



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 185
Oct.-Dec. 2021

CONTENTS

Page 1	Study Group News, BNAPEX 2021 & CAPEX22	Malcolm Back Martin Goebel
Page 2	Logging Vignette Same Artist?	Robin Moore
Page 3- 4	My Exciting Postal Stationary Winnings	Anthony Thompson
Page 5-6	Newfoundland: 1939 Royal Visit Cover Demonstrating the Aniline Variety	Robin Moore
Page 7-8	The Commissariat of The Holy Land Covers	C. A. Stillions
Page 9-10	Newfoundland Varieties	Earl Noss
Page 11-13	Royal Family Issue - Re-entries <i>Scott 111 – 9 cent “Prince John”</i> <i>Scott 113 – 12 cent “Duke of Connaught”</i>	Robert Coulson
Page 14-17	Identifying Shades With A Scanner Part II: The 1932 And 1942 5c Caribou	Anthony Thompson
Page 18	Eastern Auctions, Paid Advertisement	



STUDY GROUP NEWS

- Martin Goebel

One of our members, **Terry Randell Harris** recently passed away. He was a member of the St. John's Philatelic Society for many years and served a stint as president of the SJPS. He is well known for his exhibition of cigarette and tobacco tax stamps which required a special display case because they were “on cover” or more to the point on package or on tobacco tin. Terry was an avid seller on eBay. Terry joined our study group in 2009.

<https://www.cauls.ca/obituary/terrance-harris>

BNAPEX 2021 & CAPEX22

- Malcolm Back

Well BNAPEX 2021 has come and gone. The organizing committee is to be congratulated for putting on a fine convention on-line under difficult circumstances. I was able to attend a number of the study group sessions as well as a number of business meetings. The ZOOM platform certainly enabled us to meet while this COVID-19 pandemic stretches on. Some very fine exhibits were presented, also on-line, and are still available for viewing on the BNAPS website until November. The Palmares is also available on-line.

Our Study group meeting was the first of the 2021 program and was well attended by more than 20 participants. Overall attendance at all Study Group sessions was very good. Even the Board Meeting and the AGM were well attended. The Newfoundland Study Group had a fine selection of speakers.

Brian Damien - A Surprising Source for an Image in the Cabot Issue

Tony Thompson - Using Scanners to Determine Colour Shades

Jim André - Perforations on the Long Coronation Issue

Thanks to these gentlemen for participating at this year's event. Brian presented some of his work in NN 184, and Tony continues his series on the use of scanners in this issue and the next issue. Jim André is preparing an article on his research which we hope to have in the January NN 186 issue.

In the last newsletter we mentioned the matching funds program for **Capex22**. The response has been very good from BNAPS members. There is still time to participate. Let's help put this drive over the top.

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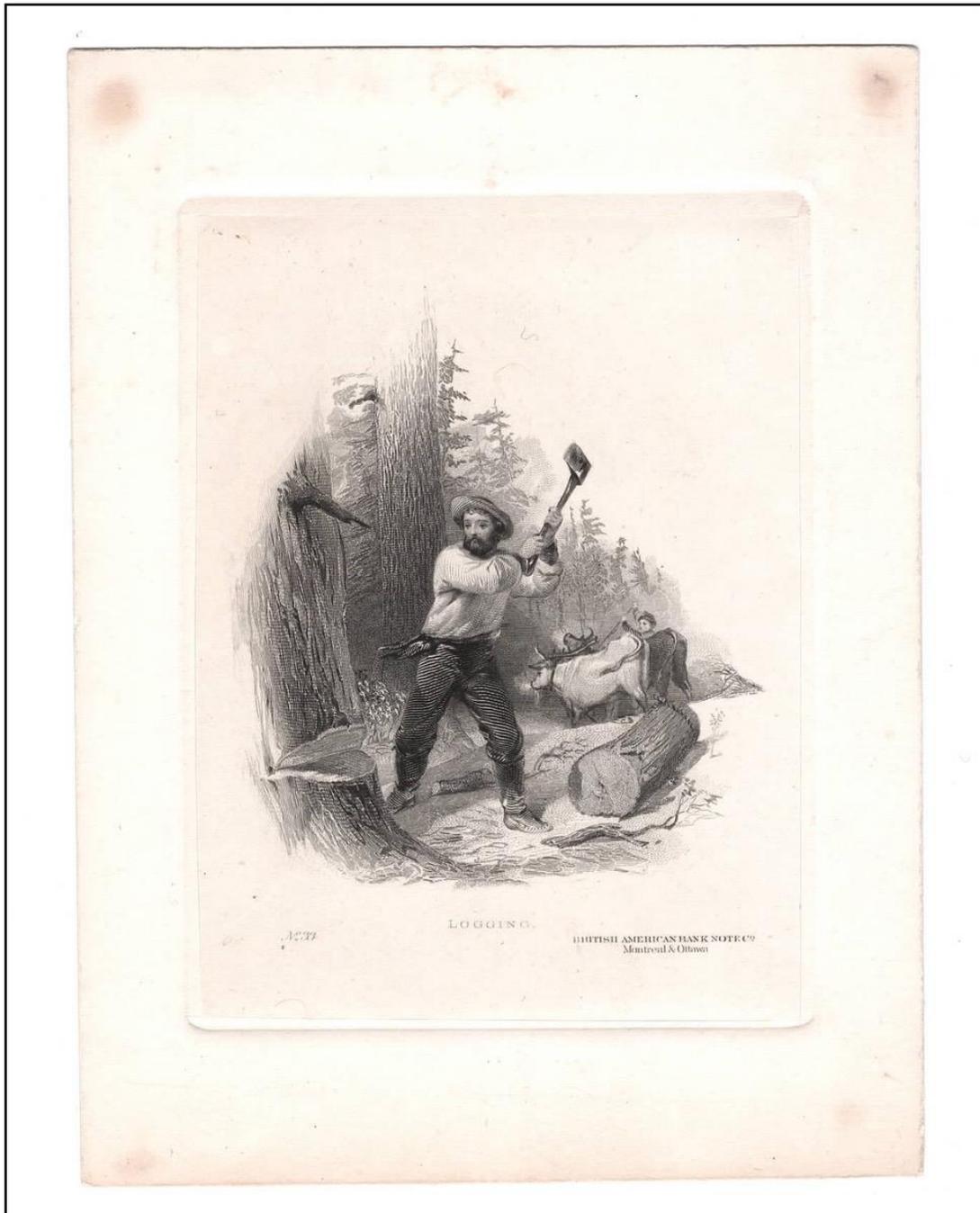
**NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP**

Number 185
Oct.-Dec. 2021

LOGGING VIGNETTE SAME ARTIST?

- by Robin Moore

This year I purchased this British American Bank Note Co. vignette that reminded me of the six cents Cabot issue stamp even though the printer of Newfoundland logging stamp was America Bank Note Co. I was still attracted to it, and I now know why! The artwork looks to be from the same artist F. Hedge as reported by Brian Damien in the last issue of our newsletter oxen and all (NN184, pp. 14-16). Does this piece have a connection to the Newfoundland 6 cent Cabot Logging stamp as well?





NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 185
Oct.-Dec. 2021

MY EXCITING POSTAL STATIONARY WINNINGS

- by Anthony Thompson

The Newfoundland Study Group was offered a donation of postal stationary items for auction recently and I was the lucky winner with the proceeds going to support the club. To be honest, it was a mediocre collection of six items in mixed condition, but perfect for my purposes! Samples from the four items below were subjected to microscopic analysis to determine the plants used to make the paper.

			
Post card 1880 UX3 British American Bank Note Co., Ottawa/Montreal	Post band 1889 PB1 De La Rue, London	Postal envelope 1899 U1 De La Rue, London	Post card 1915 UX12 De La Rue, London
Flimsy card stock 0.25 mm thick	Paper thin and brittle 0.10 mm thick	Watermarked writing paper. 0.13 mm thick	Stiff card stock 0.36 mm thick

Four main types of plants were used: Rag (cotton, hemp, linen), softwood (spruce, pine), hardwood (poplar (aspen)), and grasses (esparto). However, the paper in each item was made from very differently plants, as shown in the table below which gives the percentage of each plant in the paper by weight.

	1880 – UX3 BABN	1889 – PB1 DLR	1899 – U1 DLR	1915 – UX12 DLR
Rag	56%		100%	
Softwood	2% pine (+ spruce)	100% spruce (chemical and mechanical)		40% spruce
Hardwood	34% poplar (aspen)			
Grasses	9% esparto			60% esparto

Rag, obtained from used items such as clothes and rope, has long fibers and makes the finest quality paper that can last for many hundreds of years (rag has no lignin and so the paper does not yellow and turn brittle). The postal envelop (U1), that is watermarked “Original Turkey Mill Kent”, feels like a high-quality writing paper, was made entirely from cotton with a little hemp and linen.



NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP

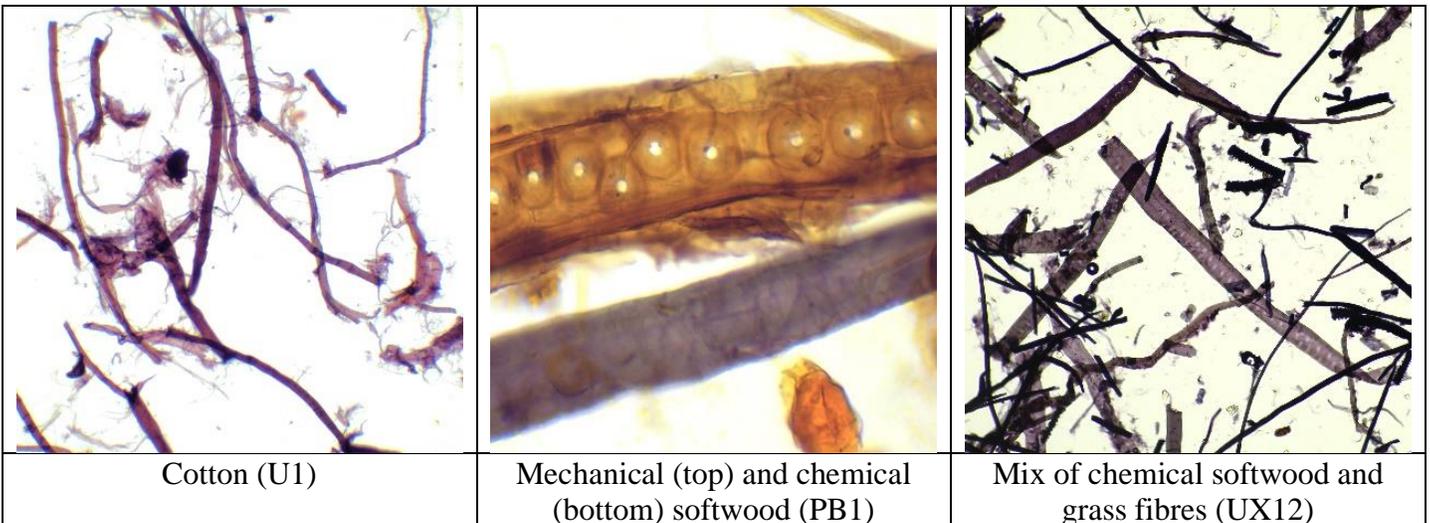
Number 185
 Oct.-Dec. 2021

MY EXCITING POSTAL STATIONARY WINNINGS

- conclusion

The two post cards were printed on thicker card stock with the later (UX12) being stiffer and smoother to touch. The first card (UX3) has a high proportion of rag as was normal for better quality papers of its time, but what is interesting is that there was very little softwood but hardwood and some esparto instead. 1880 is quite early for using hardwoods in paper. The presence of esparto is surprising, as this comes from southern Europe and north Africa and was not used much in north America. Straw would have been a more obvious choice in N. America. I wonder if this card stock actually came from England?? The later post card (UX12) has a high percentage of esparto which gives it a firm feel with a smooth finish ideal for writing and printing.

The post band (PB1) is made from 100% spruce which is interesting since it was printed in England. Spruce is not that common a native tree in the UK and the forestry plantations had not yet been established. The spruce was probably imported from Scandinavia where it is abundant and commonly used by the pulp industry. Softwoods can be prepared for pulping in two fundamentally different ways. Chemical extraction of the fibers which is more costly but does remove the lignin (and so the paper lasts longer). Mechanical extraction where the wood is ground between heavy rollers which leaves the lignin (and so the paper turns yellow and brittle typical of old newsprint). This post band was clearly intended for one-of use and is the cheapest of the paper used to make the Newfoundland postal stationary items shown here.





**NEWFOUNDLAND: 1939 ROYAL VISIT COVER DEMONSTRATING
 THE ANILINE VARIETY**

by Robin Moore

This Newfoundland aniline stamp is sadly maligned by many collectors and dealers. It has been previously published that this aniline effect occurs once you steam the stamp under a kettle. Utter nonsense because the gum would be damaged or destroyed. Even a UK stamp magazine columnist has publicly reported that it occurs because of the stamp being improperly stored on or in album pages that may contain polyvinylchloride (PCV). Because of these absurd opinions prominent stamp dealers will not even trade in these aniline stamps. It maybe because they are afraid that buyers will return them, and they don't want to tarnish their reputation. Yet these stamps are rarely seen. Possibly it is because only a few sheets were printed. They are catalogued by *Newfoundland Specialized Stamp Catalogue* (NSSC) at \$320- for a mint single. When they do show up at auction they sell at estimate or higher.

So, are they real? Yes, they are; I refer you to page 85 of the newest 2022 Edition of the Walsh's *Newfoundland Specialized Stamp Catalogue*. John reports test findings provide by Richard Judge on Newfoundland aniline stamps including the 1939 Royal Visit where he used Reflectance, XRF and Fluorescence spectroscopy instruments at the 2020 Institute for Analytical Philately. The presentation can be found at;

https://www.analyticalphilately.org/symposium_2020.php

I recently purchased this 1939 air mail cover properly tied with two Royal Visit Stamps (figure 1a). To the left I show 2 normal stamps on a cover found on E-Bay for comparison. I placed two mint full gum stamps one aniline (top) and one normal (bottom) on top of my cover (figures 2 & 3). Both front and back images are provided. The reader can plainly see the aniline stamp that shows the ink bleeding right through to the back of the stamp. This same stamp is in the same colour as the stamps tied to the cover.



Figures 1 & 1a



NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP

Number 185
Oct.-Dec. 2021

NEWFOUNDLAND: 1939 ROYAL VISIT COVER DEMONSTRATING THE ANILINE VARIETY

- conclusion

Figures 2 & 3





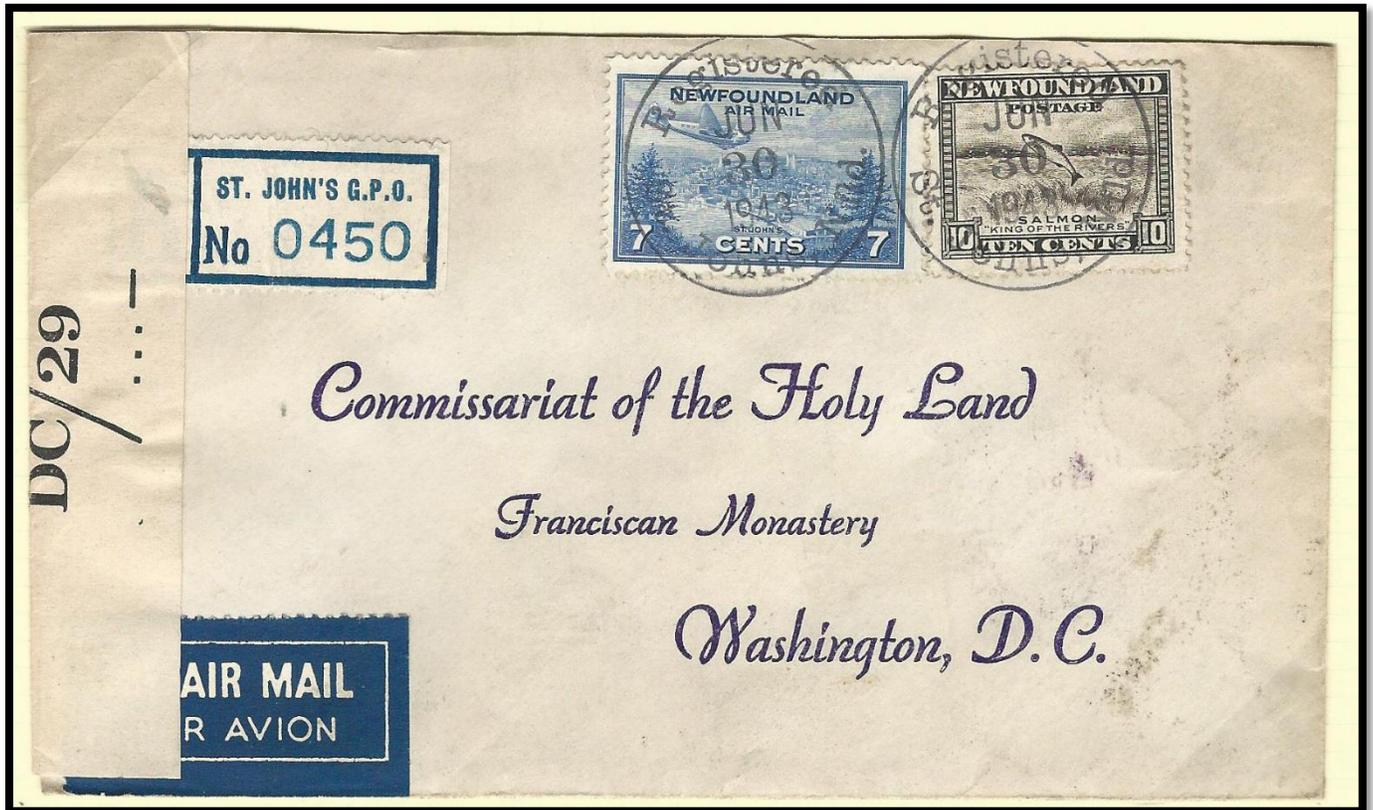
NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP

Number 185
 Oct.-Dec. 2021

THE COMMISSARIAT OF THE HOLY LAND COVERS

by C. A. Stillions

In reading Gordon Morison's story of life at the end of the United States Post Office Department and the beginning of the U. S. Postal Service in a recent *American Philatelist* (July 2021, pp 600-606), I came across a name I had not seen or heard in quite some time --Stanley Hodciewicz. While Stanley was a Post Office employee and often away working at first day ceremonies, he was also a member of a local Washington DC stamp Club. That was where I first met him. He was very friendly and welcoming when I entered the Washington stamp scene in fall of 1972. I recall one of our early conversations at a club meeting where I told him I was specializing in Newfoundland stamps and that I was having difficulty in acquiring Newfoundland covers. At the next meeting he brought in a box of nearly 500 covers from Newfoundland for which he charged me a small sum. He had acquired the covers directly from the recipient. All the covers were addressed to the *Commissariat of the Holy Land* at the local *Franciscan Monastery* in Northeast *Washington, D. C.* and were from the late 1930's through World War II. It proved to be quite a find. The blitz stamps were there in abundance as well as many a post mark from many small outpost post offices. It is rare when I see a Commissariat of the Holy Land cover that I fail to think of Stanley and all those great Newfoundland covers that he literally dropped into my lap.





**NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP**

Number 185
Oct.-Dec. 2021

THE COMMISSARIAT OF THE HOLY LAND COVERS

- conclusion





NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP

Number 185
Oct.-Dec. 2021

NEWFOUNDLAND VARIETIES

by Earl Noss

This is Scott 55. It shows a flaw in the upper right corner and a scratches in the lower left 5. Does anyone have a position for this stamp?



These two copies show a similar but different flaw in the upper right corner. This flaw comes from position 30 on the sheet.





NEWFOUNDLAND VARIETIES

- conclusion



Scott 12A showing 2 dots in the upper right corner. The image of the stamp on the right was taken from the internet and shows that the flaw may be constant. Does anyone have other examples and perhaps a position for this flaw?



This is Scott 49. The left-hand stamp has a scratch in the S of CENTS, and the right hand stamp shows a retouch or re-entry under NT of CENTS



NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP

Number 185
 Oct.-Dec. 2021

“ROYAL FAMILY ISSUE”- RE-ENTRIES

Scott 111 – 9 cent “Prince John”

by Robert Coulson

The Scott 111 “Prince John” Newfoundland was Issued in 1911 to commemorate the coronation of King George V. The perforation assigned by Unitrade Catalogue shows perforations of 13.5 x 14.0 and 14.0 x 14.0. The N.S.S.C. catalogue shows perforations of 13.8 x 13.8, 13.8 x 14.0, 13.8 x 14.2, 14.0 x 14.0, 14.0 x 14.2, 14.2 x 14.0, and 14.2 x 14. No watermark, and blue violet colour. It was printed by A. Alexander & Sons, Ltd. This stamp has numerous re-entries found on the plate. Ralph Trimble who owns re-entries.com shows information and details of re-entries on this stamp.

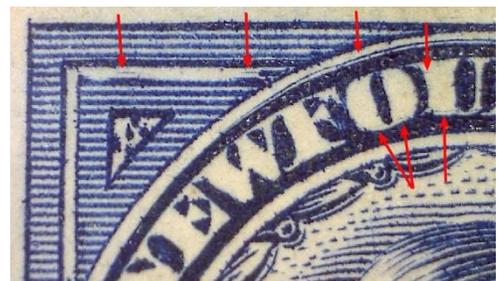
Unitrade recognizes the re-entry: Scott 111i

N.S.S.C. does not recognize the re-entry: 103

**Some of the common re-entry
 identifiers are....**

- 1 - Above the inside frame work above the word “Newfoundland”.
- 2 - On the letters “O” and “U” of Newfoundland.
- 3 - Marks on the second “N” of Newfoundland.
- 4 - Marks above the top right outer border.
- 5 - Mark on bottom left “9”.
- 6 - Mark on left floral design on the left side.
- 7 - Mark on “T” of cents and above the “S” of cents.
- 8 - Marks on both right and left top triangles.

The marks above are the identifiers that make this stamp a major re-entry as per <https://re-entries.com/>



1&2



3 & 4



5



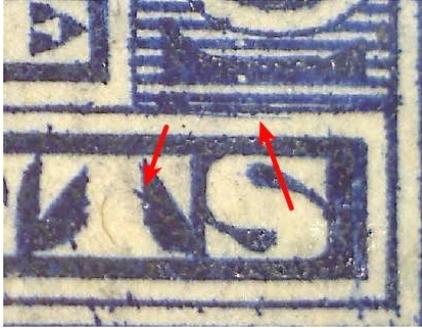
6



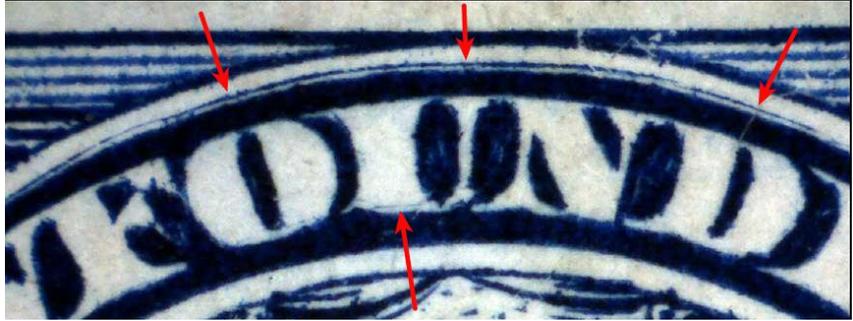
“ROYAL FAMILY ISSUE”- RE-ENTRIES

Scott 111 – 9 cent “Prince John”

- continued



7



1 & 2



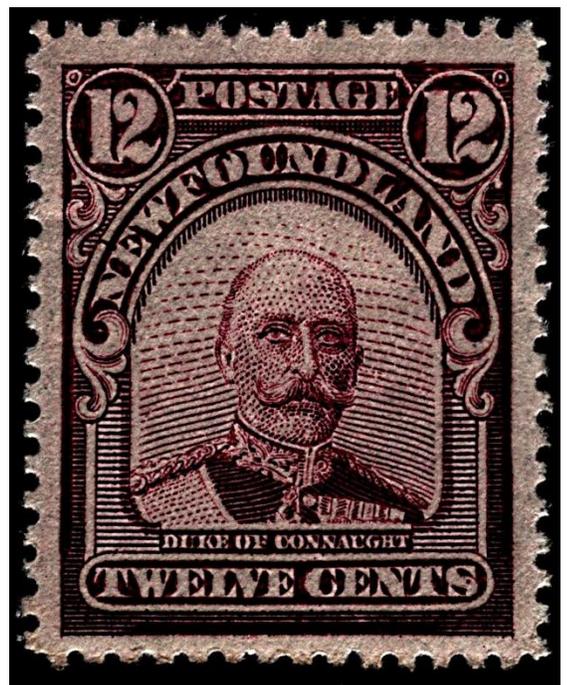
“ROYAL FAMILY ISSUE”- RE-ENTRIES

Scott 113 – 12 cent “Duke of Connaught”

The Scott 113 “Duke of Connaught” Newfoundland was Issued in 1911 to commemorate the coronation of King George V. The perforation assigned by Unitrade Catalogue shows perforations of 13.5 x 14.0 and 14.0 x 14.0. The N.S.S.C. catalogue shows perforations of 14.0 x 14.2 and 14.2 x 14.0 and 14.2 x 14.2. No watermark, and plum colour.

It was printed by A. Alexander & Sons, Ltd. This stamp has numerous re-entries found on the plate. Ralph Trimble who owns re-entries.com shows information and details of re-entries on this stamp.

Unitrade recognizes the re-entry: Scott 113ii
 N.S.S.C. does not recognize the re-entry:105





**NEWFOUNDLAND NEWSLETTER
BNAPS NEWFOUNDLAND STUDY GROUP**

Number 185
Oct.-Dec. 2021

“ROYAL FAMILY ISSUE”- RE-ENTRIES
Scott 113 – 12 cent “Duke of Cannaught”

- conclusion

Some of the common re-entry identifiers are....

- 1 - Letters “..STAGE” of the word “Postage”
- 2 - Above the inside framework above the word “Newfoundland”
- 3 - Above the top right number “12”
- 4 - Marks on bottom “S” of “cents” and inner frame line.
- 5 - Other stamps reveal other marks, but some are more prominent.

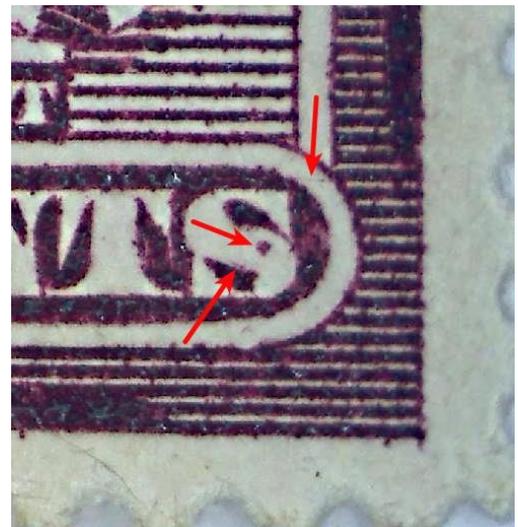
The marks above are the identifiers that make this stamp a major re-entry as per <https://re-entries.com/>



1 & 2



3



4



IDENTIFYING SHADES WITH A SCANNER PART II :
THE 1932 AND 1942 5c CARIBOU

by Anthony Thompson

Thompson (2021) described a method for identifying stamp shades using a scanner. This method is extended here to examine the shades of the four Newfoundland 5c caribou stamps (Sc 190 (1932), 191 (1932-1938) × 2, and 257 (1942-1948)), which respectively were printed in violet brown, deep violet, and violet (Scott catalogue). Moll (1945), in an extensive study on shades of this stamp, lists violet brown (for Sc190), dark purple-violet, dull purple-violet, deep violet, violet, pale violet, deep reddish-brown violet (for Sc 191), and light violet (for Sc 257), indicating the variation seen in Sc 191. We here examine Sc 190 (Die I), two common shades of Sc 191 (Die II), and Sc 257 (Figure 1).

The methods used in the analysis were similar to those described by Thompson (2021), except: The scans were made with an Epson V850, 1200 dpi, white balance corrected, no filters, and saved as tiff files. The HSL colour model was used instead of the HSV colour model (this does not affect results but slightly easier to understand)

The images were filtered to remove uninked areas with a lightness value $L > 55$. Scans were of postally used stamps with a 100×100 pixel “breast” area chosen for the analysis (Figure 2). The overall results, averaged over the stamps examined, are summarised in Table 1.



Figure 1. Stamps examined in this study. From left to right: Sc 190 (Die I, violet brown), Sc 191 (Die II, violet), Sc 191 (Die II, purple-violet), and Sc 257 (Die I, light violet). Colours from Moll (1945).

Percentage inked area

The amount of ink transferred to the stamp, i.e. the thickness of the printed lines, will affect the overall assessment of the stamps shade. For example, a visual examination of two of the Sc 191 Die II stamps would result in one being called violet and the other pale violet (Figure 2). However, the colour analysis shows that both stamps were printed with ink of a very similar colour. But, the percentage of the inked area is 68% in the darker stamp and 46% in the paler stamp. The difference in the visual appearance is therefore not due to the ink colour, but the “heaviness” of the inked impression. This could have been caused by a number of factors, but in this case likely represents two extremes of the same printing caused simply by differences in the amount of ink transferred to the paper. Examination of the average percentage of inked areas for the Perkins Bacon printings was 59%-70%, whereas it was 33% for the Waterlow printing (Table 1). This being due to the different printing techniques with the former being flatbed press wet printed and the later rotary press dry printed.



IDENTIFYING SHADES WITH A SCANNER PART II :
THE 1932 AND 1942 5c CARIBOU

- continued

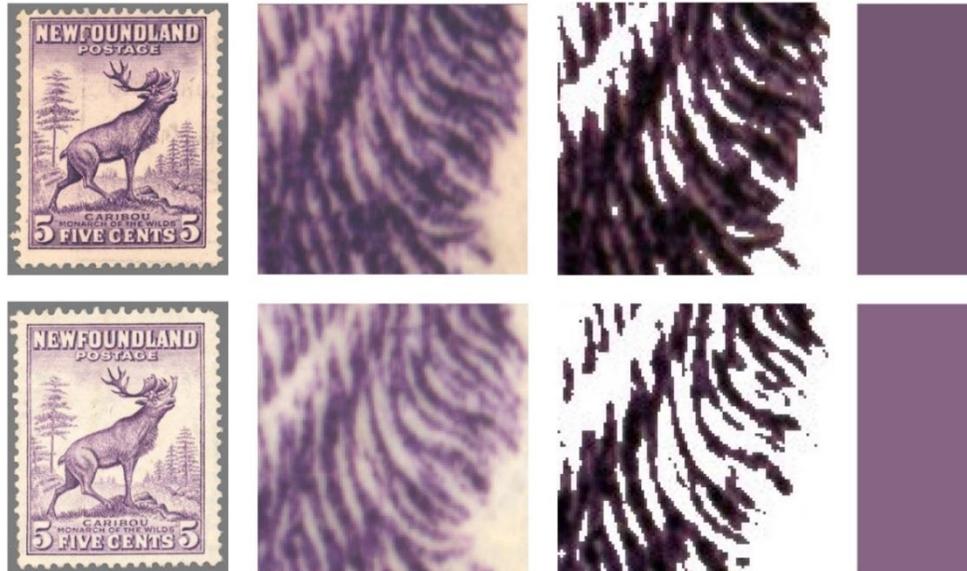


Figure 2. Two Sc 191 violet stamps showing the stamp, analysed area, filtered area used for analysis, and estimate colour. Top row is for “darker” shade and “bottom” row is for lighter shade. The main reason for the lighter appearance in the bottom row stamp is the higher percentage of uninked area. (Note: the colour reproduced here in the filtered image is too dark – a computer artifact)

Table 1. Average values from stamps examined in this study.

Scott No.	190	191	191	257
Shade	Violet brown	Violet	Purple-violet	Light violet
Stamp printer	Perkins Bacon	Perkins Bacon	Perkins Bacon	Waterlow
No. stamps examined	10	5	10	10
Photograph	Ink granular	Ink granular	Ink granular	Ink smooth
% inked area (L<55%)	70%	64%	59%	33%
Hue	354	305	326	330
Saturation	24	17	22	25
Lightness	41	42	43	47

Hue and Saturation

The HSL model has three attributes: hue (the “wavelength” of the colour), saturation (the amount of grey in the colour), and lightness (the amount of black or white in the colour). Here we look at a plot of hue against saturation and see good separation of the stamps into three distinct clusters. Sc 191 violet has a “bluer” slightly less saturated colour, SC 191 purple-violet and Sc 257 are in the same cluster, and Sc 190 has in fact a redder colour (Figure 3). Sc 190 does not look red though, because of the low saturation (=dull) and low lightness (=dark). To appreciate the effects of saturation and lightness on the colour, try “playing” with altering the HSL values (e.g., in RapidTables, 2021).



IDENTIFYING SHADES WITH A SCANNER PART II :
THE 1932 AND 1942 5c CARIBOU

- continued

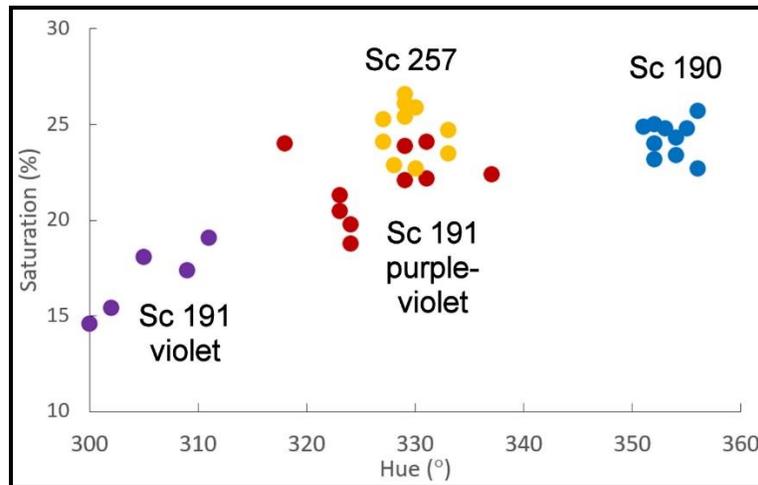


Figure 3. Plot of hue and saturation for the stamps examined in this study.

The Sc 191 purple-violet middle cluster could be split into two sub-cluster which perhaps represent Moll's colours of dark purple-violet and dull purple-violet for this stamp. However, a visual inspection of Sc 191 purple-violet and Sc 257 shows that they are clearly two different "shades". But this is in fact not due to the colour of the ink, but as explained under "percentage inked areas", Sc 257 looks paler mainly because its inked lines are finer and it has more white space. Examination of the lines under a microscope show that the printing ink was however different, as would be required by the two different printing processes. The flatbed process uses a thicker pastier ink whereas the rotary press uses a thinner smoother ink (Figure 4).

Photographs

The "breast" area was photographed and an 0.2 mm square from a heavily inked area is shown in Figure 4. The inks used by Perkins Bacon in their flatbed presses for Sc 190 and Sc 191 are seen to be granulated, even to the extent of seeing red and violet particles in Sc 191 which likely came from the base pigments used to mix the colour. The ink used by Waterlow in their rotary presses for Sc 257 appears much smoother and no particles can be seen at this magnification. High speed rotary presses require thinner inks to operate properly. At these magnifications, the fibres used to make the paper are clearly visible and, in these stamps, are predominantly spruce and pine (Thompson, 2016).

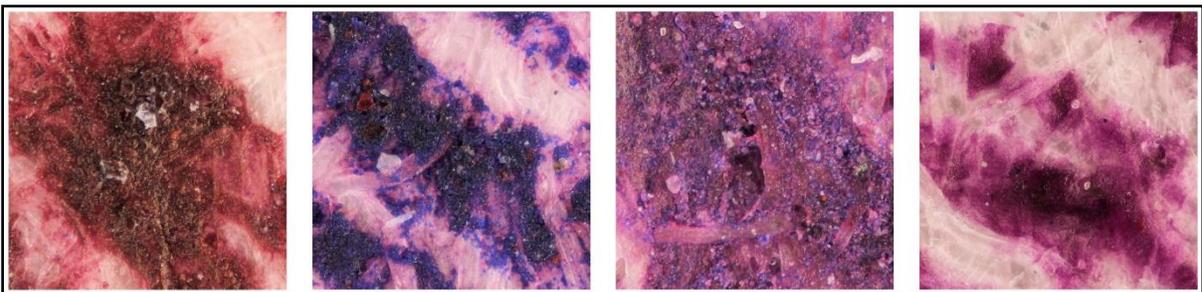


Figure 4. Magnified photographs of inked areas. From left to right: Sc 190 (Die I, violet brown), Sc 191 (Die II, violet), Sc 191 (Die II, purple-violet), and Sc 257 (Die I, light violet). (Image size: c. 0.2 mm × 0.2 mm)



IDENTIFYING SHADES WITH A SCANNER PART II :
THE 1932 AND 1942 5c CARIBOU

- conclusion

Discussion

The results in the analysis presented here show that scanners can indeed be used to help identify and classify stamps into various colour shades. It also helps identify reasons as to why some stamps may look darker or paler than others. And if a microscope is available, then the actual appearance of the ink can be examined to provide further clues on the ink and printing process.

The actual observed colour or shade of a stamp is a combination of the following factors:

- Percentage inked area
- HSL (or RGB) values define the ink colour
- Physical properties of the ink (e.g. as seen under a microscope)
- Other factors such as aging, paper colour, etc

Earlier attempts by the author to use the same method on these 5c caribou stamps, but with an older Canon CanoScan 8800F mid-priced flatbed scanner, failed to give the desired shade separation. A subsequent study found that this older scanner was not working properly (Thompson, in press.).

This study shows, that with a high-end scanner, it is possible to examine the shades of stamps in terms of the percentage inked area and the HSL values. This information can be used to support a study based on visual classifications of shade, as for example undertaken by Moll (1945). What it does not do is identify the use of different ink formulations, and for this you need more analytical techniques (see IAP (2021) for example).

An often asked question is “Can scanners be used to identify rare shades?”. It is difficult to calibrate colour across scanners, even top-end scanners with top-end software. But it should be possible, even perhaps with mid-priced flatbed scanners, to look at relative HSL value differences. The “relative” values may be compared by saying, for example, the rare shade has RGB (or HSL) values that are +10, -6, +12 units compared to the common shade. But of course, you would need someone to tell you what differences to expect!

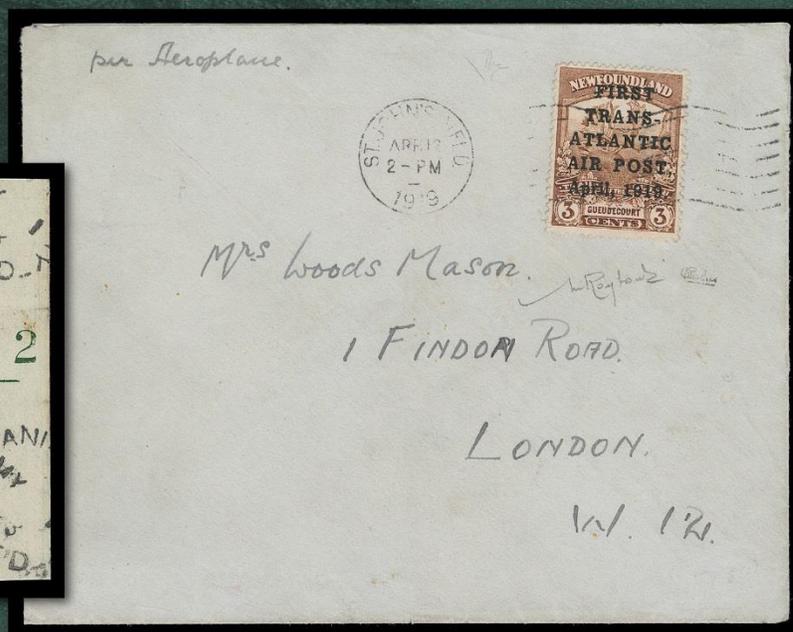
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PAID ADVERTISEMENT

Public Auction - November 18-20, 2021

Newfoundland



A fascinating array from several private holdings. In addition to valuable classics, the 20th century material is of particular interest, emphasizing the unusual. Varieties, errors, imperforates and plate multiples abound.

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