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Our Auction Event Week takes place in Zürich 2–7 June: You are Invited!

There were no philatelic auction houses in Switzerland in 1925, but there were some prominent and widely-known dealers of distinction. The companies of **Jean and L. (Lebrecht) Edelmann** were located in Lucerne and were renowned specialist dealers in the early stamp issues of Switzerland. **Eduard Luder** had a dream about auctions in Switzerland and took the step and announced the first auction as **E. LUDER-EDELMANN & Co ZÜRICH** for 25–30 May 1925. The first auction offered Classic Rarities from Europe, a specialised collection of Finland, another of Switzerland and one of German colonies. It was presented with a 150-pages catalogue including 40 large photo plates illustrating 3,500 lots. After the auction Eduard Luder was able to publicly confirm the “fabulous success” and was already advertising for new consignments to the subsequent auction in November 1925.

“Other than in art, in philately the value is not in the collection, it is in the collecting.”
—HACKMEY



It is now **One Hundred Years of International Stamp Auctions – Bringing The Philatelic World Together with Incredible Sales**. We are the **Corporation Internationale de Philatélie** and we are presenting our 100th Sale herewith with classic rarities presented

in the **Main Sale**, and multiple **Specialized Sales**. It is presented in the impressive Main Catalogue, in seven specialized catalogues, and the volume with Switzerland and Liechtenstein. The **Auction Event Week** takes place in Zürich and **You are Invited as always!**

Welcome Alexandra!

We are delighted to welcome **Alexandra Ferenczy** as a new member to our team. From 20 January she takes over the role as **Senior Office & Customer Support Manager**, i.e. she is our new front face meeting You when entering our office in Zürich, or calling on our attention in phone or by e-mail. Alexandra is already integrated with us to support You in Your businesses with us. She has an extensive background in support and customer care, global commercial sales, and office coordination and administration. Most of all she



is happy and highly motivated to get to know You as a valued customer with us going forward. **Alexandra** replaces Catherine Frey who has been with **Corinphila** since 2006 and now will reduce her time but still will be involved in the back office performances.

If you want to meet with us and talk about your role as a buyer, or consignor, we will be visible and represented at the following exhibitions in the near future:

- 25–27 April

7–11 May

14–17 May

14–17 August
- 12–14 September

17–21 September

3–5 October

22–25 October

23–25 October

21–23 November
- WESTPEX 2025, San Fransisco, USA

EuroPhilEx BIRMINGHAM 2025, Birmingham, UK

BERNABA 2025, Bern, Swizerland

Great American Stamp Show '25, Schaumburg, IL, USA

NORDIA 2025, Malmö, Sweden

PHILAKOREA 2025 Specialised World Stamp Championship Exhibition, Seoul, Korea

SFK 100, Stavanger, Norway

STAMPEX 2025, London, UK

Internationale Briefmarken-Börse, Ulm, Germany

CHICAGOPEX 2025, Chicago, USA

- | Beresford-Wylie | Beech | CHELSEA |

| Cusworth | Diffen | Förster |

| Hørlyck | 'KOOYONG' | Podger |

| Reim | Roberts | Vaniček |

We advertise, sponsor and partner frequently more than most others in this industry



We are the international Show Partner to The Royal Philatelic Society London.



We are Sponsor to the exhibition.



We are the Main Partner to the exhibition.



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Through the Eyes of Corinphila’s Philatelists

Over the last six months, since our previous Auction Event Week, our philatelists have been working hard to describe the material for the 9 catalogues representing our next auction sale. Our traditional values mean that Corinphila always deploys the most appropriate resources, from our core team of senior philatelists and philatelists, to carefully work through all philatelic and postal history areas entrusted to us. The following snap-shots from our describing activities come from the last six months. On the following pages in this GAZETTE we present insights from the eyes of our philatelists.



The Corinphila culture among our philatelists is set by legendary Greg Todd. Last year was the Silver Jubilee for Greg working at Corinphila.



Tim Foster is a young Philatelist, and his performances are already speaking for themselves.



Thomas Berger is another Senior Philatelist who is close to being “Gregesk” (ref. Greg Todd) in his performances after many years with us.

The Auction 2–7 June 2025

2. – 7. Juni 2025

347. Briefmarken-Auktion
Corinphila Auktionen AG · Wiesenstrasse 8 · Zürich

100 YEARS OF STAMP AUCTIONS
1925-2025
100 YEARS

CORINPHILA AUKTIONEN
4 Local Taxen

EUROPE & OVERSEAS

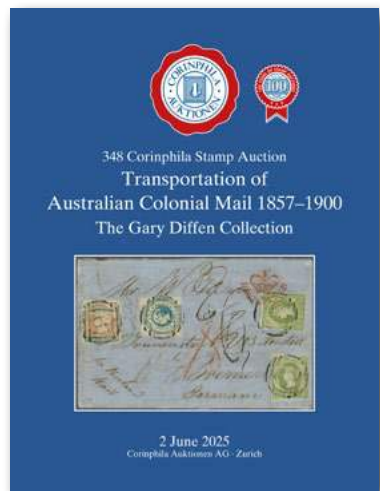
PREIS-

347 Stamp Auction
Corinphila Auktionen AG · Wiesenstrasse 8 · Zurich

2 – 7 June 2025

#347: EUROPE AND OVERSEAS	
Monday 2 June at 14.00 h	Americas (North, Central & South America) including United States Special Delivery Stamps and Covers – The Colin Beech Collection
Tuesday 3 June at 9.00 h	Asia / Africa
Tuesday 3 June at 10.00 h	British Commonwealth, including Nigeria, Cameroon, Sudan – The Peter Hørlyck Collection (part II) Gambia, Pakistan and Sarawak – The Mike Roberts Collection
Wednesday 4 June at 16.00 h	A Captain’s Books – The Captain D. James Podger Philatelic Library
Thursday 5 June at 14.00 h	Europe A–N Zeppelin – Pionierpost – Die Sammlung Eckhard Förster (Teil II) The Italian South Atlantic Airline LATI – The Martyn Cusworth Collection
Friday 6 June at 10.00 h	Europe O–Z Collections & Accumulations

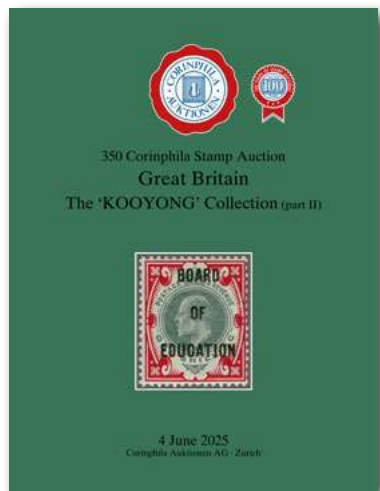
Event Week



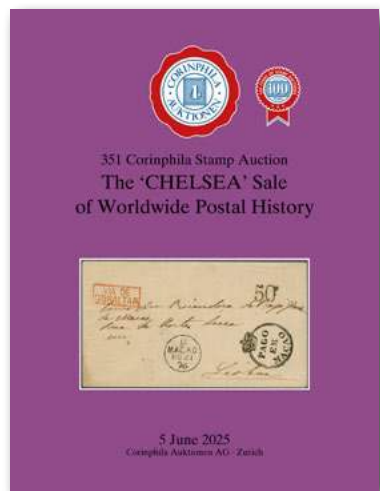
#348: The Gary Diffen Collection
Transportation of Australian Colonial Mail 1857–1900
Monday 2 June at 09.00 h



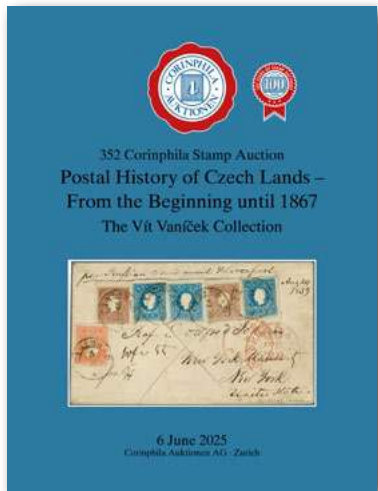
#349: Great Britain
Wednesday 4 June at 09.00 h



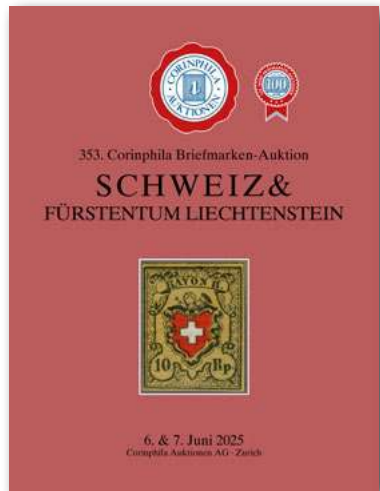
#350: The 'KOOYONG' Collection
Great Britain
Wednesday 4 June at 12.00 h



#351: The 'CHELSEA' Sale
of Worldwide Postal History
Thursday 5 June at 09.00 h



#352: The Vít Vaníček Collection
Postal History of Czech Lands –
From the Beginning until 1867
Friday 6 June at 09.00 h

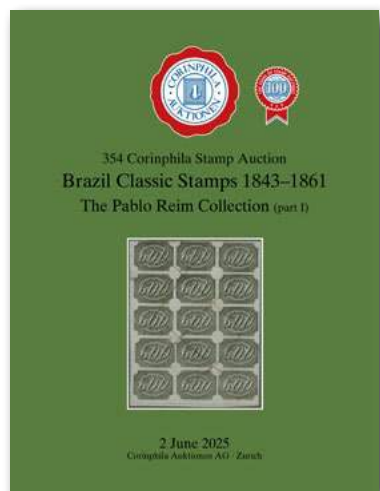


#353: Schweiz & Fürstentum Liechtenstein
Schweiz ab 1907, Soldatenmarken, Flugpost Schweiz, Fürstentum Liechtenstein
Friday 6 June at 14.00 h

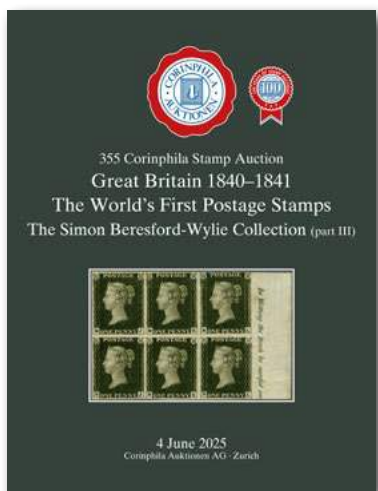
Sammlungen und Posten Schweiz
Friday 6 June at 17.30 h

Vorphilatelie, Kantonalmarken, Ortspost, Poste Locale, Rayon I dunkelblau, Rayon II
Saturday 7 June at 10.00 h

Rayon I hellblau, Rayon III, Strubel, Sitzende und Stehende Helvetia, Ziffer, UPU
Saturday 7 June at 14.00 h



#354: The Pablo Reim Collection (part I)
Brazil Classic Stamps 1843–1861
Monday 2 June at 18.00 h



#355: The Simon Beresford-Wylie Collection (part III)
Great Britain 1840–1841 –
The World's First Postage Stamps
Wednesday 4 June at 14.00 h



Andrzej Zbojnowicz,
Senior Philatelist,...



...**Volodymyr Svystun,**
Philatelist and Logistics...



...**Chris Green,**
Senior Philatelist,...



...and **Devlan Kruck,** Senior Philatelist. They all combine the **Corinphila** philatelic team with different capabilities, knowledge and experience.



"Mr Corinphila Karl Louis", he is responsible for the strong home-market of Great Britain philately and related areas. With his Card Index, and the other Card Indexes we have, our companies are unique in being able to present the Philatelic Pedigree and Provenance for many of the items we are entrusted to offer.

Time for BERNABA & Multilaterale

14–17 May

Welcome to BERNABA'25 and the Multilateral Exhibition taking place from 14 to 17 May 2025 in Bern, Switzerland. Experience a major national and multilateral Rank I exhibition that brings together collectors and enthusiasts. The multilateral association consists of the seven countries Germany, Liechtenstein, Luxembourg, Netherlands, Austria, Switzerland and Slovenia. Celebrate with us the 175th anniversary of Switzerland's first federal stamps and immerse yourself in the fascinating world of philately.

WEDNESDAY 14 MAY	THURSDAY 15 MAY	FRIDAY 16 MAY	SATURDAY 17 MAY
10.00–18.00 h	10.00–18.00 h	10.00–18.00 h	10.00–17.00 h



Corinphila is the Main Exhibition Partner to BERNABA 2025 and presents Grand Prix de Compétition & Grand Prix d'Exposition



GRAND PRIX DE COMPÉTITION



GRAND PRIX D'EXPOSITION

14 May 2025 Reception at BERNABA '25

We as the Main Partner to the BERNABA'25 organizers have the pleasure together with the representatives of The Royal Philatelic Society London for Switzerland, in inviting you to a RPSL Reception at the BERNABA '25 Multilateral Stamp Exhibition in Berne on Wednesday 14 May 2025 at 6 pm at the Corinphila Stand at the exhibition. We look forward to seeing you in Berne.

R.S.V.P. to info@corinphila.ch.

Antoine Clavel FRPSL & Jonas Hällström RDP FRPSL
Managing Directors of Corinphila

Robert Wightman FRPSL & Fritz Aebi FRPSL
RPSL Overseas Representatives for Switzerland



We will be hosting three program presentations at the Main Stage Forum.



EDITION D'OR®

14 MAY at 11.00–12.00 h.

The Global Philatelic Network presents new books and editions to the The Hall of Fame in Philately.



15 MAY at 11.00–12.00 h.

A presentation by Gary Diffen, Australia, addressing The Need for Speed and the Search for New Mailing Routes During the 19th Century from the Australian Colonies.

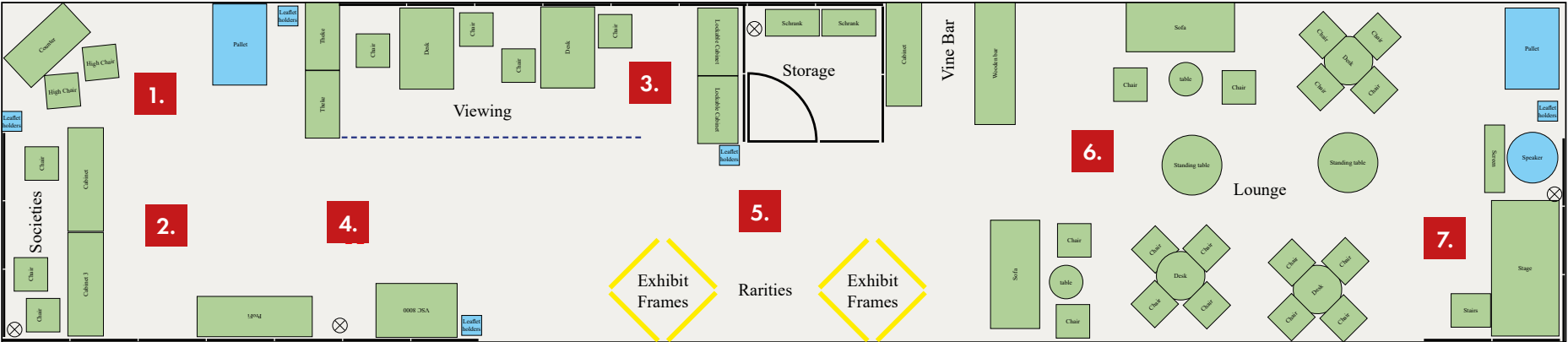


16 MAY at 1.00–2.00 h.

A presentation by James Peter Gough, United States of America, addressing Postal History – The Universal Postal Union (UPU) and its Impact on Global Postal Services.



Corinphila & Heinrich Köhler Joint Show Program



1. In our stand you will meet our Group Management Teams from **Corinphila** in Zürich and **Heinrich Köhler** in Wiesbaden.

2. In our stand we will present ourselves together with **The Royal Philatelic Society London**, and other invited Societies.

3. The following **single lots** (addressing **Corinphila's** auction 2–7 June auction) will be available for viewing: **Switzerland, Liechtenstein, Germany, Austria**. We will also offer viewing of the following special sales: **Transportation of Australian Colonial Mail 1857–1891 – The Gary Diffen Collection; The 'CHELSEA' Sale of Worldwide Postal History; Postal History of Czech Lands – From the Beginning until 1867 – The Vít Vaníček Collection.**

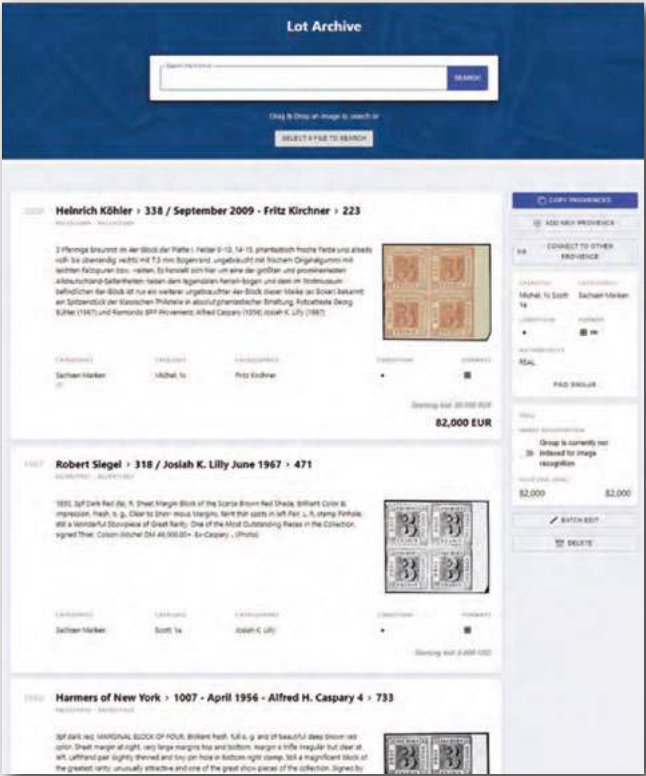
4. Our philatelists will present you our two “Group Assets” which make differences for our performances: **VSC 8000** and **ProFi**.

5. In the frames of our **Court of Honour** we will present exciting offerings.

6. In our **Wine Bar**, Ian Gary Roodt from **Western Cape Wines** in Kempththal will offer wine tastings. You will receive information about the **Post House** wines, the winery, the winemaker, as well as food pairing ideas. Additionally, Ian offers guidance on optimal wine storage and serving. **Come to our Lounge & Wine Bar and find your Taste.**

7. **SWITZERLAND CLASSIC** is a different way of collecting. From traditional collecting of stamps by numbers, to a history book with classic issues. On stage in our Lounge & Wine Bar we will show you how! **Wednesday, Thursday and Friday at 16.00.**

ProFi

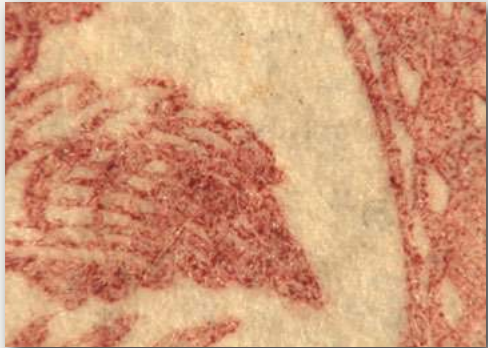


We understand the significance of every single item. If its importance is enhanced by its provenance, we will research and locate the necessary information and ensure that the Philatelic Pedigree is presented. Our philatelic records relating to provenance are unique and unparalleled within our industry. We not only have the renowned Card Index systems, but we have also developed the world's first digital philatelic database, Provenance Finder (ProFi). It is a database with more than 3,000,000 references of philately from all over the world.

VSC 8000



We are the only stamp auction house in the world having invested in our own **VSC 8000**. It offers forensic examination methods at the very highest level. Over time, we are building up an extensive database of genuine reference items. As the VSC saves all the pa-



rameters for each image, we can compare questionable pieces with genuine pieces from the database at any time, enabling us to make a statement on authenticity. This is a major advantage for all consignors and buyers with us. Consignors can be sure that we can check rare

varieties in-house, while buyers can be equally sure that we have thoroughly checked the quality and authenticity of expensive items beforehand. We are also available to assist research philatelists with access to our equipment by prior arrangement.

Einladung Invitation

🕒 14./15./16. Mai 16:00 / 4:00 p.m.

💬 Vortrag / presentation

📍 Stand / booth Corinphila

👉 Inkl. Apéro und kostenloses Vordruck-Set für die ersten 20 registrierten Teilnehmer
➤ Registrierung auf der Rückseite

👉 Incl. aperitif and free preprint-set for the first 20 registered participants
➤ registration on the back

➤ **Der Beginn einer wunderbaren Sammlung!**
Finden Sie die klassischen Briefmarkenausgaben der Schweiz faszinierend? Wenn Sie sich bislang noch nicht zum Aufbau einer Kollektion dieses hochinteressanten Zeitabschnittes der Schweizer Geschichte entscheiden konnten, dann bietet sich Ihnen jetzt eine ideale Gelegenheit.

➤ **The start of a wonderful collection!**
Do you find the classic Swiss stamp issues fascinating? If you have not yet decided to build a collection of this highly interesting period of Swiss history, now is the ideal opportunity.

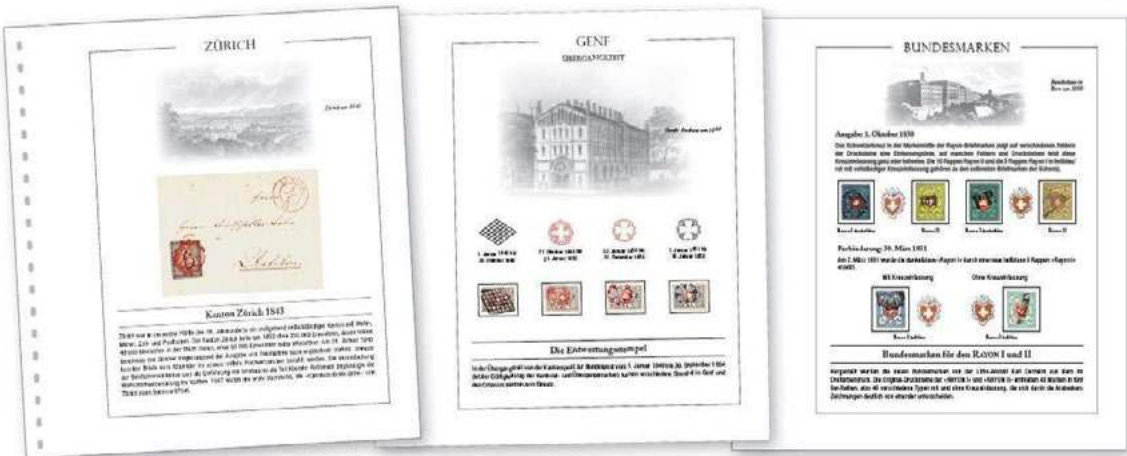
SCHWEIZ KLASSIK

Einfach anders sammeln! Vom traditionellen Nummer-Sammeln zum Geschichtsbuch mit klassischen Ausgaben. Für jedes Budget!
Wir zeigen Ihnen wie!



SWITZERLAND CLASSIC

A different way of collecting! From the traditional collecting of stamps with numbers to a history book with classic issues.
For every budget! We will show you how!



Registrierung / registration



- Bitte bringen Sie diese vollständig ausgefüllte Registrierung zum Vortrag mit und geben Sie diese dem Betreuungspersonal ab. Die ersten 20 registrierten Teilnehmer erhalten gratis ein Vordruck-Komplett-Set im Wert von über CHF 100.-
Mit der Registrierung ist der Teilnehmer einverstanden, dass seine Daten von den unten aufgeführten Firmen zu Marketingzwecken verwendet werden dürfen.
- Please bring this fully completed registration form with you to the presentation and hand it to the support staff. The first 20 registered participants will receive a complete preprint-set worth over CHF 100.- free of charge.
By registering, the participant agrees that his data may be used for marketing purposes by the companies listed below.

Vorname / first name:

Name / last name:

Strasse / street:

PLZ, Ort / zip code, city:

Tel. / phone:

eMail / e-mail:

.....
Unterschrift / signature

Der gesamte Anlass ist von diesen vier Firmen gesponsort: / the whole event is sponsored by these four companies:



Nick Gebers – Post House Wines – Stellenbosch

“Drink the wine, meet Nick Gebers and you will know that he is the Winemaker”



Come to our
Lounge & Wine
Bar and find
your Taste of
wine from
POST HOUSE

Soil types
It is the granite, shale and sandstone-based soils found throughout Stellenbosch that are arguably the most valued resource in terms of wine production. The ancient soils are amongst some of the oldest on earth which are classified into as many as 50 different types. The mountainsides are dominated with decomposed granite that prevent water logging and add minerality whilst the valley floors have pockets of higher clay content with excellent water-retention properties. Sufficient rainfall in winter allows growers to keep the irrigation of vineyards to a minimum.

Climate
The region's climate is relatively hot and dry, although a maritime influence comes from False Bay in the south. Cooling southeasterly breezes wash through the vineyards in the afternoons, refreshing the grapes after the morning's hot sun. White-wine varieties are often planted closer to the ocean where this effect is more pronounced.

Grape Varieties
There is a wide array of grape varieties planted, but it is Stellenbosch Cabernet Sauvignon that can be found on wine lists all over the world. The well-draining, ancient soil types with pockets of granite allowing the variety to thrive and produce a distinct minerality. The variety is found in Bordeaux Blends as well as varietal wines with layers of dark-red berries and fine tannins. The best examples have the potential to be cellared for a decade or more.

Characterised by its versatility, Chenin Blanc is widely planted throughout Stellenbosch and is produced in a full spectrum of wine styles. The variety tolerates the warmer temperatures and drought-like conditions that Stellenbosch is prone to. It is also particularly known for exhibiting organoleptic properties of fynbos vegetation (an unspecified term that refers to the natural vegetation of the area).

Meeting Nick during my visit to Post House in January 2025 is like slowing down the pace, no rush, just being inspired. Relaxed as always nothing can put Nick off track. He sat in his chair looking at a book I brought him on Stamps and the articles on his wines from the Corinphila Newsletters. Nick loves Natal, a Mountainous subtropical area of South African East Coast. Nick just said, “I am a mountain guy with a big Ego”. As an artist and painter, he does not have any agenda, he just paints what interests him. His enormous Boerboel dogs just lay around, not really listening to Nick. “They kinda keep the property safe”, Nick says.

Once I start to ask Nick about his wines, that is when a slight change does take place, but in a way that you will not notice at first, a subtle excitement. Nick loves his wine, and you can notice it in every sip that he takes. On the walls in his cellar are his paintings, faces, people, flowers. The images are peaceful yet vibrant, conveying

a sense of tranquillity without haste. It is exactly this that you will find in his wines.

Nick Gebers, the owner and winemaker of Post House Wines in South Africa, seamlessly merges his artistic talent with his deep passion for winemaking. As both a painter and vintner, he sees a strong parallel between the two crafts, both of which require creativity, patience, and an intuitive sense of balance. His background in painting influences his approach to winemaking, where he approaches winemaking as he does painting, treating each wine as a canvas, carefully layering flavours, textures, and aromas to create a masterpiece in every bottle. Just as a painter selects and blends colours to evoke emotion, Nick meticulously chooses grape varieties and vinification techniques to craft wines that are rich, complex, and full of character. His wines are known for their bold, expressive nature, much like his artwork, which often captures depth and intensity. He believes that both wine and

art should tell a story, drawing people in and creating a lasting impression.

At Post House Wines, Nick's philosophy is centred on minimal intervention, allowing nature to guide the winemaking process. This hands-off approach enhances the authenticity of his wines, much like a painter allowing brushstrokes to flow naturally. His ability to translate artistic expression into winemaking has earned Post House Wines a reputation for producing distinctive, hand-crafted wines that reflect both the terroir of the Western Cape and his creative spirit.

For Nick, winemaking is not just a science but an art form – a medium for storytelling and emotional expression. Whether through his paintings or his wines, he seeks to create something meaningful, something that speaks to the senses and leaves a lasting impact.

Wine Region Stellenbosch
Stellenbosch is just 25 miles (40km) east of Cape Town.

Simonsberg Mountain in the north separates it from Paarl while the Hottentot Hollands Mountain range on the eastern side separates it from Walker Bay. False Bay lies roughly 12 miles (20km) to the south. Stellenbosch is South Africa's second-oldest settlement, after Cape Town. Established on the banks of the Eerste River in 1679, it was named for the then Governor, Simon van der Stel. The French Huguenot protestants (fleeing religious persecution in Europe) arriving in the Cape found their way to the town in the 1690s and began to plant vines. Today, Stellenbosch is home to nearly one-fifth of all the vines planted in South Africa.

Vineyards cover the gently rolling hills of Stellenbosch, from Helderberg in the south to the lower slopes of Simonsberg Mountain in the north. This terrain allows for a lot of variation in wine styles with multiple mesoclimates suitable for viticulture. All sorts of grape varieties can be found among the exposed hills and sheltered valleys.



Shiraz, Petit Verdot and Merlot are also all planted in quantity here and although red varieties preside, Sauvignon Blanc, Chardonnay and Riesling are found as well. Small amounts of Viognier have been established within recent years, often blended with Shiraz – akin to the Côte-Rotie region of the northern Rhône Valley.

Stellenbosch is also notable for being the birthplace of Pinotage – a crossing of Pinot Noir and Cinsault. It was bred by Abraham Izak Oerold, the first professor of viticulture at Stellenbosch University in 1924.

Penny Black
A blend of Shiraz, Cabernet Sauvignon, Merlot, Petit Verdot & Chenin Blanc. In Nick’s words, this is a kick-ass blend. The Shiraz is more approachable. Earlier drinkable than Cabernet. The Cabernet Sauvignon



gives it some lovely tannins. The Merlot makes the wine round. Petit Verdot adds some amazing floral notes. Last but not least, the Chenin Blanc give the Penny Black a smooth entry with a lingering finish. Nick said that there is a story about someone that was buried with a bottle of Penny Black in the Arlington Cemetery.

Winemaker’s notes: *An elegant wine with a soft entry and a firm yet supple finish. Dark inky black colour. Initial nose of floral petals, also of fynbos (South African*

heath), blackcurrant, fruitcake, white pepper and spice. Rounded tannins and ample fruit results in a layered and complex wine.

Bull’s Eye
The Cabernet Sauvignon grapes grow in Gravel soil that is rich in iron oxide. Grapes grown in iron oxide-rich gravel soils often benefit from good drainage, enhanced ripening, and a unique mineral complexity, leading to structured, high-quality wines with depth and aging potential. **Winemaker’s notes:** *Cabernet Sauvignon 2022 was made with the utmost attention and detail to deliver an extremely high-quality end product. This is a bold wine with aromas of raspberry, mint, cigar box, chocolate, and gamey meat. The palate is firm and oaky, with rounded ripe fruit and tannins that contribute to a long finish.*

Post House Wines – Where to buy in Switzerland
At my wine tastings, you will receive information about the wines, the winery, the winemaker, as well as food pairing ideas. Additionally, I offer guidance on optimal wine storage and serving. In Kempththal I also host customized events for groups of all sizes in my unique wine cellar, which offers an authentic South African atmosphere. Let me take you on this journey, not just to buy wine, but to embrace the Experience and Lifestyle.

/ Ian Roodt



POST HOUSE

Post House Wines – Stamp Relation

- Cameo – Chenin Blanc
- Mailing May – Sauvignon Blanc
- Admiral’s – Pinotage
- Three Pearls – Grenache Rosé
- Stamp of Chenin – Chenin Blanc
- Bulls Eye – Cabernet Sauvignon
- Black Mail – Merlot
- Merry Widow – Shiraz
- Stormy Hope – Petit Verdot
- Holy Grail – Malbec
- Missing Virgin – Pinotage
- Penny Black – Blend of Shiraz, Merlot, Cabernet Sauvignon, Petit Verdot & Chenin Blanc
- Treskilling Yellow – Chenin Blanc, Dessert Wine

THE PENNY BLACK



THE BULLS EYE RED



Come and find your Taste

Western Cape Wines GmbH
Kemptpark 3, 8310 Kempththal, Switzerland

Tel: +41 797948361 | Email: ian@westerncapewines.ch

Web and Online shop: www.westerncapewines.ch
Instagram: [@westerncapewines](https://www.instagram.com/westerncapewines)

Global Enquiries – Western Cape Wines GmbH
Tel: +41 79 7948361 | Email: hello@westerncapewines.ch

Sensationelle Wiederentdeckung nach 100 Jahren

Rayon II mit Kreuzeinfassung ungebraucht



1850 dreifärbig gedruckt mit dunkelblauem resp. gelbem Hintergrund, einem schwarzen Markenbild und einem roten Schweizerkreuz. Um das Hineinlaufen der roten Farbe in das weisse Schweizerkreuz zu kaschieren, wurde es zunächst im Schwarzdruck eingrahmt, die sogenannte Kreuzeinfassung. Bei den zuerst entstandenen Marken der Ortspost und Poste Locale war dies gängige Praxis. Erst spätere Auflagen, z. B. zur Deckung des Bedarfs an Poste Locale im zweiten Halbjahr 1851, wurden ohne Kreuzeinfassung herausgegeben.

Als der bekannte Sammler Adolf Schulze im Jahr 1871 Carl Durheim nach den Umständen bei der Herstellung der

Rayons befragte, konnte sich dieser nur noch sehr bruchstückhaft und fehlerhaft an die Vorgänge 21 Jahre zuvor erinnern. Sein Brief an Schulze (Munk 1941, S. 106) enthielt Fehler in Bezug auf den Aufbau des Druckbogens, aber offensichtlich auch in Bezug auf die

Funktion und Einführung der Kreuzeinfassung. Er schrieb: „... Um noch auf Ihre letzte Frage zu antworten, erinnere ich mich, dass man zuerst Platten ohne schwarzen Rand um das weisse Kreuz druckte, da sich aber die Marke zu undeutlich und matt ausnahm, so wurde nachher eine andere Platte angefertigt, wo der schwarze Druck gleichzeitig auch den Rand des Kreuzes enthielt. Man hat im



Herbert Munk

(* 26. Juni 1875 in Berlin; † 19. April 1953 in Lugano) war ein deutscher Philatelist und Autor. Munk studierte Philosophie und Psychologie und promovierte im Jahr 1900 an der Universität Göttingen. Er war Verfasser eines großen Anteils des Kohl-Handbuches und internationaler philatelistischer Juror. Für das Kohl-Handbuch wurde er und J. B. Seymour mit dem Sieger-Preis von 1930 für die beste philatelistische Arbeit der deutschen Sprache ausgezeichnet. Er erhielt die Lindenberg-Medaille im Jahr 1925 und sein Name wurde der Roll of Distinguished Philatelists 1932 in Torquay hinzugefügt, die höchsten philatelistischen Ehren, die Deutschland und Grossbritannien vergeben können. Im Jahr 1936 erhielt er die Crawford-Medaille der Royal Philatelic Society London und er wurde in die Hall of Fame der American Philatelic Society aufgenommen. Als Jude musste er Deutschland 1936 verlassen und so setzte er seine philatelistische Arbeit in der Schweiz fort. Dort entstanden seinen bahnbrechenden Arbeiten zu den Durheim-Ausgaben.

In der Corinthila-Auktion im Juni 2025 kommt eine schweizerische Rarität zum Angebot, deren Existenz völlig in Vergessenheit geraten war. Es handelt sich um das einzige bis heute bekannte ungebrauchte Exemplar der Rayon II mit vollständiger Kreuzeinfassung, welches im September 1850 bei der lithographischen Druckerei von Carl Durheim in Bern hergestellt wurde. Dieser Beitrag will die Hintergründe ihrer Entstehung und den Grund für das ‚hundertjährige Verschwinden‘ dieser Rarität etwas beleuchten.

Der Bundesstaat, die Durheim-Ausgaben und die Kreuzeinfassung

Die moderne Schweiz entstand 1848 als Bundesstaat und die Bundesverfassung vom 12. September 1848 übertrug das Postregal von den Kantonen auf den Bund. Der erste eidgenössische Tarif trat am 1. Oktober 1849 in Kraft, ohne dass die eidgenössische Postverwaltung die bisherigen kantonalen Briefmarkenausgaben durch neue, eigene Bundesmarken ersetzen konnte. Sie waren einfach noch nicht produziert worden. Erst im Mai 1850 erschienen mit der Ortspost und der Poste Locale Briefmarken für den Lokalrayon, die aber flächig erst ab dem 1. Oktober 1850 zum Einsatz kamen. Zu diesem Zeitpunkt erschienen die dreifärbigen Ausgaben der Rayon I dunkel-

blau und der Rayon II gelb, die das Porto für den Versand bis zu 10 Wegstunden (= 48 km) resp. von 10 – 25 Wegstunden beglichen. Alle diese Ausgaben des Jahres 1850, wie auch die Rayon I hellblau vom April 1851 und die Rayon III, die nach der Währungs- und Tarifumstellung vom Januar 1852 erschien, wurden im lithographischen Verfahren in der Druckerei von Carl Durheim (1810–1890) in Bern hergestellt und werden daher auch Durheim-Ausgaben genannt. Sie sind mit Kreuzeinfassung bekannt, bei Ortspost/Poste Locale und den dreifärbigen Rayons als Teil des Schwarzdrucks, bei der zweifärbigen Rayon I natürlich als Teil des hellblauen Drucks und bei der einfärbigen Rayon III logischerweise in Rot. Marken mit Kreuzeinfassung sind im Vergleich zu Marken ohne Kreuzeinfassung je nach Ausgabe entweder der Normalfall wie bei Ortspost oder Poste Locale, relativ selten wie bei der dunkelblauen Rayon I oder eben extreme Seltenheiten wie bei der Rayon II oder der hellblauen Rayon I.

Warum eine Kreuzeinfassung, wann kam sie, warum ging sie?

Die höherwertigen Marken der Rayon-Ausgaben sollten sich deutlich von den zweifärbigen Lokalmarken der Ortspost und der Poste Locale in Schwarz & Rot unterscheiden. Daher wurden die Rayons



Die Jury.

Obere Reihe: D. Emmerich, Zürich-Höngg; Henri Bauer, Strassbourg; A. R. Watzlawick, Basel; Alb. Auberson, Bern.
Untere Reihe: Dr. Emilio Diena, Rom; Dr. Herbert Munk, Berlin; E. Diem-Saxer, St. Gallen; Prof. Dr. J. Suter, Zürich; Jean Lipp, St. Gallen.
(Abwesend: E. Friederich, Genf.)

Die Jury für NABA 1934. Dr. Munk steht in der Mitte.

ersten Jahr viel geprübelt und viel verprübelt, bis der Herr Postdirektor Näf zufriedengestellt war. ...“.

Diese fehlerhafte Erinnerung mag stark damit zusammenhängen, dass sich Carl Durheim mehr als Photograph sah, und die Druckerei mehr nebenbei betrieb. Die völlige Umkehr der Abläufe durch den Zeitzeugen überhaupt beeinflusste und dominierte natürlich das ‚Wissen‘ über die Marken mit Kreuzeinfassung während der nächsten Jahrzehnte. Selbst Baron Axel von Reuterskiöld, der 1899 zusammen mit Paul Mirabeau mit „Die Schweizerischen Postmarken“ das wohl berühmteste Werk über die alten schweizerischen Briefmarken herausgab, liess sich hier in die Irre führen.

Die Meinung, dass die Platten zuerst ohne Kreuzeinfassung und dann aus drucktechnischen Gründen nachgezeichnet wurden, um sie später wieder zu entfernen, war falsch. Erst Dr. Herbert Munk konnte den wahren Sachverhalt in jahrzehntelanger Arbeit herausfinden, richtigstellen und 1941 publizieren. Er konnte beweisen, dass die Ursteine zu 40 Feldern für den Schwarzdruck der Rayon I und Rayon II von Anfang an Kreuzeinfassungen aufwiesen. Nach dem Umdruck für den Druckbogen zu 80 resp. 160 Feldern wurden diese Kreuzeinfassungen dann alle von der Druckplatte entfernt, wobei einige Bögen bei der Rayon II und der hellblauen Rayon I durchschlüpfen. Aus diesen wenigen Bögen der

Steine A1 und A3 stammen die raren Werte der Rayon II mit Kreuzeinfassung, die wir heute kennen.

Aber warum wurde die Kreuzeinfassung ‚abgeschafft‘, also vom lithographischen Druckstein des Schwarzdrucks entfernt? Die Postakten erwähnen diese Änderung überhaupt nicht, in der philatelistischen Literatur wird immer wieder auf heraldische Probleme hingewiesen, da das Schweizerkreuz einfach keinen schwarzen Rahmen hat. Definitiv weiss man es nicht, man kann aber wohl von einer internen Entscheidung in der Druckerei Durheim ausgehen.

Die Kreuzeinfassung auf der Rayon II vor Dr. Munk

Die Existenz von Kreuzeinfassungen bei Rayon II und Rayon I hellblau war bis Anfang der 1880er Jahre überhaupt nicht bekannt (Munk 1941, S. 119). Als ‚Entdecker‘ der Kreuzeinfassung auf diesen beiden Marken gilt Robert Deyhle (1859–1933), ein Berner Philatelist, philatelistischer Schriftsteller, Briefmarkenhändler und Verleger. Er war wahrscheinlich der erste schweizerische Briefmarkenhändler überhaupt und wurde bereits im Jahr 1879 im Berner Adressbuch als Kaufmann geführt. Bereits im jungen Alter von nur 25 Jahren war er auch international sehr gut vernetzt, wie z. B. die Korrespondenz von Friedrich Breiffuss aus St. Petersburg an ihn aus dem Jahr 1884 zeigt. Die ersten Stücke der Rayon II mit Kreuzeinfassung tauchten in der Westschweiz auf. Die heute bekannten Verwendungen auf Brief und Briefstück resp. mit Stabstempeln stammen aus Bern, Ins, Lausanne & Grandson. Aufgrund ihrer grossen Seltenheit verging ein weiteres Jahrzehnt, bis sie allgemein anerkannt waren. Aber selbst dann hielt man sie anfangs oft für versehentlich oder missbräuchlich zum Postgebrauch gelangte Essais, eine Theorie, die erst durch die Arbeiten von Dr. Munk in den 1930er Jahren endgültig widerlegt werden konnte.

Die Zumstein-Spezialkataloge der Jahre 1909, 1914 und 1924 führen die Kreuzeinfassungen als reguläre Markenausgaben, renommierte Sammlungen wie die von Baron Axel von Reuterskiöld schmückten sich mit den schönsten Frankaturen dieser seltenen Marke, z. B. dem einzig bekannten Dreierstreifen auf Brief vom Januar 1851 von Bern nach Martigny, ausgestellt auf der Internationalen Ausstellung 1910 in Bern (später Sammlung Bally, jetzt Museum für Kommunikation

Bern, abgebildet in Schäfer, 2018 auf S. 214). Die Kreuzeinfassungen waren als eine Rarität von Weltrang etabliert, auch wenn die genauen Umstände ihrer Entstehung und ihrer Drucksteine bis zu den Arbeiten von Dr. Munk noch lange unverstanden bleiben sollten.

Die ungebrauchte Kreuzeinfassung

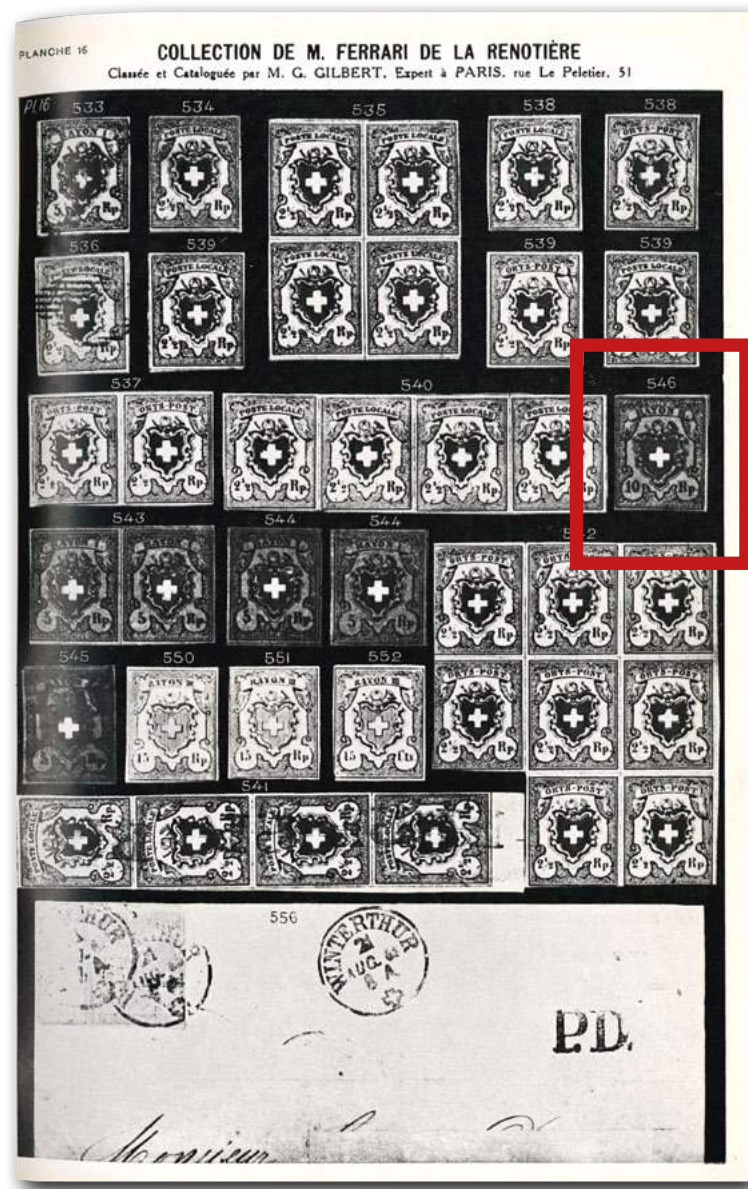
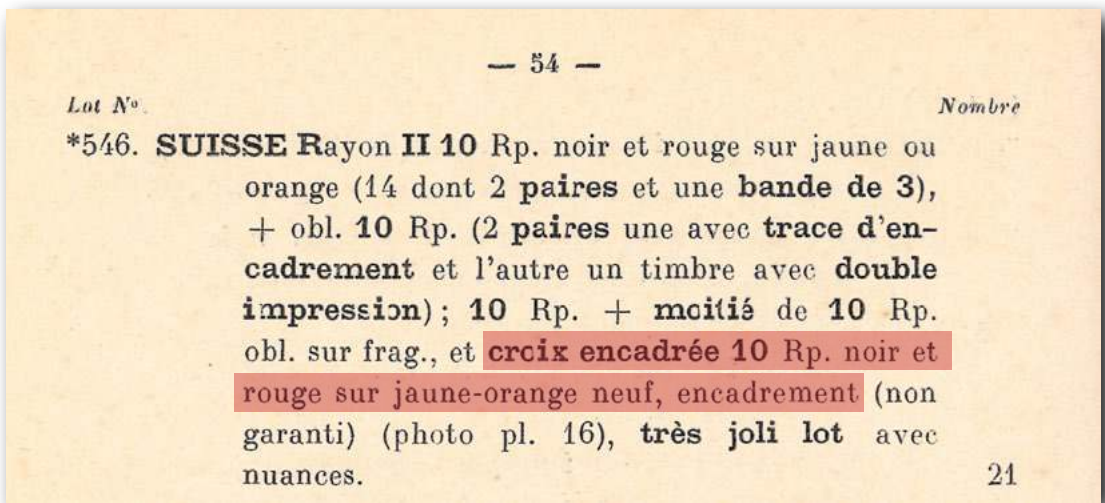
Das vorliegende Stück stammt vom ersten Stein A1 und ist im Auktionskatalog der Ferrari Sammlung 1924 als eine der ersten Rayon II mit Kreuzeinfassung aufgrund der Abbildung auf den Fototafeln visuell dokumentiert. In der auf die Auktion 1924 nachfolgenden philatelistischen Literatur ist die Marke ohne Erwähnung und völlig unbekannt geblieben. Das Wissen über die Existenz ging dadurch über die Jahrzehnte verloren.

Jetzt nach der Wiederentdeckung ist es die einzige bekannte ungebrauchte Marke dieser schon gestempelt extrem seltenen Ausgabe. Gebraucht als Einzelstück resp. auf Brief kennt die Literatur bis heute nur insgesamt 41 Stück (Schäfer 2018, S. 213), wobei zwölf Marken vom Stein A1 stammen, 27 Marken vom Stein A3 und zwei Marken keinem der beiden Steine zuzuordnen sind. Bemerkenswert ist auch, dass die jetzt

Philippe de Ferrari

Die drei Philatelisten der Vorkriegszeit mit den umfangreichsten Generalsammlungen waren neben dem bereits oben erwähnten Friedrich Breiffuss (1851–1911) der Brite Thomas Tapling (1855–1891) und der Weltenbürger Philippe de Ferrari, Baron de la Renotière (* 11. Januar 1850 in Paris; † 20. Mai 1917 in Lausanne). Ferrari wurde als Sohn einer sehr wohlhabenden Familie geboren. Dadurch war es ihm schon in seiner Jugend möglich, Raritäten der Philatelie aus der ganzen Welt zu erwerben. Ferrari besass quasi alle damals bekannten Raritäten. Seine Sammlung beinhaltete im Lauf der Zeit nicht nur sieben verschiedene Exemplare der berühmten Roten und Blauen Mauritius-Marken, sondern auch die beiden wertvollen Unikate, den Tre-Skilling-Banco-Fehldruck und die British Guiana 1 ¢ magenta.

Auf seinen Reisen knüpfte Ferrari zahlreiche Kontakte nach Österreich und Deutschland. Diese beiden Länder hatten es ihm sehr angetan. Er wurde österreichischer Staatsbürger, lebte aber weiterhin in Frankreich. Als er seine einzigartige Sammlung als nahezu vollständig ansah, wollte er sie der Öffentlichkeit zugänglich machen und vermachte sie daher in seinem Testament dem Reichspostmuseum in Berlin, samt 30.000 Gulden für die Pflege und den weiteren Ausbau. Während des Ersten Weltkriegs musste er als österreichischer und somit feindlicher Staatsbürger 1917 in die Schweiz fliehen. Er konnte seine Sammlung nicht mitnehmen und liess sie in der Obhut der österreichischen Botschaft zurück. Ein Jahr vor Kriegsende verstarb Ferrari in Lausanne. Seine letzte Ruhe fand er in Steinbach am Attersee in Österreich (Maaßen 2017).



wiederentdeckte ungebrauchte Marke erstmals als von Stein A1 gedruckt identifiziert werden konnte und somit die verwendeten Drucksteine A1 und A3 der heute bekannten gestempelten Rayon II mit vollständiger Kreuzeinfassung bestätigt. Ein Wissen, dass zu Zeiten von Ferrari noch nicht bekannt war.

Über 100 Jahre waren die Sammler der Meinung, dass kein ungebrauchtes Exemplar der Rayon II mit vollständiger Kreuzeinfassung überlebt hat. Als jetzt das ungebrauchte Exemplar dieser Ausgabe zur Auktion übergeben wurde, konnten die Experten von Corinphila zunächst kaum glauben, welche philatelistische Weltrarität da plötzlich vor ihnen lag. Die Echtheit des Stückes war bereits durch umfangreiche Untersuchungen des SBPV-Prüfer Urs Hermann mit einem umfangreichen Fotoattest bestätigt. Dabei wurde die Übereinstimmung von

Kreuzeinfassung und übrigem Schwarzdruck mit Hilfe einer spektralen Untersuchung wie auch durch Untersuchung der chemischen Zusammensetzung der Druckfarben beider Anteile des Schwarzdrucks überprüft. Ergebnis aller Untersuchungen war die völlige Übereinstimmung der chemischen und spektralen Eigenschaften von Kreuzeinfassung mit dem übrigem Schwarzdruck des Markenbildes. Die Kreuzeinfassung ist somit als integraler Bestandteil des Schwarzdruckes des gesamten Markenbildes der Rayon II nachgewiesen, es liegt somit zweifelsfrei eine echte Kreuzeinfassung vor. Das SBPV-Gutachten von Urs Herman bestätigt nicht nur die Originalität des Gummis und das Fehlen jeder Form von Entwertung, sondern schliesst auch die Möglichkeit eines Probedrucks kategorisch aus. Wir haben es also mit einer ungebrauchten Rayon II mit vollständiger Kreuzeinfassung zu tun, der seltensten ungebrauchten Einzelmarke der Klassischen Schweiz-Philatelie! Ein Unikat von höchstem Weltrang.

Die Provenienz

Doch warum ist dieses einmalige Stück in der philatelistischen Literatur der letzten 100 Jahre unbekannt und unbeschrieben? Zumindest war das der Kenntnisstand zum Zeitpunkt der Übergabe der Briefmarke an **Corinphila** zur Versteigerung. Die Experten in Zürich konnten nicht glauben, dass die bedeutendste ungebrauchte Einzelmarke der Schweiz-Philatelie niemals zuvor erwähnt oder beschrieben sein sollte. Mit Hilfe der **Corinphila**-Karteiregistratur gelang es die Provenienz für dieses Stück zu finden. Und was für eine berühmte Provenienz! In der 10. Ferrari – Auktion bei Gilbert, Paris vom 18. bis 20 Juni 1924 wurde als Teil eines Rayon II-Sammlungsloses mit der Nummer 546 eine ‘croix encadrée 10 Rp. noir et rouge sur jaune-orange neuf, encadrement (non garanti)’ angeboten, abgebildet auf Tafel 16 dieses Katalogs. Das dort angebotene Stück und das vorliegende sind identisch, es ist ex Ferrari. Nicht einmal zwei Minuten benötigten die **Corinphila** Philatelisten, um die Provenienz mit Hilfe der umfangreichen Klassik-Schweiz Kartei-Registratur zu finden und nachzuweisen. Nach fast genau 100 Jahren war die

bedeutendste ungebrauchte Briefmarke der Klassischen Schweiz-Philatelie mit Hilfe der **Corinphila** Karteiregistratur «wiederentdeckt» worden.

In der besonders umfangreichen Sammlung Ferraris, der wahrscheinlich grössten Sammlung, die jemals zusammengetragen wurde, befand sich also diese ungebrauchte Rayon II mit vollständiger Kreuzeinfassung. Als der Hauptteil seiner Sammlung als Teil der Kriegsreparationen Österreichs in Paris zwangsversteigert wurde, kam sie dort im wahrsten Sinne des Wortes unter den Hammer.

Der Auktionator Gilbert erkannte zwar zweifelnd die Marke, aber auf keinen Fall

ihre philatelistische Bedeutung. Sie landete in einem Lot, ein Schicksal, das sie mit vielen fantastischen Raritäten dieser unglaublich umfangreichen Sammlung teilte. Der Zuschlagspreis für das ganze Los betrug 1'800 französische Franc, ungefähr der Preis, den auch eine schöne ungebrauchte Zürich 6 mit senkrechtem Unterdruck erlöste.

Was passierte aber nach der Ferrari-Auktion mit ‘unserer’

ungebrauchten Kreuzeinfassung? Das Auktionslot der Ferrari-Versteigerung wurde nachweislich von dem elsässischen Tabak-Millionär Maurice Burrus (1882–1959) erworben, er soll ein gutes Viertel der Ferrari – Sammlung gekauft haben. Dann verliert sich die Spur der ungebrauchten Rayon II mit der vollständigen Kreuzeinfassung. War Maurice Burrus aufgrund der Auktionsbeschreibung bei Ferrari im Jahr 1924 verunsichert, weshalb die Marke später

Ronson Lowe

keine Aufmerksamkeit und Erwähnung mehr fand? Der Großteil der Burrus-Sammlung, darunter auch die Schweiz, gelangte nach seinem Tod zum Auktionshaus von Robson Lowe (1905–1997), wo sie in den 1960er Jahren versteigert wurde. Allerdings ist die ungebrauchte Rayon II mit Kreuzeinfassung in den Burrus Auktionskatalogen nicht aufzufinden. Vermutlich war die Marke «zur weiteren Klärung» neben der Hauptsammlung aufbewahrt. Auch Robson Lowe konnte wohl mit den damaligen Prüfern und den in den 1960er Jahren verfügbaren technischen Prüfungsmethoden keine finale Echtheitsbestätigung erlangen.

jetzt eine neue Heimat, die ihrer Einzigartigkeit würdig ist.

In der nächsten **Corinphila**-Auktion besteht somit zum ersten Mal seit über einhundert Jahren die Möglichkeit, dieses unikale Stück der klassischen schweizerischen Philatelie zu erwerben, einmalig für eine ganz grosse Sammlung der Durheim-Ausgaben. Diese ungebrauchte Rayon II mit Kreuzeinfassung ist aber zugleich ein wunderbares Beispiel dafür, dass unser Hobby auch nach 150 Jahren noch jederzeit überraschen kann.

Thomas Berger

Maurice Burrus



Gary Diffen from Melbourne, Australia.

The Gary Diffen Collection Transportation of Australian Colonial Mail 1857–1891

Gary Diffen will give a special presentation of his collection for sale at two occasions, at Euro-PhilEx Birmingham 2025 on **Friday 9 May 11am–1pm** in Meeting Room 1, and at BERNABA 2025 in Bern on **Thursday 15 May 11am–Noon** at the Main Stage. The title of the presentation is: **The Need for Speed and the Search for New Mailing Routes During the 19th Century from the Australian Colonies.**

“

I like the look of that is every collector's nightmare. Because once you start, you can't stop ... !

”

The stamps and postal history of the Australian Colonies have been at the forefront of Gary's collections for the past 45 years. This collection of Australian Colonial mail started about 25 years ago. There was no formal buying pattern, if the cover looked good, it was purchased and put into a shoebox. About fifteen years ago, he started looking through the shoebox and thought, I could do something more with these.

The difficult part was how to formally structure the collection in a way that showed the natural continuity from the age of sail through to the different steamship routes and contracts. The quest for mail to unusual destinations has culminated into the collection within this auction catalogue.

The "Transportation of Australian Colonial Mail from 1857" shows the development of early foreign maritime mail via steamships from the Australian Colonies. Prior to this date, most Australian mail was carried by sailing ships. The improvements in maritime transportation changed the Colonies' outgoing mail routes. The speeds, routes and schedules of the mails were altered by economic events, such as the discovery of gold, and wars, particularly the Crimean and Franco-Prussian Wars. From the Australian colonist's perspective, the changes in rates and postal treaties influenced a correspondent's mailing options, with the smaller populated colonies hanging on to the coattails of the larger populated colonies.

From the early 1850's, the largest influence on the Australian Colonies was the discovery of gold. It completely transformed the social and economic fabric of the colonies, particularly Victoria. From 1852, there was a continuous flow of immigration ships to the colonies, and this is reflected by the new destinations of Australian Colonial mail in this collection. In 1850, the population of Australia was just on 400,000 people. By 1860, the popu-

lation had swelled to over a million people, with over half of them living in Victoria, the centre of the gold rush. The rush was on, with many gold strikes attracting people from all over the world. Towns of over ten thousand miners would spring up in months, mine the alluvial gold, and then vanish into a ghost town only a couple of years later. Such was the impulse and vagary of the Australian gold rush.

Historically, most collections of stamps have included covers showing usages of the adhesives, but these only formed a subsection of a traditional stamp holding. Collections of postal history have been generally accumulated as a single colony and rarely as a consolidation of all six colonies like the Gary Diffen collection. Only two major collections have been formed in this manner, the most important being that formed by Trevor Davis, which won the Grand Prix at London in 2000. This collection has received multiple gold and large gold awards in major stamp exhibitions, the most recent at Essen last year. Notable postal history collections of New South Wales have been formed by Dale Forster and Ben Palmer, whilst Queensland has been well served by Norman Hobbs, Hugh Campbell and Bernie Manning. South Australia has featured holdings from Don Pearce, with Pat Grimwood-Taylor currently holding the mantle as the best postal history collection ever formed of this colony. Tasmania has had a number of highlights from many notable collectors including Lew Viney, Enrico Bombieri, David Cowen and David McNamee. Bill Purves and Rod Perry have been the dominant forces for Victoria, with Western Australia led by the small but important holding of Charles Taylor, and the extensive collection formed by Cecil Walkley. Provenance forms a key element of the Gary Diffen collection, with many items from the above sales, as well as major collections formed of each colony over the past one hundred years.



Overland via Southampton 1863 (June 1): Cover from Maryborough, Queensland to San Francisco, USA bearing Queensland 1863 Chalon 1 d. orange-vermillion, 2 d. blue and 6 d. yellow-green, single and pair, neatly cancelled by rays numeral "96" obliterator and prepaying 1 s. 9 d. for a ½ ounce ship letter to the West coast of the United States via England. "1/1" (sterling) manuscript in red credit to England for forwarding to the United States. To date, only four covers have been recorded from Australia to the West coast of the United States via this route. Two from Victoria (one item offered in this sale) and two from Queensland, both from this correspondence. This cover was part of an original find in the late 1990's and described in detail in "Philately from Australia" in June 2003. Listed in Ben Palmer's census as the second earliest recorded cover from Queensland to the United States of America. Provenance: Collection Forster. **Lot #3063**



Overland via Southampton 1858 (Aug 16): Cover from Melbourne, Victoria to San Francisco, USA bearing Victoria 1854 Half Length 3 d. greenish blue imperforate, Woodblock 6 d. dull orange and Octagonal 1 s. blue, all with margins in places, cancelled by barred numeral "1" obliterator of Melbourne. Illustrated in colour Plate 15 in "The Pre-UPU Mail of Victoria" by Ben Palmer. Only two covers are recorded from Victoria prepaying 1 s. 9 d. to the West coast; this cover is the earliest and only example from the Australian Colonies forwarded south through Panama. Provenance: Collections Col. Green, Perry, Palmer, Forster. **Lot #3039**



Incoming Mail Overland via Southampton 1857 (July 20): Cover from Oxford, USA to Melbourne, Victoria, redirected to the Mount Korong Diggings bearing 1851 USA 1 c. blue, Type II, with 12 c. black, horizontal strip of three, the 1 cent value tied by the Oxford despatch datestamp. The cover is endorsed "By British Packet via England" and prepaid 37 cents for a non-applicable rate and credited "12" cents in red ink at right. The British mail packet rate was 33 cents, and despite the directive at the top, the cover was carried on the Inman Line with the American Packet datestamp in red on the reverse. One of the great imperforate covers to the Australian Colonies. The addressee James W. Messler was a successful gold buyer in partnership with Joshua Grey. There are around ten imperforate covers recorded with the 1851-56 United States imperforate issue to the Australian Colonies with this being by far the finest. Three are franked at the 37 cents rate. Provenance: Collection Michaels, Haas, Grunin, Ishikawa, Hackmey, Gross, Eubanks. **Lot #3091**

The objective of this collection was to showcase the routes and rates from the Australian Colonies, focusing on unusual and important destinations. Modern day collectors are aware of the difficulty in finding covers addressed to rare, even unique destinations from Australia, where premiums are paid for examples which seem excessive when compared with envelopes addressed to the United Kingdom.

This collection of incoming and outgoing mail of the Australian Colonies from 1857 unusually has a worldwide scope. The covers are arranged by transportation route, conforming to Gary's award-winning exhibit. The progression of these routes demonstrates

the evolution of mail transportation to and from Australia. A detailed cross reference for each country has been provided to aid collectors to narrow their search for specific destinations. In preparing this auction catalogue, we have provided additional information for each cover including the shipping data and rarity of the stamps, destination and the route. The sale of this collection provides the collector with an opportunity to become the new custodians of covers selected for destination, condition and rarity from the more modest budget to international rarities.

Getting to know Gary during the preparations of this sale, he proved again his commit-



To quote legendary Robson Lowe (1905–1997).

ment to make it exact: 1) the structure of the sale follows the treatment of Gary's collection; 2) each lot is presented with its comprehensive research following how it was made in Gary's treatment to his award winning exhibit; 3) extra efforts have been made to visualize its presentations.

AC & JH & GT

“Quality remains, long after price has been forgotten.”

Each of these major categories represents the packet steam contracts available to the colonists for sending and receiving mail. Many of these contracts overlap, providing an interesting range of rates and passages.



Incoming Mail Overland via Southampton 1871 (Dec 17): Cover front from Giessen, North German Confederation to Melbourne, Victoria bearing 1869 North German Confederation 1 kr. green (two examples), 3 kr. rose (2) and 18 kr. bistre (Mi 19+21+23) each cancelled by Giessen despatch cds (Dec 17) and prepaying 26 kreuzer for a 1/2 ounce ship letter to Victoria. Endorsed "Via Belgien and Southampton" at top left and with manuscript "21" in red representing the weight of the envelope and manuscript "5" (pence) in red credit to England for forwarding to Victoria. A rare usage of the 18 kr. adhesive on cover. **Lot #3108**



Overland via Marseilles 1857 (June 19): Entire from Melbourne, Victoria to Gothenburg, Sweden bearing 1854 Victoria Woodblock 6 d. dull orange, single and horizontal pair, each with good to large margins and 1857 Emblem 2 d. pale lilac, touched at left, cancelled by barred numeral "1" of Melbourne, prepaying 1 s. 8 d. for a 1/2 ounce ship letter to Sweden. Manuscript "32" (skilling) at left and italic "36s BCO" handstamp in black for ship letter inwards fees to be paid by the recipient. The third earliest cover recorded from Victoria to Sweden. Illustrated in colour in "The Pre-UPU Destination Mail of Victoria" by Ben Palmer on Colour Plate 12. Provenance: Collection Burrus, Purves, Perry. **Lot #3114**



Incoming Mail Overland via Marseilles 1862 (June 2): Entire from Poschiavo, Switzerland to Melbourne, Victoria bearing 1858 Switzerland 15 rp. carmine-red, and 40 rp. olive-green in a horizontal pair, cancelled by Poschiavo datestamp, prepaying 95 rappen for a 1/2 ounce ship letter to Victoria. Handstamped "P.P." at Chur and "P.D." in France in black, with seven datestamps recording the journey with the arrival of Melbourne in red. The Schafer handbook on Page 435 rates 11 pts. out of 13 as the rarity rating for mail to the Australian Colonies: this cover being one of the finest known. One of the earliest recorded covers from Switzerland to the Australian Colonies. Provenance: Collection Luder. **Lot #3178**



Overland via Brindisi 1878 (July 6): Cover from Meranburn, New South Wales to Aalesund, Norway bearing 1871 New South Wales 2 d. prussian blue and 1876 2 d. pale blue in a horizontal pair, cancelled by the rays numeral "729" of Meranburn, prepaid 6 d. and underpaid 3 d. for a 1/2 ounce ship letter to Norway. Multiple transit datestamps on the reverse and with Aalesund arrival on obverse. An enormously scarce destination with Norway being by far the rarest destination of the Nordic countries, this cover being one of the earliest covers recorded from the Australian Colonies to Norway. **Lot #3216**



Worldwide Postal History

The 'CHELSEA' Sale

Chelsea Football Club was founded in 1905 at The Rising Sun pub (now The Butcher's Hook) opposite the present-day main entrance to the ground on Fulham Road and were elected to the Football League shortly afterwards. In terms of overall trophies won, Chelsea is the fifth-most successful club in

English football. London's Chelsea was the favorite haunt of the Beatles, Rolling Stones, Pink Floyd, Mary Quant and Twiggy in 'Swinging London' of the 1960s. Be transported to 'Swinging London' and the King's Road – where Rock and Roll royalty would mix with actors, models and artists and members of the aristoc-

racy. The 'CHELSEA' Sale of Worldwide Postal History derives from a passionate philatelist and postal historian who lives in Chelsea. So the name is synonymous with the swinging 60s and the football club – a catchy name for this sale!

The collector has chosen the items presented in this special

sale for their rarity (including unique), for their condition and eye appeal, and for their philatelic importance. It is selected postal history from across the world including extensive British Commonwealth including important sections of Great Britain Used Abroad, Cyprus, Jamaica, Malta and Zululand, Europe including France and

Colonies and Russia, Levant, Iran, Far East and the Americas. The offering is interspersed with important proofs including several Courvoisier proof lots offered intact, notably the iconic Angola bird set.

AC & JH & TB



Korea. 1902 (June 2): AR registered envelope to St. Petersburg, Russia franked on both sides with a combination of 16 stamps, on back 1895 5 p. green, strip of three 10 p. blue, 25 p. maroon, also overprinted in red 5 p. green, overprinted in black 25 p. maroon, pair of 2 re. gray, on front with pair of 20 ch. red-brown, two 15 ch. gray-violet, 5 ch. pink, 6 ch. blue and 10 ch. purple, all tied by "SEOUL / COREE" departure cds, front bears registration handstamp and framed 'A R', reverse with SHANGHAI transit (June 12) and St. PETERSBURG arrival (July 8, julian). Provenance: Cherrystone sale, October 2021. Lot 865. #6424



Portugal. Stamp Issues 1870 (April 2): Outer letter sheet to Stockholm, Sweden franked 1867/70 'curved tablets' 5 r., 20 r. and 50 r. (3) tied by '1' numeral obliterator with LISBOA cds in association, framed "P.D." handstamp in red. A fine franking to a rare destination. Lot #6345



Brasilien. 1862 (Oct 21): Outer letter sheet to France franked 1850 Verticaïs 60 r. black in a block of four and two vertical pairs & 90 r. black in combination with 1854 Coloridos 10 r. blue, all cancelled by blue framed "N. FRIBURGO" with framed "P.D." both in blue and a large format in red alongside, Brazilian and French transit as well as "SALIES-DE-BÉARN" arrival (Nov. 22) backstamps. A spectacular franking of these issues to an overseas destination. Lot #6460



USA. USA Postmasters' Provisionals 1846 (May 30): Entire from New York to Paris, bearing 1845 5 c. black on bluish, initialled ACM and tied by blue penstrokes, "NEW YORK 5 PAID" cds in red alongside, ship endorsement "p Steamer Hibernia" changed to "Brittania", boxed "COLONIES & ARTS 13" in red on obverse, LONDON transit on reverse and French entry via Boulogne (June 12) on obverse. Lot #6447



THE EXTRAORDINARY CHARM OF

Der Schwarze Einser im Halbbogen – Big is beautiful

Als Privat-Treaty-Offer bietet Corinphila einen kompletten ungebrauchten Schalterbogen des Schwarzen Einsers von Bayern an

Als erste Briefmarke Bayerns und zugleich ganz Deutschlands wurde am 1. November 1849 der **Schwarze Einser** herausgegeben, eine Freimarke mit einem Wert zu einem Kreuzer. Sie war gedacht als Frankatur für Briefe im Ortsverkehr wie auch für Drucksachen innerhalb Bayerns und dann später im Postverein, jeweils bis zu einem Gewicht von einem Loth. Zusammen mit Werten zu 3 Kreuzer blau für den Fernverkehr bis 12 Meilen und 6 Kreuzer braun für Briefe über 12 Meilen hinaus wurde sie im Buchdruck bei der Universitätsdruckerei Johann Georg Weiss in München hergestellt. Der Druck erfolgte von Oktober 1849 bis Februar 1850 mit Druckplatten aus Schrift- oder Letternmetall, einer Bleilegierung, die aufgrund ihrer Weichheit eine recht schnelle Abnutzung zeigte. Für die Werte zu 3 & 6 Kreuzer musste diese sogenannte Platte 1 daher bereits im Herbst 1850 durch die Platte 2 aus Messing ersetzt werden. Für den Schwarzen Einser wurde die Druckplatte hingegen nicht erneuert, sondern lediglich überarbeitet. Man schliﬀ die Oberfläche ab und erreichte damit wieder ein sauberes Druckbild, diese überarbeitete Platte wird beim Schwarzen Einser auch Platte 2 genannt.

Von besonderem Interesse im Zusammenhang mit dem hier angebotenen Stück ist der Bogenaufbau der ersten Druckplatte. Der Schwarze Einser wie auch die Freimarken zu 3 Kreuzer und 6 Kreuzer wurde in einem Bogen zu 180 Marken gedruckt. Warum gerade 180 Marken? Dahinter stand einfach der Wunsch, die interne Verrechnung möglichst einfach zu gestalten. Die bayrische Währung war der Gulden, auch Florin genannt, der in

sechzig Kreuzer unterteilt war. Ein Druckbogen von 180 Marken hatte also beim Schwarzen Einser einen gesamthaften Frankaturwert von 3 Gulden, beim 3 Kreuzer-Wert von 9 Gulden, und beim 6 Kreuzer-Wert einen solchen von 18 Gulden. Damit konnte man einfach rechnen.

Andere Länder mit nicht-dezimalen Währungen hatten natürlich das gleiche Problem. Grossbritannien druckte daher die Penny Black in Bögen von 20 Reihen zu je 12 Marken, jede Reihe mit einem Wert zu 1 Shilling, der ganze Bogen mit einem Wert zu 1 Pfund. Und Österreich mit dem Gulden als Währung löste das Problem mit dem Druck von 240 Marken pro Druckbogen, wobei der ganze Druckbogen für den kleinsten Wert zu einem Kreuzer somit eine Nominale von 4 Gulden hatte. Der Druckbogen der ersten Ausgabe von Österreich war in vier Gruppen à 60 Marken unterteilt, wobei jede Gruppe aus acht Reihen à acht Marken bestand. Die Felder 61–64 mussten jetzt al-

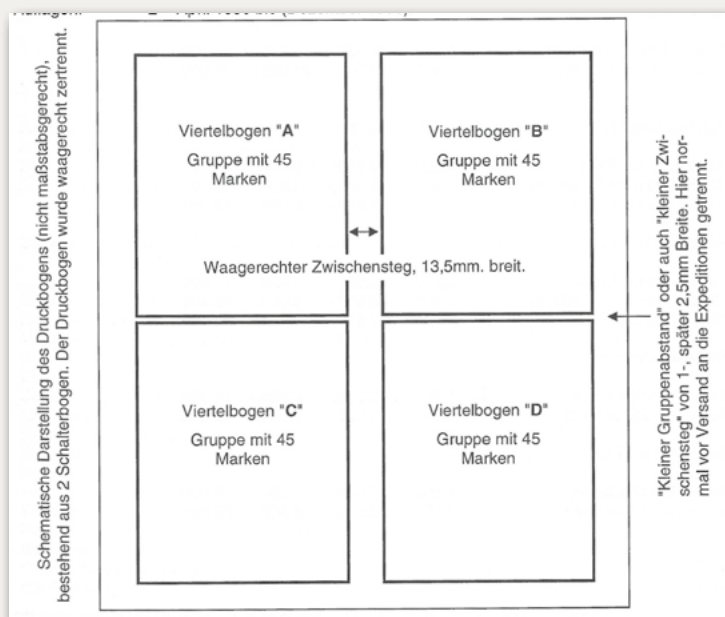
erdings 'unbrauchbar' gemacht werden, wofür sogenannte Andreaskreuze aufgedruckt wurden. Ein sehr interessanter und zugleich attraktiver Ansatz (Fig. 1).

Kehren wir aber zum Bogenaufbau der ersten bayrischen (Fig. 2) Quadratausgaben zurück. Wie in Österreich bestand auch der bayrische Bogen der ersten Platte aus vier Gruppen, auch Viertelbogen genannt. Jeder Viertelbogen enthielt neun Reihen zu je fünf Marken, also insgesamt 180 Freimarken, er hatte eine Grösse von 280 x 430 mm. Die linke und die rechte Hälfte des Druckbogens waren durch einen waagrechten Zwischensteg von 13,5 mm Breite getrennt. Die obere und untere Bogenhälfte war hingegen nur durch einen minimalen senkrechten Gruppenabstand von einem Millimeter getrennt. Dieser Bogenaufbau wurde bereits in einem späten Stadium der Platte 1 und dann bei Platte 2 so modifiziert, das nur noch zwei Gruppen à 45 Marken

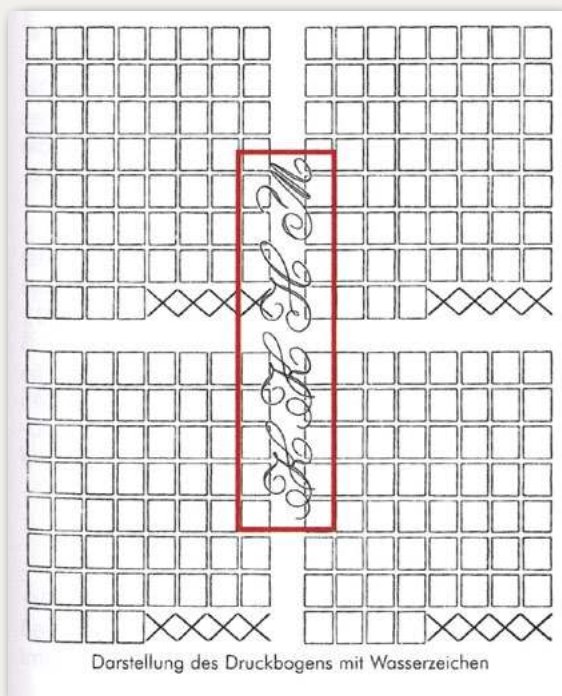
pro Druckbogen hergestellt wurden.

Noch in der Druckerei Weiss wurde der Druckbogen in zwei Schalterbogen zu je zwei Gruppen getrennt. Dieser 90er-Bogen wurde entlang des waagrechten Zwischenstegs gefaltet. Der auch beim angebotenen Stück dort vorhandene Bug ist also ein ganz normaler Aspekt der üblichen Verarbeitung dieser

Schalterbogen zu 90 Stück der 1 Kreuzer grauschwarz von der Platte 1 mit einem mittigem Zwischensteg von 13,5 mm und den daraus resultierenden neun waagrecht Zwischenstegpaaren. **Der Bogen zeigt insgesamt 23 Plattenfehler, die auf den Viertelbögen C & D lokalisiert sind.** Dieser untere Teil des Druckbogens zeigt somit deutlich mehr Plattenfehler als der obere Teil und



Der Druckbogen der ersten Ausgabe von Bayern.



Der Druckbogen der ersten Ausgabe von Österreich.

Freimarken. Die gefalteten Schalterbögen wurden dann in vorgeschriebener Anzahl in die Bogentasche eingelegt und an die Postverwaltung weitergeleitet. Somit sollten also keine Paare oder Einheiten mit Marken aus der oberen und unteren Hälfte des Druckbogens existieren. Senkrechte Trennungslinien beweisen aber, dass Druckbögen auch unzerlegt ausgeliefert wurden.

Komplette Druckbögen des Schwarzen Einsers existieren nicht. Corinphila bietet somit hier die grösstmögliche Einheit der ersten deutschen Briefmarke an. Es handelt sich um die untere Hälfte des Druckbogens, die Viertelbögen C & D, einen kompletten

schon Kommerzienrat Elster legte in seiner Sammlungsbeschreibung grossen Wert auf diese Plattenfehler.

Das angebotene Stück ist dreiseitig sehr breitrandig mit 19 mm Bogenrand links, 9 mm Bogenrand unten und 20 mm Bogenrand rechts. Vom oberen Schalterbogen mit den Viertelbögen A & B ist er so getrennt, dass er die komplette obere Trennlinie zeigt. Die senkrechten Faltsuren im Zwischensteg sind wie beschrieben produktionsbedingt. Der Bogen ist unten im Rand minim hell, Falzreste im Rand gehen auf eine Marken über, der Gummi ist an wenigen Stellen etwas matt, jedoch zeigt er generell eine postfrische und ausserordentlich schöne & frische

PHILATELY AS PRIVATE TREATY OFFER

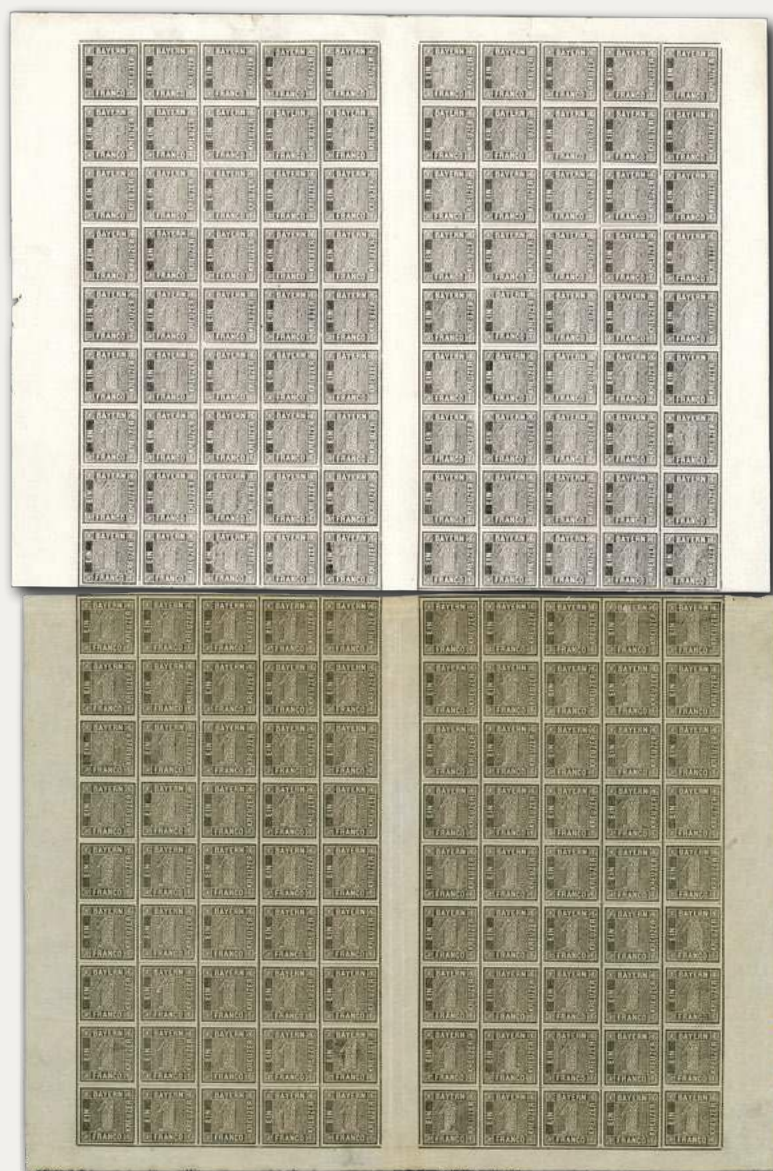
Gesamterhaltung. Wie schreibt es Fr. Maria Brettl so schön in ihrem Attest »eine einmalige, begehrtenwerte Einheit der ersten deutschen Briefmarke, grösste Seltenheit«.

Es existiert nur ein weiterer Schalterbogen des Schwarzen Einsers in schwarzer Nuance aus den Sammlungen John Boker (260. Köhler-Auktion, März 1988, Los 48), Fritz Kirchner und Erivan Haub (376. Köhler-Auktion, April 2021, Los 19). Dieser enthält aber die Viertelbögen A & B, die obere Hälfte eines Druckbogens. Aufgrund der unterschiedlichen Farbnuancen und dem Verlauf des Schnitts im Trennbereich haben der angebotene Bogen und der Bogen ex Boker nicht zum selben Druckbogen gehört. Anders als das angebotene Stück zeigt er Einrisse im Randbereich. Als er 1988 bei Köhler angeboten wurde, wurde er als der einzig noch existierende Schalterbogen des Schwarzen Kreuzers

bezeichnet, da die Existenz des hier angebotenen Stückes bis 1997 unbekannt war.

Der hier angebotene Schalterbogen wird von zwei Attesten Stegmüller (2019) und Brettl (2022) begleitet und stammt aus der Sammlung des Kommerzienrates Elster (1863–1922), er wurde zuletzt 1926 bei der Weltausstellung im Grand Central Palace in New York gezeigt. Nach über 100 Jahren im Familienbesitz wurde er erstmalig überhaupt 1997 bei **Corinphila** versteigert (Sammlung Bavaria, 102. Auktion, November 1997, Los 25). Er gehört zu den allergrössten Raritäten von Bayern und Altdeutschland überhaupt, ein Stück von Liebhaberwert und musealem Charakter für eine sehr weit fortgeschrittene Sammlung.

‘Rekonstruktion’ eines Druckbogens mit den beiden existierenden Schalterbögen des Schwarzen Einsers. Oben der obere Teil des Druckbogens ex Boker, **unten das angebotene Stück.**



A CAPTAIN'S Books

Captain D. James Podger's Philatelic Library

James Podger FRPSL has had his professional career at sea. He joined his first shipping company as a Deck Boy and in 1995 he joined the Maersk Company Limited. His first assignment was firstly as Chief Officer and then as Captain. He retired after almost twenty-five years as Captain. James started to develop his philatelic library in 2007. His main interest initially were British Empire auction catalogues but this developed over time to include Great Britain and then also worldwide. The same pattern developed for his philatelic books, including collecting Crawford Medal winners. For the past five years his



library expanded further and now is the time to start to dispose it. James gave a presentation in the 2024 Crawford Festival about developing a collection of auction catalogues and showed some of the rarities from his library.

James' career at sea has inspired many of his other collecting interests. He joined his first shipping company as a Deck Boy and in 1995 he joined the Maersk Company Limited. His first assignment was at Ascension Island on the Base

Support Tanker, firstly as Chief Officer and then as Captain, finally spending the best part of five years sea time there. This started him on his



collection of Ascension Island and St Helena and the other parts of Africa that he has either been to or sailed past. He finally retired after almost twenty-five years as Captain with the only West Indies Island one of his ships called at being Cuba. His collection of West Indies islands, Antigua to Virgin Islands, has grown since disposing of his main Cayman collection including good collections from Tobago and British Guiana, as well as British Virgin Islands which he has started exhibiting.

James started to develop his philatelic library in 2007 when John Jackson sold him a number of house-bound Robson Lowe British Empire auction catalogues. This started a long-term friendship with John who encouraged James' interest in collecting philatelic literature. The number of bookcases in his house started to grow and his late wife, Philippa, was not too impressed remarking if only he just collected stamps! Some of his library had to go to off-site storage as he had acquired too

many books and catalogues for his house. His main interest initially were British Empire auction catalogues, but this developed over time to include Great Britain and then also worldwide. The same pattern developed for his philatelic books, including collecting Crawford Medal winners. For the past five years his library expanded further and now is the time to start to dispose of the majority, although he has decided to keep his West Indies handbooks and some other selected items. James gave a presentation in the 2024 Crawford Festival about developing a collection of auction catalogues and showed some of the rarities from his library.

/JH

This library is presented in the Main Catalogue as **lots #1576–#1692** and will be sold during a special session on Wednesday 4 June at 5.30PM.

Gambia and Pakistan

The Mike J. Roberts Collections

Corinphila is delighted to be able to offer the Michael J. Roberts (Huddersfield) collection of Gambia and Pakistan this June, with a selection of material from Sarawak – including an assembly of Borneo Camp Prisoner of War Mail.

The Gambia offering is a classic collection of stamps and covers from 1869 to 1942. It includes; Die Proofs, complete unused sets in as well as several used, multiples, blocks, sheets and scarce usages, with several rarer items. A number of the 86 lots derive from notable collections of British Africa including; Bavington-Jones, Leibowitzand, Whitfield, Weldhen, Rose, Sacher, Dale-Lichtenstein, Sir Gwayne Baillie. Mike's Pakistan collection, is probably the most comprehensive study of this fascinating collecting area, starting with the Independence/Partition in 1947, presenting a varied study on the provisional overprints, their varieties and use, including postal stationery, Service stamps, through to the 1961 decimal and locals. It spans 445 exhibition pages and includes unused and used stamps, as well as rare pieces and a wide range of covers. Whilst certain elements of this exhibit have been displayed at various society meetings, the entirety of his collection is being made available for the first time, and at the expressed wish of Mike, it is being offered as a single lot. It was his desire to give the opportunity for collectors to acquire the collection intact. What follows, is a portrait of Mike and is in a small way recognition for his contribution to the philatelic community. Mike J. Roberts (July 1953 – May 2023) FRPSL, was an unmistakable figure in the world of philately, who also



had a love for numismatics. An extremely engaging and likable gentleman, his passion for stamps and postal history can be traced back to his fourth birthday when he began to collect, following in the footsteps of his father John (known as Jack) Roberts, who was also a notable figure in philately. Perhaps Mike's many achievements can be best emphasised by his unyielding commitment to organised philately.

Mike was an active member of numerous clubs, societies and study circles, contributing actively in official roles and also travelling the length and breadth of the United Kingdom, and sometimes overseas, to display and present material from his various collections, generously giving his time and expertise. One distinctive characteristic of all his activities, no matter how technical or otherwise the topic, was his ability to entertain his audience.

Mike had a unique way of captivating those who were lucky enough to attend one of his talks, whether that be at the grass roots, or at the higher echelons of international

philately. Mike can most certainly be credited with having an exceptional sense of humour, an eye for detail, but having the rare ability to make difficult subjects relevant and fascinating to all. He was also able to use these talents to contribute widely to the philatelic press, journals and to technical reference materi-

al through his writing. Over nearly four decades Mike wrote hundreds of articles which are still referred to today. His writing style, as with his presentation skills, stands-out as being informative yet upbeat and often laced with humorous anecdotes. His ability to communicate with collectors at all levels enabled Mike to encourage and attract collectors to the hobby he so loved.

As well as being instrumental in prompting the hobby, Mike's relentless volunteering is no doubt one of the reasons he was awarded the ABPS Congress Medal in 2022. His journey to this accolade started when Mike joined the Huddersfield Philatelic Society aged just eight years old, and four years later he was the Junior Representative on that society's committee. Sixty years on he remained a member having fulfilled several committee positions in the intervening years. Those that were acquainted with Mike personally knew of his tremendous energy and enthusiasm for local societies. Mike was also innovative in coming up with ways of making collecting more accessible and moving with the changing philatelic landscape.

One element he championed was daytime meetings, which helped to establish the West Riding Stamp Club, where he acted as contact for many years. Similarly, in 2014 he established Cockermouth Stamp Club with Mike Mapleton which swiftly grew to twenty local members, plus many more joining via Zoom events. Through Mike's enterprise in organising two auctions a year, which often included up to 500+ lots per sale, both clubs were able to raise their profile within the wider stamp and

local communities. Not content with being a member of local societies he held office in a number of specialist societies, such as the West Africa Study Circle, the Sarawak Specialists' Society Study Circle and he was the secretary of the Cumbria Postal History Society. He founded the Pakistan Study Circle in 2000 with three other members and was active on the committee. At the same time, he served on the Council of the Royal Philatelic Society London and was a Regional Representative, and a former Secretary, President and Chairman of the Society for Postal Historians. As well as, serving the rank and file of stamp collecting, he was a member of the organising committee for the London Internationals held in 2010 and 2015, and a member of the core team for London 2020/2022, with responsibility for staffing.

Professionally, Mike was a solicitor in the area of Probate, Estates and Trusts and had a highly successful career,

rising to the level of Partner at the Yorkshire based law firm Ramsdens. Mike managed to combine his professional life with his hobby and often gave advice – pro bono – to executors and family members on the disposal of philatelic material and had a stand at the York Stamp & Coin Show, twice a year, where he promoted the benefits of Stamp Wills and became a pivotal figure for many collectors, dealers and auction houses, giving advice on both stamps and law, not just in the north of England but across Great Britain.

Mike leaves a widow Susan, who was ever present at his side at the many events, fairs, shows and meetings he attended, and she became an integral part of the generous work Mike undertook in the name of prompting philately.

DK



Gambia 1902/04: Group of seven Die Proofs cut down from the De La Rue Daybooks of the King Edward VII value tablets only, printed in black on glazed card, featuring an irregular piece with 5 d., 7 1/2 d., 10 d., 1 s. 6 d., 2 s. 6 d. and 3 s., plus a small piece with 2 s. value, all with appropriate printer's notations, dated between April 1902 and March 1905 and with diagonal line through in red. **Lot #709**



Gambia 1906: Surcharges 1 d. on 3 s. carmine & green on yellow, an unused example, showing variety Surcharge Double. Provenance: Collection Sir Gwayne Baillie, November 2005. **Lot #720**



Sarawak 1895: 2 c. brown-red and 8 c. green, no wmk., perf 12 1/2, in combination with Straits Settlements 1892 8 c. bright-blue, 1891 10 c. on 24 c. yellow-green and 30 c. on 32 c. orange-vermilion (Gi 101a, 86 87), from Sarawak to Ryde, Isle of Wight, dated 8 June 1897, the former tied by a Sarawak cds in black, the latter tied by a Singapore circular datestamp (10 June) also in black. To the reverse, an additional Singapore transit and an arrival in black (10 July). A rare combination rated at 6 1/2 times the 1/2 ounce of 2 c. per ounce and 8 c. for destinations beyond Straits Settlements. Provenance: Collection David Springbett, Christie's International Singapore, 1994. **Lot #740**



New Titles in Our ‘HALL OF FAMES SERIES’

At EuroPhilEx 2025 in Birmingham (Wednesday 7 May 13.00–15.00 h) in the Prestige Room, and at BERNABA 2025 (Wednesday 14 MAY 11.00–12.00 h) in Bern, we publish the following new titles in our ‘Hall of Fame Series’ with books of outstanding philatelic collections and exhibits:

The books are offered online at www.corinphila.ch or send us an e-mail info@corinphila.ch to order.



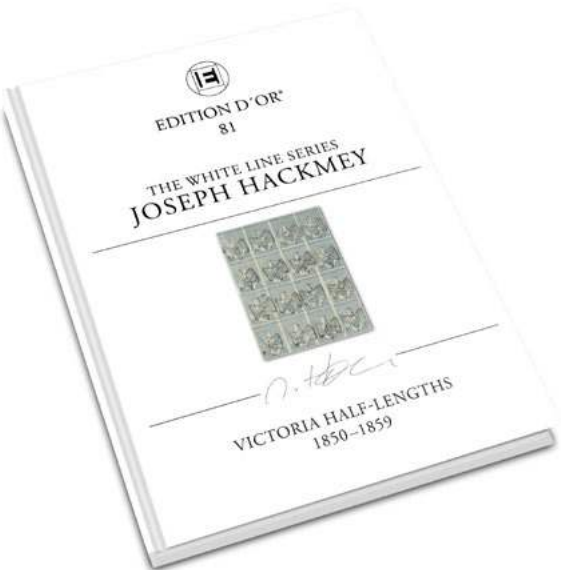
EDITION D’OR #78
The TWIN BROTHERS’ Collection
(Dr Eduardo Barreiros & Dr Luiz Barreiros):
Portuguese India “The Native Issues”
1871–1888



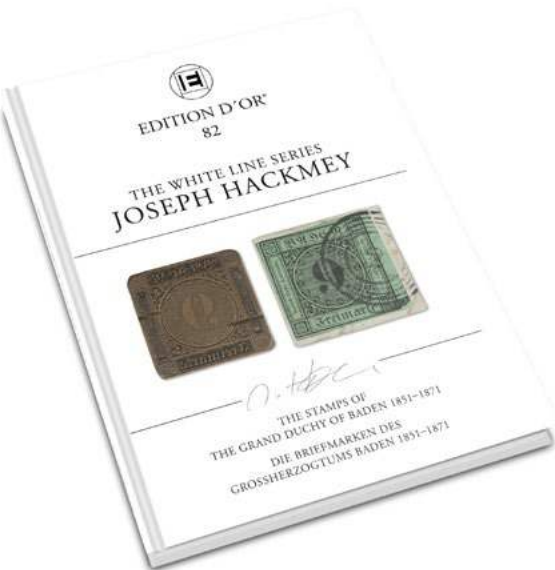
EDITION D’OR #79
The JP Gough Collection:
Universal Postal Union (“UPU”) And
Its Impact on Global Postal Services



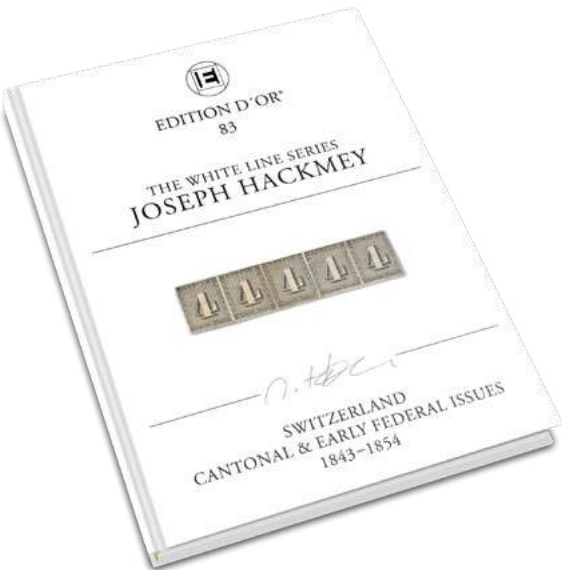
EDITION D’OR #80
The Vít Vaníček Collection:
Postal History of Czech Lands –
From the Beginning until 1867



EDITION D’OR #81
THE WHITE LINE SERIES
JOSEPH HACKMEY:
VICTORIA HALF LENGTHS
1850–1859



EDITION D’OR #82
THE WHITE LINE SERIES
JOSEPH HACKMEY:
THE STAMPS OF THE GRAND
DUCHY OF BADEN 1851–1871
DIE BRIEFMARKEN DES
GROSSHERZOGTUMS BADEN
1851–1871



EDITION D’OR #83
THE WHITE LINE SERIES JOSEPH
HACKMEY:
SWITZERLAND CANTONAL &
EARLY FEDERAL ISSUES 1843–1854



EDITION SPÉCIALE
The Øistein Bøe Collection:
Postal History of the Sognefjord
Area up to 1905

TO BE OFFERED AT CORINPHILA’S SALE 24–29 NOVEMBER 2025



James Peter Gough, known as “Jamie” to many in the philatelic community.

James Peter Gough RDP FRPSL is one of the most-followed individuals in the philatelic community, across disciplines, leveraging his appeal as one of the most influential philatelic exhibitors, judges, writers and presenters. His long career as a competitive exhibitor (since 1966), along with his public oratory have built his worldwide reputation and a strong following among philatelists. His collection is already a living legend.

Jamie has chosen to sell his stamps where they sell best, using the corporative structure of The Global Philatelic Network. The first sale will take place with Heinrich Köhler Auktionenhaus in Germany (22–27 September 2025), and the subsequent sale will be with Corinphila Auktionen in Switzerland (24–29 November 2025). This implies that Jamie uses the synergies these two companies have, reaching the largest community of buyers in our enterprise.

Almost all of Jamie’s collecting has taken a “first time, pioneering approach” to philatelic exhibiting based on broad themes. We can make that

statement even as far back as his Irish Postal History 1690–1926. When Jamie started his Irish postal history collection, philately generally accepted that postal history was stampless material with manuscript markings or handstamps. But Jamie included distinctive Irish cancellations on GB stamps right into the independence movement (1916–1921) and the first stamps of Ireland. He was actually criticized for doing that because this range included prestamp, as well as stamps and then proofs and mint stamps of the early Irish independence period – all part of the country’s story.

Jamie always had to break down resistance to non-traditional approaches through persistence and the selective use of beautiful material while avoiding even close duplication. Prettiness is a quote to use from Jamie in regard his selection of items of mail. Pretiness and outstanding condition is reflected throughout the whole collection.

Thank you Jamie for your confidence in us!

/JH

Universal Postal Union (“UPU”) And Its Impact on Global Postal Services

The Gough Collection

The “Champions of Champions” Ring (USA’s Grand Prix National). Jamie has won the “CofC” twice: in 1992 for his exhibit **The Evolution and Use of Adhesives for Postage Due – A Worldwide Perspective 1790–1954** and 2013 for his exhibit on “UPU”.



James Gough named APS Champion of Champions

By Jay Bigalke

The exhibit “The UPU and Its Impact on Global Postal Services, 1875-1920” by James Peter Gough won the Champion of Champions award at the annual American Philatelic Society Stampshow, Aug. 8-11, in Milwaukee, Wis.

According to the title page, the exhibit demonstrates how congresses and special conferences shaped the early years of the Universal Postal Union.

Gough states, “This is an international story, using material from many different countries. However, in doing so, only the finest, rarest, most interesting

Please turn to page 18

Philatelic exhibitor James Peter Gough (center) is presented the American Philatelic Society Champion of Champions award by APS president Stephen Reinhard (left) and APS immediate past president Wade Saadi (right). The award was given Aug. 10 during the APS Stampshow banquet in Milwaukee, Wis. Linn’s Stamp News photograph by Jay Bigalke.

EDITION D’OR®

79

Universal Postal Union (“UPU”) And Its Impact on Global Postal Services

The JP Gough Collection

James Peter Gough will give a special presentation of his collection for sale at two occasions: EuroPhilEx Birmingham 2025 on **Saturday 10 May 15.00–17.00 h** in Meeting Room 1, and at BERNABA 2025 in Bern on **Friday 16 May at 13.00–14.00 h** at the Main Stage.

We are very proud to publish the 79th EDITION d’OR volume, honoring Jamie and his **World Champion** exhibit **Universal Postal Union (“UPU”) And Its Impact on Global Postal Services**. EDITION d’OR is the series of books presenting the most beautiful Stamp Collections in the world of its time. The series which was inaugurated in 2006 and has now reached its state as **The Hall of Fame** for the best philatelic collections. It is a comprehensive book with 290 pages from Jamie’s collection depicted. In his presentations to philatelic communities, Jamie frequently reverts to one same statement: **If it is not pretty, it doesn’t matter how rare it is, don’t use it.**

TO BE OFFERED AT CORINPHILA’S SALE 24–29 NOVEMBER 2025

Then came Jamie’s UPU collection along the lines of UPU rules, regulations and rates. Again, he was told that worldwide was not possible until the establishment found that his items were all “eye candy” and it became acceptable as the intellectual structure became understood.



In the philatelic summit series, Jamie’s two contributions are legendary and sought after publications: #1 (2012) with the title **The Ever-Changing Paradigm of Philatelic Exhibiting** and #5 (2014) with the title **Perspectives on Exhibiting (Generally)**.

CONGRESS OF BERNE, 1874
To Canada and Mexico

General Postal Union
Treaty of Berne Did Not Affect Existing or Future Members' Bilateral Relations With Non-Members
Uses on the First Day of the GPU to Non-Members: "July 1, 1875"

It was decided that the Treaty of Berne'74 would not apply to the bilateral relations with Non-Member postal administrations. Notwithstanding a clear separation of GPU affairs from those of Non-Members, a few Members were inspired by the simplification of the GPU's structure of operations and rates, and they reached out to establish similar postal arrangements on a bilateral basis with a number of Non-Members. At the close of the Congress of Berne, the USA reached out to Canada, quickly creating a new "mini-postal union" for the extension of domestic rates to each other, operationally effective February 1, 1875 – five months before GPU Day on July 1, 1875.



POSTAL RELATIONS WITH NON-MEMBERS
Unaffected By Treaty of Berne

← 1 July 1875
Mail To Non-Members Remained Very Expensive
UNITED KINGDOM TO MEXICO (No Postal Agreement)
Only Reported Mail From UK to a Non-Member on July 1, 1875
Very Expensive Rates With Non-Members Remained Unchanged
Contrasting With "Cheap" GPU Rates

UK to Mexico	1/-	120c
Mexico Internal Postage (Due)	25 centavos	125c
Total Cost	1/10½d (45½)	225c

Cost for one letter to Non-Member Mexico was 9-times the GPU base rate for letters!

1 July 1875 →
New Agreement With Non-Member Canada Created Cheaper Rates
UNITED STATES TO CANADA (New Mini-Postal Union)
Mutual Extension of Domestic Rates to Each Other.
Only Reported Mail From USA to a Non-Member on July 1, 1875
Only Registered Item Recorded (For All GPU) Posted on July 1, 1875

With a start date of February 1, 1875, the American-Canadian postal agreement was far more liberal than that of the GPU with the extension of domestic postal rates to each other. Furthermore, Canada and USA would accept each other's mail at the classification and the rate determined at posting as well as free transit – which made possible the UK-Canada arrangement of October 1875. Blue cds of the Chicago Stock Yards Station. Franking: 11¢ (55¢; 5½¢); Postage 3¢ (15¢; 1½¢) and Registration 8¢ (40¢; 4¢). Arrival cds: JY 3, 1875.



No more than five items of mail are currently reported from Members to Non-Members with the date of July 1, 1875, the first day of the GPU.

THE EVOLUTION AND USE OF ADHESIVES FOR
POSTAGE DUE
A Worldwide Perspective: 1790 - 1954

Definition And Scope Of Exhibit. *This is the story of how adhesives came to be used in the collection of money from addressees (recipients) for postal services around the world; how the postage due stamp (the "due") evolved from the beginnings of 'postage due stationery' and notices, through labels and experimental usages, to the use of postage stamps and then dues for the multitude of postage due charges, and — completing a full turn of the circle — to the use of dues for franking.*

When postage stamps were introduced in the postal reforms of the mid-19th century, most postal authorities expected the need to collect money from addressees to cease existence over time. But as different postal services and classes of mail were created with specific tariff structures, new reasons for postage due emerged. This exhibit has been organized according to the classification of those different postage due charges [developed by the exhibitor] as they evolved from the 19th-century postal reforms to 1954, when the UPU recognized the diminishing role of postage due collections with a change in the formula of converting charges.

While emphasizing the postal history development and usage of adhesives for postage due purposes, this exhibit also demonstrates comprehensive knowledge of rates, routings and handstamps — elements necessary in classifying the material according to the reason for the charges. Only where unusual are these supporting elements highlighted. *The exhibit contains extensive philatelic knowledge and research.*

Criteria of Selection. In the order of priority, the material in this exhibit has been chosen according to five broad criteria, which have produced the following comprehensive matrix:

- Show the key milestones in the story of the evolution of adhesives for postage due as well as postage due stamps (ie: the first postage-due notice, stationery and labels, first use of a stamp to collect postage due, first postage-due stamp, and the first due to be used for franking, etc. ... in addition to covers showing uses of: the first dues to be overprinted, first commemorative dues, first pictorial dues, all known color errors, the only cliché error, etc.)
- Illustrate all postage due classifications — most of the listed types of charges were never used in more than a small number of countries.
- Maximize the number of postal administrations represented — a comprehensive representation of countries to have used dues or definitives to collect postage due.
- Maximize the differences in dues through: *printings; designs* (numeric, pictorial, smallest, largest); *overprints* (mechanical, handstamped, manuscript, inverted, change-of-purpose/value, etc.), *purpose* (general use, provisional ... postal-tax dues).
- Illustrate only dues canceled by handstamps, except in two cases. Manuscript cancels are the most common form of defacing dues. However some postal administrations required no cancellation of dues, some actually prohibited their cancellation and in one case, manuscript initials or signatures were required. [shown].

Factors of Scarcity. • Numbers printed tended to be low for postage dues — much lower than for definitives.
• Low survival rate for postage due material — much lower than for contemporaneous definitives. Postage due material was generally not saved in the period of use, suffering from benign neglect in the philatelic world.
• Dues were not always used in the country of issue, such that any dues from some countries and certain specific dues of other countries are unrecorded used on cover.

Hence, in this exhibit: more than 25 represent the only recorded example on cover; more than 70 represent only 2-5 recorded; and more than 60 represent the earliest recorded uses.

Postage Due Classifications
(Exhibit Organization)

I. Forerunners and Experiments

II. Transitional Milestones

III. Not Paid

IV. Underpaid

V. Franking Not Recognized

VI. Non-Universal Charges and Uses

- Official Mail Sent Postage Due
- Forwarding Charge
- C.O.D. Charge
- Returned Letter Charge
- Reclassification Charge
- Poste Restante Charge
- Postal Tax Charge
- Money Order Charge
- Parcel Post Charge
- Telegram Delivery Charge
- Business Reply Mail
- Customs Charge
- Postage Due Receipt
- Dues Used For Franking

Then came postage due stamps of the world on cover. Jamie was told that doing the world was not possible in ten frames (or eight). But then he developed the different postal history reasons for postage due as the exhibit's structure. And that made the worldwide approach intellectually acceptable. The title page from first Grand Prix Collection (1999).

“If it is not pretty, it doesn’t matter how rare it is, don’t use it.”
– JP Gough



We are many who have learned from Jamie’s doctrine about competitive exhibiting and multiplied our own philatelic performances.

THROUGH THE EYES OF CORINPHILA'S PHILATELISTS

John Walter Scott of “Scott Catalogue” fame!

The featured 1879 stampless envelope has been sent from the Guatemala General Post Office administration, to New York, USA. It would have been pasted onto a larger envelope or package that accompanied an undelivered parcel being returned to the sender. It's an attractive item and interestingly is addressed to; “Mr J. W. Scott, 146 Fulton St., New York”, which is ‘the’ John Walter Scott, of Scott catalogue fame.

The address is where Scott moved his stamp and coin shop in 1877 and from there he moved just up the road to 163 Fulton Street before he relocated to Broadway in May 1882. Although, John Walter Scott

in the US. It's a fact that he was the first stamp dealer to sell stamps over \$1000.

As early as 1868 Scott began to catalogue stamps and published ‘*A Descriptive Catalogue of America and Foreign Postage Stamps, Issued from 1840 to Date*’. The following year he produced his first Stamp Album and these innovations led to Scott becoming the leading stamp catalogue producer in America. In late 1885 he sold the rights to his Scott catalogue to a syndicate stock company owned by Henry Lincoln Calman (1863–1935), his older brother Gustav “Gus” Bernhard Calman (1860–1898), and their business partner Henry Collin. They recognised the



To be offered in
The JP Gough Collection
on sale 24–29 November.

John Walter Scott in 1919, according to J. B. Chittenden (John Walter Scott; Collectors Club Philatelist Vol. II, October 1923: p.126). Cover photograph in Philatelic West, Vol. 75, No. 3 (May 1919) with no reference to source. Portrait by Emile Brunel (1874–1944), founder of the Brunel School of Photography, now New York Institute of Photography.



THE LONDON PHILATELIST

John Walter Scott: The Father of American Philately

Chris King RDP Hon FRPSL, Past President

AT SIX IN THE EVENING ON 28 May 1870 at Clinton Hall, 21 Astor Place, New York, the philatelic world saw its first stamp auction. With 270 lots offered, John Walter Scott added a new dimension to the stamp dealing trade. The John Sacher Library was fortunate in recently receiving an original copy of the catalogue generously donated by James Podger FRPSL. This complements the Society's copy of the first London auction sale, also promoted by Scott, on 18 March 1872 at the premises of Sotheby, Wilkinson & Hodge in Wellington Street, off Strand, in London.

So, who was J. W. Scott? It is important to remember that he never wrote his own biography, and that many early documents were lost in a fire at his print shop in 1878. Consequently, much of the printed record of Scott's life is from secondary sources, and subject to the frailties of memory and opinion.

Figure 1. Catalogue of an Exceedingly Choice and Select Collection of Postage Stamps, to be sold by Auction on Saturday Evening, May 28th, Commencing at 6 o'clock.

Figure 2. Leavitt, Strebeigh & Co., Clinton Hall, Astor Place, N. Y., for the Sale by Auction of Libraries, Paintings, Autographs, Coins, and All kinds of Litterary (sic) Property.

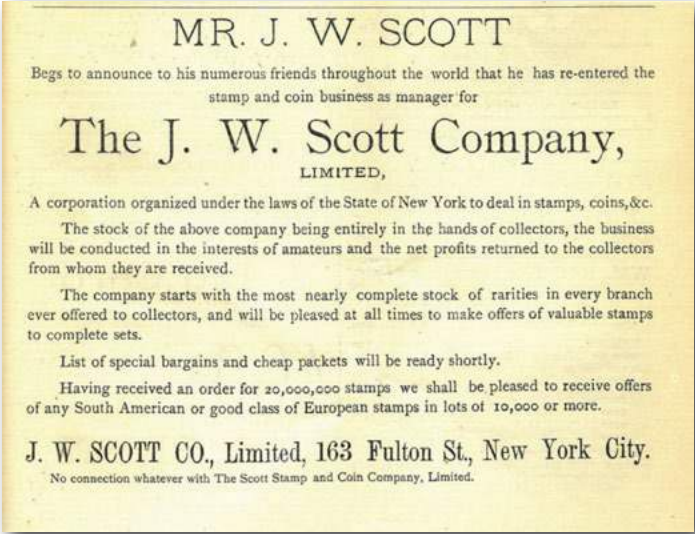
Early life and move to the United States

John Walter Scott, was born in Walworth, London, on 2 November 1845, moving to the East End of London before his fifth birthday, and there is no evidence of his father in either the census of 1851 or 1861. His baptism certificate dated 22 March 1861 in the Parish of St. Dunstan, Stepney in the East End of London, reports his father John to have been a commercial traveller, deceased. The 1861 census records his mother, Martha Scott, as ‘Dependent on Funds’.

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JANUARY-FEBRUARY 2025

Chris King RDP Hon FRPSL and Past President of The Royal Philatelic Society London, he wrote an article about John Walter Scott as The Father of American Philately, which is published in The London Philatelist Jan–Feb 2025.



Advertisement in The American Philatelist, Volume III, No. 9, 10 June 1889.

(1845 to 1919) is synonymous with American Philately, he was an Englishman who emigrated to America to prospect for gold in 1863. Fortunately for the world of stamps, if not for Scott at the time, he was unsuccessful making his fortune in the field of gold and left California for New York in 1866 where he settled and began his stamp company.

By the time this parcel envelope found its way from Guatemala to Scott's shop in Fulton Street, he had already created the famous Scott Price List, began publishing ‘*The American Journal of Philately*’ and staged the first stamp auction – which he held at The Astor Opera House in New York City on 28 May 1870. In fact, in stark contrast to his precious metal prospecting, Scott had considerable success promoting and selling stamps and became a significant dealer

power of Scott's name and reputation in the field of philately and numismatics because they renamed it the Scott Stamp and Coin Company.

Today, Scott is affectionately known as “*The Father of American Philately*”, and was one of the founding members of the Collectors Club of New York (1896) and served as the president of the American Philatelic Society up until his death (1917–1919). In 1941, Scott was added to the American Philatelic Society Hall of Fame, which honors deceased philatelists who have made outstanding contributions to philately. Despite his contributions to the world of stamps, he was still charged 20 cents by the US Postal Service in 1879 because the parcel envelope, ironically, did not have any stamps attached.

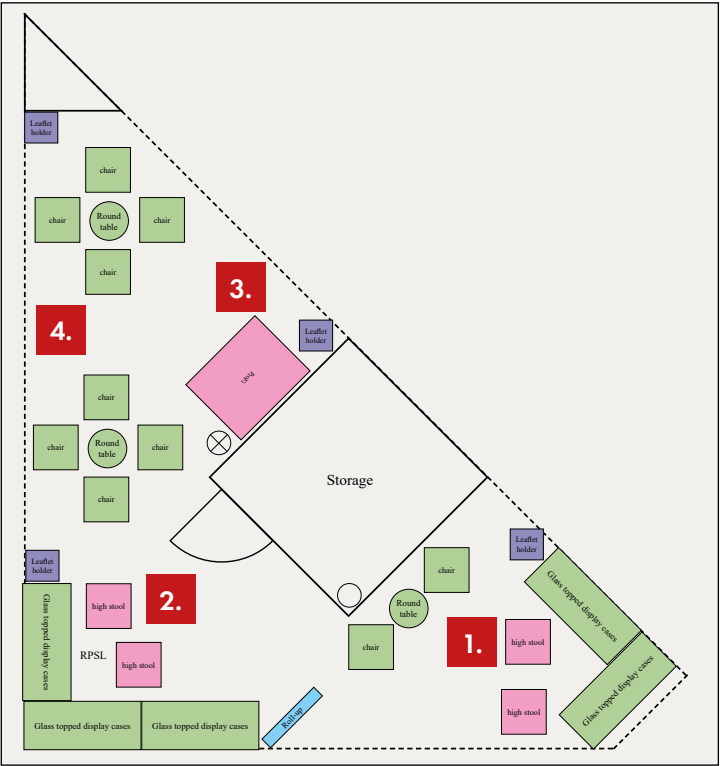
DK

THROUGH THE EYES OF CORINPHILA'S PHILATELISTS



Meet Us in stand #70 at EuroPhilEx in Birmingham 7–11 May

Corinphila is presenting ourselves in stand #70 together with Heinrich Köhler and our joint International Show Partner The Royal Philatelic Society London.



1. In our stand you will meet our Group Management Teams from **Corinphila** in Zürich and Heinrich Köhler in Wiesbaden. Addressing the upcoming **Auction Event Week 2–7 June**, all **Corinphila's** auction catalogues will be available for presentation.

2. In our stand we will present ourselves together with **The Royal Philatelic Society London** as our International Show Partner. They will present their membership,

and offer all available Society publications for sale, together with other information about the most important philatelic society in the world.

3. Our philatelists will present you our one of our Group's most valuable assets: **ProFi!**

4. Take time to sit down with us and talk about Your Collection and its future. We have many alternatives we would love to discuss with you!

We will be hosting three program presentations.



7 MAY at 13.00–15.00 h in the Prestige Room. A presentation by The Global Philatelic Network of new releases in the **EDITION SPÉCIALE & EDITION D'OR SERIES** The Hall of Fame in Philately.



9 MAY at 11.00–13.00 h. A **Corinphila** presentation by Gary Diffen, Australia, addressing the upcoming Name Sale: **Postal History – Australian Colonial Mail.**



10 MAY at 15.00–17.00 h. A **Corinphila & Köhler** presentation by James Peter Gough, USA, addressing the upcoming Name Sale: **"UPU"** and its Postal History Impact on Global Postal Services.

BREAKING NEWS

The 'Huntingfield' Single Stamp with Margin sold for CHF 60,000 in a Private Deal

In the latest **Corinphila GAZETTE** (FEBRUARY 2025 #8 page 22) we presented **The Huntingfield Single Stamp with Margin** as an upcoming lot aiming the auction 2–7 June. The extensive interest for this single stamp with margin follows from that we have sold **The Huntingfield Block** for CHF 200,000 (NOVEMBER 2024 #7 page 21). **This stamp – Australia's unissued Edward VIII stamp from 1936** – possibly is the greatest rarity in Australian philately. We can now report that we received a private treaty offer from a passionate collector which we accepted at CHF 60,000! The stamp is sold and will not be on sale in the acution.



/JH

Sarawak Single Rate to USA via London

On 1 March 1894, a significant postal rate change was implemented in British territories, including areas such as Sarawak, due to broader British Empire postal reforms. British territories generally saw reduced postage rates, making it cheaper to send letters like the featured item, to the United States. The most notable change was the reduction of the postal rate for letters within the British Empire, where an Imperial Penny Postage system was introduced, although not fully implemented Empire-wide

until 1898. Also, the lowering of rates for overseas mail to certain British territories, as well as adjustments in registration fees for letters. The featured 1895 cover is a scarce combination of Sarawak and Straits Settlements postage sent from Sarawak to Roxbury, USA, via London, registered, at the single rate of 15c.; the 2c. postage to Singapore and 8c. to all countries beyond the Straits Settlements, with 5c. for the registration fee. This cover is part of the Mike Roberts select Sarawak items available in our 2–7 June auction as **lot #737**.



THROUGH THE EYES OF CORINPHILA'S PHILATELISTS

You Need to Find the Needles in the Haystack!

We present 9 volumes of catalogues (a "haystack"). In total it is 6,091 lots on offer. To find your lots to buy (your "needle") you need to search for your needles in the haystack. Use the **Online Auction Catalogue** and the Search Engine – many areas appear multiple times in different volumes (special sale catalogues).

Great Britain 1881: 1 d. lilac, two examples used on 1889 cover endorsed **On Her Majesty's Service** and addressed to **Her Most Gracious Majesty, Queen of England, Windsor Castle**, tied by "Watford" duplexes (Feb 26) with reverse showing Windsor arrival cds (Feb 26) and bearing notation "Decline" and in another hand in red ink **I really think we had better leave this? ... if he can't write more decently to his Sovereign he can do without a reply.** **Lot #4244.**



Great Britain 1881: 1 d. lilac, a used example on 1889 cover endorsed "Private" and addressed **To Her Most Gracious Majesty the Queen, Windsor Castle, Windsor** and **I wish I could say the Castle of Wisdom**, tied by "Weymouth" squared circle datestamp (Feb 23) in black. Reverse of the envelope with Windsor arrival cds (Feb 24) and resealed with 1 d. embossed Fiscal and noted on reverse J.G. with notation by secretary **John Gordon – Crazy or Officious.** **Lot #4243.**



Great Britain 1955: Registered cover from Naples to Siracuse, Sicily being 20 l. and 60 l. adhesives tied by "Napoli" cds's (April 16), addressed to **Sir Winston Churchill** just ten days after he retired from Office as Prime Minister on the grounds of ill health (5 April 1955) and went on holiday to Sicily staying at the Hotel Villa Politi from where he had followed the Allied Invasion of Italy; Churchill said of his holidays in April of 1955 **"I never rested so well in my life".** **Lot #4264.**



PS.

We are open for consignments to future auctions. **The next deadline for consignments to 24–29 November is 5 September 2025.** Reach us always at www.corinphila.ch. Contact us by phone at **+ 41 44 389 91 91** or by e-mail at info@corinphila.ch.

EDITORIAL

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