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The Collectors Club Philatelist

Editor:

Wayne L. Youngblood
wystamps@gmail.com

Layout and Design:

Jason E. Youngblood
jyoungblood@gmail.com

Publications Committee:

John Barwis, RDP
 Robert Gray
 James Grimwood-Taylor, RDP
 Matthew Healey
 Daniel M. Knowles, MD
 Robert P. Odenweller, RDP
(member emeritus)

Advertising Manager:

Robert Gray
robertgray@me.com

Book Review Editor:

Dr. Luca Lavagnino, Europe

Editorial Correspondence:

wystamps@gmail.com

Business Correspondence:

58 W 40th St, Second Floor,
 New York NY 10018
 Tel. (212) 683-0559
email: info@collectorsclub.org

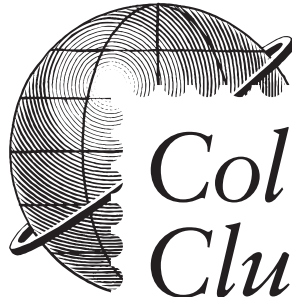
Website:

www.collectorsclub.org

**Executive Secretary
 and Librarian:**

Andrea Matura
collectorsclub@collectorsclub.org

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 from the editor.



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THE COLLECTORS CLUB

58 W 40th ST, MEZZANINE, NEW YORK NY 10018
(212) 683-0559

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The Collectors Club Philatelist is an international specialty journal serving the needs of hundreds of collectors worldwide. It serves as the journal of record for the Collectors Club as well as publishing stimulating and helpful articles for collectors of many levels and specialties. *The Collectors Club Philatelist* strives to publish accurate philatelic information and serves as a forum for communication among members of the Collectors Club.

President's Message

Lawrence Haber

I'd like to talk about economics – specifically, the economics of philately.

Before I begin, let me emphasize that what follows reflects my own impressions, drawn from informal observation, rather than data or formal study.

But first, a story.

The first stamp show I ever attended was with my grandfather, somewhere in a Manhattan armory. I don't remember the date or much about what I saw, though it must have been in the early 1960s. I also recall hearing older philatelic friends reminisce about those grand Armory shows.



Of course, times have changed. We no longer see stamp shows in the heart of major cities – or even minor ones – let alone in major venues. Today, they're usually held in modest, three-star hotels on the outskirts of town. And, while these locations serve their purpose, they're not exactly inspiring. (If I've inadvertently offended anyone involved with such venues, please accept my preemptive apology – my experiences are limited and I am a foolish old man.)

For clarity, I'm not including the major international exhibitions, such as New York 2016 or the upcoming Boston 2026. Those belong to a different category entirely – and, in a way, their scale and expense underscore my point.

Now, let's step away from philately for a moment and visit the Park Avenue Armory, at 643 Park Avenue between 66th and 67th Streets. From April 30 to May 3, that's where you'll find the New York International Antiquarian Book Fair.

It's a magnificent event – the venue grand, the booths beautifully designed, the presentation impeccable. The crowd is diverse: men and women, young and old, all engaged and curious. In other words, exactly what we'd love to see at a stamp show. Admission is \$30 a day, or \$65 for a multi-day pass.

Now, imagine trying that with a stamp show. We hesitate to charge even \$3 or \$5 at the door – and when we do, there's often pushback.

Over time, we've seen the slow but steady erosion of the traditional economics that once sustained our shows. Dealers, the backbone of funding, have aged

out, and few new ones have taken their place. As a result, the pool of support has shrunk, forcing shows into smaller, less central venues and creating anxiety about how to replace that lost revenue.

Raising prices – whether for admission or exhibit frames – feels risky. Even organizers question whether the current model offers enough value. Many shows have declined in quality, making the value proposition even harder to justify.

Meanwhile, at that book fair, dealers are selling – and selling high. I once watched my wife admire an old volume; the dealer, noticing her interest, began describing its history. I glanced at the tag: \$900,000. Elsewhere, tables overflowed with vintage pulp novels and detective stories, rarely priced below \$100.

A \$30 admission fee filters the audience – only those genuinely interested attend. I didn't buy the million-dollar book, but I left inspired and began collecting books written in New York between the 1920s and 1940s.

The book world, of course, has its own challenges. The internet has revolutionized used book sales – perhaps even more profoundly than it has altered stamp collecting – through sites like eBay, Alibris and AbeBooks. Yet somehow, the top-tier book fairs continue to thrive.

There's a lesson here for philately. The New York Antiquarian Book Fair is the major event of its kind in the United States. There are smaller ones in Boston and Los Angeles, but none dilute the prestige of the main fair. Compare that with our world: how many WSP shows do we have? Have we spread our efforts too thin?

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I'm not suggesting we simply copy the model used by the book trade. But I do believe we need to look beyond the familiar – to question assumptions, experiment with structure and explore new models. Because, as things stand, our current approach isn't working – and it's unlikely to sustain us in the long term.

Wade Saadi, 1949-2025

As this issue was nearing press-ready status, we learned of the passing of Wade Saadi on Wednesday Oct. 9. An email containing a portion of the following poem by Maya Angelou, which we felt was fitting, was sent out, along with the notice of Wade's death.

When Great Trees Fall

Great souls die and
our reality, bound to
them, takes leave of us.

Our souls,
dependent upon their
nurture,
now shrink, wizened.

Our minds, formed
and informed by their
radiance, fall away.



We are not so much maddened
as reduced to the unutterable ignorance of
dark, cold
caves.

....

Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed.

— *Maya Angelou*

Our thoughts are with Gail and their family as they face this difficult time.
A full obituary for Wade will appear in the January-February, 2026 issue.

Editor's Notepad

Wayne L. Youngblood

A Few General Editing Guidelines

You likely have noticed I frequently ask for features for this publication. Although most material is written by members, you don't have to be a member of the Collectors Club to submit articles. However, it is helpful to know that we do carefully edit your material to ensure you communicate more clearly and consistently. Consistency – both within your article and throughout the magazine – is key to making reading the *Collectors Club Philatelist* a more enjoyable experience. To that end, the following are just a few of the things I watch for. Don't worry too much about making sure everything is correct before submission, however; that's why we have an editor.

When preparing an article for publication in the *CCP*, you may wish to start with specific illustration items, since it is usually much easier to write about something specific rather than to play the game of running down material at a later date. The more visually stimulating the material the better.

General: *CCP* reserves the right to edit all work accepted for publication. In some cases this may mean little more than grammatical corrections or stylistic changes; in others it may mean the addition or reorganization of information or even – to some extent – rewriting. It is not the intent of *CCP* to ride roughshod over authors. We strive to keep a writer's style intact while helping him or her more effectively communicate the desired idea. However, it should be remembered that writing is not fine art that flows unfettered from pen to finished paper. It is a communication tool – a finely-appreciated craft that is the culmination of much hard work and rewriting. It is our job to help you more effectively communicate your idea. With rare exceptions, we do not send proofs to authors prior to publication.

CCP generally follows the *Associated Press Stylebook*, which was specifically designed for brevity and clarity and is readily available. This provides for consistency within the pages of our magazine, as well as a consistent style over time. Obviously, a hobby publication must make some adaptation from that of a news organization, but AP style should generally be followed. Some tips follow:

Keep sentences and paragraphs short. They are much easier for the reader to follow. If you find a single sentence inching above 20 to 25 words, please begin looking for a way out. Otherwise you may have a run-on sentence on your hands.

Please use first-person tense. Articles published in *CCP* are bylined. Therefore, if it is your opinion state it. Please, please, stay away from polite plurals or self-effacing references. This includes the royal "We." This can be very confusing and offensive to the reader. Similarly, you are the author. Your article should not contain phrases such as "the author has found ..." or "it is the author's opinion."

Please use the first-person "I."

We do not use Mr. or Mrs. unless the individual is dead. It is also generally better to omit other courtesy or honor titles unless there's a specific reason why they should appear in your article. We are all on equal ground in our hobby; thus Dr. Otto Smith could be appropriate in an article about medicine and medical help during the Civil War. But in our hobby, Dr. Smith is simply Otto Smith, unless there is a real reason for using the title.

If referring to quantities, it is best to use "more than," rather than the word "over," which generally refers to a spatial relationship. Please use "more than 100," not "over 100"

Please do not assume a frame of reference – particularly as it relates to organizations. All abbreviations and acronyms should be spelled out in the first reference with the first abbreviation being used thereafter without periods American Philatelic Society becomes APS on the second reference, for example. Many collectors do not know what FIP, CANEJ, BoB or many other similar acronyms and abbreviations stand for. Please don't confuse them further.

Although most abbreviations do not have periods the United States, United Nations and United Kingdom are those where the abbreviation calls for periods. Also, we do not use US or UN as a noun (such as "we all live in the U.S."); it is always either the United States or United Nations or United Kingdom, not US, UN and UK.

Postal administrations and companies are not living entities. Therefore, we refer to a government or company as "it" rather than "they" or "them."

A work of art is "titled," not "entitled"; a painting does not have rights.

Runs of numbers or dates generally utilize the first two digits as follows: 1-250, 263- 67, 1,265-89 or 1929-87. Catalog numbers, however, are always referred to as a full number even in sequence, such as Scott 5347-5359. Similarly, runs of dates within the same century should be expressed as 1870-75, not 1870-1875.

Carefully editing for clarity and style prior to publication is a complex process; it is not arbitrary. It is my goal as editor to help your work shine, while entertaining and educating our membership. I look forward to working with you!

Collectors Club Programs 2025

*** All Programs will be available via Zoom; programs that will only be available online are noted as: (Zoom only)**

- | | |
|----------------|------------------------------------------------------------------------------------------------------|
| Nov. 12 | <i>We were British Once, Tim O'Connor</i> |
| Nov. 19 | <i>The U.S. 10¢ 1869 Issue – A 50-Year Study of Postal Uses (tentative), Michael Laurence</i> |
| Dec. 3 | <i>Hong Kong, China overprints, Ian Gibson-Smith</i> |
| Dec. 10 | <i>Governors Open House,</i> |
| Dec. 17 | <i>Trinidad Britannia issues, Nigel Mohammed (Zoom only)</i> |

Letters to the Editor

I am writing to respond to Larry Haber's President's Message in the Sept.-Oct. 2025 issue of *Collectors Club Philatelist*.

The themes Larry mentioned from Robert Putnam's *Bowling Alone* book resonated with me, especially in relation to the work and family changes and declining trust in institutions.

When I think about those who are close to me in age, most of them are prioritizing time with their families. I believe this is a response in part to how much our own parents worked and how many of them did not attend our school functions. We did not want to repeat those patterns. If more time is spent at school and family functions, there is less time to participate in hobby groups or civic organizations.

Further, work has become more unstable. Since I have joined the workforce full time, I have gone through the bursting of the dot-com bubble, the Great Recession, and several other workplace upheavals that have affected my ability to participate in outside activities. My company reorganizes at least twice a year. I imagine we are not alone in that. With reorganizations usually come layoffs, and people who do not feel confident in their professional stability may find it hard to commit to outside organizations.

Regarding the declining trust in institutions, I believe some of it lies in beliefs that those institutions do not do anything to benefit younger generations, who are facing a difficult economic environment. They are having to take out high amounts of student loans and dealing with a job market that is making less room for them. The recent ascension of artificial intelligence is leading some firms to hire less and/or lay off their existing workforce. This may result in a lack of opportunity. With so many outside stressors, it makes sense that people may not be able to commit to a hobby right now.

I remain hopeful that those factors will turn around for future generations, and people will be able to again have a better work/life balance. In the meantime, let's do what we can to welcome new faces into the hobby. It is richer with interpersonal interactions.

— *Melanie Rogers*
Chicago

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via ZOOM, beginning at 5:30 p.m. (Eastern).
Although there is no cost, pre-registration is necessary.**

A Visit to the Club

In mid-September I had the pleasure of visiting the new Collectors Club Clubhouse in Bryant Park for the first time. I am writing to document my experience and thank the staff for their welcome and support over the two days of visit.



On my first day, I was enthusiastically welcomed by Eric Castro, the archivist, who took me on a tour and showed me the new rooms and the library. His tour included some “treasures from the vault,” including a signed portrait of FDR. He introduced me to Joan Harmer and librarian Andrea Matura, who

also welcomed me to the Club. Eric offered me coffee, and we talked stamps and history, while taking in the amazing views of Bryant Park.

I returned the next day to do my research in the library and found that Eric had presorted some material for me to start with. I would like to thank the staff for making the experience memorable and fun. I highly recommend a visit to the new clubhouse for those members who are in or passing through New York City.

— Frank Slack
via email

Frank, thank you very much for your letter describing your visit to the Collectors Club. Unfortunately, so many members will not have the opportunity to visit this truly impressive facility in person and visit with the wonderful staff. Experiences such as yours help “outlanders” appreciate the physical environs of our Club.

— Wayne

Disagreement regarding grilling process

A.J. Valente and I have been correspondents over the last few years subsequent to my article on “The 1868 Production Grills Why Size Matters” in the *Collectors Club Philatelist* in 2020; most recently in early 2025 after the publishing of Jan Hofmeyer’s book, *Understanding the Grill Stamps of the United States*. We have on all occasions ended in disagreement.

Valente’s field of expertise is in the area of the production of paper – thus his dissertation on calendering, and debossing versus embossing. His argument starts with the premise that an embossing process cannot be done fast enough and efficiently enough to meet the stamp production quantities that were required and have been recorded to have been delivered by the National Bank

Note Co. His solution to that problem is that all grilled stamps were produced by a process of debossing done with an early, 19th century calendering machine. Debossing is a process where paper is run through a calendering machine with rollers that have cavities in a design (in this case a grill) that the paper is forced into. In contrast, embossing is a process where a roller has a raised design that is pressed into the paper. My purpose in this letter is not to discuss his initial premise or the production schedule, or all the various assertions he makes about grills, but to refute his conclusion.

In his conclusion Valente states that Stephenson's roller-plate theory is defunct. Valente summarizes Stephenson's theory as being that the experimental grills were done by a debossing process and the later grills by an embossing process. To my knowledge, Stephenson had no theory about the machine or how it worked (that was mostly later speculation by Brookman). However, in my opinion, Stephenson was simply describing in detail what he saw when examining a grill. I think that Valente is correct that the "A" to "C" grills were done by a debossing process. Stephenson calls the device a female grill roller. The characteristic of these grills is that the paper is drawn into an undefined biscuit depression with absolutely no pyramidal structure apparent on the front or the reverse of the paper. This is very important and something that catalog editors, Valente and Hofmeyr have not fully appreciated. This is, in fact, a description of a debossing. What one sees when examining the "A" to "C" experimental grills is a hump (biscuit) done with sufficient force to break the paper in a totally random manor with absolutely no pyramidal structure whatsoever (unlike some essays).

Stephenson contends the later production "D" to "I" grills (which are most of the grills produced in 1868-73) clearly show pyramidal points pressed into the paper. Stephenson calls this a male grill roller and that is clearly implying an embossed process. Valente takes exception to that and contends that these production grills were done by the same debossing process as the earlier "A" to "C" grills, where the paper is drawn into pyramidal cavities from the reverse.

In his conclusion Valente states, "Clearly, most impressions appear stronger on the reverse than on the face, meaning they are debossed from the back." I would contend, as would Stephenson, that this statement is patently false and demonstrably untrue by simply looking at the grills front and back under high magnification (10- 20-power). It is true that most people first see and count grill points from the back because they are easier to see without the stamp design getting in the way. However, their true structure and the way they are both identified and expertized is by studying the structure on the front. Stephenson called this the "footprint" of the grill. As a foot makes an impression in the ground, so the grill roller impresses the stamp on the front; this is where the detail and structure of the grill are best seen. On the front the grill points

show clear creasing and cutting of the paper. The back shows the raised bumps of the impression on the front and does not show in any way the detail that is on the front. So, they are not "...stronger on the reverse than on the face..." as Valente stated.

Fortunately, there is a very simple way to tell who is correct. This is not rocket science, nor is any specialized knowledge of grills required. Anybody can do it. All that is required is a couple of fresh, fully and clearly impressed "E" or "F" grilled stamps and a decent 10- to 20-power magnifying loop. The way you know he is incorrect in his conclusion is to just examine carefully the grill impressions from the front and back. Then ask the question, "Was the grill impression caused by being pressed into the front (embossed) or by being drawn into pyramidal cavities from the back (debossing)?" I guarantee you will see, as Stephenson described, that the grills were impressed into the front of the stamp. In all our correspondence this was something I repeatedly asked Valente to do, apparently to no avail. You will see that Stephenson was correct that grills were embossed with a male grilling device. This is true regardless of the questions of production speed or efficiency. There is much we don't know about grills. The machine and the process of grilling is one of those areas where we have little knowledge. But simply, by examining the grills themselves we know that the "D" to "I" grills were not produced by calendaring and that Valente is definitely incorrect in that thesis.

— *Rex Dean Bishop*
via email

Did you know...



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Essential Elements

Don't Cry for me Filatelia The Truth is I never Left You ...

Richard Coffey

There was a time when my interest in postal history overshadowed the postage stamps that had excited my passions as an eight-year-old boy.

It seems inevitable to me now that even a settled collector of postal history will occasionally feel the lure of the hunt, if only to experience once again the youthful thrill of the sudden reward for discovering that long-sought stamp in the back of a dealer's book and lying now before your eyes, your viscera titillated with vitality and you, fully motivated to spend the entire paper route earnings on a single shot.

Most people my age enthused about 1950 Ford Club Coupes, the Yankees, Coca Cola, and rock n' roll. To say we gravitated to these things is to not understand the power they held in our lives.

For a few of us it was stamps.

My first enthusiasm was Egypt's post. The pyramids, the camels, the mysteries of an Arabic script – the first international celebrity I admired was Farouk I, who became King of Egypt after his father, Fuad I, died in 1936. Farouk was 20 years older than me, but a royal playmate in his own time and in my time to imagine.

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Reckless, careless, a provocative friend to be sure, but he wore a fez, which I wanted desperately and managed to get for Christmas.

Stamps lured me into the lives of people who I could read about and dream about – some of whom I imagined close enough to be my family.

Stamps furnished me with someone who was always there when I opened my album.

When I was 10, I fell in love with Eva Peron, pictured in the magazines, so I began to collect Argentine stamps, just to domicile in her domain, though there were no stamps of Eva – yet.



It turned out that 1952 would be hard on my philatelic family. Farouk tried to disband Egypt's Free Officers Club, and failed – as he did so often – and was overthrown by the military on the July 23, 1952. He was sent packing to Italy with his wife and son.

I didn't pay much attention to the finale of Egypt's revolution because three days after Farouk's exile, Eva Peron died of cancer on Saturday, July 26, 1952. She was 33. Just 23 years older than me. In August of that year, I bought my first Eva Peron stamp.

Perhaps it wasn't a coincidence that I was sent to boarding school that fall, presumably to become reacquainted with animate human beings, though when I went home at Christmas, my parents gave me a full Eva Peron set, some Farouk on cover, the fez and a collection of news clippings about the boy king's rebellious military: Nasser, Naguib, Salem, Sadat were names we would hear for many years to come. Farouk, no longer on a throne or in the catalogs, died in Italy on the March 18, 1965.

I miss the chase. I miss the immersion. A few weeks ago I soaked a bunch of 20th-century stamps from paper scraps and carefully dried them, pressed them and filled a stock book page with 50 profoundly common, randomly canceled, retired postage stamps, giving them a new chapter in their life and receiving in return a few hours of pleasure in mine. I had forgotten what a kick it is to loosen collectable postage from paper.

It may have been the arthritis and the soothing effect of the warm water, but I found it as enjoyable as ever.

OUR AUCTION EVENT WEEK

21 – 22 & 24 – 27 NOVEMBER 2025

Izhak Barak, Øistein Bøe, Richard Debney, JP Gough, Roger Heath, Peter Hørlyck, Jørgen Jørgensen, Eddie Leib, Pablo Reim, George Struble, Bob Stuchell



PREVIEW OF THE FORTHCOMING NOVEMBER 2025 SALES

Universal Postal Union ("UPU") and Its Impact on Global Postal Services – **Brazil** Classis Stamps 1843–1861 – The Triangular Stamps of **Cape of Good Hope** – Foreign Post Offices in the **Levant** – **Ottoman Post** in Lebanon – Selection of **British Colonies** – **Haiti** Revenue – **Nigeria, Cameroon, Sudan** – **Australian** 1d King George V stamps – Australian pre-decimal and postage due collection, and a significant collection of Australian NW Pacific Islands overprints – Worldwide **Postal History** – **Transatlantic** Mail – Mail From **Denmark** to Foreign Destinations During the Skilling Period 1854–1874 – **Italian** Colonies and Possessions – **Norway** – Postal History of the Sognefjord Area up to 1905 – **Romania** Outbound Mail 1853–1875 – **Yemen** Special Collection – **Yugoslav** Zone B (1945–47) – The Development of Aviation and Transportation of **Mail by Air** until 1914 – **Fisheries** – Getting **Swiss Airmail** off the Ground – **SCADTA Mail** to and from Switzerland – **Swiss** Flexible-Head Razor Cancellers 1889–1938 – Postal history of the **Canton of Lucerne** – Varieties of the **Strubel** issue

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Social Events at Boston 2026 World Expo

The 12th decennial world philatelic exhibition in the United States, Boston 2026 World Expo (Boston 2026), will take place May 23-30, 2026, at the Boston, Mass., Convention and Exhibition Center (BCEC).

Many highly anticipated Boston 2026 social events have already been scheduled, six months before the show opens. Since a large number of members will be visiting the exhibition, several national and international philatelic organizations are planning meetings and galas to take advantage of this rare opportunity. If you are not attending the entire show and want to plan your visit to coincide with one of these dinners, to be able to meet face to face and socialize with some of your friends from across the country and the world, the following is a preliminary list of the events that have been scheduled so far. Transportation from the BCEC will be provided when needed. There will be a cost associated with most of these events which will be announced later. Many other social events will undoubtedly be added.

There will be an informal welcome reception on the evening of Friday, May 22, offered by the show's organizing committee.

On Saturday, May 23, the Collectors Club and the United States Classics Philatelic Society will host a joint dinner, most likely at View Boston, on the top floor of the Prudential Center. This is a 360° observation deck offering breathtaking views from high above the heart of Boston.

On Sunday, May 24, the Global Philatelic Network will offer a reception from 12-1 p.m. at the European Pavilion lecture area on the main show floor.

On Monday, May 25, the Club de Monte Carlo is planning a reception and dinner, possibly at one of the famous local seafood restaurants.

The Great American Stamp Show will take a bye in 2026; thus the American Philatelic Society (APS) will be having its annual meeting, awards ceremony and other events during Boston 2026. The APS annual Stamp Soirée will be held on Tuesday, May 25, at either the New England Aquarium, only 1.2 miles walking distance from the BCEC, or at the Museum of Fine Arts.

The German Philatelic Society is also planning a reception on Tuesday evening.

On Wednesday, May 27, the Royal Philatelic Society of London will be having its dinner, which has become an annual event in the United States as of late. This event has been booked at the Exchange Conference Center on Fish Pier, a few blocks from the BCEC.

The International Stamp Club of New York is also planning a social session on Wednesday.

On Thursday, May 28, shortly after the show closes, the annual signing ceremony of the prestigious 105-year-old Roll of Distinguished Philatelists will be held (tentatively) at the John F. Kennedy Presidential Library and Museum, normally about a 15-minute drive from the BCEC. The ceremony and visit to the JFK Library are open to all Boston 2026 attendees. The dinner will require a ticket purchase. The JFK Library and Museum is well worth your visit.



The Boston 2026 Palmares dinner will take place on Friday, May 29, at the Ballroom on the third floor of the BCEC. This black-tie-optional event will require a ticket purchase. The crowning of the APS annual Champion of Champions competition, the Polar Salon Reserve Grand and Grand Awards winners, and the FIP competition Large Gold medals and the three Boston 2026 Grand Prix recipients will all be announced at the Palmares.

For many months Carol Bommarito has been diligently working with different groups to facilitate these events and find suitable venues. If you wish to organize a dinner or reception for your society, no matter the size, you may contact her at Carol.Bommarito@Boston2026.org.

As they become available, more details about these events will appear on our website, www.boston2026.org.

— Yamil H. Kouri, Jr., President
Yamil.Kouri@Boston2026.org

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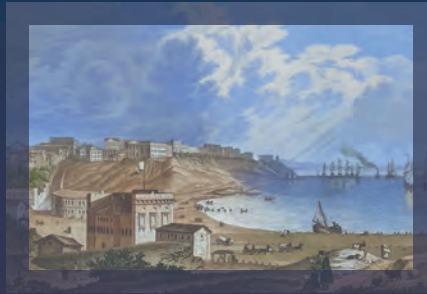
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Raman Analysis of the Handstamp Dyes Used on a Registered Cover from Honolulu, Hawaii, Feb. 7, 1894, to New York

Mel Kravitz, RPSL

The registry circular datestamp (CDS) dyes used by the post offices at Honolulu, Hawaii; San Francisco, Calif.; and New York, N.Y., will be identified using Raman spectrometry. This will be supplemented with the Horiba XGT9000 for the San Francisco registry CDS where X-ray light element analysis will be used to suggest elements in the dye molecular compound. This is being done since the Raman spectrum obtained for the San Francisco registry CDS has no match in my existing libraries. The light element Horiba XGT9000 can detect elements from Carbon on up in atomic number and this will allow a mixture of commercial dyes to be prepared to reverse engineer a dye sample that can then have its Raman spectrum added to the the user libraries for use in peak matching of the unknown Raman dye spectrum. The Raman instrument used is the Renishaw Invia Micro Raman spectrometer.

Understanding Raman Spectrometry

When a single wavelength laser is incident on a cancellation ink or dye, most of the scattered light is elastic Raleigh scatter where the incident and scattered light are at the same energy level and wavelength. A small amount of incident light, however, will be inelastically scattered; this laser light is shifted in wavelength and is at a lower energy level than the incident laser energy. This is inelastic Raman scatter, named for Nobel prize winner Sir Raman in 1930. The difference in Raman incident and exit energy is absorbed by the cancellation ink or dye molecular compound. The energy absorbed by the molecular compound will cause bond vibration, bending and stretching with shifting of scattered laser wavelength. The Raman scatter is processed by the instrument's sensitive charge-coupled device (CCD) sensor and is presented as a waveform of peaks on the instrument's display. These peaks are of arbitrary amplitude on the Y axis, but precise Raman shift/cm-1, marking on the X axis. The peaks displayed are unique to the molecular compound used to provide the cancellation handstamp. It is this one-to-one correspondence that will allow the determination of the cancellation ink or dye used by any post office on a given date.

Note: Handstamp or cancellation ink is a surface sparse thin film and the Raman instrument incident laser power will be restricted to microwatts; there will be no response at this power level to the stamp or envelope paper, to get a response to paper requires milliwatts. (1,000 times larger incident laser level).

Honolulu, Hawaii, registered mail sent to New York City Feb. 7, 1894



Figure 1. Feb. 7, 1894, Honolulu, Hawaii, registry CDS with large "R 10743," both in red dye and with sender's script "Registered" to New York City. Cover bears 1893 Hawaii 10¢ overprinted "Provisional Gov't. 1893" in black and a 5¢ overprinted "Provisional Gov't. 1893" in red, with both stamps target canceled in brownish-black ink and tied to the cover front. On cover reverse, "San Francisco Cal. REGISTERED!" transit CDS, Feb. 15, 1894, in violet-black dye and New York arrival, Feb. 20, 1894, registry CDS in red-violet dye.

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Raman test results for the Honolulu Hawaii, Feb. 7, 1894, Registered CDS dye



Figure 2. The Figure 1 cover front shown with the CDS circumference as the test point No. 1 is above Honolulu. It is shown illuminated in the Renishaw Invia spectrometer using the x50WLD microscope. The 457nm laser will be used.

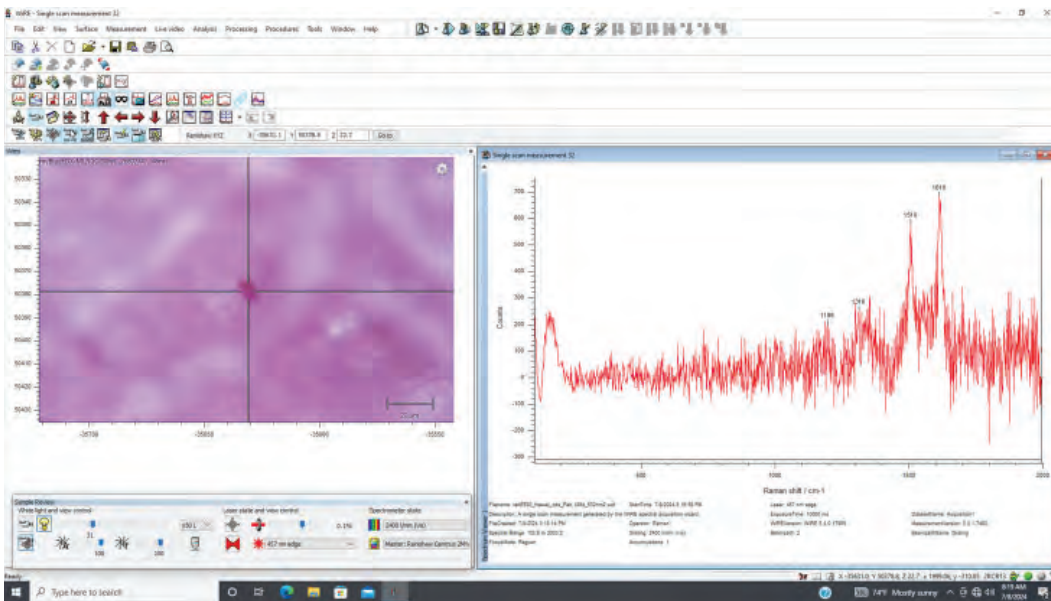


Figure 3. Honolulu, Hawaii, Feb. 7, 1894, red dye CDS on the test point No. 1 magnified x50 and the corresponding Raman spectrum. The 457nm laser used at 0.1% power or 7.13 microwatts, 10-second scan time, with one accumulation.

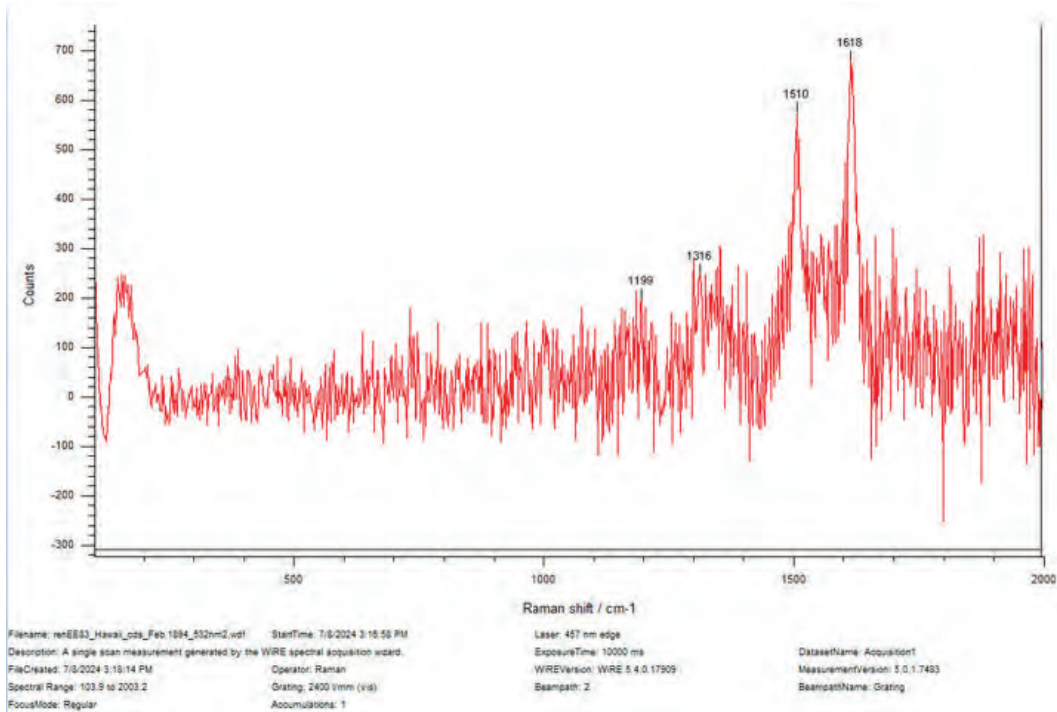


Figure 4. Honolulu, Hawaii, registered CDS in red dye Feb. 7, 1894, Raman spectrum. The significant peaks are at 1188, 1315, 1510 and 1620 Raman shift / cm⁻¹. The Raman spectrum can be matched to saved commercial dye Raman spectra in the Ink3 library.

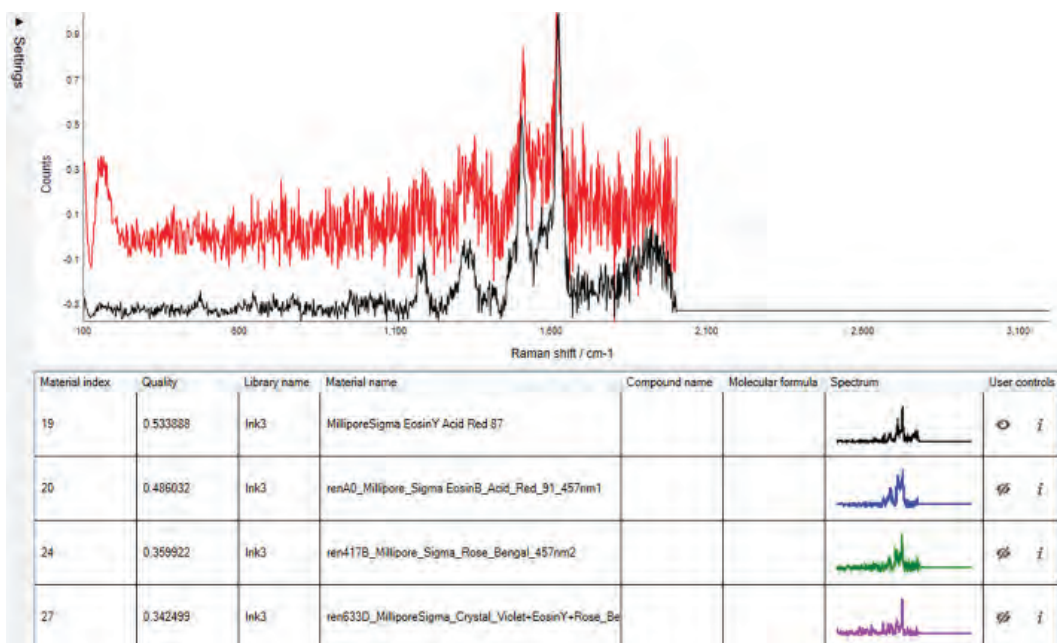


Figure 5. The Honolulu, Hawaii, Raman spectrum shown in red and the best Ink3 library match in black. The match is to EosinY a Sodium Bromine red dye, chemical formula C₂₀H₆Br₄Na₂O₅.

Raman test results for the San Francisco Feb. 15, 1894 red-violet dye



Figure 6. San Francisco Feb. 15, 1894, double-ring registry CDS shown illuminated using the x50WLD microscope at test point No. 1, the "O" of "San Francisco" in the Renishaw Invia micro spectrometer. The CDS is very faded and sparse; it appears violet-black under magnification.

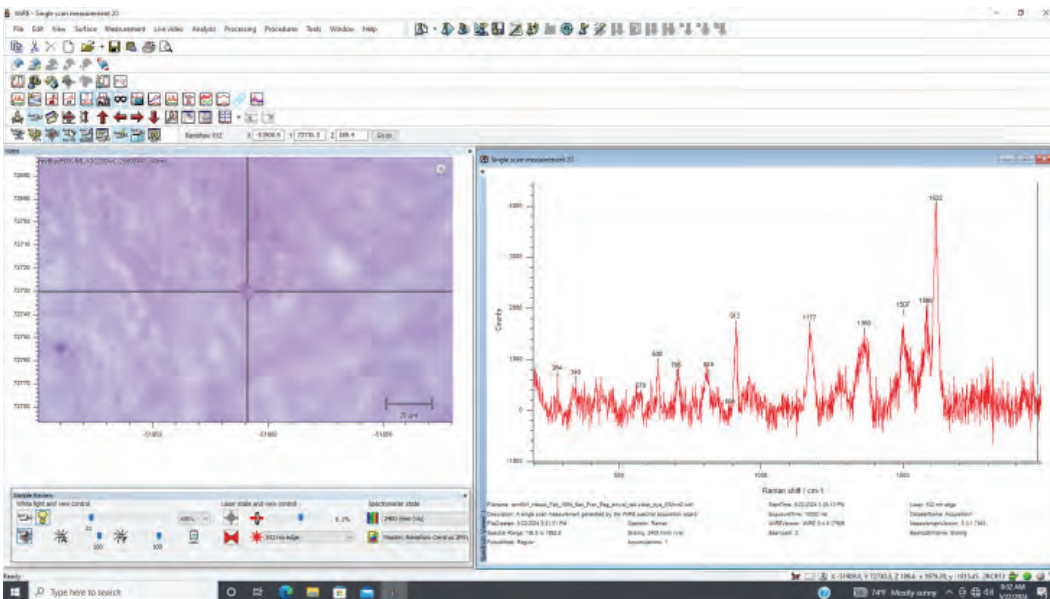


Figure 7. San Francisco Feb. 15, 1894, violet-black dye magnified x50 at test point No. 1 and the corresponding Raman spectrum. The 532nm laser used at 0.1% power or 19.6 microwatts, 10-second scan time with one accumulation.

This Raman spectrum was initially unknown to me; research on dyes created in the late 19th century helped in reverse engineering a dye mixture Raman spectrum for matching.

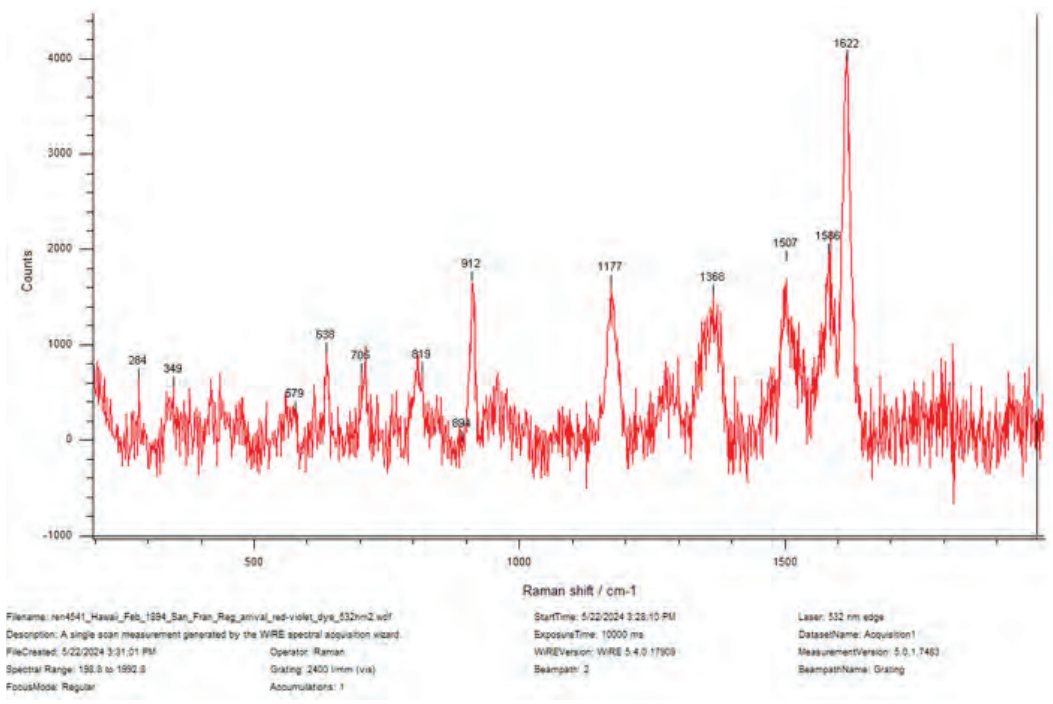


Figure 8. San Francisco Feb. 15, 1894, violet-black dye Raman spectrum. The significant peaks are at 284, 349, 579, 638, 710, 819, 912, 1117, 1368, 1507, 1586 and 1622 Raman shift /cm -1. There is no Raman library peak match for this Raman spectrum. Research of the literature points to this being a mixture of dyes. The use of the light element XGT9000 X-ray analytic microscope for this registered handstamp dye can determine the dye elements present, and a dye mixture can then be reverse engineered for Raman library peak matching.

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Table 2

Summary of the results of the analyses of French inks (if the results did not significantly differ from the analytical blank, the corresponding cell is marked with an x).

	Ink	SERS	TLC-SERS	HPLC-DAD	HPLC-ESI-Q-ToF	Py-GC/MS	Summary
Methyl or crystal violet-based inks	1	Mv or Cv	AR73	AR73	(+) Cv (-) AR73	x	Dyes Binder, Additives Cotton scarlet (AR73), crystal violet (Cv) x
	6	Mv or Cv	x	AR33, AR1	(+) Mv or degraded Cv, BB9, BB9-Me (-) AR33, AR1	Arabic gum (?), AR1	Dyes Amido naphthol red G (AR1), fast acid magenta B (AR33), methylene blue (BB9), methylene blue photo-oxidation products (BB9-Me), degraded crystal violet (Cv) or methyl violet (Mv) Arabic gum?
	9	Mv or Cv	AR73	AR73	(+) Cv (-) AR73	AR73	Dyes Binder, Additives Cotton scarlet (AR73), crystal violet (Cv) x
	14	Mv or Cv	AR73	AR73	(+) Cv (-) AR73	x	Dyes Binder, Additives Cotton scarlet (AR73), crystal violet (Cv) x
Eosin Y or rose Bengal-based inks	2	EoY	EoY	EoY, DBEo	(+) x (-) EoY, DBEo, pseudo EoY	x	Dyes Binder, Additives Eosin Y, eosin Y by-products (DBEo, pseudo EoY) x
	7	EoY	EoY	EoY, DBEo	(+) x (-) EoY, DBEo, pseudo EoY	x	Dyes Binder, Additives Eosin Y, eosin Y by-products (DBEo, pseudo EoY) x
	11	EoY	EoY	EoY, DBEo	(+) x (-) EoY, DBEo, pseudo EoY	EoY	Dyes Binder, Additives Eosin Y, eosin Y by-products (DBEo, pseudo EoY) x
	12	RB	RB	EoY, DBEo	(+) x	x	Dyes Eosin Y (EoY), eosin Y by-products (DBEo, 2DBEo, pseudo EoY), rose Bengal (RB),

Figure 9. Table 2, taken from Footnote 2, '19th century commercial dye mixtures described using Triaryl-methines and Xanthene dyes'.

Horiba XGT9000 analytic microscope test results for the San Francisco registry red-violet double-ring CDS Feb. 15, 1894

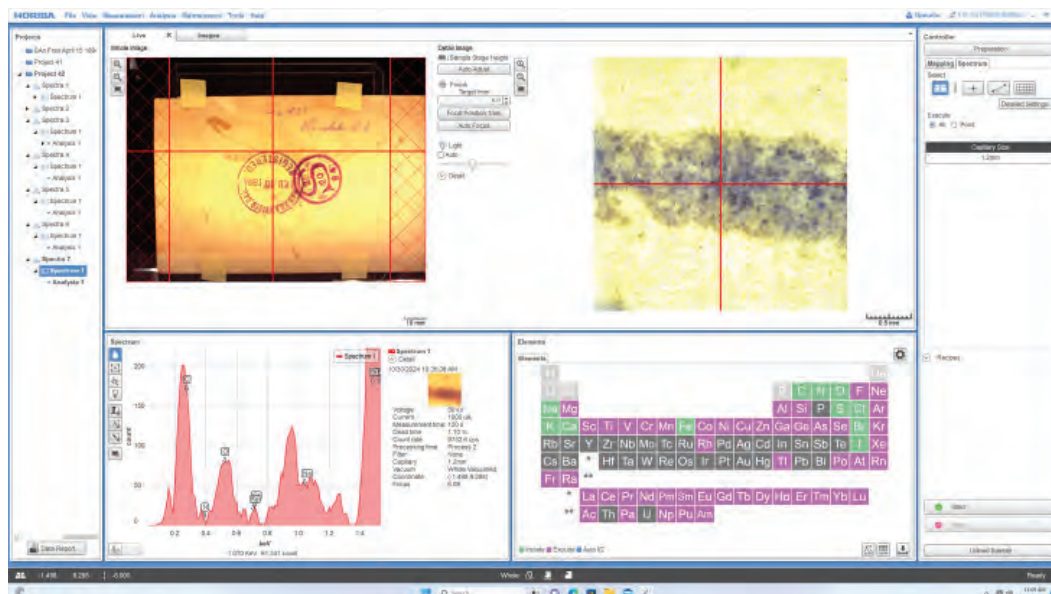


Figure 10. The computer software display of the Horiba XGT9000 X-ray analytic microscope. The instrument is capable of detecting elements in a vacuum from Carbon on up; Hydrogen is excluded, it is too light to be detected. The top-left image is the "Whole Image," with the red crosshair the data point. Shown here is the outer circular rim of the San Francisco registry CDS. The top-right image is the "detailed image," showing the test point on the violet-black dye magnified. The bottom-left image is the "element spectrum" with a definition of test conditions over the 0.0-1.5 Kev range in this image. Test conditions include tube voltage, current, X-ray exposure time, filter1 (used for Chlorine detection) and the vacuum use enabled. The bottom-right image is the "periodic table" with selectable elements. After a spectrum is obtained, we can alter to select the elements to be displayed and marked in the spectrum lower-left window while adjusting the Kev element spectrum range for Kalpha or Kbeta of the elements of interest.

Selection of two test points for data overlay and synthesis approach

The San Francisco post office CDS sits on the envelope paper; it will be necessary to capture the X-ray spectrum of the (1) violet-black colorant and (2) paper free of the CDS, two separate test points, where an outline in red (colorant spectrum) overlaid with a green (envelope paper spectrum) then will clearly indicate the presence of the elements Carbon, Nitrogen, Oxygen, Sodium, Sulfur, Chlorine and Bromine and possibly Iodine in this CDS. With the presence of these elements or their absence, possible dye molecular compounds are indicated and a laser best suited for use in obtaining a Raman spectrum can be selected. This Raman spectrum, once obtained, can then be matched to saved library spectrums. If no match to saved commercial dye or ink spectrum is present, then research of published Raman spectrums in the literature is required to suggest a match, this by Raman peak spectrum and waveform matching. Once a molecular compound candidate is arrived at, a commercial sample of the ink or dye can be obtained from available sources, a sample on paper prepared and a Raman spectrum obtained for conclusive matching. If a mixture of dyes is suspected,

the elements present can suggest what dyes or inks were used, and a test sample can be experimentally prepared for molecular compound matching. The presence of Hydrogen is postulated in the results obtained using the XGT9000, the conclusions will be tested using Raman on known good compound non-mixture samples to verify the presence of hydrogen.

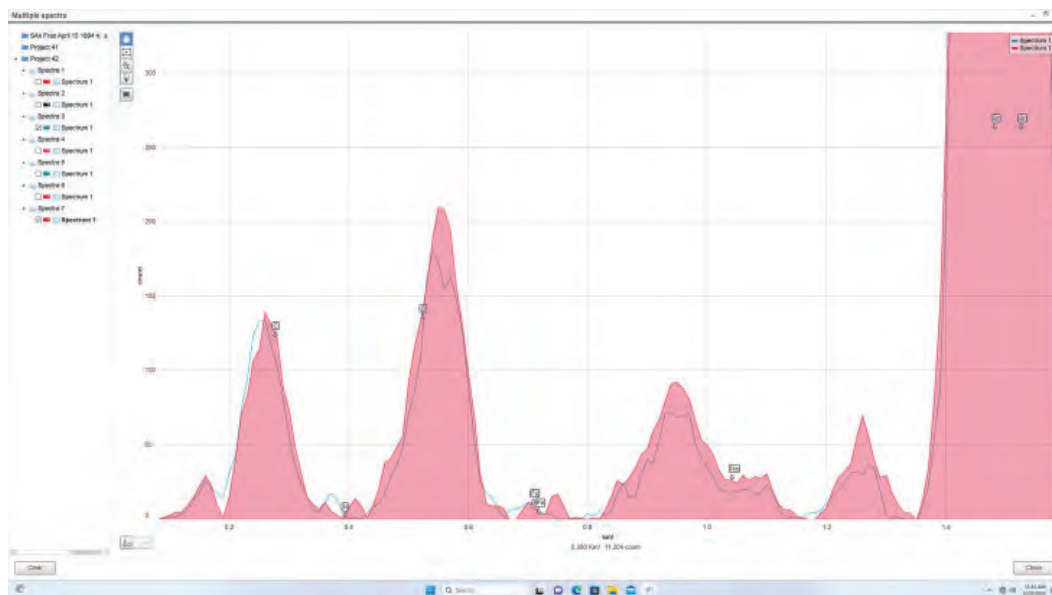


Figure 11. Horiba XGT9000 X-ray element spectrum of the violet-black dye in red and a paper test point free of dye in green over the 0-1.5 Kev range and with the F1 filter not used. We see that Carbon at $K\alpha = 0.277$ exceeds the paper response at this point so Carbon is present in the dye. Similarly, the results for Nitrogen, Oxygen and Sodium indicate these elements are present in the dye.

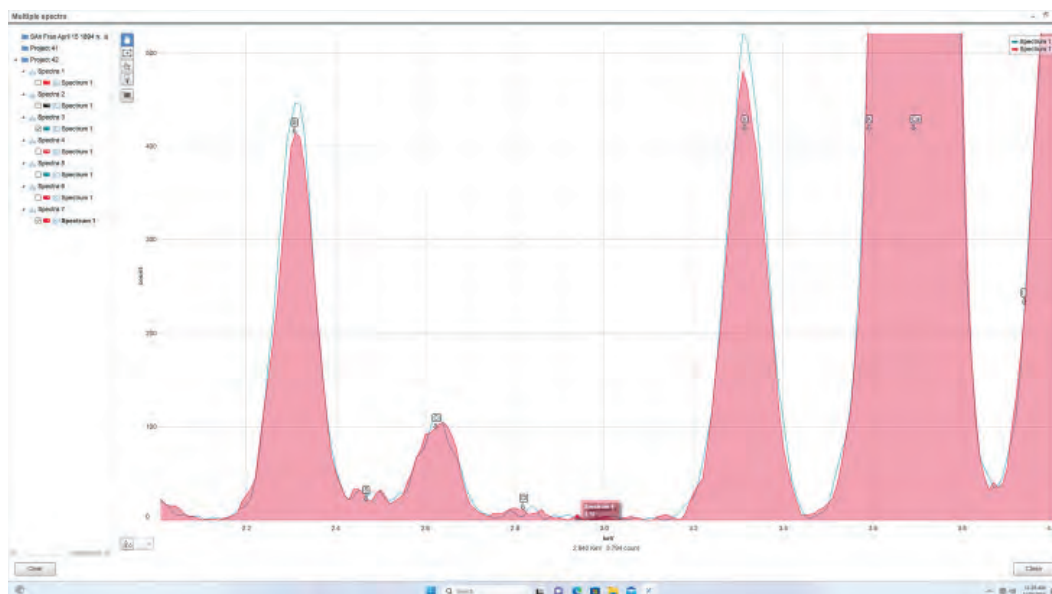


Figure 12. Horiba XGT9000 X-ray element spectrum of the violet-black dye in red and a paper test point free of dye in green over the 2.0-4.0Kev range and with the F1 filter used to suppress Rhodium, which overlays and masks Chlorine. Chlorine at $K\beta = 2.81$ detected, but not Sulfur.

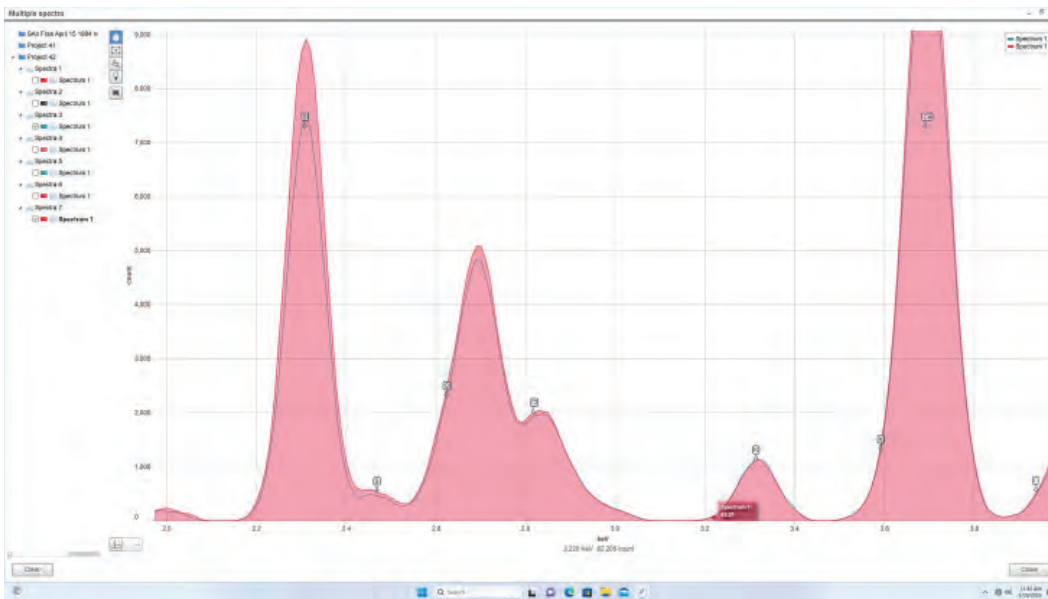


Figure 13. Horiba XGT9000 X-ray element spectrum of the violet-black dye in red and a paper test point free of dye in green over the 2.0-4.0 Kev range and with the F1 filter not used to suppress Rhodium. We see the effect of this filter on the Sulfur results (Figure 4) when the filter F1 is not used. Sulfur at $K\alpha=2.309$ is present in the dye, since the red dye spectrum exceeds the green paper spectrum at this point. Sulfur and Chlorine are in the dye. The presence of Chlorine with Carbon and Nitrogen implies Crystal Violet, a Triarylmethines dye, is present. Molecular formula: $C_{25}N_3H_{30}Cl$.

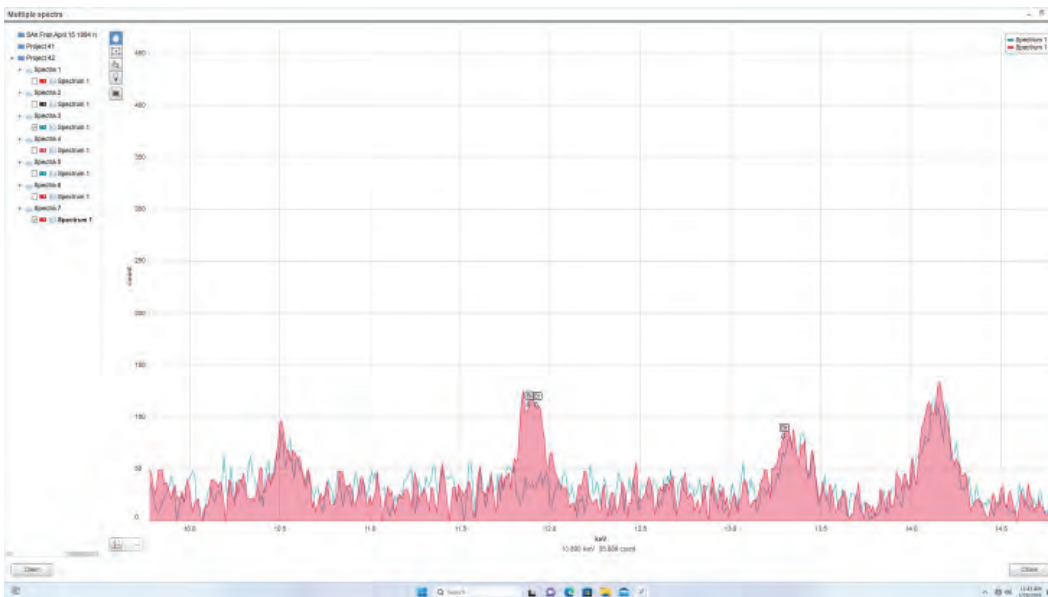


Figure 14. Horiba XGT9000 X-ray element spectrum of the violet-black dye in red and a paper test point free of dye in green over the 9.5-15.0 Kev range, testing for the presence of Bromine. Bromine is present at $K\alpha=11,924$ Kev. Bromine is in this dye. This with Sodium, Carbon and Oxygen is significant and points to EosinY. Molecular formula: $C_{20}H_6Br_4Na_2O_5$.

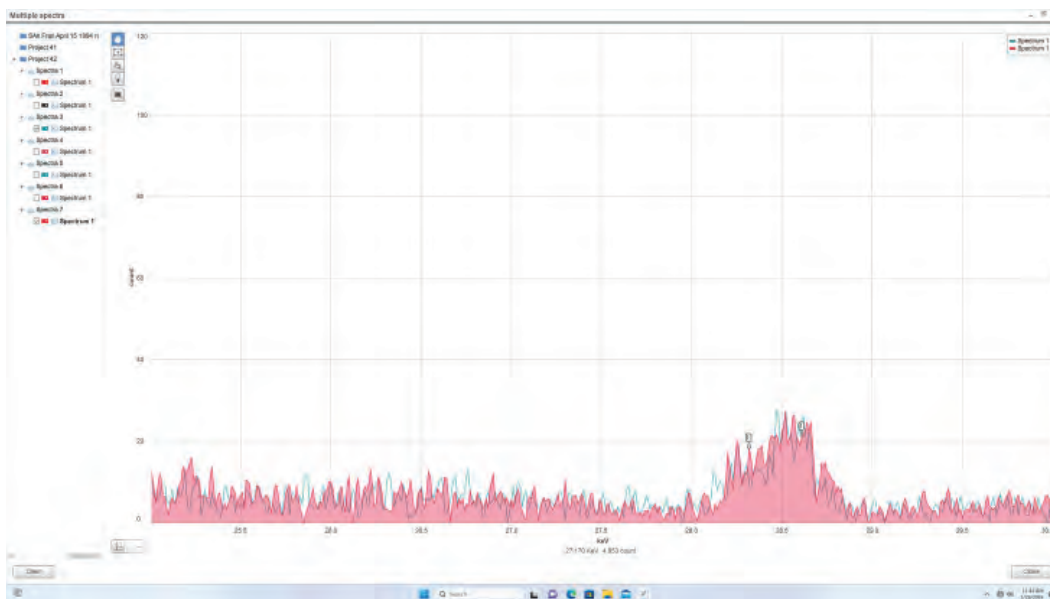


Figure 15. Horiba XGT9000 X-ray element spectrum of the violet-black dye in red and a paper test point free of dye in green over the 25.0-30.0 KeV range, testing for the presence of Iodine. Iodine is present in this dye. The significance of Iodine $K\alpha=28.612$ KeV is that there is Rose Bengal, a synthetic Xanthene dye, present. Molecular formula: $C_{20}H_4Cl_4I_4O_5$,

Summary and dye mixture discussion

The importance of Hydrogen cannot be underestimated; in each previously postulated dye it is present. It is common in organic compounds and synthetic Aniline dyes. It is postulated that it is present, since it cannot be detected using the XGT9000.

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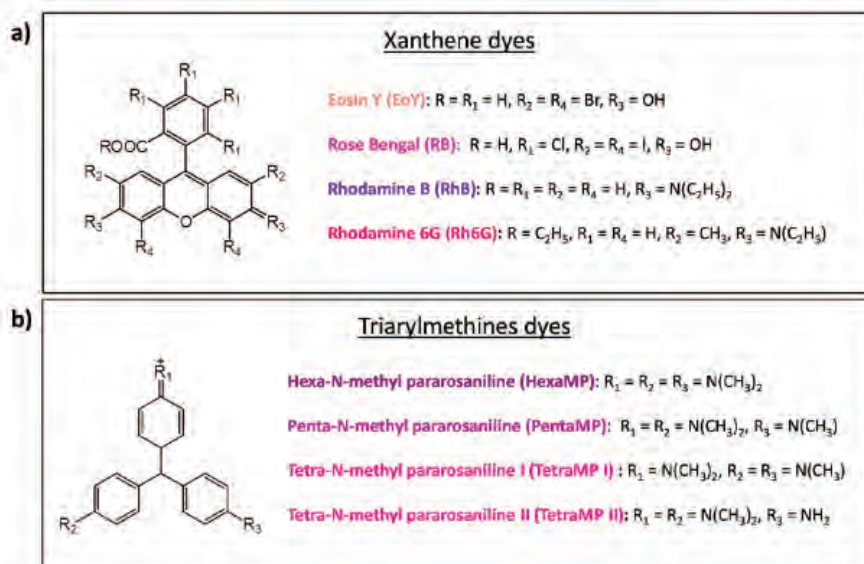


Figure 16. Molecular bond configuration of Crystal Violet, a Triarylmethines dye, EosinY and Rose Bengal, both Xanthene dyes².

Mixtures of Xanthene and Triarylmethines dyes were commercially available³ to users in the 1880s. This mixture, detected by me, was used at the New York post office for its incoming registry CDS in March of 1889, and the Apia, Samoa, post office in August and September 1894 for canceling its Palm Tree stamps⁴. Postmasters in worldwide locations could and did obtain these inexpensive dyes.

These mixtures were used to cancel stamps, where postal regulations allowed, and as handstamp markings by many post offices to add instructions or define special mail such as special delivery or registered mail. For the U.S. post office and U.S. consul general offices around the world, both EosinY and Crystal Violet dye, were commonly used for "REGISTERED" handstamp marking from the 1880s through the 1950s. Another Aniline dye, first introduced in 1856 in Europe, was also used both in pure form and as a mixture. This synthetic dye, Fuchsine a Pararosaniline, or Rosaniline dye, has been detected by me and was used as early as 1878 in San Francisco for a registered handstamp marking. The forerunner use in the United States of vermilion Cinnabar ink, Mercury Sulfide, before 1870 for "Paid All" CDS has been detected by me in the cities of New York, Boston, San Francisco and others, so the use of red or violet or red-violet dyes, when available, would help clerks and post office delivery personnel in sorting and delivering different-class mail. The appearance of these synthetic dyes, EosinY, Crystal Violet, Cotton Scarlet (Acid Red 73) and Rose Bengal, were quickly adopted by the European artists Van Gogh and Matisse; they were attracted to the bright colors possible in paint using these dyes. Crystal Violet is subject to fading and will turn from blue-violet, or violet to violet black with exposure to light over a period of time⁵.

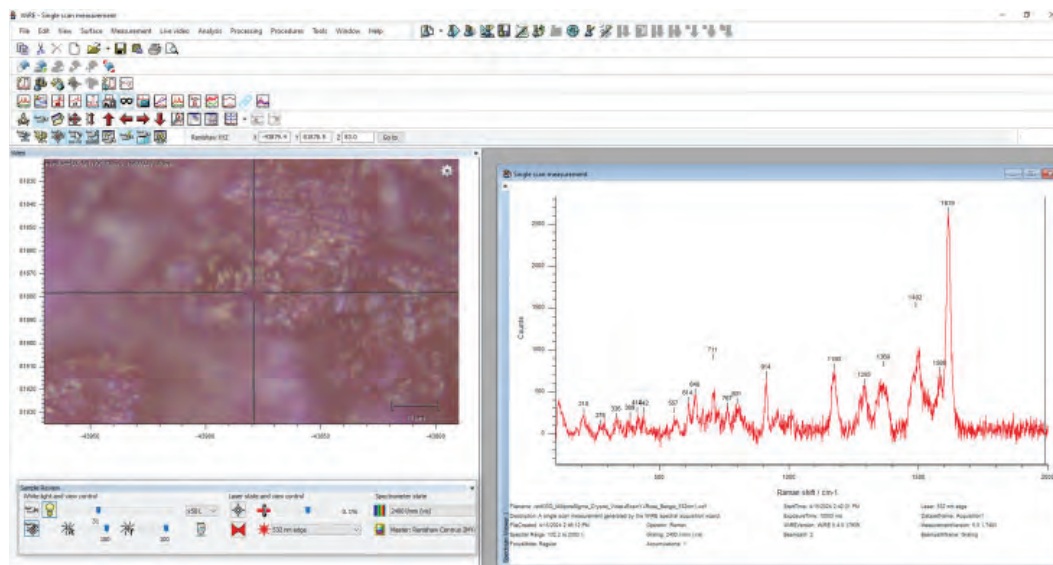


Figure 17. The mixture created by the author of Millipore Sigma Corp. commercial dyes EosinY, Crystal Violet and Rose Bengal was deposited on white paper in a thin film and tested using the Renishaw InVia spectrometer. The dye mixture appears red-violet as shown here, using x50WLD objective. The mixture is magnified x50 and the corresponding Raman spectrum is shown. The 532nm laser used at 0.1% power or 19.6 microwatts, 10-second scan time with one accumulation. Hydrogen is present in each of the dyes.

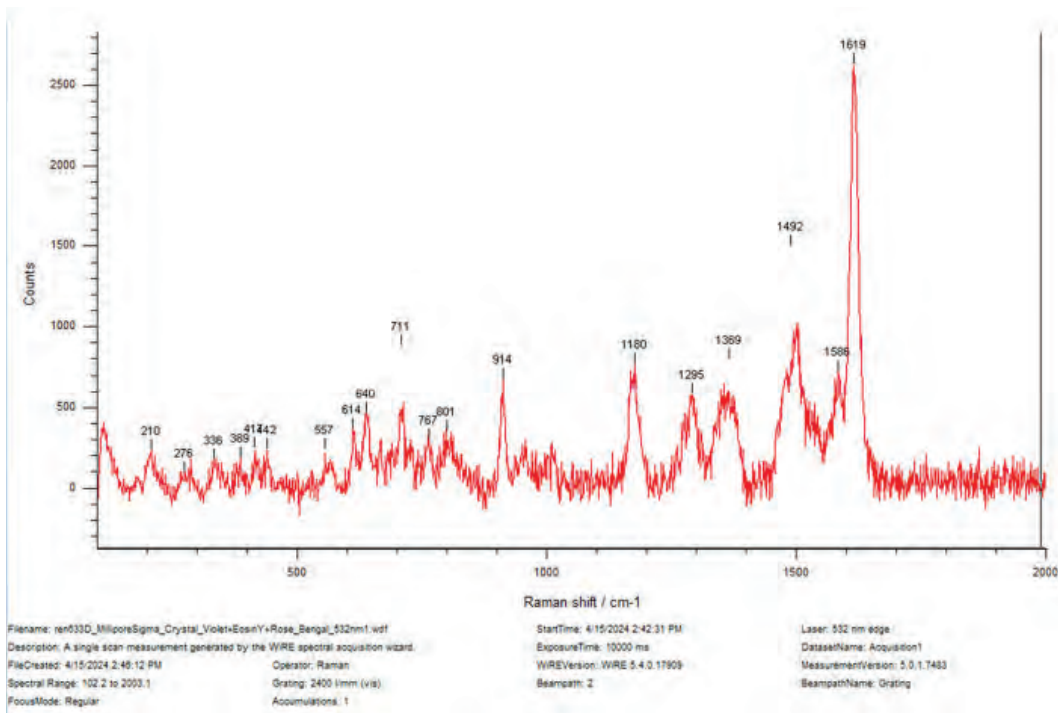


Figure 18. Raman spectrum of the author's mixture of EosinY, Crystal Violet and Rose Bengal dyes. The significant peaks are at 210, 276, 336, 417, 442, 557, 614, 640, 711, 767, 801, 914, 1180, 1295, 1369, 1492, 1586 and 1619 Raman shift/cm⁻¹. This engineered Raman spectrum was added to the Ink3 library.

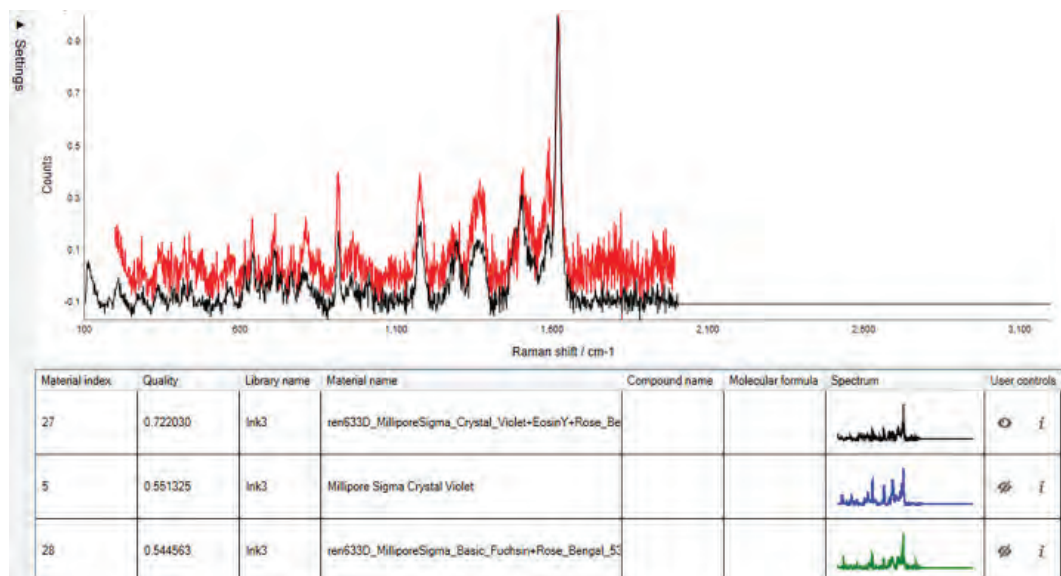


Figure 18a. San Francisco Feb. 15, 1894, registered Raman spectrum in red and the best Ink3 library match in black. The significant peaks match to the author's reverse engineered dye mixture. The computer software match is conclusive proof that this mixture of dyes was used at San Francisco on Feb. 15, 1894.

Raman test results for the New York registry arrival dye, Feb. 20, 1894



Figure 19. New York registry arrival CDS, Feb. 20, 1894, red-violet dye; the test point is on the internal “S” shown illuminated using the x50WLD microscope in the Renishaw Invia spectrometer.

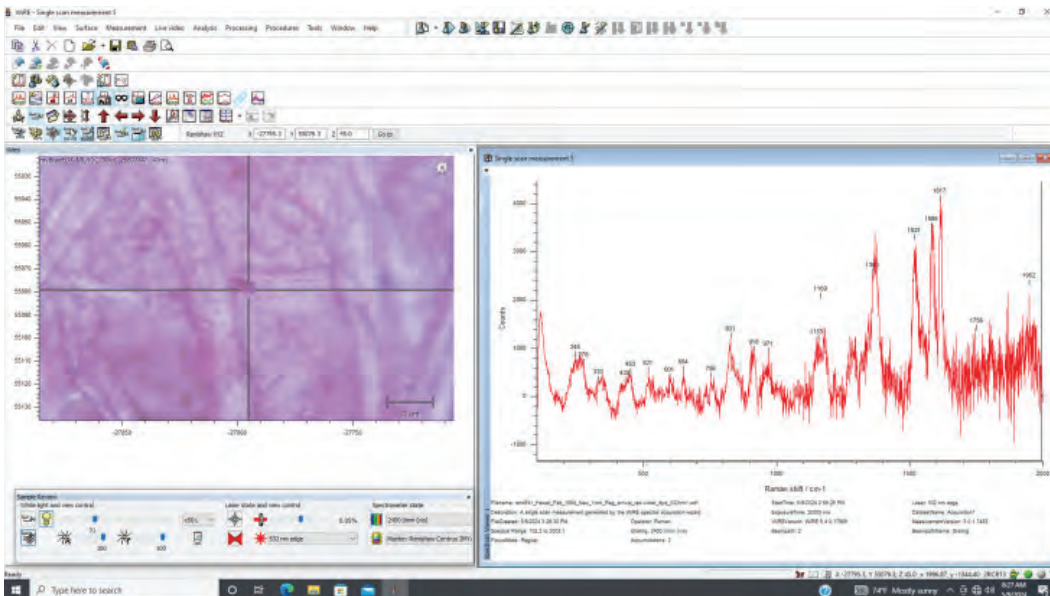


Figure 20. New York registry arrival CDS, Feb. 20, 1894, red-violet dye at the test point magnified x50 and the corresponding Raman spectrum. The 532nm laser used at 0.05% power or 9.89 microwatts, 20-second scan time with 2 accumulations.

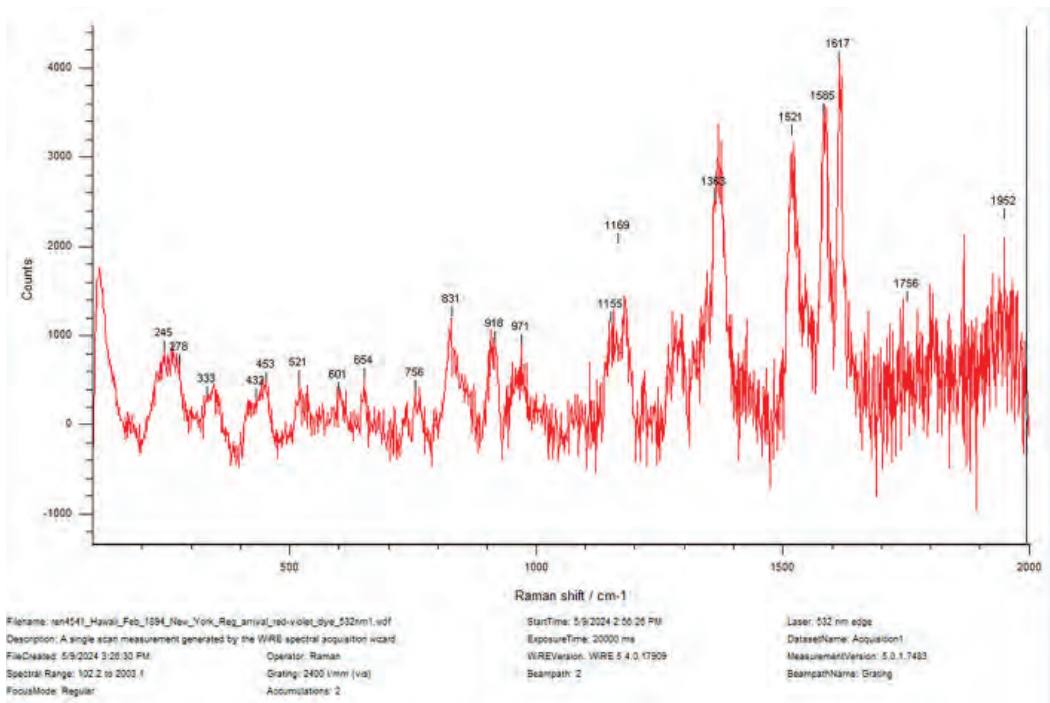


Figure 21. New York registry arrival CDS, Feb. 20, 1894, red-violet dye Raman spectrum. The significant peaks are 245, 278, 345, 453, 521, 601, 654, 756, 831, 918, 971, 1155, 1169, 1380, 1521, 1585 and 1617 Raman shift / cm-1. This Raman spectrum can now be matched to saved commercial dye Raman spectrum in the Ink3 library.

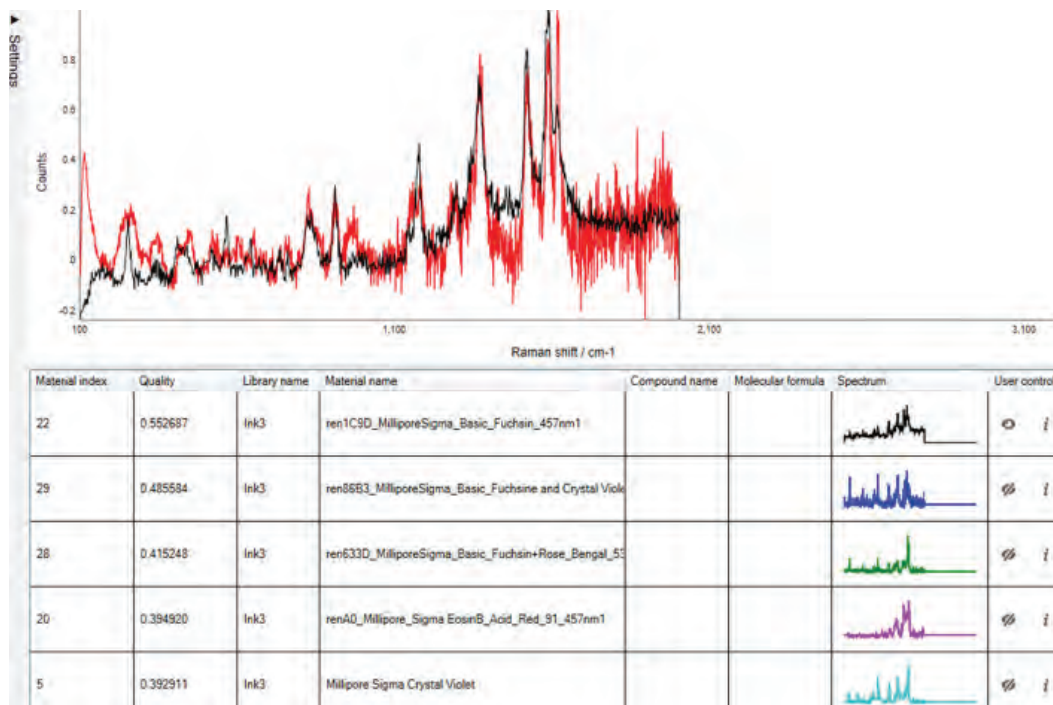


Figure 22. New York registry arrival CDS, Feb. 20, 1894, red-violet dye Raman spectrum in red and the best peak match in the Ink3 library match in black. The match is to a Millipore Sigma Raman spectrum of Basic Fuchsin, a Parosaniline or Rosaniline dye, one of the first created in 1856. It has been detected used at San Francisco in 1878 on registered mail and New York City arrival registry CDS on Samoa to England "Hawkins" covers in September 1894.

Conclusion and Comments

1. The Honolulu, Hawaii, post office used the dye EosinY for its registration large "R" and registry stamp cancel CDS on Feb. 7, 1894. This dye was detected used by the Honolulu post office through the 1890s. EosinY was also detected used on mail at the San Francisco post office in February 1889 for its registered three-line handstamp; this on a cover from Apia, Samoa, to Germany, as well as registered mail from this post office intermittently through 1910.
2. The San Francisco post office used a mixture of Crystal Violet, EosinY and Rose Bengal dyes for its registry CDS on Feb. 15, 1894. This registry Raman spectrum was matched to the registry spectrum I created by reverse engineering the dye mixture, with use of the light element Horiba XGT9000 analytic microscope. Thus, by detecting the elements Carbon, Oxygen, Nitrogen, Sodium, Chlorine, Bromine and Iodine present in the San Francisco registry cancel and by stipulating the presence of Hydrogen, combining the elements detected, I postulated that these three dyes were present. Small amounts of each of the dyes supplied by Millipore Sigma Corp. were used to create a dye mixture with a small amount of this mixture then deposited on white printer paper, to obtain a Raman spectrum to be added to the Renishaw libraries for matching. The results were as shown in Figure 18a, a conclusive peak match.
3. The New York post office arrival registry circular CDS was shown by library matching to be the dye Fuchsin or Fuchsine. This dye was one of the first synthetic aniline dyes; it was first created by Jakub Natanson in 1856 from aniline and 1,2-Dichloroethane. In 1858, August Wilhelm von Hofmann obtained it from aniline and carbon tetrachloride. François-Emmanuel Verguin [fr] discovered the substance independently of Hofmann the same year and patented it. Fuchsine, named by its original manufacturer Renard frères, is usually cited with one of two etymologies: from the color of the flowers of the plant genus *Fuchsia*, named in honor of botanist Leonhart Fuchs, or as the German translation Fuchs of the French name Renard, which means fox.[12] An 1861 article in *Répertoire de Pharmacie* stated the name was chosen for both reasons.

Endnotes.

1. Arthur H. Bissel, Thomas B. Kirby, *Postal Laws and Regulations of the United States of America 1879*, Washington, D.C., Government Printing Office, Page 178, Sect. 822: "required the word REGISTERED be used on such mail, no color was specified." (University of Calif. library reprint from Amazon books).
2. Adele Ferretti, Ilaria Degano, Stefano Legnaioli, Beatrice Campanella, "Shedding light on the composition and degradation mechanism of dyes in historical ink's collection (19th-20th century)," *Dyes and Pigments*, September 2023, Figure 1, page 2.
3. A. Ferretti et al. Table 1, Table 2 pp. 3-4.
4. Mel Kravitz, "Samoa 1894 registered mail to England ink and dye forensic analysis," et al.
5. S.V.J. Berbers, Proaño Gaibor, F.Ligterink, J.G. Neevel, B. Reissland, I.D. van der Werf, "Shades of violet: Study of the compositional variability of historical Methyl violet dyes," *Journal of Cultural Heritage*, December 2023.



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The Indian Squared Circular Cancels: Recent Discoveries

Vivek S. Chopra

Squared circular cancels (SCC) represent a unique blend of postal design and functionality. They combine a circular postmark featuring the name of a city or country, along with date information, all encased within a square frame formed by a series of external bars at the corners. This innovative design was introduced in Great Britain at the end of 1879 as a more efficient alternative to the larger duplex cancels that were prevalent at the time. The SCC aimed to provide a larger cancellation area without the cumbersome bulk of a duplex, allowing postal workers to effectively cancel all stamps affixed to a letter.

Historical Context

Initially embraced for their practicality, squared circular cancels gained popularity until around 1910, when their usage began to wane with the emergence of simpler cancellation methods. By 1930, these distinctive postmarks had nearly disappeared from the postal landscape.

In the context of Indian postal history, early cancellations have been thoroughly documented by experts Renouf and Jal Cooper. However, their work primarily focused on the classification of Indian types during the 1873-74 period (Renouf Types 17-19 and Jal Cooper Types 32-35), and did not delve deeper into the various modifications that occurred later.

India began employing SCCs in the 1880s, and throughout their existence, these cancels underwent numerous changes. This means that collectors may encounter different postmarks issued by the same post office, particularly in smaller towns and remote areas from whence such cancels can be quite rare.

Recent Discoveries

This article aims to provide an addendum to previously recorded squared circular cancels, focusing particularly on new findings that have not previously been documented. Additionally, we will revisit certain cancels previously described in G.C. Danby's publication, noting new dates of usage that enhance our understanding of this fascinating postal cancellation type.

Few of the covers discussed herein were part of an estate collection amassed by Mr. Ted Kerzner, a specialist in SCCs from Canada and around the globe. His collection has yielded significant insights and fresh discoveries, offering a deeper appreciation for these unique postal markings.

Two kinds of recent discoveries are mentioned here: (1) Either new locations of post offices using the SCC not encountered in the Danby publication, (2) New date of usage of earlier-described square circular cancels.

1. New discovery of locations where squared circular cancels were used and not described earlier by G.C. Danby.

A) **Roha, Kolaba, May 22, 1890.** SCC on Universal Postal Union (UPU) Queen Victoria postal card with additional CDS Sea Post Office May 23, 1890, cancel to Bedford, England. Roha is a town and taluka in the Raigad district of the Maharashtra state of India. It is located 120 km southeast of Mumbai. It is the starting point of Konkan railways and end point of Central railways. This is an example of Danby Type B, but it has not been described earlier, as the sub types of Danby Type B have either cross or a star that divides the two names. Here you can see two stars dividing the names, hence it is Type Bb, but the Danby Type Bb does not have year on it, just the date, and here it has date and year (22 MY 90), hence, this is actually a subtype of Danby Type Bb and we can call it “Danby Type Bb+.” To my knowledge this is the only recorded example of this kind (Figure 1).



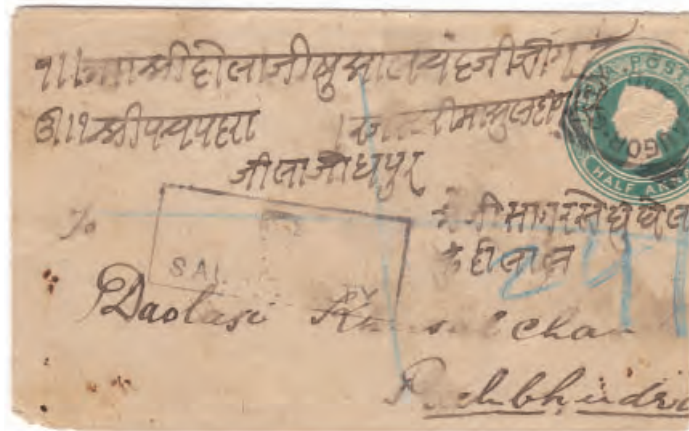
Figure 1.

B) **Saugor City, Aug. 21, 1868.** Saugor is now known as Sagar and is in Madhya Pradesh, India. The name Saugor was derived from “Sau Garh” meaning 100 forts or fortresses that can be found in this area. The cover was posted from Saugor City, destined for Panchbadra City in Marwar, Rajasthan. Total travel time was 10 days, as it was posted Aug. 21 and reached its destination Aug. 31, based on handstamps on the cover.

This is a classic Danby Type B example where date, month and year can be found, along with name of the post office, “SAUGOR CITY 21 AU 68.” This has not been recorded by Danby and is a new find (Figure 2).



Figure 2.



C) Salkia, Howrah, March 5, 1894. Squared circular cancel on an East India postal card sent from Salkia, Howrah (Salkia is located on the banks of River Hoogly and has two ferry ghats, which serve as strategic points to visit Kalighat temple with regular ferry service) to Camac Street, Calcutta, with "WELLESLEY STREET CALCUTTA 5 MA 94 2nd Delivery" circular delivery cancel. An example of SCC Danby Type Bb cancel with star dividing the two names, Salkia, Howrah, March 5, 1894, has not been reported by Danby (Figure 3).



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Figure 3.

D) Barlowganj Dec. 5, 1893. Mussoorie (a popular hill station established during British rule in India), Uttarakhand cancel on a cover to Louvain, Belgium, and has transit marks of Bombay, Dec. 8, 1893, Sea Post Office Dec. 5, 1893, and Louvain, Dec. 25, 1893, cancel. This is Danby Type Cb, but a new find, as it has not been reported earlier (Figure 4)



Figure 4.

E) Savantvadi July 1, 1902. Danby Type B; Savantvadi is located in Konkan, Maharashtra. The cover was going to Sialkot and was redirected to Fort Govindgarh, Amritsar, as can be seen in the front redirection notes. Backstamps show arrival at Sialkot July 6, 1902, and later to Amritsar with July 7, 1902, delivery. Savantvadi July 1, 1902, has not been reported for Danby Type B and is a new find (Figure 5).



Figure 5.

F) Narsaravupet April 2, 1900. Kistna District, Andhra Pradesh, is a Danby Type B SCC. Narsaravupet is a major religious destination for devotees of Lord Shiva, as it has many ancient temples. The cover was addressed to Munich, Germany, and has an April 20, 1900, receiving mark. Another new find and not mentioned in the Danby publication (Figure 6).



Figure 6.

G) Tiruvallur, May 21, 1895. Cover sent to Madras and then redirected to Vesperry ("Vesperry 22 MY 95" circular delivery stamp in back and manuscript "Vesperry" in front). Danby Type B SCC, new find. Tiruvallur is a town famous for the Veeraraghava Swamy Temple, one of the 108 shrines of Vaishnavites, devotees of Lord Vishnu (Figure 7).



Figure 7.

2. New date of use of earlier-described square circular cancels.

A) Beawar Feb. 19, 1899. SCC Danby Type C showing last year of usage, Feb. 19, 1899, on a Patiala State postal card with imperial uprate stamp affixed going to Jaipur, Rajputana (Jeypore, Feb. 20, 1899, delivery). Not mentioned in Danby publication (Figure 8).



Figure 8.

B) Peddapuram Oct. 19 (1891). Kakinada District, Andhra Pradesh, new date of Oct. 19, Danby Type B for Peddapuram, but missing the year, which is a new kind of Type B with no year stamp. I describe it as “Type Be” going to Ontario, Canada (1891 receiving cancels in back), via London and Bombay. Peddapuram is famous for a long-standing legacy silk industry (Figure 9).

C) Muzufferpore March 2, 1891. Uttar Pradesh, earliest-known date March 2, 1891, mentioned by Danby Type Bc SCC. Cover going to Kensington, London, England, bearing dispatch stamp of Bombay and receiving of Kensington in back (Figure 10).



Figure 9.

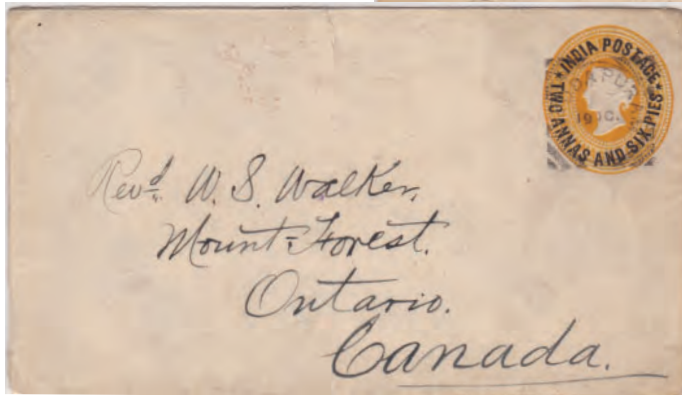


Figure 10.



Conclusion

The Squared Circular Cancels represent a remarkable chapter in the history of postal services, showcasing the evolution of cancellation methods. As we continue to uncover new findings and refine our understanding of these cancels, we contribute to the rich tapestry of postal history, ensuring that the legacy of these unique postmarks endures. Collectors and enthusiasts alike should find the exploration of these updates invaluable.

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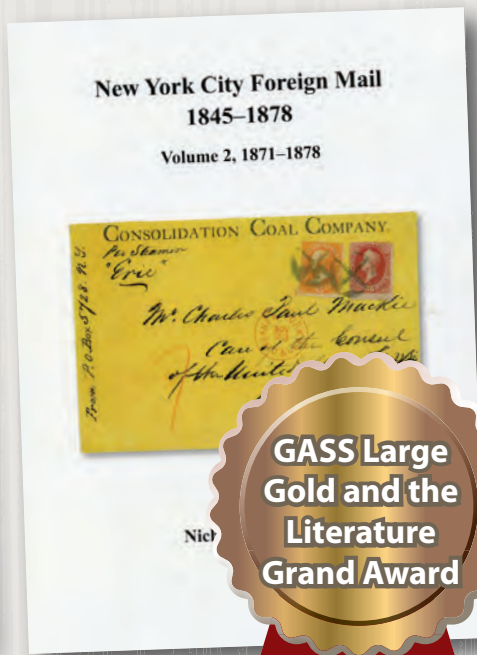
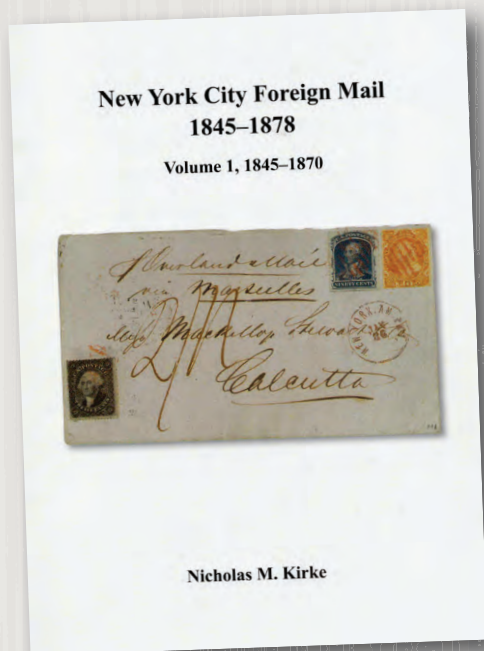
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Why Colored Paper for U.S. Stamped Envelopes of the 19th and early 20th Century?

Dan Undersander

United States stamped envelopes were produced in multiple paper colors until World War II. Why were colored papers used and why did their use end?

The first U.S. stamped envelopes were made with 100% cotton rag paper. But, as the demand for paper grew, paper mills changed to using wood fiber because wood was more abundant and less expensive than cloth. Paper with a high rag content absorbs ink and toner better. Rag content paper is stronger and more durable than paper made from wood pulp. Thus, stamped envelopes continued to be produced with more durable rag paper into the early 20th century, while stamps switched to less-expensive wood pulp paper in the 1870s, since paper strength was less of an issue for stamps than for stamped envelopes.

From the 1850s into the early 1900s, rag collecting was a way to earn a living for many people who scavenged the streets to collect rags to sell to the paper industry. However, some of these rags could not be cleaned cost effectively to make white paper. The solution was to add coloring and make colored paper from these lower-quality rags.

Nesbitt had the postal stationery contract from 1853-70. He offered white (No. 1) and buff (No. 2), both on rag paper. The buff paper was a lower-quality tan paper that could not economically be cleaned to be white. While buff paper envelopes were only about 1¢ less per 25, they were widely used.

Reay had the U.S. postal stationery contract from July 1870 to July 1874. He added amber paper as a choice of first quality in addition to white, cream color for second-quality paper and orange for third-quality paper. Nesbitt, at the end of his contract, and Reay, also produced a manila paper (of third-class quality) for catalog and magazine wrappers made of wood pulp. Manila is not a color, as the paper varies among many shades of brown and tan.

Plimpton got the U.S. postal stationery contract in 1874. He continued with white, amber (both first quality), cream (second quality), orange (third quality) and added third-quality blue paper, while continuing to manufacture manila envelopes and wrappers. Thus, colored paper not only masked the grime in the cloth, but also indicated a paper quality.

Envelope Paper Color 19 th Century						
Contract	1 st Quality		2 nd Quality	3 rd Quality		
1853	White	(4)	Buff			
To						
June 1870						
July 1870		Amber	Cream	Amber ³	Orange	
					(1)	
1874						
				Blue (3)		
1878			Fawn			
1882						
1886			Oriental buff		A m b e r Manila	
			(2)			
1890						
1894						
1899						

Figure 1.

Notes

1. Buff and Dark Buff are post office designations after 1870 for envelopes classified by collectors as orange.
2. Buff was also a post office designation for Oriental buff after 1886.
3. Blue paper was added to the schedules July 1, 1875.
4. Amber is not mentioned prior to 1870 but some collectors have come to consider some of the yellow-tinted, more calendared buff envelopes to be amber.

Envelope Paper Color 20 th Century (1)					
Contract	1 st Quality		2 nd quality		3 rd Quality
	White	Amber	Oriental buff	Blue (3)	Manila
1900			(2)		
1903					
1907					
1911					
1915		Extra			
		quality			
1919					
					(4)
1923					
1927					
1929					
				Extra	
				quality	
1932					

Envelope Paper Color 20 th Century (1)						
Contract	1 st Quality			2 nd quality		3 rd Quality
	White	Amber	Oriental buff	Blue (3)	Manila	
1936						
1940						
1944						
1948						
1952						
1953						
To Present						

NOTES

Laid paper was generally used to 1915 and wove paper thereafter.

Post office designation for Oriental buff was Buff.

Blue paper was added to the schedules July 1, 1875, discontinued Dec. 12, 1944.

Amber paper was discontinued Dec. 12, 1944.

Brown paper is a 1920 war emergency paper that is either thin and glazed on one side or coarser than grocery bags and unglazed.

Figure 2.

From the *Post Master General's Annual Report* (1886):

... it was composed of 65 per cent of the best white linen and 35 per cent of the best white domestic cotton rags. Accordingly, the paper adopted for the second quality envelopes was "made from what are known as 'No.2 country rags,' composed of about one-half soiled whites and one-half blues." They are wholly domestic rags — mixed linens and cottons and of strong fiber. By proper cleansing in the washing engines they were made equally serviceable with white rags for use in colored papers. For the third quality envelopes, it was not practicable to secure a reasonably good paper made from rag stock at any marked reduction of cost from that in the second quality. A ready alternative presented itself, however, in the selection of the manila paper

Use of rag paper generally declined in the 20th century. For example, from the *Postal Contract of 1929 Proposals and Specifications*:

Three qualities of paper, instead of two as previous "extra quality" specifying a 75 lb. paper of not less than 50% rag in white only, "standard first-quality" and "standard second-quality" in white, blue, and amber of 64 and 59 lb. weight with no reference to rag content. Contract also calls for paper "free from unbleached or ground wood pulp."

As the 20th century progressed, less rag content was used in U.S. postal stationery manufacture and less cost differential existed among the paper colors and qualities. The lack of reduced price for colored paper envelopes further reduced their demand. Approaching WWII, approximately 95% of U.S. postal stationery sold was on white paper. Very few of the "extra-quality" white paper envelopes were sold as well. "Extra quality" had nothing to do with color; it was white but was a heavier-weight paper.

Thus, due to the stresses put on the U.S. manufacturing capability, the U.S. Post Office Dept. decided to suspend production and sale of colored paper. From *U.S. Postal Bulletin* Dec. 12, 1944 (vol 65 No. 18779):

"In order to provide the public with stamped envelopes in sizes and denominations for which there is greatest need, decision has been reached to eliminate temporarily from the supply schedule a number of varieties heretofore furnished. The present situation has been brought about by the extremely heavy demands of our armed forces overseas for 6-cent air mail stamped envelopes and the inability of the contractor to maintain the required force of trained personnel to permit adequate production.

Until further notice postmasters will refrain from submitting requisitions for any of the envelopes listed below:

1. Office Request—Blank printed return card.
2. Blue and Amber—All sizes, cuts, and denominations."

The "temporary" suspension was never lifted and only white paper postal stationery envelopes have been produced since then (except for a few special commemorative envelopes).



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A Stamp Dealer with Tuberculosis

Gustave B. Calman (1860-98)

Jeffrey M. Levine, MD

[Editor's Note: The following feature is from the Collectors Club online Substack site: collectorsclub.substack.com. As a member – or even if you aren't a member – you have full access to a number of fascinating pieces that appear there. If you haven't already, please take the time to explore the site.]

Gustave Bernhard Calman was a tragic figure of 19th-century philately. Son of a successful German immigrant who owned a varnish factory, Gustave was a wholesaler of international stamps whose wares fed the frenzy of stamp dealers catering to the rapidly growing hobby. In 1885, he and his brother, Henry, purchased the company started by John Walter Scott, capitalizing on Scott's established philatelic fame. Together, along with Henry Collin, they transformed it into the Scott Stamp & Coin Co. – a major dealership that sold albums and catalogs, held auctions, and harnessed the power of the mails to build an international empire. Ironically, this purchase led to one of the most important business lawsuits in U.S. history, but that's another story.

Unfortunately, Gustave contracted tuberculosis (TB), which was then known as the "white plague." This disease causes a slow and lingering illness, accompanied by years of suffering that eventually leads to death.

The cover shown in Figure 1 is part of a correspondence between Gustave Calman and one of the greatest names in medical history – Heinrich Hermann Robert Koch. Koch was responsible for identifying the bacillus that caused tuberculosis and tried unsuccessfully to develop a cure. This piece of letter mail, postmarked Jan. 9, 1889, was sent via registered mail and bears a handstamp bearing the address for Calman.



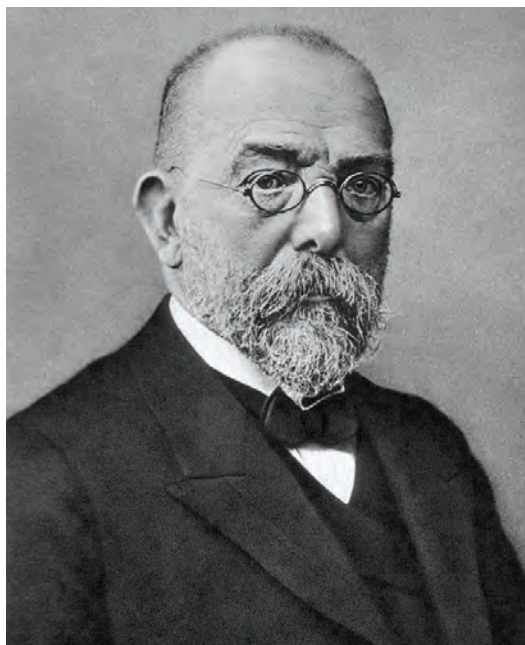
Figure 1. Registered cover (shown reduced) sent from G.B. Calman to Dr. Heinrich Koch in Vienna. The return address handstamp is recreated at right.

Registered in New York City, the postage reflects triple the 5¢ Universal Postal Union (UPU) rate, plus the 10¢ registry rate. The size 11 stamped envelope has been identified as Scott U189, 10¢ brown, accompanied by a Large Bank Note 10¢ Jefferson (Scott 209) and 5¢ Garfield (Scott 216). The backstamp indicates the letter was received in Vienna on Jan. 24, 1889.

At the time this cover was posted, Gustave was in his 30s and likely suffering from the disease that would cause his death in 1898 at age 38, just nine years later. His death certificate confirms he died from tuberculous lymphadenitis – a slowly progressive condition whereby the bacillus establishes colonies in the patient’s neck. The illness causes draining ulcers, difficulty breathing, inability to swallow and severe weight loss. Today, in the era of antibiotic therapy and early diagnosis, this disease is rarely encountered where modern medicine is available.

This cover was sent to Dr. Koch at a critical juncture in his medical career. Koch, shown in Figures 2 and 2a, achieved fame in Berlin on March 24, 1882, when he revealed the bacterial etiology of tuberculosis. Through his experiments with animals, Dr. Koch successfully demonstrated that a micro-organism was responsible for a significant disease of the 19th century. This caused a scientific sensation and established the importance of laboratory science and bacteriology in understanding infections.

Immediately after identifying the cause of the disease, Koch embarked on an effort to find a cure. The Calman-Koch correspondence took place during this period. Koch hastily announced the discovery of a treatment breakthrough in 1890,



Figures 2 and 2a. Dr. Heinrich (Robert) Koch, top (public domain image from National Library of Medicine). Above. Dr. Koch was also featured on the upper-right corner position of the 1938 U.S. Christmas Seal sheet, Scott WX92 and WX93.

but his formula was proven ineffective. Nonetheless, Dr. Koch received the Nobel Prize in 1905 for his contribution to medical science, and died five years later on May 27, 1910.

The nature of the correspondence is unknown

The contents are missing from the Figure 1 cover, so we cannot know the nature of the correspondence. But a directory of international philatelists reveals that Dr. Koch was also a stamp collector.

When this cover was posted, Gustave may have been aware of his diagnosis and prognosis, which raises several questions. Did Gustave use his reputation as a stamp dealer to get in touch with the famous doctor? Did Gustave correspond with Dr. Koch regarding a possible cure for his disease, or was he simply discussing a philatelic transaction? The triple rate might reveal that stamps were enclosed, or possibly medical records, increasing the weight of the letter. These are the mysteries behind this cover.

Another interesting aspect of the Figure 1 cover is Gustave's return address on Pearl Street in New York City. At the time, Gustave was co-owner of the Scott Stamp & Coin Co. on 23rd Street, so why wasn't he working from that address? A letterhead image from that address is shown in Figure 3.



Figure 3. Stationery of Emil Calman's paint and varnish business on Pearl Street, where Gustave shared offices. Emil was Gustave's father. The family factory that produced these items was located in Long Island City, across the East River.

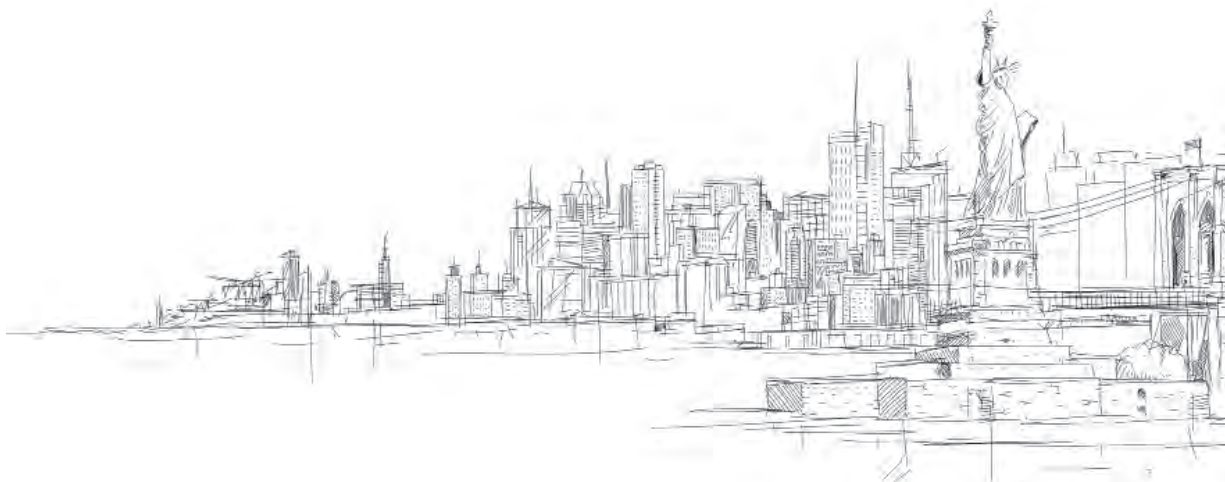




Figure 4. South Street in 1828. Emil and Gustave Calman's offices were just three blocks away on Pearl Street. Print engraved by William James Bennett (author's collection).

Instead, it appears that Gustave was sharing space in his father's (Emil's) office on 299 Pearl Street. An early 19th-century view of South Street, just three blocks away from Pearl Street and facing the East River, is shown in Figure 4. Emil Calman's factory was across the East River in Long Island City. As a tuberculosis patient, Gustave may have been perceived as a threat to co-workers with coughing or draining wounds of his neck. Indeed, his appearance alone might have provided the impression of someone suffering from chronic illness.





Figure 5. Gustave Calman's 1896 change-of-address notice when he moved from Pearl Street to East 23rd Street, a few doors down from the Scott Stamp & Coin Co., which he owned.

In January 1896, Gustave moved offices to 32 East 23rd Street, a few doors from his Scott Stamp & Coin Co. on 18 East 23rd Street. His change of address notice is shown in Figure 5.

Gustave's philatelic business survived after his death on Jan. 25, 1898, although we have no information on who continued to use his name. For several years into the 20th century, stationery bearing the name G.B. Calman can be found.

Evidence that the business continued can be found with the philatelic cover shown in Figure 6, franked with a complete set of the 1898 Trans-Mississippi issue and sent to Germany on July 18, 1898, nearly six months after Gustave died. Interestingly, the return address reflects yet another business relocation to 42 East 23rd Street.



Figure 6. Philatelic cover bearing the return address of Gustave Kalman, sent to Germany several months after his death. Image courtesy of Robert A. Siegel Auction Galleries.

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Acknowledgements:

Special thanks to Jeff Brahin for educating me on 19th-century postal rates, and to Larry Haber for encouraging me to publish in the CC Substack.

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So What is it? Discovery of Engraved Item Leads to Considerable Speculation

Wayne L. Youngblood

When I discovered it several years ago, the badly damaged sheet shown on the facing page was folded up and crunched into a small box amongst a large accumulation of stamps and covers that had lain dormant in an abandoned house for about 40 years. The house was about to be demolished and some stamps were among some of the few things rescued before its demise. Of course, the sheet immediately caught my attention.

The intricately engraved stamplike item (shown as a single nearby) pictures a costumed Mohican Indian in a three-quarters pose, facing right, as the central vignette. In the circular frame surrounding the vignette is "Manhattan Bank Note Co." "Inc." and "New York" appear in two tablets below the portrait. The rest of the stamp design bears traditional scrollwork and other design elements similar to other stamps of the late 19th century.

Although the stamps are printed on non-gummed, poor-quality wood-pulp paper, they were, indeed, printed by line-engraved intaglio, and the print job shows excellent work throughout, with fine detail visible. Despite the condition of the surviving sheet, this was not a rush job.

But what are they? Over the years I've asked opinions of numerous specialists and no two opinions have been the same. Most responses have mentioned them as likely being some form of test printing, dummies or even a salesman's sample, but so far nothing definitive has been determined.

It was even suggested that these items were possibly a design essay for the 1890 Small Bank Note stamps produced by the American Bank Note Co., as they share some similar design elements. The 2¢ value is shown nearby.



This intricately engraved design is a single stamp from the badly damaged sheet shown at right on the facing page. Is it an essay?



The 2¢ Small Bank Note definitive produced by the American Bank Note Co. in 1890, which bears some similarities to the unknown item.



Shown above is a single-known, but badly damaged sheet of 100 engraved Mohican stamps produced during the late 19th century by the Manhattan Bank Note Co. The sheet was partially restored, broken down and numbered. Note the huge margins at top, right and bottom. The original purpose of these finely engraved stamps is still unknown.

Very little is known about the Manhattan Bank Note Co. Some sources have mentioned it was sold to the American Bank Note Co. in 1879; others have linked it to Nicholas Seebeck and his South American stamp hijinks. Some have even combined the two, stating that the Manhattan Bank Note Co. was initially a shell company for Seebeck and was then sold to ABNC. But, again, I've so far been unable to find anything definitive about the company and its origins.



The 2¢ Small Bank Note definitive produced by the American Bank Note Co. in 1890, which bears some similarities to the unknown item.

What we do know is that the Manhattan Bank Note Co. did produce some stamps and some postal stationery, and would appear to somewhat validate speculation that the Manhattan Bank Note Co. was either owned by – or under the thrall of – Seebeck. In 1879, Seebeck became the “go-between” for the printing of stamps for the Dominican Republic and also secured a contract to produce the stamps for the Colombian state of Bolivar.

Although the Bolivar stamps are lithographed (and may or may not have been printed by the Manhattan Bank Note Co.), some catalogs continued to credit Manhattan with the lithographed stamps of Bolivar through the 1890s, but I've found no evidence to support this.

However, the early postal cards of the Dominican Republic are engraved and – indeed – bear the imprint of the Manhattan Bank Note Co. In 1946, Clarence W. Brazer improperly credited their production to the Manhattan Engraving Co., almost certainly a different firm. It remains unknown whether Seebeck contracted with Manhattan Bank Note or had some financial interest in the firm. Either way, the company was clearly involved with the production of postage and was capable of quality engraving.

We may never know exactly why the subject items were created, but I'm certainly glad they were not lost to philately.

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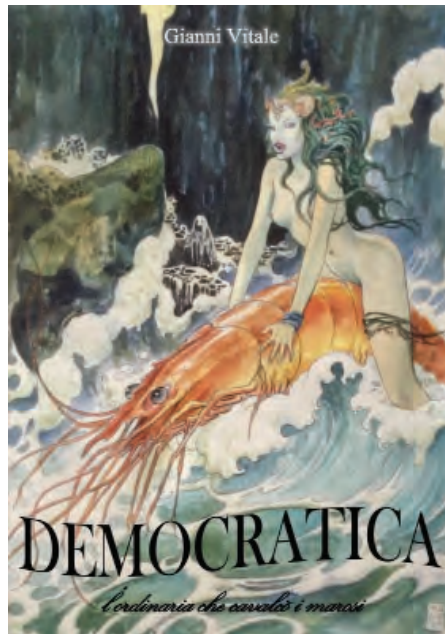
Book Reviews

Democratica: l'ordinaria che cavalcò i marosi - La serie più bella del periodo postbellico: Corrispondenze e servizi per l'estero. [The Democratica definitive series that rode the billows of the postwar years: Mail and Tariffs to foreign destinations], Gianni Vitale Cutrofano, 2022, Perfect bound (8¼ by 11¾ inches), 367 pages, color throughout, €49 + postage, available from dr.giannivitale@gmail.com

If there ever was an attention-getting cover for a book entirely devoted to Italian postal history, this is the most captivating one; it reminds me of the reverse of the Taranto didrachm issued in the 270s BC, depicting a young man riding a dolphin. However, in this case Milo Manara's superb painting depicts the personification of the Democratic definitive series which witnessed the challenging postwar years from the mid-1940s to October 1950. After Dec. 31, 1948, increases in rates caused the invalidation of all the 'centesimi' denominations except the 50c and 80c. A similar fate affected the 1.20 Lire, which had been used in 1945-46 to frank postcards. The rest of the Democratic series remained valid until the end of 1952.

In his preface to this book, the great expert Gianni Carraro noted that *"browsing through this new volume, which is an in-depth research of the use of the Democratic series mail to foreign destinations, I have confirmed the accuracy and attention to details that had typified the earlier volume which delved into mail and ancillary services for domestic mail. Gianni continues to show us his magnificent collection, displayed and described in a personable and pleasant way, replete with important and rare items; these pages exude, once again, his great passion for historical research and postal history."*

The author's introduction focuses on the postwar diaspora of Italian emigrants moving to the Americas and most European countries. All these countries offering new horizons and new hopes to Italian expatriates facilitated incoming and outgoing airmail, in some countries as early as 1945-46. The surviving covers and cards sent to foreign destination are the main focus of this monograph are a moving witness to the Italian global diaspora and its struggle to revive the Italian economy with their remittances to family members back home. The figures are heartbreaking, but at the same time they reveal the hopes and determination of those most affected by the tragic turns of fortune.



As for the first book by Vitale, a lengthy series of articles of his were first divulged via Roberto Monticini's popular website "il Postalista" (<https://www.ilpostalista.it/>) which had the advantage of creating new collectors while providing useful feedback from other collectors.

As the "covers to foreign destinations have always fascinated specialists for their intriguing and seductive connotations producing often unusual frankings requiring many stamps...not to mention the mysterious destinations which by now include dead countries."

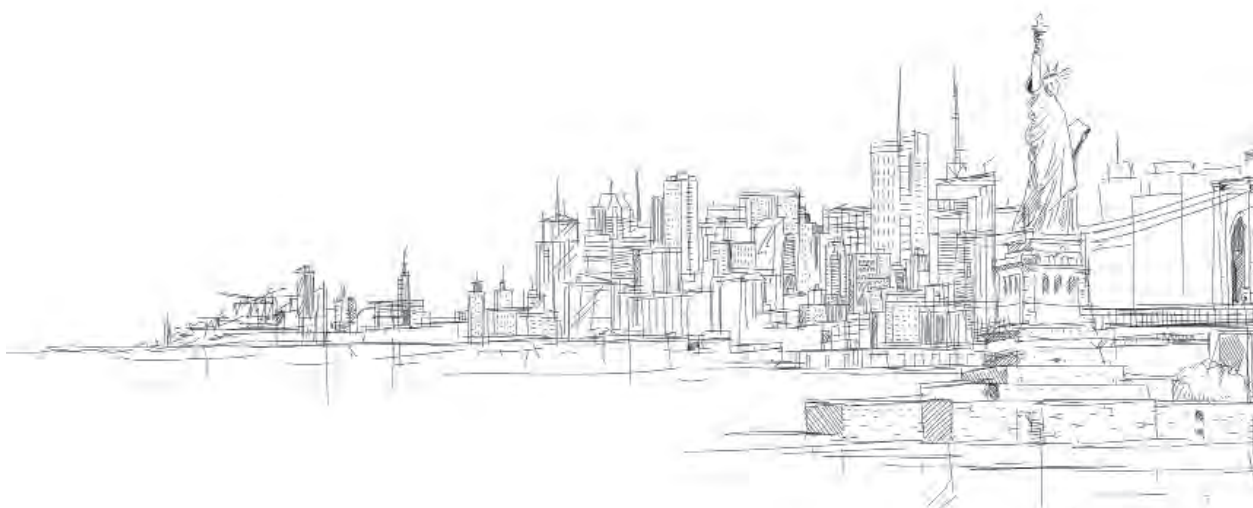
Among the rewards of endless research, we learn from this book that among the French initiatives to attract Italian immigrants initially had mixed reactions. We find a postal convention between Italy and France, effective from June 1, 1950, letters from Italy to France not exceeding 100 grams would pay the Italian tariff with no extra costs to reach French destinations; the same applied to post-cards. Needless to say, in due course other European countries followed suit and signed similar agreements.

A specific chapter delves into mixed frankings, including Democratica and Italy at Work stamps; also much coveted by specialists is mail conveyed by diplomatic bag.

The various chapters include table charts listing the tariffs for the various types of mail from 1945-51: these will prove very useful to the collector and it will give a good idea of what is difficult to find, without entering the quicksand territory of market evaluations. Very informative chapters conclude this "must have" book: Diplomatic Bag mail; the 100 lire forgeries of the 100 lire nicknamed "Buenos Aires forgeries"; the UNRRA camps for displaced persons and related mail.

If you thought that postwar Italian covers and mail have little to offer to the serious collector, this book is for you.

— Giorgio Migliavacca

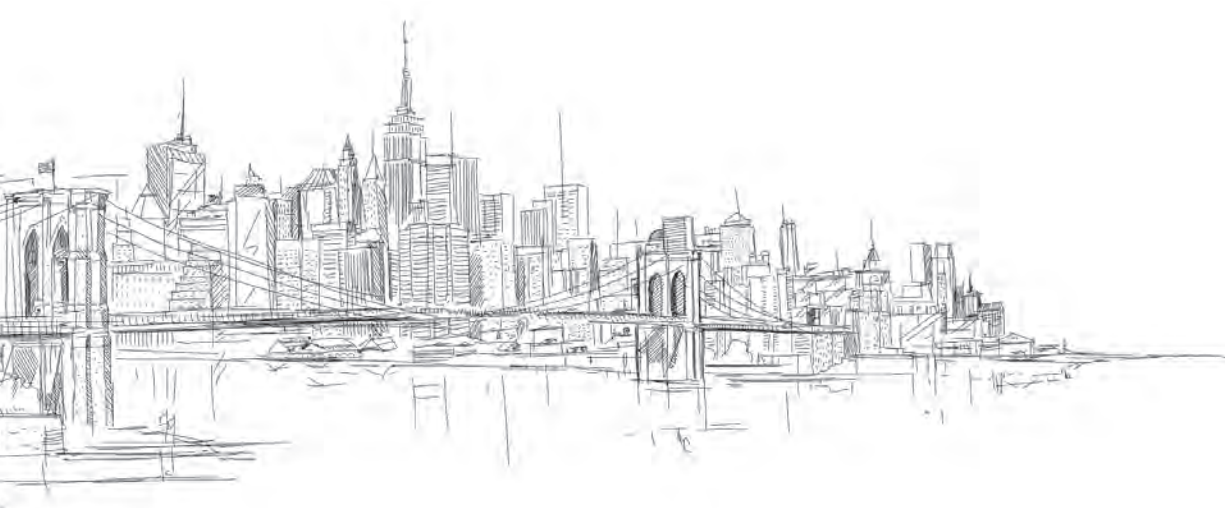


Aerofilatelia, Crociere Atlantiche, Balbo, Francesco Giaccardi, Turin, June 2022, in Italian, perfect bound (8¼ by 11½ inches), 161 pages, color throughout, €39 + postage, available from fgiaccardi@yahoo.fr

The author of this interesting book is a serious collector of the transatlantic mass flights headed by Italo Balbo in 1930 and 1933. The subject matter does not lack ample bibliography, but there is always something new or more elaborate to discover and this monograph fits that scenario.

As Roberto Gallo points out in his preface, *“there remains the many stories regarding the backstage aspects such as comments, anecdotes and curiosities, as well as the financial aspects regarding the issuance of expensive stamps to make collectors pay the overblown costs of the aerial ventures; in this respect the author carefully and diligently examines all these aspects even though his auditing results may produce pitiless results.”*

Giaccardi has articulated his research in 12 chapters, the first of which focuses on the South Atlantic aerial cruise 1930-33, Italy-Brazil from Orbetello to Rio de Janeiro. A specific and informative chart provides lots of details, such as the stages of the flight both going and returning and the composition of the four squadrons. The number of flown covers is also included.



The commemorative stamp created for this complex endeavor, we learn, was not officially announced and only in early February 1931, when the whole venture was over, a timid disclosure was made. Two months later, in his address to the Italian Parliament, Gen. Italo Balbo reassured the honorable members that to fund the Transatlantic mass flight a special stamp was approved and issued by the Ministry of Communications. The proceeds were expected to be more than sufficient to cover the costs of the great enterprise Rome-Rio and future ones. This chapter, like the other 11, is superbly illustrated and replete with information.

As expected, the chapter on the 1933 North Atlantic cruise (Orbetello-Chicago-Rome) is also richly documented. Once more, Balbo planned to finance the parade of Italian grandeur with stamps and philatelic souvenirs. Given his scanty knowledge of the philatelic market, the general could not ignore the strong competition from foreign countries. He enrolled a Roman stamp dealer by the name of Vittorio Lo Bianco to act as consultant; the end result, as we shall see in Chapter 9, was the release of an impromptu return flight triptych, which – in due course – reached stratospheric prices.

This chapter benefits from very useful illustrations regarding varieties and three charts answering all the questions a reader may ask. When you have read this book you can even lecture on the subject without any fur on the tongue.

The North Atlantic Cruise commanded an expenditure of today's \$9 million, while revenue for sold stamps amounted to the equivalent of today's \$20 million. But this amount did not consider charges of foreign countries to get their share for transit and conveyance of flown covers franked with the mesmerizing triptychs.

The author goes through all of this profit-and-loss analysis to conclude that such a financial debacle should have unleashed an uproar in Parliament, even from Balbo's party.

This is the type of research that may not please the philatelic commerce moguls, but it will obviously intrigue philatelists. At this pace we reach Chapter 8, which delves into forgeries and fakes.

Collectors will certainly welcome Chart 5A, showing the postal rates to the various destinations. The book ends with a detailed bibliography, photography sources and filmography.

In our days of the internet, non-Italian readers can manage to translate and understand most of what this useful book offers. If you collect this area, this book is a "must have," additionally, it is a pleasure to handle for its illustrations, charts and high quality production.

— *Giorgio Migliavacca*

The Collectors Club

Membership Update: through Sept. 30, 2025

Approved by the Board of Governors:

Sept. 30, 2025

Resident:

Walto, Robert J.

South Plainfield, N.J.

Non-Resident:

Westland, Deane II

St Charles, Ill.

Pendleton, Scott A.

Cadiz, Ohio

Weiss, Jay M.

Canaan, N.H.

Volovski, Larry

Thomaston, Conn.

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

We appreciate the continuing outreach efforts in collaboration with the Philatelic Foundation and major auction houses in membership recruitment. Upcoming meetings at the Club continue throughout the year. Our ongoing 2025 remote "Zoom" and combined "Zoom + Live" meeting series is in progress.

We eagerly anticipate our ongoing events at the Clubhouse throughout the 2025-26 season! Please check the full schedule that appears on page 327.

Respectfully submitted,
Alan Barasch, Membership Chair

Collectors Club Philatelist

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