



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 184
July-Sept. 2021

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STUDY GROUP NEWS

- Malcolm Back

Correction: in the last newsletter I credited Brain Stalker for bringing the Trail of the Caribou article to my attention. It was in fact Mike Street. My apologies to both.

I am also in need of material for the October Newsletter.

BNAPEX 2021 VIRTUAL

Exhibition - Seminars – Bourse

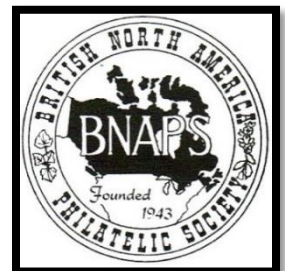
Thursday to Monday, September 2 - 6, 2021

As most of you will know by now the BNAPEX in Winnipeg has been cancelled. In place of it the first **BNAPEX VIRTUAL** show is being organized. Go to the BNAPS website for full details. It is free but you do need to register. There is still room for exhibitors. Also, the **Newfoundland Study Group** is hosting a meeting on September 2 from 12:00 – 2:00 as part of that meeting. We are looking for presenters for that session. Please let me know ASAP, along with a Subject or Title if you would be willing to participate in that session.

WANT TO GIVE CAPEX22 A HELPING HAND?

BNAPS has introduced a matching funds program to allow members to make a monetary donation to CAPEX22 and the Society will match your donation 1:1, in effect doubling your contribution. The program will run until February 2022. As you know, CAPEX22 (June 9-12, 2022) is the first single-frame international exhibition and is the first major international show in Canada since 1996. If you have never been to an international show, you will be in for a treat. Because of this program, BNAPS will become a Partner Sponsor and will have a premium position with a booth on the exhibition/bourse interface, a relaxation room for guests and members to meet or just get off of their feet, a seminar room named BNAPS Room for the entire convention, sponsorship of the Awards program and a few other perks—all high visibility activities.

You can donate directly on the BNAPS website, click on “Donate”. Canadians can donate directly on the CAPEX22.org website. Don’t forget to identify yourself as a BNAPS member in order for CAPEX to get the matching funds. For U.S. and Canadian donors, for donations over \$25, you will receive a tax statement that will permit you to take a tax deduction. Thanks in advance for your help for Canadian philately!





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IDENTIFYING SHADES WITH A SCANNER

PART 1 : NEWFOUNDLAND 1880 UX3 POSTCARD – 1¢ PRINCE OF WALES

by Anthony Thompson

Philatelists often wish to identify shades and match them with the colour descriptions in catalogues or other works. This is difficult and subjective. What is brick red or lemon yellow (RGB, 2021)? Stanley Gibbons offer colour keys that are intended to match their catalogue descriptions, which helps assign a colour to a name. But even with these, it is difficult to match stamps to colours. A study of the 1932 5c caribou stamps highlights the difficulties precisely (Moll, 1945), and how do I know if my 5c caribou is *dark purple-violet* or *deep red-violet*? This paper describes a method that may help to make shade identification easier by using computer scanners.

The test item was the Newfoundland 1880 UX3 1c Prince of Wales postcard, which was intaglio printed and has large areas of solid colour in the engraved letters of “Newfoundland” (Figure 1). The colour is described as *green* by Unitrade (2008) and NSSC (2016), though to my eyes it is “deep green” in the Stanley Gibbons Stamp Colour Key (Figure 2).

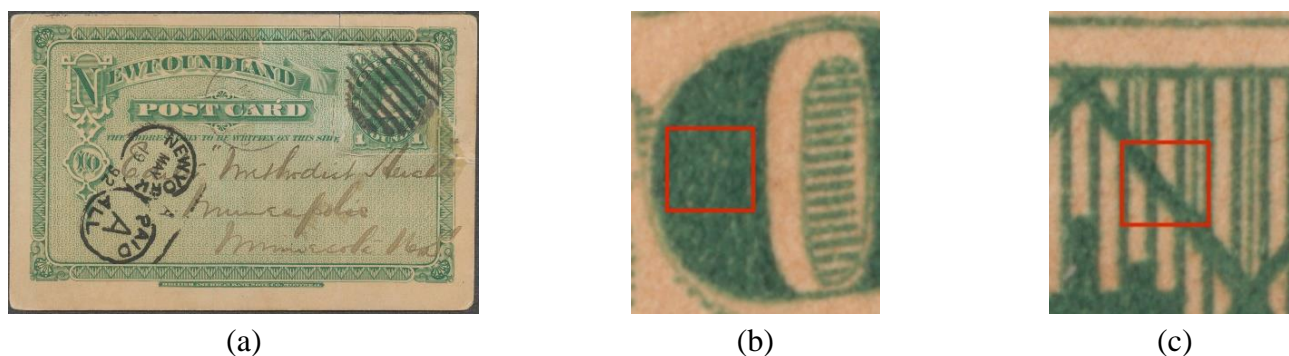


Figure 1. (a) Newfoundland 1c postal stationery card (Sc UX3) from 1880 printed by the British American Bank Note Co., Ottawa/Montreal, Canada, and 1mm × 1mm areas for colour analyses from (b) the “O” with pure colour and (c) the top patterned frame with a mix of colour and paper.



Figure 2. Scan of portion of UX3 postcard, with SG colour “Deep Green” and standard grey card (right) used to correct for white balance.

Colour models

The most common colour model is the red, green, blue (RGB) model that is used in cameras, scanners, and even our own eyes. In this model, the three colours are given intensity values ranging from 0 to 255, and in combination can make all, or at least most, of the colours. For example, white is (255,255,255), red is (255,0,0),



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yellow is (255,255,0), and mid-grey is (128,128,128). But what is (71,101,79)? It's actually the colour of the postcard in Figure 1, but this is not an intuitive colour model for us to interpret.

To overcome this, the hue, saturation, value (HSV) model was developed which is a simple transformation of the RGB colour model. Hue (H, 0°-360°) approximates to the wavelength of the colour (Figure 3). The colours are not in the same order as in the rainbow, but it is similar. The saturation (S, 0-100%) is a measure of the purity or intensity of the colour and is usually described as mixing the colour with grey. The value (V, 0-100%) is the lightness of the colour (Figure 3). With practice, it is possible to compare two colours and describe the differences in terms of the HSV model. To see the changes, bring up the HSL colour model in MS Excel (under *Colours, More colours, custom, HSL*; and make adjustments to see the cursor move. Note the HSL model has different values to the HSV model).

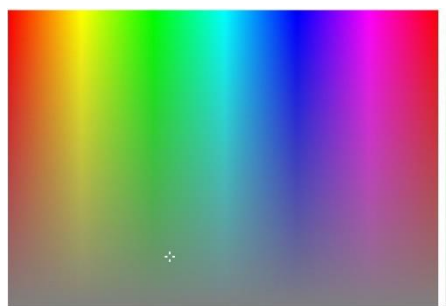


Figure 3. The HSV model, with hue (H) going left↔right, saturation (S) going up↔down, and value (V) is on the right vertical bar.

But what colour model is used in stamp catalogues? The Stanley Gibbons colour key prioritise the use of well-known colour names, for example, pink, salmon, flesh, orange, red, etc. There are hundreds of these colours and some are better known than others. These are modified by adjectives like dull or bright (corresponding to saturation in the HSV model), and dark or pale (corresponding to value (V) in the HSV model). It uses many colours to describe the hue, but just a few adjectives to describe the saturation and value. It partly uses the HSV model but is rather inconsistent. When we humans describe colours, we tend to follow the HSV model, giving priority to hue and supplementing this with saturation and value descriptions.

Scans

Scans of the UX3 postcard were made with a Canon Canoscan 8800F (which is from 2010, so old!) and using VueScan software (<https://www.hamrick.com/>) with all filters and enhancement turned off and the white balance set with the standard grey card. Images were saved as TIFF files which is a lossless format. The resolution was set to 2400 dpi.

Photographs

Photographs were taken with an extreme-macro setup using a Canon 5D mk IV camera, 200mm tube lens and 10x microscope objective. Images were saved as RAW files and converted to TIFF using the Canon DPP software. Note that these photographs are at a much higher resolution than the scans and with a much more sensitive sensor.



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Image processing

The images were cropped to 100×100 pixels (c. 1 mm \times 1 mm image size) in Corel PaintShop Pro, which gave 10,000 pixel of RGB values. The cropped image, again saved in TIFF format, was separated into its three separate R,G,B layers using ImageJ software (<https://imagej.nih.gov/ij/>) and the pixel values saved in a text file. This is imported into an MS Excel program which converted the RGB values to HSV values and plotted the results as frequency graphs.

Results

UX3 postcard: The average (and range) of the HSV values for the left-side of the “O” of the UX3 postcard (Figure 1b), that contained a uniformly dense layer of ink, was 135 (115-154)°, 30 (21-39)%, 40 (33-46)%: 135° is green with a very slight blue tinge, 30% means that it has a dull greyish cast, and 40% means it is a darkish (not bright) colour (Figure 4a). There is considerable variation in the individual RGB/HSV pixel values, and this is due to a combination of variations in the ink in the area sampled and scanner error.

The colour of top frame containing inked and uninked areas (Figure 1c) was also investigated. The average HSV values are not useful in this two “colour” scans, but peaks corresponding to the two colours are clearly seen (Figure 4b) with the peak HSV values taken from the graph for the inked areas being (120,25,44). Of note in the frequency plots is the merging of the HSV values from the inked and uninked areas, instead of having two clearly defined peaks. Also of note is that the peak green HSV values from the solidly inked area (Figure 4a) are not the same as from the mixed colour scan (Figure 4b) – the hue and saturation being lower and the brightness higher.

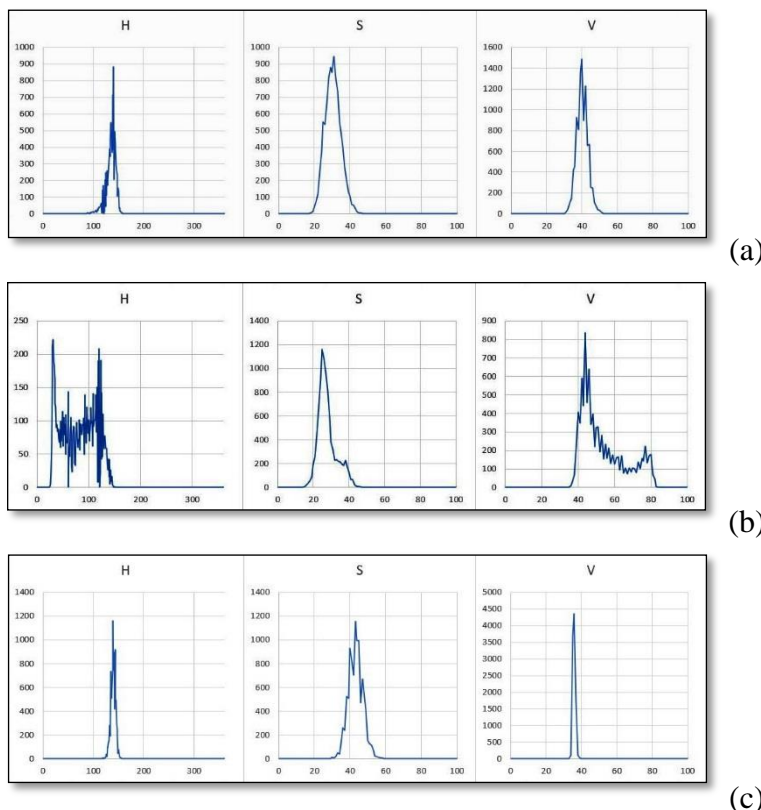


Figure 4. HSV frequency plots for (a) the ink in the letter “O” (Figure 1b), (b) the ink and paper in the top frame (Figure 1c), and (c) the deep green of the SG Colour Key (Figure 2).



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SG deep green: The average (and 95% range) HSV values for the deep green in the Stanley Gibbons colour key is 139 (129-149)°, 43 (35-51)%, 35 (34-37)% (Figure 4c). There is again variation in the individual HSV pixel values, but markedly less so for hue and value, but similar for saturation. The UX3 postcard and SG deep green HSV averages are similar, with the deep green being 4° “bluer”, 13% more saturated, and 5% darker. It is difficult to know if the differences are meaningful.

A question of scale

Colour guides recommend that comparisons are made with an area of the stamp that is uniformly inked, but that you should avoid especially heavily inked and lightly inked areas. This is done without magnification or with a low powered lens. The higher resolution photographs made with the camera-microscope system showed considerable structure and colour variation within the inked areas (Figure 5). The colours ranged from a very dark grey green, through deep green, dull green, and to the colour of the uninked paper. We don't see this detail when we look at a stamp, but it's there. What we see as the colour is simply the average of this structure.

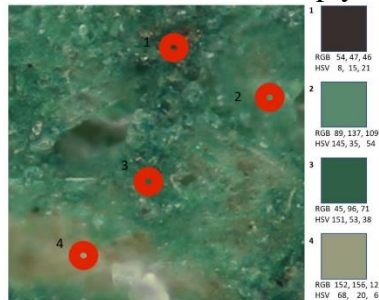


Figure 5. An example of the colour differences seen in a photograph taken from the inked area (0.2mm × 0.2mm) at the centre of Figure 1b and the resulting colours with their RGB/HSV values.

However, the scanner (at least mine), may be causing additional artifacts (Figure 6). A high resolution photograph shows distinct difference between the inked and uninked areas. However, the scan has lost and smoothed these differences so that there is a more gradual change in colour from the inked to the uninked areas. This explains why the peaks in Figure 4c tend to merge into each other.

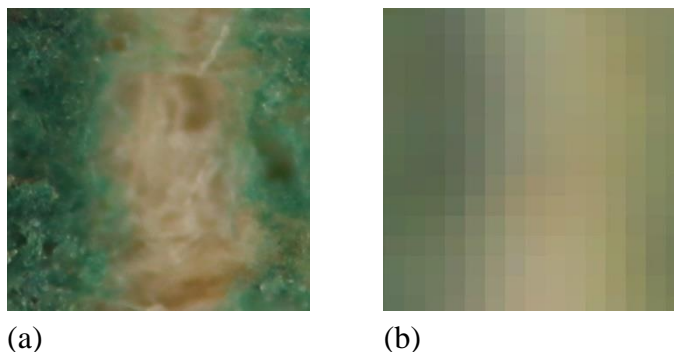


Figure 6. Magnified view of (a) the photograph, and (b) the scan of the same central area shown in Figure 1c.



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- conclusion

Discussion

This paper was designed to inform readers of the possible use of scanners to help identify stamp colours and shades. Does it do this? The method certainly has the advantage of moving from subjective to objective colour determination. With an accurately calibrated colour balance, it may even be useful to compare colours between different users and set a colour standard, but the calibration is key. As a note, the VSC 6000 spectrophotometer also needs to be calibrated to a standard colour, otherwise the results are not comparable. But at \$100,000 each, it does this better than our cheap scanners!

Probably the real advantage of this method is that individuals can objectively classify their own stamps into shades, rather than trying to do it on a bright cloudy day.

But there is another problem that is presented here. The colour of the stamp's inked area is very variable, and this gets more apparent as the magnification increases. The UX3 postcard had a large inked area, much larger than you would normally find on an engraved postage stamp. The thinner lines, typical of what you might see on an engraved stamp, produce different RGB results. In the example shown here, this may be due to the use of an older scanner, and it would be interesting to examine 2400 dpi scans from a modern top-end scanner.

There is much information glossed over in this article. Also, there is the issue of generating numerical data which needs to be analysed in a systematic way. This article is rather technical in nature, for which I apologise, but as I discovered, the subject of colour is not an easy one! I would very much welcome comments and corrections, and would be happy to share the excel macro coding with anyone wishing to delve further into this. As an end note, I can recommend readers look at "The Institute for Analytical Philately, Inc." website for articles on the analysis of colour.

Acknowledgements

This work was stimulated by discussions with Jack Forbes and his outstanding study of shades of the small Queens. Special thanks also go to John Wiseman who, being an artist, has an incredible understanding of colour and a willingness to share his knowledge.

References

Moll, A.B. 1945. The 5c caribou of Newfoundland. *BNA Topics*, 2(2): 11-14.

RGB. 2021. To my surprise, these two colours have RGB values; see <https://rgbcolorcode.com/>.



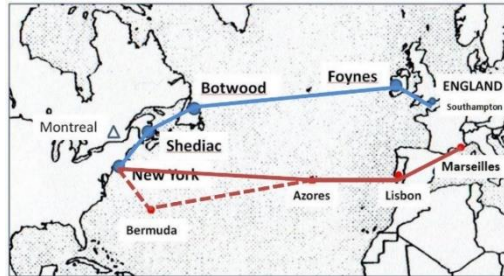
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AIR MAIL THROUGH BOTWOOD, 1939 – 1945

by Chris Hargreaves

(3) AFTER THE INAUGURAL FLIGHTS



May 20th 1939 - Pan American Airways had inaugurated the Southern Trans-Atlantic Air Mail Route, from New York via the Azores and Lisbon to Marseilles. It later added a stop in Bermuda to this route.

June 24th 1939 - Pan Am inaugurated a Northern Route: New York - Shediac, New Brunswick - Botwood - Foynes, Ireland - Southampton, England.

August 5th 1939 - Imperial Airways began service on the Northern Route, but flew Southampton - Foynes - Botwood - Montreal - New York.

Pan Am and Imperial Airways then co-ordinated their flights to offer a twice weekly air mail service:

TRANSATLANTIC AIR MAIL SERVICES	
Schedules	
TO GREAT BRITAIN AND EIRE	<p>Via Pan-American. Plane leaves Botwood 6.0 p.m. every Saturday. Thursday's express from St. John's connects. Latest time of posting 4 p.m. Thursdays.</p> <p>Via Imperial. Commencing 10th August Plane leaves Botwood 5.0 p.m. every Thursday. Tuesday's express from St. John's connects. Latest time of posting 4 p.m. Tuesdays.</p>
TO CANADA AND U.S.A.	<p>Via Pan-American. Plane leaves Botwood 7 a.m. every Thursday. Tuesday's express from St. John's connects.</p> <p>Via Imperial. Commencing 6th August Plane leaves Botwood 12 noon every Sunday. Thursday's express from St. John's connects.</p>
The above schedules are liable to be altered at any time without previous notice.	

(Newfoundland Post Office Circular, 3rd August 1939)



Postmarked ST. JOHN'S 3.30PM 17 AUG 1939 which was a Thursday, so flew by Pan Am to England.



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September 3rd 1939- Britain and France declared war on Germany. - Pan Am stopped flying beyond Foynes in order not to enter a war zone. (Its Southern Route stopped flying beyond Lisbon.)

As the Bay of Exploits began to ice up:

September 28th 1939 - Last eastbound flight by Imperial Airways left Botwood

October 10th 1939 - Last westbound flight by Pan American Airways left Botwood



AUGUST – OCTOBER 1940. B.O.A.C. (which had superseded Imperial Airways in April 1940) made five round trips from Poole via Foynes, Botwood, and Montreal, to New York. It used two Short S.30 Empire flying boats - *Clare* and *Clyde* – which had been modified to carry extra fuel, so that they could fly the Atlantic without refueling in flight.

August 3rd - 10th by the *Clare*: carried London newspapers, diplomatic and officially approved mail to New York; and 15 lbs diplomatic mail on the return flight.

Mail included covers prepared by A. Philips, (a philatelic dealer), postmarked Newport, Monmouthshire 25 July, backstamped St. John's 8 August.

August 14th - 20th by the *Clare*: diplomatic and approved mail.

August 30th - Sept. 6th by the *Clare*: diplomatic and approved mail.

September 15th - 23rd by the *Clare*: diplomatic, and approved and civilian mail. Some covers from Eire to Newfoundland accepted for the flight were stamped with an oval O.A.T. handstamp in England.

October 4th - 11th by the *Clyde*: diplomatic and approved mail.



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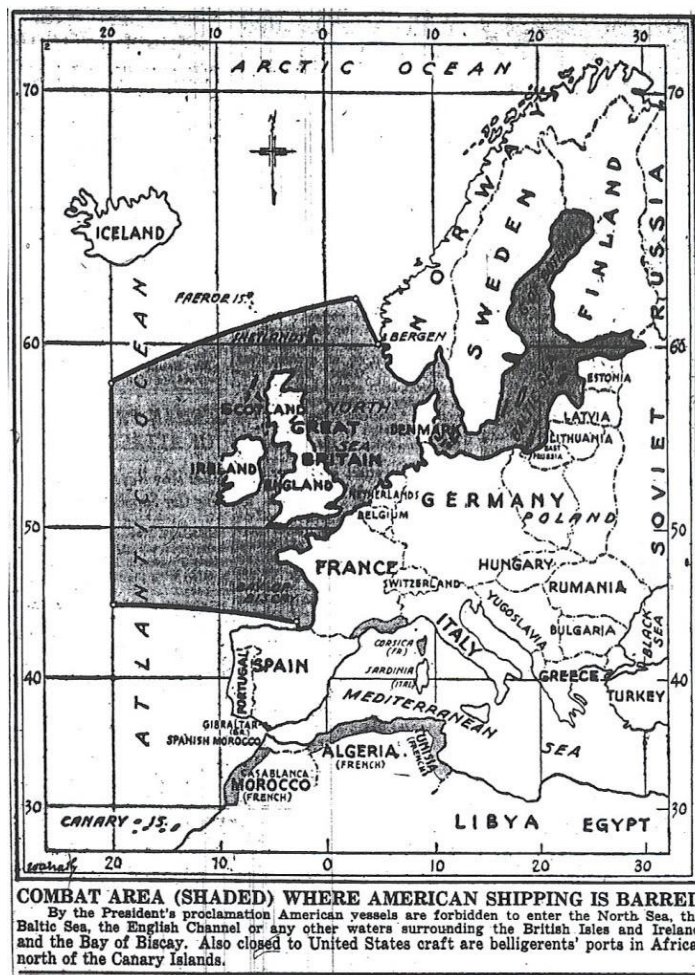
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THERE WERE NO FLIGHTS BY PAN AMERICAN ON THE NORTHERN ROUTE DURING 1940 OR 1941 DUE TO US NEUTRALITY LAWS.

The original U.S. government declaration of neutrality in September 1939 prohibited the export of arms and munitions to all the belligerent powers, including Britain and France. Aircraft could continue flying to Foynes in neutral Ireland, and Lisbon in neutral Portugal.

On November 3rd 1939 the U.S. Congress passed the Neutrality Act of 1939. This repealed the embargo on arms to belligerents, but placed the sale of arms exports on a cash-and-carry basis. This allowed U.S. munitions manufacturers to sell arms to the Allies.

The new Act prohibited American ships and aircraft, irrespective of what they were carrying, from entering a precisely defined combat area, shown on the map below:



Pan Am stopped flying the Northern Route as its aircraft could not continue from Botwood to Ireland.

Pan Am continued flying the Southern Trans-Atlantic route to Lisbon, as Portugal was outside the defined Combat Area.



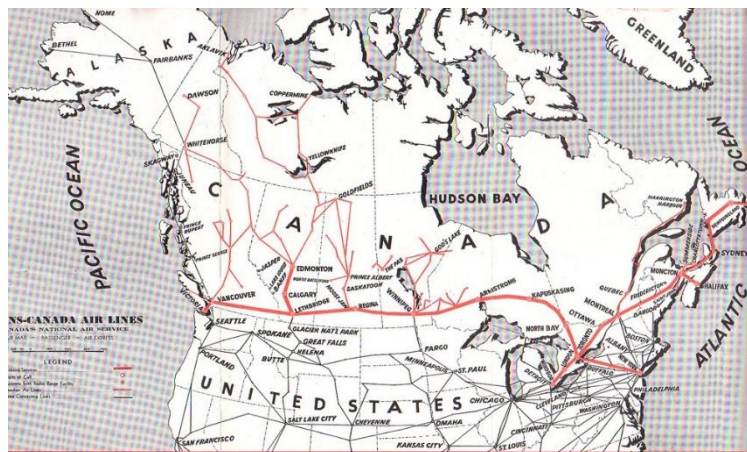
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AIR MAIL THROUGH BOTWOOD, 1939 – 1945

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May 1st 1942 Trans-Canada Airlines inaugurated air mail service between Newfoundland and Canada. A flight was made from St. John's via Gander and Sydney to Moncton, where it connected with the trans-continental route from Victoria to Halifax.



Trans-Canada Airlines route Map (1943)



1 = Botwood
2 = Gander
3 = St. John's

On May 1st there was also an announcement that the Northern Trans-Atlantic Air Mail service would resume on May 4th. – This announcement received surprisingly little publicity: it appeared on page 3 of the *St. John's Evening Telegram*.



The announcement, outlined in red to the left, stated:

AIR MAIL TO U.K. - Commencing on the 4th May next a direct Air Mail Service will be available from Newfoundland to the United Kingdom by Pan-American Airways via the North Atlantic route. Dispatches will be made daily from St. John's G.P.O. by air and letters should be clearly marked "Air Mail" and posted in the special air mail box in the public office of the G.P.O., St. John's, before 11 a.m.

A number of First Flight Covers were produced for the inaugural flight:





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These FFCs are listed in *The Air Mails of Canada and Newfoundland* as:

1942, May 4 — Botwood - England. This was the initial wartime flight over the North Atlantic All-Air route (contractor, Pan American Airways) from Botwood. An unofficial cachet was applied; covers were returned to St. John's and backstamped on May 18.	
FF-63	Botwood - England (postmarked and backstamped, St. John's) 75.00

Unfortunately, there are several errors in this listing:

- although scheduled for May 4th, the inaugural flight was delayed for several reasons, and did not pass through Botwood until May 19th.

Details of the flight were found in 2012 in a collection of "Trip Summaries" in the Pan American Airways archives in the Richter Library at the University of Miami. A summary of the details was published by David Crotty in *Pan American Airways 1939- 1944, Atlantic Wartime Operations Catalog*.

The record of the inaugural flight was:

Notes Mail: Contract Mail as picked up except where noted
 Pass: Paid Passengers as picked up except where noted
 Express: Probably non USPO parcels
 Aircraft names from The Foynes and Botwood Logs by Peter Berry

Trip	3027	Route	3	Aircraft	American	NC18602		1st since 10/9/39
Location	Date	Depart	Arrive	Fly Time	Mail	Express	Pass.	Notes
NBA-SHE	5/18/42	1206	1722	5:16	1815.00		20FOY	2D
SHE-BTD	19	1154	1530	3:36	743.00			24H Mechanical
BTD-FOY	19-20	2008	0922	13:14				
			Totals	22:06	2558.00	0.00	20	Sheets 3027-3052 use BTW instead of BTD for Botwood

NBA = North Beach, New York SHE = Shediac ~~BTD~~ = Botwood FOY = Foynes

- no mail was picked up in Botwood!

The AMCN listing had assumed that the resumed Northern Air Mail Route followed the same procedures as the 1939 route. But in 1942 mail was flown from Saint John's and Gander to Moncton. From Moncton it was either sent to Shediac which was 30 kms away and transferred to the Northern Air Mail route, or was flown to New York and carried across the Atlantic by the Southern Air Mail route.

- The covers were not backstamped in Saint John's on May 18th.



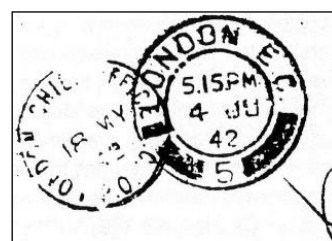
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AIR MAIL THROUGH BOTWOOD, 1939 – 1945

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The AMCN listing was based on a misreading of the cancellations on the cover below:



Misdescribed backstamps.

The cover was addressed *c/o General Post Office, London, England* and there is a handstamp *Not called for E.C.* on the front. - The backstamps are LONDON CHIEF OFFICE E.C. P.O. 18 MY 42 and LONDON E.C. 5.15 PM 4 JU 42.

The cover was flown on Pan Am flight 2527 which left New York at 10.46 on May 13th, crossed the Atlantic by the southern route, and arrived in Lisbon at 16.24 on May 14th. It was then flown from Lisbon to England, and arrived in London on May 18th.

Although flights on the Northern Trans-Atlantic route were then made regularly during the summer, and throughout the year on the Southern Trans-Atlantic route, the amount of mail carried was limited.

The late Jack Ince produced a booklet *Newfoundland Air Mail Postage - 1937 to 1949: Extracts from the Newfoundland Post Office Circular* which includes the following:

January 7th, 1943

Transatlantic Air Mail Confined to Airgraph and Armed Forces Air Letters

The increasing demand on Transatlantic aircraft capacity for vital War supplies has created an almost complete absence of space for mail on aircraft. Conditions have become so acute in recent weeks that practically all correspondence prepaid at Air Mail rates has to be despatched from Newfoundland, Canada and the United States to Great Britain by surface means.



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The same situation has obtained as regard to the despatch of Air Mails from Great Britain to Newfoundland, Canada and the United States.

The next reference to air mail in the Post Office Circulars was in June 1944:

8th June, 1944

TRANS-ATLANTIC AIR MAIL

The Air Mail Service, by the Northern Route, between Newfoundland and the United Kingdom has been resumed in both directions.

Air Mails for the United Kingdom via this service will circulate through St. Johns and must be marked "North Atlantic." The Air Mail rate of postage is 30 cents for each half ounce.

The Air mail rate had been reduced from 35 cents to 30 cents per half ounce for air mail from Newfoundland to England the previous year. An announcement in the *St. John's Evening Telegram* on 28th April 1943, stated that the 30 cents rate would be introduced on May 1st 1943. However, most people used either the photographic Airgraphs or the Armed Forces Air Letter sheets, which were cheaper than letters and had been given priority over regular air mail letters.

1945 The last Pan American flying boat passed through Botwood on October 24th 1945. They had made 277 round trips.

On October 30th 1945 the first Pan American Airways DC-4 aircraft passed through Gander on the new New York – Gander – London Trans-Atlantic service.

ACKNOWLEDGEMENTS

Many thanks to C.A. Stillions, Mike Deal and John Walsh for their help with my research over the years.

FREE RESOURCES:

THE AIR MAILS OF CANADA AND NEWFOUNDLAND 1st Edition
and
NEWFOUNDLAND AIR MAIL POSTAGE - 1937 TO 1949: EXTRACTS FROM THE
NEWFOUNDLAND POST OFFICE CIRCULAR by Jack Ince, together with a guide by David Crotty,

are both available on the American Air Mail Society website:

- Go to www.americanairmailssociety.org
- select RESOURCES on the menu bar
- then select PUBLICATIONS on the drop down menu
- and find THE AIR MAILS AND RATES OF CANADA/NEWFOUNDLAND 1ST EDITION



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A SURPRISING SOURCE FOR AN IMAGE IN THE CABOT ISSUE

by Brian Damien



This handsome stamp, prepared by the American Bank Note Company for the 1897 Cabot issue, illustrates logging in Newfoundland, back in the late nineteenth century.

Or does it?

A while back I was leafing through the book *Forest Life and Forest Trees*, by John S. Springer. The subtitle is *Comprising Winter Camp-Life Among the Loggers, and Wild-Wood Adventures, with Descriptions of Lumbering Operations on the Various Rivers of Maine and New Brunswick*. First published in

New York by Harpers in 1851, it stands as a classic on the topic, alongside Henry David Thoreau's *The Maine Woods*.¹

There was an image in the book which seemed strangely familiar:



This image originally appeared on page 95 of the Springer book, with the artist's name, F.Hedge, hidden in the lower branches of one of the trees that line the bottom of the image.

¹ The Springer book has been republished in different editions many times. It is also available as a free download from Google Books: <https://books.google.com/books?vid=OCLC7470049>



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A SURPRISING SOURCE FOR AN IMAGE IN THE CABOT ISSUE

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If you make even a cursory comparison, it is obvious that the image in the stamp design is based on the Hedge woodcut. There are a couple of questions that arise.

First, is this plagiarism?

By today's standards, we might jump to that judgment. But copyrights had a much shorter duration in the nineteenth century, and this image had been in the public domain for many yearsⁱⁱ by the time American Bank Note was preparing the designs for Colonial Secretary Sir Robert Bond to approve for the Cabot issue.ⁱⁱⁱ It also turns out, as revealed in the research of antiquarian bookseller Gary Woolson, that images by Hedge in the Springer book also appeared in other venues.^{iv} Here's a speculation -- maybe Hedge's woodcuts were the late nineteenth-century equivalent of stock photos.

It's not even certain just who F. Hedge was. There was a woodcut artist named Franklin Hedge who did very similar work around the 1850s. But folklorist Fannie Hardy Eckstorm -- who was knowledgeable about the Maine woods during this period -- made a case for F. Hedge being the Rev. Frederick Hedge, minister of the Unitarian Church in Bangor, Maine.^v We will likely never know.

It's also worth observing that American Bank Note's designer for the stamp, Raymond Ostrander Smith,^{vi} was involved in another situation with non-original artwork being used for a stamp design. By the next year, Smith was working for the U. S. Government Bureau of Engraving and Printing, where he designed the striking "Western Cattle in Storm" stamp, for the United States Trans-Mississippi issue, released in 1898. Eventually it was discovered that that image was not based on anything from the American West -- but rather, a painting titled "The Vanguard," depicting a scene in Scotland, by Scottish artist John McWhorter.^{vii}



The second question is: how true is the image to the forests and logging practices in Newfoundland at that period?

Well, an irony here is that the image is perhaps not a totally accurate image of what the forests looked like in Maine or New Brunswick in the early 1850s. There are a lot of details in the image that could be called out. But in fairness to Hedge, whoever he was, it is possible that he might have been working from an amateur sketch provided to him, or maybe just a description.

Understanding that the image is a depiction of logging in Maine or New Brunswick, two red flags appeared as I considered whether this image is a good representation of logging in Newfoundland, circa 1890s.

Red flag number one: the trees being cut in the 1851 image would have very likely been white pines, which were the focus of the industry in Maine and New Brunswick in that period.^{viii} But were there white pines in Newfoundland, and in sufficient numbers to support logging? White pine does not seem, in our time, to be a common tree in Newfoundland.

Red flag number two: were oxen -- usually a byproduct of a more agrarian economy -- ever used in Newfoundland? We tend to think of horses, and especially the Newfoundland pony, as the motive animal power behind the Newfoundland economy of the past...although there is an Oxen Pond in St. John's.



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 184
July-Sept. 2021

A SURPRISING SOURCE FOR AN IMAGE IN THE CABOT ISSUE

- conclusion

Thanks to online references made available by the [Centre for Newfoundland Studies](https://collections.mun.ca/digital/collection/cns_enl) at the Memorial University of Newfoundland Libraries, I was able to readily resolve these questions. The people at Memorial have been scanning a wide and deep selection of historical resources and posting them for free access on the Memorial University of Newfoundland Libraries website. Among them are the 1990s *Encyclopedia of Newfoundland and Labrador* (https://collections.mun.ca/digital/collection/cns_enl), which has extensively detailed articles, and the massive 1930s-1970s *Book of Newfoundland* (http://collections.mun.ca/cdm/search/collection/cns_tools/searchterm/Book%20of%20Newfoundland/field/subcol/mode/exact/conn/and/order/title/ad/asc/cosuppress/1) which has a substantial article on Newfoundland stamps by A. B. Perlin.

With regard to the first red flag, while white pine is not a common tree in Newfoundland today, it was much more widespread in the nineteenth century, and it was logged for lumber.^{ix} And in the case of the second red flag, there were oxen in the logging work in Newfoundland, although they gave way to horses eventually.^{x xi} So... a case can be made that the illustration, while not really authentic to Newfoundland, does reasonably portray the work that went on in the forests of Newfoundland. It's a handsome stamp – and ultimately not a bad depiction.

Illustration sources for this article:

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iv Gary Woolson, *Illustrations Used in Forest Life and Forest Trees*. Newburgh, Maine: Azalea Hill Press, 1996.

v Woolson

vi Winthrop S. Boggs, *The Postage Stamps and Postal History of Newfoundland*, p. 71. Lawrence, Mass.: Quarterman, 1975.

vii William B. Ashworth, Jr. "Scientist of the day: Raymond Ostrander Smith," November 14, 2019. On website of Linda Hall Library: <https://www.lindahall.org/raymond-ostrander-smith/>

viii David C. Smith, *A History of Lumbering in Maine 1861-1960*, p. 12. Orono, Maine: University of Maine Press, 1972.

ix *Encyclopedia of Newfoundland and Labrador*, "Pine trees," Volume 4, pp. 302-3. St. John's: Harry Cuff Publications, 1993. (PDF containing this and all "P" articles in Encyclopedia can be downloaded at http://lib-lespaul.library.mun.ca/PDFs/cns_enl/ENLV4P.pdf)

x *Encyclopedia of Newfoundland and Labrador*, "Horses," Volume 2, p. 1035. (PDF containing this and all articles with titles beginning from Ha to Ho can be downloaded at http://lib-lespaul.library.mun.ca/PDFs/cns_enl/ENLV2H.pdf)

xi A. B. Perlin, "The Stamps of Newfoundland," Volume 1, p. 214, *Book of Newfoundland*. St. John's: Newfoundland Book Publishers, 1937. In discussing this stamp, Perlin, a journalist in St. John's, asserted that there were still oxen in use in the woods in the 1930s. (PDF containing this and all articles in Volume 1 can be downloaded at http://lib-lespaul.library.mun.ca/PDFs/cns_tools/BookNfldVol1.pdf.)