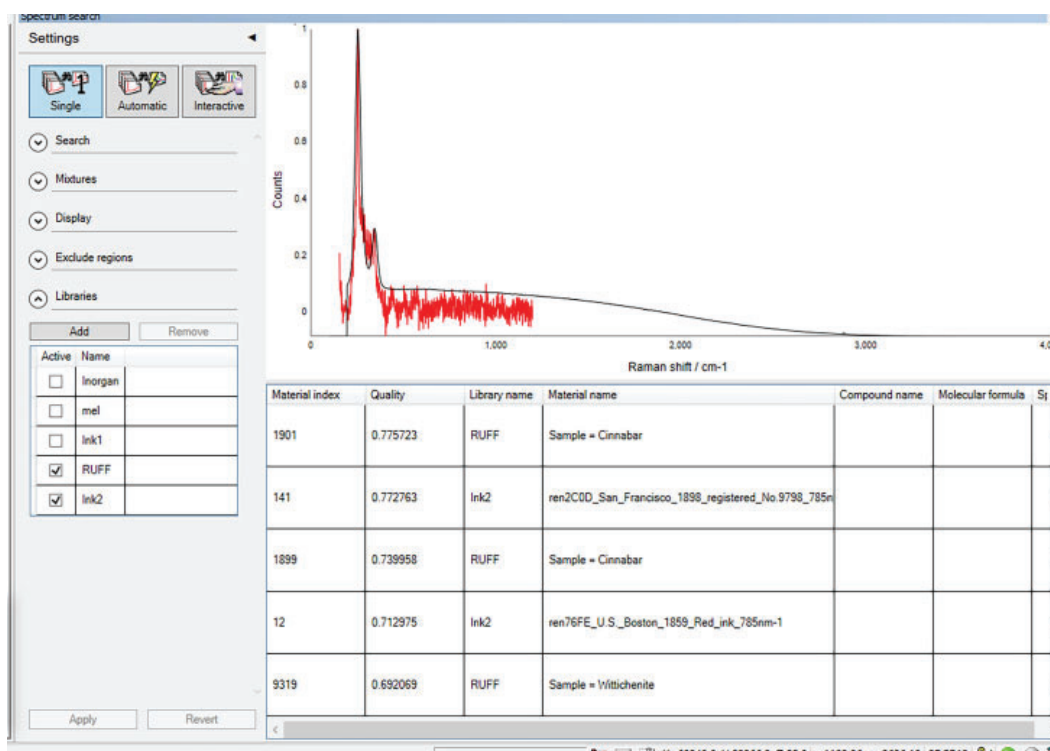


Figure 18. London, England, Sept. 15, 1894, registry oval datestamp, Raman spectrum in "red" and the best RUFF library match in "black." The red ink matches to Cinnabar, consistent with past samples of the British Post Office registration oval red ink used in this time period.

Sender's fountain pen ink Raman spectrometer test results, Samoa Aug. 15, 1894
 These results are all reflected in the descriptions of Figures 19-22.



Figure 19. Sender's address script ink shown in the Renishaw Invia Raman spectrometer, illuminated using the x50WLD microscope. The 785nm laser will be used to obtain a Raman spectrum for compound matching.

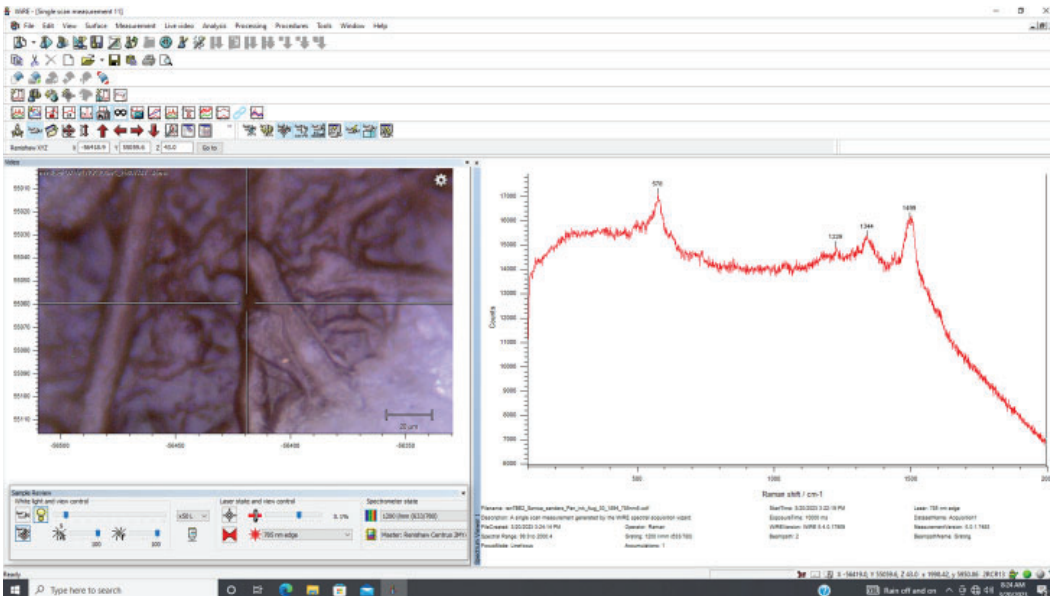


Figure 20. Sender's fountain pen ink magnified x50 and the raw Raman spectrum. The 785nm laser used at 0.1% power or 1.459 milliwatts, 10sec. scan time, with one scan taken. This is iron gall ink. The raw spectrum is shown with its baseline corrected; it will be matched for peak alignment to a current commercial sample in the Ink3 library.

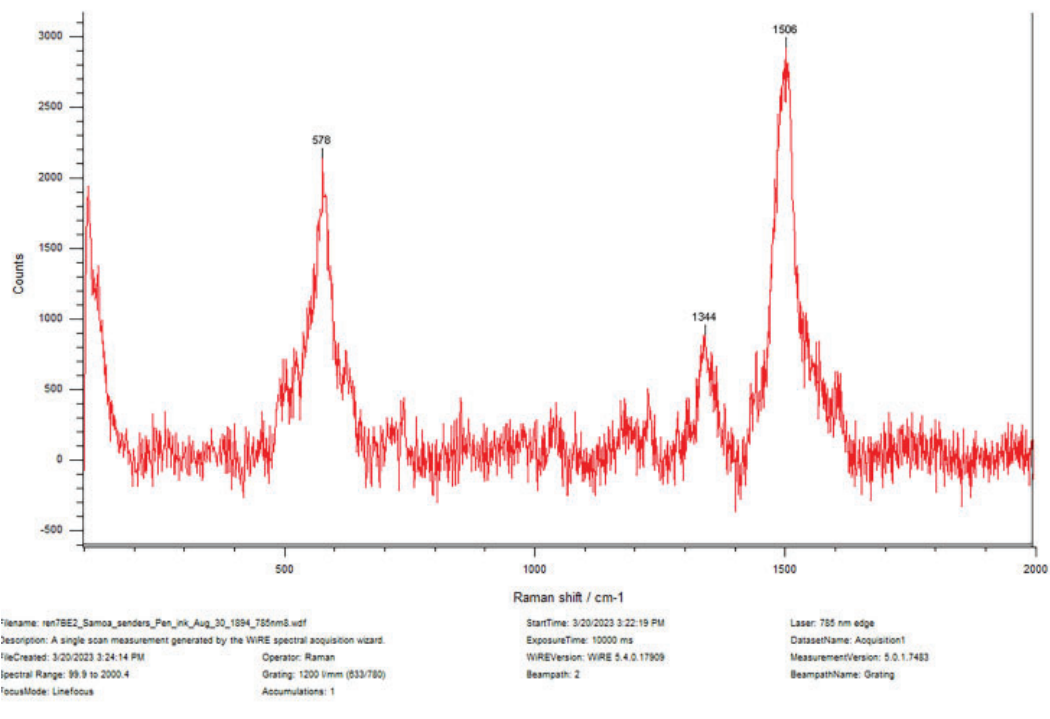


Figure 21. Sender's fountain pen ink Raman spectrum with baseline correction. The significant peaks are at 578, 1344 and 1506 Raman shift /cm -1.

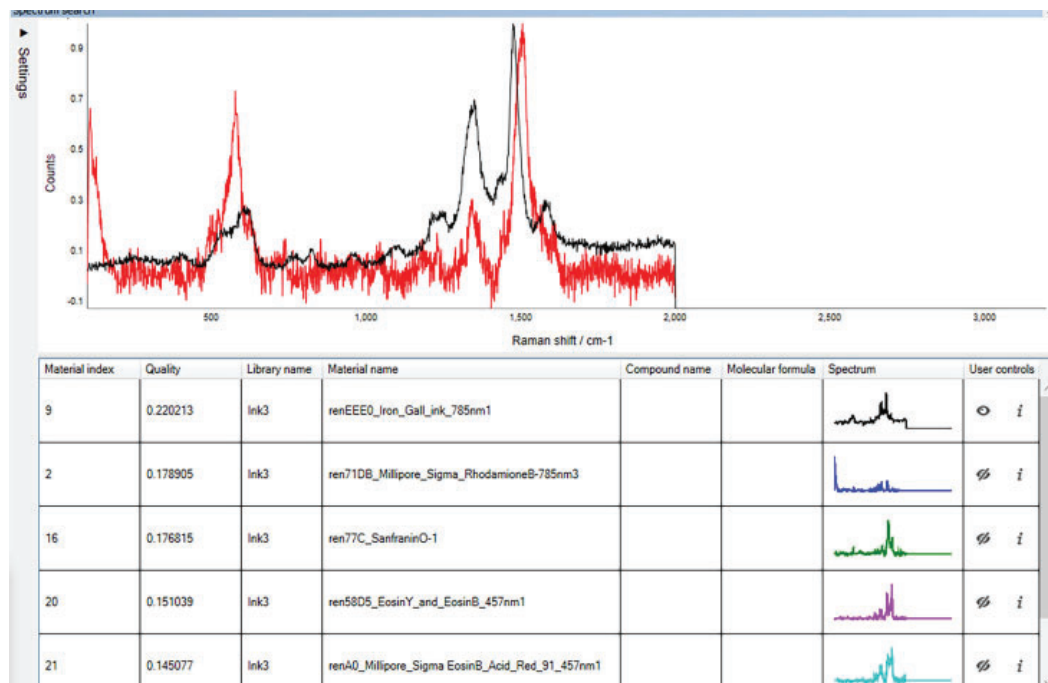


Figure 22. Sender's pen ink in "red" and the best *peak* match to saved commercial Raman spectrum of inks and dyes in the Ink3 library in "black." Here we see a good match on peaks to iron gall ink. This ink has many preparation formulas and slight variance in the Raman spectrum is to be expected.

Conclusion and Comments

1. The San Francisco post office used cotton scarlet dye, today known as the synthetic red dye, Acid Red 73 for its three-line “/REGISTERED/AUG. 31, 1894/SAN FRANCISCO CAL./” handstamp. This red dye was detected as used in years 1894 and 1895 for the San Francisco registry marking. Prior (1886-93) and subsequent (1897-1911) red dye use was determined to be eosin, a red dye with bromine.
2. The Samoa post office used *crystal violet*, a synthetic dye for its blue-violet “REGISTERED” handstamp.
3. The Samoa post office used a mixture of *crystal violet dye and amorphous carbon black ink* for their stamp CDS cancellation colorant. This is another example of color variation yielding similar Raman spectrums, violet-black and blue-black. The degree of black depends on the mixture of amorphous carbon black ink in the dye.
4. The British post office used *cinnabar ink* for its registry oval handstamp on Sept. 15, 1894.
5. The sender in Samoa used *iron gall ink* to address the letter to England on or before Aug. 15, 1894.

Endnote:

Henry Stollnitz, “U.S. Used Abroad,” *Scott’s Monthly Journal* Volume 62, No. 6. June 1981, referenced the cover shown in Figure 23. Stollnitz’s description appears in Figure 24.

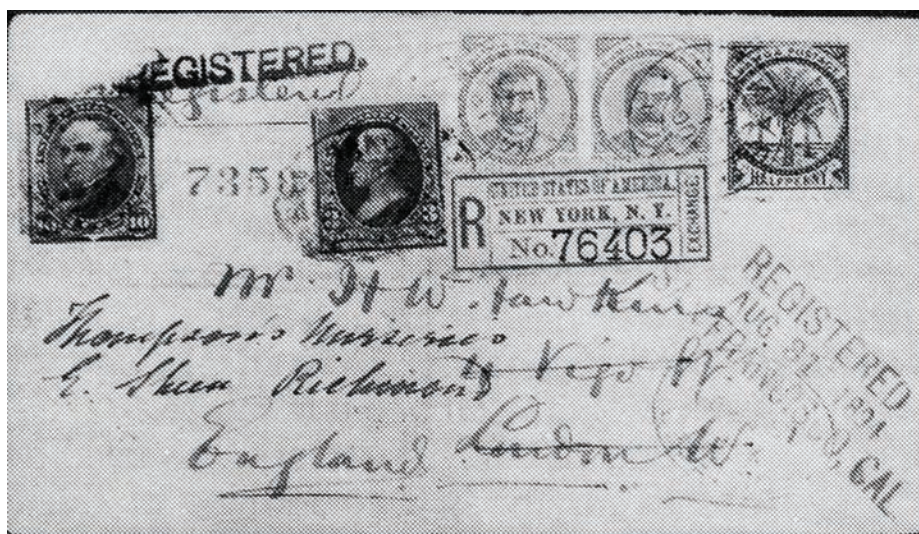


Figure 23. Black and white image as it appeared in the *Scott’s Monthly Journal* referenced above in the endnote. The sender addressed and sent several letters in early August 1894 to England.

Footnote

1. Mel Kravitz, “Apia Samoa registered to England mail, transiting San Francisco Aug. 27, 1894, Raman analysis,” August 2023, unpublished.

Figure 4. 1894 registered letter with Samoan stamps but also requiring 13¢ in U.S. stamps (as Samoa was not a U.P.U. member) to get it to England. Another from same correspondence was in the Edward S. Knapp collection.

Figure 24. Accompanying description by H.Stollnitz.

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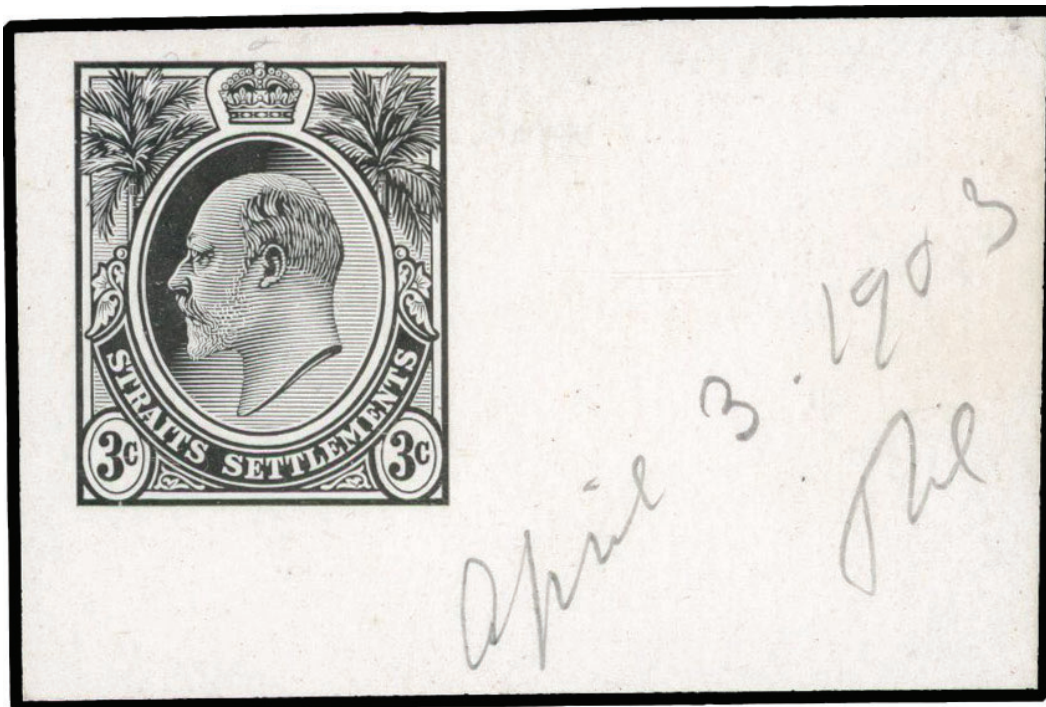
C.G.

Noted in Passing on the Auction Block

Matthew Healey

The following notable items are from recent auctions that were advertised in the *Collectors Club Philatelist*. Members who do business with these firms should be sure to thank them for their support of our journal. If you have spotted – or personally bought or sold – an item you feel is worthy of inclusion in the next round-up, no matter the price, please drop a note to secretary@collectorsclub.org

After three years of compiling and writing this auction roundup for each issue, the time has come to pass the honor along to another volunteer. It is a fun and fairly straightforward task, requiring about three to four hours every other month. If you'd like to try it, please reach out to me to discuss!



Singapore redux

£696 (\$900)

Stanley Gibbons Baldwins, London: The Former Singapore Philatelic Museum sale, Part 2, Aug. 22, 2024, Lot 55. Advertised in Collectors Club Philatelist Vol. 103 No. 4. Further details at sgbaldwins.com

The dispersal of the collection belonging to the former Singapore Philatelic Museum (1995-2020) began in March (see the July-August issue of *CCP*) and continued in August. Among the little treasures in the second installment was this die proof in black on glazed card of the King Edward VII 3c definitive of 1903, inscribed Straits Settlements and with a pair of palm trees in the upper

corners. As such, this design is one of the forerunners to the famous Straits Settlements “palm trees” definitives that began in the mid-1930s during the reign of King George V and continued through the reigns of King George VI and Queen Elizabeth II. The many interesting aspects of that long-running design were explored in a six-part series during 2018-19 by Lin Yangchen in the pages of this journal. The dated and initialed die proof, sold off from the De La Rue archives in the 1970s, is illustrated in *The De La Rue Collection, Volume VI*, on page 6114. (Realization includes 20% buyer’s premium.)



To the Queen City

€6,100 (US \$6,800)

Heinrich Köhler GmbH, Wiesbaden, Germany: The Hans-Jürgen Borowski collection of Heligoland, Part 1 (384th auction), Sept. 27, 2024, Lot 7096. Further details at heinrich-koehler.de/en

The stamps of Heligoland, a former English possession off the northern coast of Germany, are among the prettiest 19th-century definitives, printed in two, three or even four colors, often with an embossed bust of Queen Victoria in the center. They are also infamous as one of the trickiest European areas to collect, thanks to the extensive reprinting that took place in Leipzig, Hamburg and Berlin from 1875-95. The territory, a tiny rocky outcrop in the North Sea, was traded back to Germany in 1890 in exchange for Zanzibar. For most of the 19th century, it served as a fishing port and refuge for artists and philosophers drawn to its mild climate. The volume of outgoing mail was never very large, so the postal history of Heligoland, while somewhat less problematic from the standpoint of the stamps themselves, nowadays can prove challenging from

a financial perspective. A lot of it is fairly mundane correspondence to other parts of Germany; any item bearing an element of special interest, or addressed to a more faraway destination, quickly escalates in price. Covers to the United States – definitely an exotic destination when it comes to Heligoland – are highly prized even when they are obviously philatelic, such as the 1877 cover shown here that was sent to a stamp dealer in Cincinnati. The handsome price it commanded reflects the ongoing interest in this offbeat country. (Realization includes 22% buyer’s premium.)



A Paean to Visual Philately

\$28,320

Robert A. Siegel Auction Galleries, New York: The Penguin Collection of Confederate States Postal History, Sept. 25, 2024, Lot 696. Advertised in CCP Vol. 103 No. 5. Further details at siegelauctions.com

“Years ago,” writes Scott Trepel in the introduction to this catalog, “the Penguin and I laughed over a fellow postal historian’s lament that the market was becoming skewed by the presence of collectors our friend derided as ‘visual philatelists.’ We thought, aren’t all collectors visual philatelists?” Joking aside, this collection, assembled by one of the leading connoisseurs of fine classical philately, surveyed the field of Confederate philately as few others have: without attempting to build a specialized exhibit or study collection, but simply to show the sublime beauty of the field. Eschewed were items suffering from the myriad issues such as toning and staining that typically affect philatelic material from the hot, humid climes of the South. “Why own a stained and tattered envelope when a pristine one exists?” continued Trepel. “If a marking or usage is exceedingly rare, but the few known examples look like they were carried

in the boots of Confederate soldiers on the march, only the most scholarly – or least visual – collector will accept such items in their collection. That is fine for others, but not for the Penguin.” The “adversity cover” shown here, fashioned from rose-motif wallpaper that was itself made from recycled newsprint, bears a generously-margined 10¢ Confederate stamp tied by a marvelous red Crawfordville, Miss., circular datestamp to a cover addressed in blue. Formerly gracing some of the greatest C.S.A. collections such as Birkinbine, Hill and others, the cover bears a pencil notation on the back from Lawrence Shenfield, another former owner: “Finest wallpaper I have ever seen.” (Realization includes 18% buyer’s premium.)



A Striking postmark

\$472

Robert A. Siegel Auction Galleries, New York: The Wade Saadi “Struck on Stamps” collection, Part 2, Sept. 28, 2024, Lot 10027. Advertised in CCP Vol. 103, No. 4. Further details at siegelauctions.com

The field of United States fancy cancels can sometimes feel like it’s more about folk art than philately – probably why it remains such a popular area. The delightful inventiveness and creativity with which some 19th-century postmasters hand-whittled their own canceling devices in cork or wood bequeathed us a vast array of elaborate “killers” and pictorial cancels. Alongside these, many collectors also pursue unusual town names, private express company obliterations, different colored inks and more. Wade Saadi has collected and exhibited fancy cancels for decades, focusing on quality strikes that fall primarily on the stamps themselves, as opposed to some other part of the cover. Ten years ago, Saadi sold part of his “Struck on Stamps” collection through Siegel and thereafter confined his attention to the 1¢, 2¢ and 3¢

denominations of the 1851 and 1861-66 issues. This time around, he offered another swath of eye-catching pieces. Siegel split the sale into two parts: a regular public auction and a “paperless” online sale, featuring the “little gems” priced under \$300. The stamp shown here (ex-Grunin and Ishikawa), while not a “fancy cancel” per se, is nevertheless a striking example (forgive the pun) of how evocative a text-only postmark can be: every reader can immediately picture in their mind’s eye one of those striking (ahem) and iconic New York suspension bridges. The idea of a bridge having its own post office also, um, strikes us as rather novel. But I was struck (ouch) by a question: the world-famous bridges – Brooklyn, George Washington, Verrazano-Narrows – did not yet exist in 1857, so to which bridge exactly does this postmark refer? Strike up your web browsers (okay, I’ll stop now) and you’ll learn there was a temporary suspension bridge at Niagara Falls as far back as 1848, replaced in 1855 by a permanent one designed by none other than John A. Roebling, later the father of the Brooklyn Bridge. On the American side was a village called Bellevue that was commonly known as Suspension Bridge or simply Bridge. Apparently there was also a post office on the other side, in the village of Elgin, as there also exists a postmark for “Suspension Bridge, C.W.” (Canada West, aka Ontario). The post office on the New York side opened in 1850 and remained in service until 1894; the bridge itself was replaced by a steel-arch span in 1897. (Realization includes 18% buyer’s premium.)

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The Collectors Club

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Sept. 24, 2024

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| Lawrence, Shawn M. | Nyack, N.Y. |

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| Myers, Robert J. | Spring City, Pa. |
| Rogowski, Steven | Boston, Mass. |
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Oct. 27, 2024

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| Kelley, Andrew | Denver, Colo. |
| Yount, Eugene M. | Rochester, N.Y.. |

We regret to inform you of recent deaths of the following longtime Collectors Club members and supporter:

| | | |
|------------------|-----------------|----------------|
| Bergstrom, Randy | Omaha, Nebraska | Feb. 19, 2024 |
| Mandel, Frank | New York, N.Y. | September 2024 |

If you would like to update your contact information, please contact our Executive Secretary Andrea Matura at: info@collectorsclub.org.

We appreciate the outreach efforts at the recent Great American Stamp Show (GASS), which attracted several applicants. Our ongoing 2024 remote Zoom meeting series is in progress. We eagerly anticipate the ramping up of “in-person” activities at the Clubhouse throughout 2024 and into 2025.

Respectfully submitted,
Mark E. Banchik, Membership Chair



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