

gerrit

Designer
SALE CHARACTER, (2024–2025)

About

Gerrit originates from the graphic work of Nicolaas P. de Koo for the Dutch PTT (Post, Telegraph and Telephone service), where typography had to meet the demands of readability and visual consistency in public communication. This approach was reinforced and enriched by the “Monumental-Versalien”* presented in “Schriften, Einfassungen” (1910). This geometric sans serif, whose formal clarity often resonated with the forward-looking vision of its time, brought cohesion to typographic design while extending N. P. de Koo’s graphic intentions.

It belongs to the typographic movement of the 1920s and 1930s, shaped by the graphic experiments of figures such as Paul Schuitema, and following in the footsteps of Wilhelm Deffke’s pioneering work. At the crossroads of constructivism, geometry, and functional rationality, Gerrit positions itself as a typeface that is rigorous in form, yet open to playfulness and stylistic flexibility.

File Format

Variable (.ttf/.woff2), Opentype (.otf), TrueType (.ttf),
Web Open Font Format 2 (.woff)

Contact

office@salecharacter.com

Credits

SALE CHARACTER, (2024–2025)

PDF Guide

Specimen
Familyly Overview
Character Set
Opentype Features
Gradient Weight
Gerrit Thin / Italic
Gerrit Extra Light / Italic
Gerrit Light / Italic

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03–06	Gerrit Semi Bold / Italic	35–39
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Family

Gerrit Thin

Gerrit Thin Italic

Gerrit Extra Light

Gerrit Extra Light Italic

Gerrit Light

Gerrit Light Italic

Gerrit Regular

Gerrit Italic

Gerrit Medium

Gerrit Medium Italic

Gerrit Semi Bold

Gerrit Semi Bold Italic

Gerrit Bold

Gerrit Bold Italic

Gerrit Black

Gerrit Black Italic

Uppercase

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Lowercase

abcdefghijklmnopqrstuvwxyz

Lining Figures

0123456789

Punctuation

.,:;...!¡?¿/\•*#(){}[]
— — — — ”“““,«»<>''·@£¶§†‡

Latin-Supplement

Multilingual Support

$\Delta \Omega \mu \pi$

Uppercase (Diacritics)

Lowercase (Diacritics)

á ä å ä à á q á ã æ c č ç c c d' é e e e e e e e
g g g g h í i i i i j j j k í l l n n n n o o o o o o
ö r r r s s s s s t t t u u u u u u u u w w w w
ý ÿ ÿ ÿ z z z

Ligatures / Discretionary Ligatures

fi fl ff ffi ffi ft AA AF AS ED EE EEL EF EL EN
EP ES EST ET FF FFI FFL FI FL FT HE HF HJ HR
HT IT KA LA LL LS LS MM NN NT CC OG OO ST
S? TH T T T? UN UR WW WW tt S

Circular Letters/Numerals

Square Letters/Numerals

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	1	2	3	4	5	6	7	8	9	0
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	1	2	3	4	5	6	7	8	9	0

Stylistic Set 02 / Antique Forms

Stylistic Set 03 / Horizontal Terminal

Stylistic Set 04 / Angled Terminal 'S'

Stylistic Set 05 / Block Ligatures

LE / LE LE LE LE LE 19 7

Stylistic Set 06 / Vertical Ligatures

BB / B C C D E F G G L L M M N N O O P P P R R R S S S T T

Stylistic Set 07 / Alternate 'Arrow'

Stylistic Set 08 / Outline Circle

A row of 26 circular icons, each containing a letter from A to Z and 1 to 0, set against an orange background. The icons are arranged in a single horizontal line, with each letter/number pair in a separate circle. The letters are: A, A, A, B, C, C, D, E, F, G, G, H, I, J, J, K, L, L. The numbers are: M, M, N, N, O, P, P, Q, R, R, S, S, T, U, V, W, W, X. The letters 1 through 0 are: Y, Y, Z, 1, 2, 3, 3, 4, 5, 5, 6, 6, 7, 8, 9, 9, 0.

Stylistic Set 09 / Full Circle

A	A	A	B	C	C	D	E	F	G	G	H	I	J	J	K	L	L
M	M	N	N	O	P	P	Q	R	R	S	S	T	U	V	W	W	X
Y	Y	Z	1	2	2	3	3	4	5	5	6	6	7	8	9	9	0

Stylistic Set 10 / Outline Square

A grid of 30 numbered squares arranged in three rows. The first row contains squares A through L. The second row contains squares M through X. The third row contains squares Y through Z, followed by the numbers 1 through 0.

Stylistic Set 11 / Full Square

A	/	A	A	B	C	C	D	E	F	G	G	H	I	J	J	K	L	L
M	M	N	N	O	P	P	Q	R	R	S	S	T	U	V	W	W	X	
Y	Y	Z	1	2	2	3	3	4	5	5	6	6	7	8	9	9	0	0

Stylistic Set 12 / Original '1

$$\frac{1}{1} / \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} / \frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{1}{6} \frac{1}{7} \frac{1}{8} \frac{1}{9} \frac{1}{10}$$

$$\frac{1}{1} / \frac{1}{1} / \frac{1}{1} \frac{1}{1} / \frac{1}{1} \frac{1}{1}$$

Stylistic Set 16 / Smallsize Top

Stylistic Set 17 / Smallsize Centered

Stylistic Set 18 / Smallsize Bottom

Stylistic Set 19 / Thin Punct. & Math

() { } [] — — — “ ” ‘ ’ « » < > <>

← → ⇢ ↓ ↴ ↴
↑ ↴ ↴ ↵ ↵ ↵

Stylistic Set 30 / Adaptive 't'

1 / 11

OFF	ON	OFF	ON
Ligature	.liga	Ligature	.liga
Poste Office	Poste Office	36+80.5=¥106.5	36+80 .5=¥106 .5
Case Sensitive Forms	.case	Case Sensitive Forms	.case
{[(ENVELOPE)]}	{[(ENVELOPE)]}	Possess	Pofsefs
¿STAMP!?	¿STAMP!?	Oldstyle Figures	Oldstyle Figures
«COLLECTOR»	«COLLECTOR»	1234567890	1234567890
CUSTOM-E-MADE	CUSTOM-E-MADE	Discretionary Ligatures	Discretionary Ligatures
Slashed Zero	.zero	ROLLS BOOKLETS	ROLLS BOOKLETS
1000000 <small>〒</small>	1000000 <small>〒</small>	CENTURY COMMA	CENTURY COMMA
Automatic Fractions	.frac	Alternates	Alternates
25 1/3 × 59 7/8	45 $\frac{1}{3}$ × 59 $\frac{7}{8}$	Passport™	Passport™
Superscript/Subscript	.sups .subs	Contextual Alternates	Contextual Alternates
1North, South2	1North, South ²	-> Boxes	→ Boxes
3East, West4	3East, West ₄	Stylistic Set 01 / Double-storey 'a'	Stylistic Set 01 / Double-storey 'a'
Numerator/Denominator	.numr .dnom	William Dockwra	William Dockwra
86Radon, Calcium20	8 ⁶ Radon, Calcium ₂₀	Stylistic Set 02 / Antique Forms	Stylistic Set 02 / Antique Forms
50Tin, Radium88	5 ₀ Tin, Radium ₈₈	Penny Red	Penny Red
Localized Forms (Moldavian-Romanian)	.locl	Stylistic Set 03 / Horizontal Terminal	Stylistic Set 03 / Horizontal Terminal
Munți	Munți	Curry Gabriel	Curry Gabriel
Ordinal Indicator	.ordin	Stylistic Set 04 / Angled Terminal 'S'	Stylistic Set 04 / Angled Terminal 'S'
1º Primo / 1ª Prima	1º Primo / 1ª Prima	Samuel Roberts	Samuel Roberts

OFF	ON	OFF	ON
Stylistic Set 05 / Block Ligatures	.ss05	Stylistic Set 05 / Ornamental Punctuation	.ss05
COLLECTION	COLLECTION	SIX SILVER SHEET	SIX SILVER SHEET
Stylistic Set 06 / Vertical Ligatures	.ss06	Stylistic Set 06 / Vertical Ligatures	.ss06
COLLECTION	COLLECTION	A (tiny) piece of 'red' paper!?	A (tiny) piece of 'red' paper!?
Stylistic Set 07 / Alternate Arrow	.ss06	Stylistic Set 07 / Alternate Arrow	.ss07
→ Country Name	→ Country Name	Stylistic Set 20 / Adaptive 't'	Stylistic Set 20 / Adaptive 't'
Stylistic Set 08 / Outline Circle	.ss08	Stylistic Set 08 / Outline Circle	.ss08
PENNY BLACK	PENNY BLACK	transit	transit
Stylistic Set 09 / Full Circle	.ss09	Stylistic Set 09 / Full Circle	.ss09
BASEL DOVE	BASEL DOVE		
Stylistic Set 10 / Outline Square	.ss10	Stylistic Set 10 / Outline Square	.ss10
MAURITIUS	MAURITIUS		
Stylistic Set 11 / Full Square	.ss11	Stylistic Set 11 / Full Square	.ss11
CERES	CERES		
Stylistic Set 12 / Original '1'	.ss12	Stylistic Set 12 / Original '1'	.ss12
\$4,611,000	\$4,611,000		
Stylistic Set 16 / Smallsize Top	.ss16	Stylistic Set 16 / Smallsize Top	.ss16
TWO PENNY BLUE	TWO PENNY BLUE		
Stylistic Set 17 / Smallsize Centered	.ss17	Stylistic Set 17 / Smallsize Centered	.ss17
FOUR GOLD STAMP	FOUR GOLD STAMP		

Hawaiian Missionaries
British Guiana
Inverted Head 4 Annas
Treskilling Yellow
Upside Down Jenny
Red Revenue
Mauritius 'Post Office'
Penny Black

70 Pts

Kingdom of Hawaii Honolulu

50 Pts

Lucy Goodale
Betsey Stockton
Lorrin Andrews
Gerrit P. Judd

40 Pts

The Dawson cover WEILL BROTHERS Under Article XV

30 Pts

The Grinnell MISSIONARIES
Ursula Newell Emerson
Mystic STAMP Company
Royal Philatelic Society

23 Pts

The Polynesian (June 6, 1840)
JAMES JACKSON JARVES
Commissioners for Foreign Missions
Pooleka O Hawaii.
925 Isenberg Street, Moiliili, Honolulu.

18 Pts

The Hawaiian Missionaries were the first postage stamps issued by the Kingdom of Hawaii, dating back to 1851. Nicknamed “Missionaries,” they earned their name because they were most often spotted on letters sent by Protestant missionaries living and working across the Hawaiian Islands. Printed on thin, fragile paper with a simple design, they were never produced in large quantities. As a result, only a small number have survived over the past century and a half—making them not

16 Pts

In the early 19th century, correspondence to and from Hawaii had no formal postal system—it relied instead on ship captains, who carried letters whenever the opportunity arose. This informal arrangement began to strain under the growing volume of mail, especially after 1849, when the California Gold Rush and the rapid settlement of California spurred a sharp increase in traffic between Honolulu and San Francisco. Recognizing the need for an organized service, the Hawaiian government established an official post office and set fixed postal rates. In June 1851, Henry Martyn Whitney, appointed as the kingdom’s first postmaster.

12 Pts

The stamps were first issued on October 1, 1851, in three denominations, each matching a specific postal rate: 2 cents for newspapers bound for the United States, 5 cents for standard letters to the U.S. West Coast, and 13 cents for mail to the U.S. East Coast—this last value combining 5 cents for Hawaiian postage, a 2-cent ship fee, and 6 cents for the U.S. transcontinental rate. Their design was minimalist: a large numeral at the center framed by a standard printer’s ornament, with the value also written out in words along the bottom. The top line read “Hawaiian Postage” on the 2- and 5-cent stamps, but “H.I. & U.S./Postage” on the 13-cent issue, marking its unusual purpose of covering postage for both

8.5 Pts

Although the Hawaiian Missionaries remained in everyday postal use until 1856, very few have survived the passage of time and circumstance. Of the four denominations issued, only about 200 examples are known today (Scott Trepel’s census in the Siegel catalog lists 197), with a mere 28 unused and 32 still attached to their original covers—artefacts that preserve not only the stamp but also the history of the letter it carried. The rarest by far is the 2-cent value, with just 15 recorded copies, only one of which is unused. This unique example became a crown jewel of philately: sold by Maurice Burrus in 1921 for US \$15,000, then again in 1963 by Alfred H. Caspary

for \$41,000—at the time, the highest price ever paid for any stamp, eclipsing even the celebrated British Guiana 1c magenta and the “Post Office” Mauritius. Its history is steeped in drama, including a grim chapter from 1892, when early owner Gaston Leroux was murdered by fellow collector Hector Giroux, reportedly out of jealousy for this tiny scrap of blue paper. The 2-cent Missionary even crossed into popular culture: in the 1963 film *Charade*, the character Charles Lampert hides \$250,000 in stolen WWII loot by affixing three valuable stamps to an envelope—one of them a 3-cent Missionary cleverly standing in for the elusive and almost mythical 2-cent.

6 Pts

The most valuable Hawaiian Missionary item known is the legendary Dawson Cover—a letter sent to New York City franked with the only recorded use of the 2-cent value on cover, accompanied by a 5-cent Missionary and two 3-cent U.S. stamps. Its story is as remarkable as its rarity.

Around 1870, the cover was bundled with other correspondence and tossed into a factory furnace, but the stack was packed so tightly that the fire sputtered out before consuming it. One side still bears the telltale scorch mark of that near-disaster, a silent witness to its brush with destruction. 35 years afterward, a workman cleaning it for reuse pried open the furnace and found the forgotten bundle inside. Recognizing their unusual nature—he rescued the covers from obscurity, saving one of philately’s greatest treasures.

The Dawson Cover passed through several famous collections: purchased by George H. Worthington in 1905, sold to Alfred H. Caspary in 1917 for \$6,100, then acquired by the Weil brothers in 1957 for \$25,000 on behalf of Benjamin Dwight Phillips. Eleven years later, it left the Phillips collection for \$90,000.

In the 1995 Siegel auction it fetched US \$2.09 million (including premium), and in 2013 it sold to an American collector for \$2.24 million—securing its place among the most valuable philatelic items in existence. Depicted on the 2002 U.S. Souvenir Sheet (Scott 3694), the Dawson Cover may also provide physical evidence of the 1850 Treaty of Friendship, Commerce, and Navigation between the United States and the Kingdom of Hawaii. Under Article XV, Hawaii’s Minister of Foreign Affairs, Robert Crichton Wyllie, urged San

Francisco’s postmaster J. B. Moore on September 9, 1850, to implement the treaty’s mail exchange provisions swiftly—a move intended to strengthen Hawaii’s sovereignty against possible French ambitions. Moore agreed by December, and Honolulu’s first official post office opened on December 21, 1850.

Not all Missionary discoveries have been beyond dispute. In 1920, 43 more examples surfaced from the family of Charles Shattuck, whose mother had corresponded with her childhood friend Ursula Newell Emerson, matriarch of a prominent missionary family. Acquired by collector George H. Grinnell and later sold to dealer John Klemann for \$65,000, the stamps became the center of a legal storm in 1922 when their authenticity was challenged. Experts at the time concluded they had been produced by photogravure

70 Pts

Kingdom
of Hawaii
Honolulu

50 Pts

Lucy Goodale
Betsey Stockton
Lorrin Andrews
Gerrit P. Judd

40 Pts

The Dawson cover
WEILL BROTHERS
Under Article XV

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Spider in
the Yucca
Palm

70 Pts

Royal PHILATELIC Collection

50 Pts

The London
INTERNATIONAL
Stamp Exhibition
14 to 28 May 1923

40 Pts

British Guiana
1939–40 World's Fair
KING GEORGE V

30 Pts

Damus Petimus Que Vicissim
Black on Magenta Paper
Sotheby's New York Auction
Neil McKinnon, Guiana 1873.

23 Pts

Stuart Weitzman for \$9,480,000
THE MOST EXPENSIVE ITEM
Stanley Gibbons PLC for \$8,307,000
Broken the World Record
June 2021, London Stamp Dealer

18 Pts

The British Guiana 1c magenta is regarded by philatelists as the most famous rare stamp in the world. Issued in 1856 in the colony of British Guiana in extremely limited numbers, it is today known by a single surviving example. This lone specimen holds a unique distinction: it is the only major postage stamp ever issued within the United Kingdom or the British Commonwealth that is absent from Britain's Royal Philatelic Collection—a gap that only adds to its mystique.

16 Pts

The stamp is imperforate and printed in black ink on magenta-colored paper. At its center is a small sailing ship, flanked by the colony's Latin motto, *Damus Petimus Que Vicissim*—“We give and expect in return.” Four fine lines frame the vessel, giving the design a subtle sense of depth, while the country of issue and the denomination are printed in bold black uppercase letters around the frame. Issued during a period of local postal shortages, the 1c magenta was produced quickly and in very limited quantities, making it a practical solution for the colony's mailing needs at the time. Its simple design, combined with its extreme rarity

12 Pts

Neil McKinnon, a collector in British Guiana, purchased the only known example of the 1c magenta in 1873—though he had initially declined to buy it. Its significance was soon recognized by the Liverpool dealer Thomas Ridpath, who acquired the stamp in 1878, the same year it passed into the famed collection of Philipp von Ferrary in France. Ferrary held it for several decades, during which it became one of the crown jewels of his legendary assemblage. Following World War I, the French government seized Ferrary's collection, and the stamp was auctioned in Paris in 1922 for a world-record sum, beginning its long journey among American collectors. Over the years, it has been publicly exhibited several times,

8.5 Pts

The 1c magenta was part of a trio of emergency definitive stamps issued in 1856, intended primarily for use on local newspapers. The other two stamps—a 4c magenta and a 4c blue—were designated for regular letter postage. The issue arose from a stroke of misfortune: a shipment of pre-printed stamps expected by ship failed to arrive. To meet postal needs, the local postmaster, E. T. E. Dalton, authorized printers Joseph Baum and William Dallas, who were also publishers of the *Official Gazette* newspaper in Georgetown, to produce an emergency issue of three stamps. Dalton provided specifications for the design, but the printers added their own embellishment—a

sailing ship—to the stamps. Dalton was not pleased with this alteration, and to prevent forgery, he mandated that all correspondence bearing the stamps be autographed by a post office clerk. The 1c magenta stamp is particularly notable for being initialed “E.D.W.” by clerk Edmond D. Wight, providing both authentication and a tangible link to its extraordinary origin. Its production was extremely limited, and the unusual circumstances meant that only a small number were ever circulated. Over time, most copies were lost or destroyed, leaving this single surviving example. The combination of rarity, historical context, and the story of its improvised

6 Pts

Only one copy of the 1c stamp is known to exist. It is in used condition and has been cut into an octagonal shape. The reason for clipping the four corners remains unknown; both clipped and un-clipped examples survive of the 4-cent issue. A signature, in accordance with Dalton's policy, can be seen on the left-hand side, alongside a heavy postmark. The stamp was purchased on or before 4 April 1856, the date it is postmarked.

It was rediscovered in 1873 by a 12-year-old Scottish schoolboy, Louis Vernon Vaughan, in the Guyanese county of Demerara—whose postmark the stamp bears—amongst his uncle's letters. Finding no record of it in his stamp catalogue, he sold it a few weeks later for six shillings to a local collector, Neil Ross McKinnon. In 1878, McKinnon's collection was sold to a Liverpool stamp dealer, Thomas

Ridpath, for £120. Shortly afterward, Ridpath sold the 1c magenta to renowned collector Philipp von Ferrary for about £150. Ferrary's enormous stamp collection was willed to a Berlin museum, but following his death in 1917, the entire collection was seized by France as part of war reparations after World War I.

Arthur Hind acquired the stamp in Paris in 1922 at one of the auctions of Ferrary's possessions, paying over \$32,000—reportedly outbidding three kings, including George V, whose agent attended the sale. On 6 April 1922, during sale 3, lot 295, the stamp sold for 300,000 francs, plus a 17.5% French sales tax, for a total of 352,500 francs, setting a world record for a single stamp. The price had been estimated between 165,000 and 220,000 francs. The first public viewing of the stamp took place two days earlier, on the 4 of April.

Hind relished “owning the world's most valuable stamp,” freely granting interviews and frequently lending it for exhibitions. It was displayed at the London International Stamp Exhibition from 14 to 28 May 1923, opened by George V. Supposedly, Hind offered the stamp to the king, who politely declined, later congratulating Hind on his acquisition. This exhibition marked the first time the 1c magenta had been shown in Britain since 1878.

On 30 October 1935, the stamp was offered at Harmer Rooke & Co auction 2704, lot 26, where a bid of £7,500 was made by Percival Loines Pemberton. The lot was withdrawn and returned to Mrs. Scala (formerly Mrs. Hind). In 1940, she offered it for private sale through Macy's philately department in New York City. It was purchased for \$40,000 by Fred “Poss” Small, an Australian-born engineer

70 Pts

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50 Pts

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The stamp is imperforate and printed in black ink on magenta-colored paper. At its center is a small sailing ship, flanked by the colony's Latin motto, *Damus Petimus Que Vicissim*—“We give and expect in return.” Four fine lines frame the vessel, giving the design a subtle sense of depth, while the country of issue and the denomination are printed in bold black uppercase letters around the frame. Issued during a period of local postal shortages, the 1c magenta was produced quickly and in very limited quantities, making it a practical solution for the colony's mailing needs at the time. Its simple design, combined with its extreme rarity

12 Pts

Neil McKinnon, a collector in British Guiana, purchased the only known example of the 1c magenta in 1873—though he had initially declined to buy it. Its significance was soon recognized by the Liverpool dealer Thomas Ridpath, who acquired the stamp in 1878, the same year it passed into the famed collection of Philipp von Ferrary in France. Ferrary held it for several decades, during which it became one of the crown jewels of his legendary assemblage. Following World War I, the French government seized Ferrary's collection, and the stamp was auctioned in Paris in 1922 for a world-record sum, beginning its long journey among American collectors. Over the years, it has been publicly exhibited several times,

8.5 Pts

The 1c magenta was part of a trio of emergency definitive stamps issued in 1856, intended primarily for use on local newspapers. The other two stamps—a 4c magenta and a 4c blue—were designated for regular letter postage. The issue arose from a stroke of misfortune: a shipment of pre-printed stamps expected by ship failed to arrive. To meet postal needs, the local postmaster, E. T. E. Dalton, authorized printers Joseph Baum and William Dallas, who were also publishers of the *Official Gazette* newspaper in Georgetown, to produce an emergency issue of three stamps. Dalton provided specifications for the design, but the printers added their own embellishment—a

sailing ship—to the stamps. Dalton was not pleased with this alteration, and to prevent forgery, he mandated that all correspondence bearing the stamps be autographed by a post office clerk. The 1c magenta stamp is particularly notable for being initialed “E.D.W.” by clerk Edmond D. Wight, providing both authentication and a tangible link to its extraordinary origin. Its production was extremely limited, and the unusual circumstances meant that only a small number were ever circulated. Over time, most copies were lost or destroyed, leaving this single surviving example. The combination of rarity, historical context, and the story of its improvised

6 Pts

Only one copy of the 1c stamp is known to exist. It is in used condition and has been cut into an octagonal shape. The reason for clipping the four corners remains unknown; both clipped and un-clipped examples survive of the 4-cent issue. A signature, in accordance with Dalton's policy, can be seen on the left-hand side, alongside a heavy postmark. The stamp was purchased on or before 4 April 1856, the date it is postmarked.

It was rediscovered in 1873 by a 12-year-old Scottish schoolboy, Louis Vernon Vaughan, in the Guyanese county of Demerara—whose postmark the stamp bears—amongst his uncle's letters. Finding no record of it in his stamp catalogue, he sold it a few weeks later for six shillings to a local collector, Neil Ross McKinnon. In 1878, McKinnon's collection was sold to a Liverpool stamp dealer, Thomas

Ridpath, for £120. Shortly afterward, Ridpath sold the 1c magenta to renowned collector Philipp von Ferrary for about £150. Ferrary's enormous stamp collection was willed to a Berlin museum, but following his death in 1917, the entire collection was seized by France as part of war reparations after World War I.

Arthur Hind acquired the stamp in Paris in 1922 at one of the auctions of Ferrary's possessions, paying over \$32,000—reportedly outbidding three kings, including George V, whose agent attended the sale. On 6 April 1922, during sale 3, lot 295, the stamp sold for 300,000 francs, plus a 17.5% French sales tax, for a total of 352,500 francs, setting a world record for a single stamp. The price had been estimated between £65,000 and £220,000 francs. The first public viewing of the stamp took place two days earlier, on the 4 of April.

Hind relished “owning the world's most valuable stamp,” freely granting interviews and frequently lending it for exhibitions. It was displayed at the London International Stamp Exhibition from 14 to 28 May 1923, opened by George V. Supposedly, Hind offered the stamp to the king, who politely declined, later congratulating Hind on his acquisition. This exhibition marked the first time the 1c magenta had been shown in Britain since 1878.

On 30 October 1935, the stamp was offered at Harmer Rooke & Co auction 2704, lot 26, where a bid of £7,500 was made by Percival Loines Pemberton. The lot was withdrawn and returned to Mrs. Scala (formerly Mrs. Hind). In 1940, she offered it for private sale through Macy's philately department in New York City. It was purchased for \$40,000 by Fred “Poss” Small, an Australian-born

We Give and take in Return
Caribbean Quarterly 49.4
God Save the King
West Indian Independence
The ‘New Frontier’
Portrait of King George VI

UPSIDE
Down Red
& Blue

E. A. Smythies
L.L.R. Hausburg
WEST END
Philatelist, 1912.

Stamps of FAME
L. N. and M. Williams
EARL of Crawford

Lithographed by the
SURVEY OFFICE in Calcutta
World Philatelic Exhibition
Head DIE I & Frame DIE I

TURNED 180 DEGREES
Tapling Collection at the British
Library, London, (P.3 & 4)
World's FIRST Multicolored Stamps
The Government of India Collection

18 Pts

The Inverted Head Four Annas of India is a highly prized postage stamp among collectors. Issued in 1854 as part of India's first series, the Four Annas value featured a striking combination of red and blue, making it one of the world's earliest multicolored stamps—preceded only by the Basel Dove, issued nine years earlier. During production, a printing error occurred: the vignette depicting Queen Victoria's head was accidentally inverted relative to the frame,

16 Pts

The Four Annas stamps were lithographed by the Survey Office in Calcutta, using two separate colors: red for the frame and blue for the head. Production involved a two-step process: the sheets were first printed with the red frames and then laid out to dry overnight. The following day, the blue heads were carefully added within the pre-printed frames. The First Printing, using Head Die I and Frame Die I—as seen on this example—began on October 13, 1854. Each sheet contained 12 widely spaced stamps, and a total of 206,040 stamps were printed for this initial Head Die I issue. This intricate production method,

12 Pts

Among these First Printing stamps, at least six sheets with the red frames had been inadvertently turned 180 degrees before being placed in the press. As a result, although the heads appear upside down, it was actually the red frames that were inverted. Philatelist D.N. Jatia determined that at least six sheets must have been fed into the press upside-down, noting that six stamps from Position 4 showed that different lithographic stones were used for the head and frame dies. This production mishap created one of the earliest and most famous “invert” errors in philately. Because so few inverted stamps survived—and because they were issued at a time when philatelic collecting was just beginning

8.5 Pts

This error appears not to have been noticed until years after the stamps were issued. None of the publications from the 1870s mention the Inverted Head Four Annas. The 1891 reprints provide the first conclusive evidence that the error was known, but according to philatelist E. A. Smythies, the mistake was first spotted during a meeting of the Philatelic Society of London in 1874. Its late discovery may have been due in part to the rarity of the stamp and the relatively small number of collectors at the time, as well as that multicolored stamps were still a novelty. Early collectors might have assumed the unusual appearance was simply a printing variation rather than a error.

In 1907, L.L.R. Hausburg referenced the Inverted Head Four Annas, though he incorrectly attributed it, being unsure whether it originated from the First or Second Printings. The error was later described more accurately by Mr. Séfi in the West End Philatelist in January 1912, cementing its recognition as one of India's most celebrated philatelic rarities. Over the years, the stamp has fascinated collectors not only for its visual peculiarity but also because it represents one of the earliest multicolored stamps in the world, reflecting the technical challenges of lithography at the time. Its scarcity and the story behind the inverted frames have made it a symbol of the allure and

6 Pts

Three cut-to-shape examples of the Inverted Head Four Annas are preserved in the Tapling Collection at the British Library, London, including two (positions 3 and 4 on the printed sheet) on cover. These examples provide critical evidence that the error was created by an incorrect sheet placement during production rather than by a careless die transfer, underscoring the meticulous lithographic process used in mid-19th century India. Another cut-to-shape example, from position five on the sheet, is held in the Royal Collection, demonstrating that even highly curated royal holdings recognized the significance of this error. The Government of India Collection in Delhi possesses a cut-to-shape example on the piece, from position two on the sheet, reflecting the historical value placed on preserving philatelic rarities for official documentation.

Two examples cut square, one on cover, were part of C. D. Desai's collection; Desai notably “raised” his stamp from its cover to examine its printing details more closely, providing key insights into lithographic techniques and the characteristics of early Indian multicolored issues. The provenance of several other examples is documented in Martin and Smythies, illustrating a chain of ownership that spans private collectors, royal archives, and institutional collections, highlighting the stamp's remarkable journey through philatelic history. Forgeries of the Inverted Head Four Annas have been made, often by chemically erasing the upright head or frame and reprinting to simulate the error. Such forgeries can usually be detected using long-wave (UV-A) ultraviolet light, which reveals differences in ink composition and layering, along with other forensic techniques such as mag-

nification of lithographic detail and comparison of die characteristics. Some forgers have attempted to produce more sophisticated fakes by pairing inverted heads with incorrect head dies, though these are relatively easy to identify for trained collectors. Crude forgeries, however, remain relatively common and serve as a cautionary tale about the risks of acquiring high-value philatelic items without expert authentication. Notable instances of fakes appeared in major historical sales, including the Masson sale and one or two of Philipp von Ferrary's auctions, demonstrating that even the most renowned collections have occasionally been targeted by counterfeiters. The Inverted Head Four Annas holds exceptional significance not only for its rarity but also for its place in philatelic history as one of the earliest multicolored stamps issued outside Europe.

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Down Red
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COLLECTION OF
SPECTACULAR
INVERTED STAMPS
OF THE UNITED
STATES AND
THE WORLD

70 Pts

Three
Schilling
BANCO

50 Pts

From Nya
Kopparberget
Uppsala, July 13,
1857 SWEDEN

40 Pts

Swedish Skillings
(10x10) ARRAY
BLUE-GREEN Color

30 Pts

CAROL II of Romania
Count Gustaf Douglas
Armand Rousso
JEAN-CLAUDE ANDRE

23 Pts

Sigmund Friedl for f4,000
PHILIPP VON FERRARY
Swedish POSTAL Museum
David Feldman for 977,500 CHF.-
COLORFUL Philatelic Player

18 Pts

The Treskilling Yellow, is a Swedish stamp of which only a single example is known to exist, making it one of the rarest and most celebrated philatelic items in the world. Originally, the three schilling stamp was issued in a blue-green color, while the eight schilling stamp was printed in yellow. Due to a printing error, a three schilling stamp was mistakenly printed in yellow instead of the intended blue-green. The unique stamp was used and subsequently cancelled at Nya

16 Pts

Sweden issued its first postage stamps in 1855, featuring the national coat of arms across five denominations, ranging from three to 24 Swedish skillings. The three-skilling stamp was normally produced in a blue-green hue, while the eight-skilling stamp appeared in a yellowish-orange color. The exact cause of the color error remains uncertain, but the most widely accepted explanation is that a stereotype from the eight-skilling printing plate—comprising 100 individual stereotypes arranged in a 10 × 10 grid—was damaged or broken and was inadvertently replaced with a three-skilling stereotype. The total number of stamps affected by

12 Pts

The error went unnoticed at the time, and by 1858 Sweden had transitioned to a new currency, replacing the skilling stamps with denominations in öre. Decades later, in 1886, a young collector named Georg Wilhelm Backman was going through old covers in his grandmother's attic at Väster Munga Gård, north of Västerås, when he stumbled upon one bearing a three-skilling stamp. At that time, Stockholm stamp dealer Heinrich Lichtenstein was offering seven kronor for each of these stamps, making Backman's discovery particularly exciting. This find marked the beginning of the stamp's gradual rise to fame, as collectors slowly realized the rarity and uniqueness of this misplaced color error.

8.5 Pts

After changing hands several times, the Treskilling Yellow was sold by Sigmund Friedl to Philipp von Ferrary in 1894 for 4,000 florins. At that time, Ferrary already owned the largest stamp collection in the world. As the years passed and no other yellow examples appeared despite extensive searches, it became evident that this was not just a rare stamp, but possibly the sole surviving specimen, making it an object of fascination for collectors worldwide. When Ferrary's collection was auctioned in the 1920s, the yellow stamp was purchased by Swedish Baron Eric Leijonhuvud. In 1926, Claes A. Tamm acquired it for £1,500 sterling, completing his collection of Swedish stamps.

Two years later, in 1928, the stamp changed hands again, this time sold to the lawyer Johan Ramberg for £2,000, who retained it for nearly a decade. In 1937, King Carol II of Romania bought the stamp through the London auction house H. R. Harmer for £5,000, and in 1950 it passed to René Berlingen for an undisclosed sum. In the 1970s, the Swedish Postal Museum stirred controversy by declaring the Treskilling Yellow a forgery. However, after detailed examinations conducted by two independent commissions, it was conclusively verified as authentic, cementing its status as one of the rarest and most coveted stamps in philatelic history.

6 Pts

In 1984, the Treskilling Yellow made international headlines when it was sold by David Feldman for 977,500 Swiss francs. The stamp changed hands again in 1990 for over \$1,000,000, and once more in 1996 for 2,880,000 Swiss francs, with each successive sale setting a new world record price for a single postage stamp.

On 22 May 2010, the stamp returned to auction with David Feldman in Geneva, Switzerland. The auction was set with a minimum expectation of \$2.3 million, referencing the record price from 1996. The buyer was reported as an "international consortium," while the seller, a financial firm, was auctioning the stamp to settle a former owner's debt. The exact sale price and the identity of the buyer were not initially disclosed, with all bidders sworn to secrecy. Nevertheless,

the auctioneer confirmed that the Treskilling Yellow remained "worth more than any other single stamp." The buyer was later revealed to be Armand Rousso, a notable figure in philately, known for several high-profile and sometimes flamboyant activities.

In May 2013, the stamp was acquired through a private sale by Count Gustaf Douglas, a Swedish nobleman and politician. The Treskilling Yellow has also been at the center of legal intrigue. In or before 2012, Jean-Claude Andre and his wife Jane Andre filed a lawsuit in the High Court of Justice, Chancery Division, London, against Clydesdale Bank PLC. They claimed to have stored a locked trunk at the bank containing six covers bearing a total of nine Treskilling Yellow stamps, along with other valuable items. Andre alleged that the trunk had remained

untouched from 1986 to 2004, but upon retrieval, the lock had been removed and the covers and stamps were missing. Philatelic dealer David Feldman testified that the stolen covers would have been valued at approximately £3.7 million. After a thorough trial, the court issued its judgment on 31 January–1 February 2013, dismissing the Andre's claims, finding them unreliable witnesses and describing their story as suffering from "sheer inherent implausibility."

The fame of the Treskilling Yellow has even crossed into popular culture. In episode 2, "Return to Sender," of season 6 of the television series *White Collar*, the protagonist Neal Caffrey is tasked with stealing the Treskilling Yellow as part of a heist orchestrated by an exclusive group of thieves known as The Pink Panthers. The stamp is depicted in high detail,

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John Finch,
Mystery Owner
of TRESKILING
YELLOW

70 Pts

Curtiss JN-4 Airplane

50 Pts

The Philatelic
FOUNDATION
New York Times
Position 49

40 Pts

Robert A. Siegel Most Famous Errors ONLY one of 100

30 Pts

United States Post Office Aeroplane Carrying Mail WASHINGTON, D.C. U.S. Parcel Post stamps

23 Pts

\$100,000 in REWARD MONEY
American Philatelic Research Library
National Postal Museum
‘RARITY REVEALED’ 2007–2009
95th Anniversary Souvenir Sheet

18 Pts

The Inverted Jenny, known as the Upside Down Jenny, is a U.S. postage stamp first issued on May 10, 1918. Its central image, depicting the Curtiss JN-4 airplane, was accidentally printed upside-down—a mistake that quickly became one of the most famous errors in American philately. Only a single pane of 100 inverted stamps was ever found, making them some of the most sought-after rarities for collectors. Over the decades, individual stamps from this

16 Pts

A single Inverted Jenny was sold at a Robert A. Siegel auction in November 2007 for \$977,500. Later that December, a mint never-hinged example changed hands for \$825,000, with the broker noting that the buyer was a Wall Street executive who had missed out on the previous auction. Earlier, in October 2005, a block of four Inverted Jennys fetched \$2.7 million at a Robert A. Siegel auction. However, during the 2008 financial crisis, the market for these iconic stamps softened, and between January and September 2014, five Inverted Jennys sold at auction for amounts ranging from \$126,000 to \$575,100. Prices eventually

12 Pts

During the 1910s, the United States Post Office conducted several experimental trials to carry mail by air. This effort was commemorated on the first stamp in the world to depict an airplane—captioned “aeroplane carrying mail”—which appeared on one of the U.S. Parcel Post stamps of 1912–13. Regular airmail service was finally inaugurated on May 15, 1918, operating between Washington, D.C., Philadelphia, and New York City. The Post Office set a controversial rate of 24 cents for this service, significantly higher than the 3-cent rate for first-class mail at the time, equivalent to \$5.02 in 2024. To reflect this new service, a dedicated stamp was issued, patriotically printed in red and blue,

8.5 Pts

The task of designing and printing the new stamp was rushed: engraving began on May 4, and printing started just six days later, on Friday, May 10. Unlike the usual practice of printing 400 stamps at a time and then cutting them into 100-stamp panes, the Inverted Jenny was printed in sheets of 100. Since the stamp required two colors, each sheet had to pass through the flatbed printing press twice—a notoriously error-prone process that had already caused invert mistakes in stamps of 1869 and 1901. At least three misprinted sheets were discovered and destroyed, but a single misprinted pane of 100 stamps apparently slipped through unnoticed.

For many years, collectors assumed that the blue airplane portion was printed first, meaning the red frames were inverted. In reality, the frames were printed first, and it is the planes that appear upside down. In stamps where the plane is so misaligned that it overlaps the frame, it is evident that the blue ink of the plane lies atop the red frame ink. The Smithsonian's National Postal Museum offers two possible explanations for the error: either a sheet of frames was placed upside down in the press before printing the planes, or the printing plate for the planes was mounted inverted in the press. This minor but critical mistake is what created one of the most

6 Pts

Initial deliveries of the new stamps went out on Monday, May 13. Aware of the possibility of inverts, several collectors visited their local post offices to watch for errors. William T. Robey was one of them; on May 10 he had written to a friend: “It might interest you to know that there are two parts to the design, one an invert into the other, like the Pan-American issues. I think it would pay to be on the lookout for inverts on account of this.” On May 14, Robey went to the post office and, as he later wrote, “my heart stood still.” He purchased the sheet and asked to see more, but the remaining sheets were normal. The postal clerk who sold it later said he hadn’t realized the image was inverted because he had never seen an airplane before. Robey immediately understood the historic significance of the find and secured the sheet before news of the error spread.

The exact events of the day remain a bit uncertain—Robey later gave three different accounts—but he began contacting stamp dealers and journalists to report his find. After a week that included visits from postal inspectors who tried to buy back the sheet, and a period when Robey hid it under his mattress, he sold the sheet to Philadelphia dealer Eugene Klein for \$15,000. Klein advertised in the May 25, 1918 issue of Mekeel's Weekly Stamp News, offering copies of the invert for \$250 fully perforated, or \$175 with one straight edge, but noted in the following week's ad that an individual collector had purchased the entire sheet. That buyer, “Colonel” Edward Green, son of Hetty Green, paid \$20,000. Klein advised Green that the stamps would be more valuable individually than as a full sheet, and Green agreed. He donated one invert to the

Red Cross for its war efforts (sold at auction for \$300), while keeping forty-one stamps for his collection, including the plate-number block (originally eight stamps) and several blocks of four. Green even placed one invert in a locket for his wife, with the inverted Jenny on one side and a regular Jenny on the other. This locket was offered for sale for the first time on May 18, 2002, at the Siegel Auction Galleries Rarity Sale. Though it didn’t sell in the auction, reports indicate a Private Treaty sale followed for an undisclosed price.

Philatelic records have long noted that seven of the stamps were lost or destroyed due to theft or mishandling. Yet in 2007, a copy resurfaced that had not been seen since Klein broke up the sheet, and it was offered for auction that June.

70 Pts

Curtiss JN-4 Airplane

50 Pts

***The Philatelic
FOUNDATION
New York Times
Position 49***

40 Pts

***Robert A. Siegel
Most Famous Errors
ONLY one of 100***

30 Pts

***United States Post Office
Aeroplane Carrying Mail
WASHINGTON, D.C.
U.S. Parcel Post stamps***

23 Pts

***\$100,000 in REWARD MONEY
American Philatelic Research Library
National Postal Museum
'RARITY REVEALED' 2007-2009
95th Anniversary Souvenir Sheet***

18 Pts

The Inverted Jenny, known as the Upside Down Jenny, is a U.S. postage stamp first issued on May 10, 1918. Its central image, depicting the Curtiss JN-4 airplane, was accidentally printed upside-down—a mistake that quickly became one of the most famous errors in American philately. Only a single pane of 100 inverted stamps was ever found, making them some of the most sought-after rarities for collectors. Over the decades, individual stamps from this

16 Pts

A single Inverted Jenny was sold at a Robert A. Siegel auction in November 2007 for \$977,500. Later that December, a mint never-hinged example changed hands for \$825,000, with the broker noting that the buyer was a Wall Street executive who had missed out on the previous auction. Earlier, in October 2005, a block of four Inverted Jennys fetched \$2.7 million at a Robert A. Siegel auction. However, during the 2008 financial crisis, the market for these iconic stamps softened, and between January and September 2014, five Inverted Jennys sold at auction for amounts ranging from \$126,000 to \$575,100. Prices eventually

12 Pts

During the 1910s, the United States Post Office conducted several experimental trials to carry mail by air. This effort was commemorated on the first stamp in the world to depict an airplane—captioned “aeroplane carrying mail”—which appeared on one of the U.S. Parcel Post stamps of 1912–13. Regular airmail service was finally inaugurated on May 15, 1918, operating between Washington, D.C., Philadelphia, and New York City. The Post Office set a controversial rate of 24 cents for this service, significantly higher than the 3-cent rate for first-class mail at the time, equivalent to \$5.02 in 2024. To reflect this new service, a dedicated stamp was issued, patriotically printed in red and blue,

8.5 Pts

The task of designing and printing the new stamp was rushed: engraving began on May 4, and printing started just six days later, on Friday, May 10. Unlike the usual practice of printing 400 stamps at a time and then cutting them into 100-stamp panes, the Inverted Jenny was printed in sheets of 100. Since the stamp required two colors, each sheet had to pass through the flatbed printing press twice—a notoriously error-prone process that had already caused invert mistakes in stamps of 1869 and 1901. At least three misprinted sheets were discovered and destroyed, but a single misprinted pane of 100 stamps apparently slipped through unnoticed.

For many years, collectors assumed that the blue airplane portion was printed first, meaning the red frames were inverted. In reality, the frames were printed first, and it is the planes that appear upside down. In stamps where the plane is so misaligned that it overlaps the frame, it is evident that the blue ink of the plane lies atop the red frame ink. The Smithsonian's National Postal Museum offers two possible explanations for the error: either a sheet of frames was placed upside down in the press before printing the planes, or the printing plate for the planes was mounted inverted in the press. This minor but critical mistake is what created one of the most

6 Pts

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**\$100,000 Reward
for MISSING 'JENIES'
The New York Times
ISSN 0362-4331**

70 Pts

SMALL ONE DOLLAR

50 Pts

R. A. de Villard
M. D. Chow
Allan Gokson
Lam Manyin

40 Pts

Qing Dynasty CROWN JEWEL 120 Million Yuan

30 Pts

Waterlow & Sons
OVERPRINTED
Good Luck and Fortune
GUANGXU Emperor

23 Pts

China's RAREST Regularly Stamp
Manufactured by the IMPERIAL
PRINTING Bureau in 1897.
Rarity and Historical Significance
Highly Prized Among Collectors

18 Pts

The Red Revenues are Qing dynasty Chinese revenue stamps that were overprinted for postal use in 1897. Produced in small numbers and admired for their fine design and intaglio printing process, they remain among the world's most coveted stamps. The "Small One Dollar" is the rarest and most valuable, often called "China's rarest regularly issued stamp." In 2013, one example was sold in auction for \$6.9 million in Hong Kong.

16 Pts

In January 1896, Chen Pi of the Qing government petitioned the Guangxu Emperor to issue revenue stamps. The proof was reviewed by Sir Robert Hart, Inspector of Customs, before production began. Of the stamps ordered from England, only part of the 3¢ series was printed and shipped to China, where they were stored at the Shanghai Customs Department. Printed by Waterlow & Sons in London, the 3¢ red revenue stamps carried significance, as red symbolizes luck and prosperity in Chinese tradition. These stamps later played an unexpected role in China's first national postal service

12 Pts

On March 20, 1896, the Qing government approved the plan to establish a national postal service under the supervision of the Customs Department. At the inauguration of the postal service in February 1897, the Coiling Dragon stamps ordered from Japan failed to arrive on time, leaving officials without postage. To meet demand, the idle 3¢ red revenue stamps were hastily overprinted and repurposed for postal use. There are five known overprinted denominations: 1¢, 2¢, 4¢, \$1 and \$5, each printed in limited numbers. Their makeshift origin, coupled with their scarcity, elevated the Red Revenues into legendary status among Chinese philatelists.

8.5 Pts

Of the overprinted denominations, the \$1 was produced first. Because collectors complained that the Chinese characters in the overprint were too small, only two panes were made before the design was revised with larger characters. Due to this extreme rarity, the "Small One Dollar" stamps have become some of the most valuable in the world, with only 32 examples known to survive. The crown jewel of these is the unique block of four, originally owned by R. A. de Villard, who acquired it directly from the customs office where he worked. After Villard's death, his widow sold it to M. D. Chow in 1927 for CN\$3,500.

The block changed hands several times: it was sold to collector Allan Gokson in 1947 for \$20,000, then acquired by Hong Kong banker and philatelist Lam Manyin in 1982 for \$280,000. In 2009, Shanghai real estate magnate Ding Jingsong reportedly purchased the block, along with a Large Dragon stamp, for an astonishing 120 million yuan (\$18.8 million). The dramatic increase in value over the decades reflects not only its rarity, but also its symbolic importance as a cornerstone of Chinese philately. Today, the block of four is regarded as the most iconic treasure of Chinese stamp collecting, often compared to the world's rarest

6 Pts

Revenue stamps in China were first prepared during the late Qing dynasty, but it was only after the 1911 revolution that the Republic of China issued revenue stamps for general use. Over time, a wide variety of designs appeared, including numerous provincial and local issues.

China's first revenue stamps, known as the Red Revenues, were ordered by the Imperial Customs in 1896. About 600,000 3¢ stamps were printed by Waterlow and Sons in London, but opposition from corrupt officials and political leaders prevented their release. Stored in Shanghai, they were eventually overprinted in 1897 with new denominations and repurposed as postage stamps. These overprinted issues went on to become some of the most celebrated rarities in Chinese philately.

Another attempt followed in 1899, with a series in values of 20, 100, and 1000 cash printed by the American Bank Note Company, but once again local opposition blocked their issue. In 1907, the imperial government authorized a new set of six values (2, 10, 50, 100, 500, and 1000 cash). These too were rejected by provincial governors, and the stamps survive only in unused form.

After the Xinhai Revolution, some of the unissued 1899 stamps were overprinted with "Republic of China" and officially released. In 1912, a new series featuring the Great Wall of China appeared, with denominations from 1¢ to \$1. Widely used well into the 1920s, it produced many printing variations as well as numerous provincial and private overprints. Between

1926 and 1928, the so-called Wheat Series was introduced, incorporating the name of each province into the design. In 1927, a set depicting the Chinese flag on a map was issued, and later, various provinces created their own revenue stamps. A series showing the Liuhé Pagoda circulated from 1934 to 1944. These issues reflect both the regional diversity and evolving artistic styles of Chinese revenue stamps.

During the Second Sino-Japanese War, different authorities produced their own issues: the Japanese printed stamps depicting the Temple of Heaven for use in occupied areas (1940), while the Nationalist government, between 1938 and 1944, issued stamps portraying prominent figures such as H. H. Kung, Chiang Kai-shek, Lin Sen, and Sun Yat-sen.

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THE “SUN”
COLLECTION
(OF THE) 1897
RED REVENUE
(OF) CHINA.
NEW YORK.

**British
COLONY
Mauritius**

**Hiroyuki Kanai
One PENNY
2 TWO Pence
BORDEAUX**

**Postal Museum
Blue Penny in
PORT LOUIS**

**Joseph Osmond Barnard
Ship to Mauritius (1838)
Great Britain Stamps
Head of Queen Victoria**

**Les Timbres-Poste de l'Île Maurice
'POST OFFICE' VS 'POST PAID'
Mauritius Blue—£2 million
THE POSTMASTER: Mr. Brownrigg
The One-Penny Orange**

18 Pts

The Mauritius “Post Office” stamps were issued by the British colony of Mauritius in September 1847, in two denominations: an orange-red one penny, and a deep blue two pence. Their name comes from the wording “Post Office,” soon replaced in the next issue with “Post Paid.” They are among the rarest and most coveted stamps in the world, with surviving examples fetching extraordinary sums at auction.

16 Pts

They were engraved by Joseph Osmond Barnard, who was born in England in 1816 and later, in a bold and adventurous move, stowed away on a ship to Mauritius in 1838. The stamp designs were carefully modeled on the contemporary British issues of the time, which had first been released in 1841 and featured the iconic profile head of Queen Victoria. Barnard’s versions were issued in two denominations with colours similar to the British originals: an orange-red one penny and a deep blue two pence. While these stamps were locally produced and display a charmingly primitive character,

12 Pts

Five hundred of each denomination were printed from a single plate that contained both values and were officially issued on September 21, 1847. Many of these stamps found their first use on elegant invitations sent by the wife of the Governor of Mauritius for a ball she was hosting that very weekend. The stamps were produced using the intaglio method, a form of recessed printing that allowed for fine detail, and they bear the engraver Joseph Barnard’s initials, “JB,” at the lower right margin of Queen Victoria’s profile. The left panel of the stamps prominently displays the words “Post Office,” a phrase that was replaced with “Post Paid” in the subsequent 1848 issue.

8.5 Pts

The stamps, along with their subsequent issues, are highly prized by collectors due to their rarity, early production dates, and the distinctive primitive character of these locally produced items. Most surviving examples are held in private collections, yet several are on public display. Notably, the British Library in London houses an envelope bearing a stamp used on an original invitation to the Governor’s ball. Another example resides in the Royal Collection of King Charles III, while a third remains in private hands. In Mauritius, the stamps can be viewed at the Postal Museum and the Blue Penny Museum, both located

in Port Louis, the capital. Internationally, they are also exhibited at the Museum for Communication (Museum für Kommunikation) in Berlin, the Postal Museum of Sweden in Stockholm, and a two pence blue can be seen at the Museum for Communication (Museum voor Communicatie) in The Hague. These locations collectively ensure that the legacy of the Mauritius “Post Office” stamps remains accessible to enthusiasts around the world. Because of their historical significance and the intriguing stories surrounding their production and use, these stamps continue to captivate philatelists and historians alike, symbolizing

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The Mauritius stamps remained unknown to the philatelic world until 1864, when Mme. Borchard, the wife of a Bordeaux merchant, discovered copies of the one penny and two pence stamps among her husband’s correspondence. She traded them to another collector, and through a series of transactions, the stamps eventually came into the possession of the famed collector Philipp von Ferrary, before being sold at auction in 1921.

Over the years, these stamps commanded ever-increasing and ultimately astronomical prices. Mauritius “Post Office” stamps and covers became prized items in the collections of prominent philatelists, including Sir Ernest de Silva, Henry J. Duveen, Arthur Hind, William Beilby Avery, Alfred F. Lichtenstein, and Alfred H.

Casparty. In 1904, the future King George V paid £1,450 for an unused blue Two Pence “Post Office” at auction—a world-record price at the time, roughly equivalent to £200,000 in 2023. The following day, one of his secretaries reportedly remarked that “some damned fool” had spent a fortune on a single stamp, to which George replied, “I am that damned fool.” By 2002, the “Mauritius blue” was estimated to be worth £2 million.

The greatest Mauritius collection, assembled by Hiroyuki Kanai, included unused copies of both the One Penny and Two Pence “Post Office” stamps, the unique “Bordeaux” cover featuring both values—which has been described as la pièce de résistance de toute la philatélie, or “the greatest item in all philately”

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The Mauritius “Post Office” stamps have also inspired popular culture. They appear as the MacGuffin in a 1962 episode of The Avengers titled “The Mauritius Penny,” while Theresa Rebeck’s play Mauritius revolves around two sisters who inherit a stamp collection that includes both the one penny and two pence “Post Office”

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THE HUNT FOR THE MOST VALUABLE STAMPS

70 Pts

Public POSTAL System

50 Pts

Charles Heath
68,808,000
William Wyon
Henry Corbould

40 Pts

Queen Victoria
PERKINS BACON
February 1841

30 Pts

‘Let it be Printed’
Mulready stationery
INLAND REVENUE
Post Office Circulars

23 Pts

Original PRINTING Press
Penny Black, the ‘D’ Cylinder Press
INVENTED by Jacob Perkins
Patented in 1819, DISPLAY at the
British Library in London.

18 Pts

The Penny Black was the world's first adhesive stamp used in a public postal system, issued in the United Kingdom on 1 May 1840 and valid from 6 May. It features a profile of Queen Victoria. Before its introduction, British postal rates were high, complex, and paid by the recipient based on distance and weight. Sir Rowland Hill proposed the adhesive stamp to simplify the system, allowing letters up to $\frac{1}{2}$ ounce to be sent at a flat rate

16 Pts

On 13 February 1837, Sir Rowland Hill presented to a government inquiry the concept of both a pre-paid postage stamp and a pre-paid envelope, a folded sheet designed to carry letters. Hill was granted a two-year contract to implement the new system and, together with Henry Cole, launched a competition to design the stamps. Out of approximately 2,600 submissions, none were deemed satisfactory. Ultimately, a rough design approved by Hill was selected, featuring a clear and easily recognisable profile of Queen Victoria, which he believed would be hard to forge.

12 Pts

The portrait of Queen Victoria was engraved by Charles Heath and his son Frederick, based on a sketch by Henry Corbould. Corbould's sketch, in turn, drew from William Wyon's 1834 cameo-like head, created for a medal commemorating the Queen's 1837 visit to the City of London. This image of Victoria appeared on British stamps throughout her reign until her death. All British stamps continue to feature a portrait or silhouette of the reigning monarch. The earliest stamps did not include the country name, as it was unnecessary, the monarch's image alone signified the UK. The United Kingdom remains the only country to omit its name on postage stamps.

8.5 Pts

Initially, Hill specified that the stamps should be $\frac{1}{4}$ inch square but later changed the dimensions to $\frac{3}{4}$ inch wide by $\frac{7}{8}$ inch tall to make room for the writing at the bottom. The word "POSTAGE" at the top clearly distinguishes it from revenue stamps, which had long been used in the UK, while "ONE PENNY" at the bottom indicates the pre-paid postage value of the letter. The portrait sits against a background of finely engraved engine turnings. The two upper corners feature Maltese crosses with radiant solar discs at their centers, and the lower corner letters indicate the stamp's position on the printed

sheet, from "AA" at the top left to "TL" at the bottom right. Sheets, printed by Perkins Bacon, contained 240 stamps arranged in 20 rows of 12 columns. A full sheet cost 240 pence, while a row of 12 stamps cost a shilling. As the name suggests, the stamp was printed in black ink. A two-penny version, the Two Penny Blue, printed in blue, covered letters up to one ounce and was issued on 8 May 1840. The intricate design and careful engraving made the stamps difficult to counterfeit, setting a high standard for future postage issues. Their introduction marked the beginning of a uniform and pre-paid postal

6 Pts

Although the stamps were not officially available for sale until 6 May 1840, some post offices, such as those in Bath, sold them unofficially beforehand. Covers postmarked 2 May exist, and a single example is known with a cover dated 1 May 1840. While all London post offices received official supplies of the new stamps, many other offices across the United Kingdom continued to accept cash payments for postage for a time.

The Penny Black was in use for less than a year. Red cancellations were hard to see on the black design, and the red ink could be easily removed, allowing stamps to be reused. In 1841, the Treasury replaced the Penny Black with the Penny Red and switched to black cancellation ink, which was more visible and harder to remove.

Despite this, some individuals still reused stamps by combining the uncancelled portions of two stamps to create an apparently unused whole. To prevent this, in 1864, the top corner stars on the Penny Red were replaced with reversed lower corner check letters.

Imprimatur sheets are among the first sheets printed from a completed plate. The term "imprimatur" ("let it be printed") refers to the written approval of Inland Revenue officials recorded on the back of the sheet. In the 19th century, it was common for officials to remove some stamps from each sheet to give as gifts to dignitaries or other highly important individuals. Individual stamps from these sheets can occasionally still be found on the market.

A complete sheet of the Penny Black without check letters is preserved at the British Postal Museum. This item is actually a plate proof and, by definition, not an imprimatur sheet. The Penny Black was printed from 11 plates, though Plate 1 was extensively overhauled after wear and is generally treated as two separate plates, 1a and 1b. Plate 11 was originally intended only for red stamps, but a small number were printed in black, making them particularly rare.

The stamps were issued in imperforate sheets, meant to be cut with scissors for use. As a result, stamps with poorly cut or missing margins are common and of low value, whereas examples with four clear margins are rare, highly sought after, and command very high prices.

Public POSTAL System

**Charles Heath
68,808,000
William Wyon
Henry Corbould**

**Queen Victoria
PERKINS BACON
February 1841**

**‘Let it be Printed’
Mulready stationery
INLAND REVENUE
Post Office Circulars**

**Original PRINTING Press
Penny Black, the ‘D’ Cylinder Press
INVENTED by Jacob Perkins
Patented in 1819, DISPLAY at the
British Library in London.**

18 Pts

The Penny Black was the world's first adhesive stamp used in a public postal system, issued in the United Kingdom on 1 May 1840 and valid from 6 May. It features a profile of Queen Victoria. Before its introduction, British postal rates were high, complex, and paid by the recipient based on distance and weight. Sir Rowland Hill proposed the adhesive stamp to simplify the system, allowing letters up to $\frac{1}{2}$ ounce to be sent at a flat rate

16 Pts

On 13 February 1837, Sir Rowland Hill presented to a government inquiry the concept of both a pre-paid postage stamp and a pre-paid envelope, a folded sheet designed to carry letters. Hill was granted a two-year contract to implement the new system and, together with Henry Cole, launched a competition to design the stamps. Out of approximately 2,600 submissions, none were deemed satisfactory. Ultimately, a rough design approved by Hill was selected, featuring a clear and easily recognisable profile of Queen Victoria, which he believed would be hard to forge.

12 Pts

The portrait of Queen Victoria was engraved by Charles Heath and his son Frederick, based on a sketch by Henry Corbould. Corbould's sketch, in turn, drew from William Wyon's 1834 cameo-like head, created for a medal commemorating the Queen's 1837 visit to the City of London. This image of Victoria appeared on British stamps throughout her reign until her death. All British stamps continue to feature a portrait or silhouette of the reigning monarch. The earliest stamps did not include the country name, as it was unnecessary, the monarch's image alone signified the UK. The United Kingdom remains the only country to omit its name on postage stamps.

8.5 Pts

Initially, Hill specified that the stamps should be $\frac{1}{4}$ inch square but later changed the dimensions to $\frac{1}{4}$ inch wide by $\frac{7}{8}$ inch tall to make room for the writing at the bottom. The word "POSTAGE" at the top clearly distinguishes it from revenue stamps, which had long been used in the UK, while "ONE PENNY" at the bottom indicates the pre-paid postage value of the letter. The portrait sits against a background of finely engraved engine turnings. The two upper corners feature Maltese crosses with radiant solar discs at their centers, and the lower corner letters indicate the stamp's position on the printed

sheet, from "AA" at the top left to "TL" at the bottom right. Sheets, printed by Perkins Bacon, contained 240 stamps arranged in 20 rows of 12 columns. A full sheet cost 240 pence, while a row of 12 stamps cost a shilling. As the name suggests, the stamp was printed in black ink. A two-penny version, the Two Penny Blue, printed in blue, covered letters up to one ounce and was issued on 8 May 1840. The intricate design and careful engraving made the stamps difficult to counterfeit, setting a high standard for future postage issues. Their introduction marked the beginning of a uniform and pre-paid postal

6 Pts

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THE VICTORIAN REVOLUTION *in* LETTER WRITING

150 Pts

Stylistic Set 03 / Horizontal Terminal / OFF
+ Stylistic Set 05 / Block Ligatures / OFF
+ Stylistic Set 12 / Original '1' / OFF

Dutch 1977

150 Pts

Stylistic Set 03 / Horizontal Terminal / ON
+ Stylistic Set 05 / Block Ligatures / ON
+ Stylistic Set 12 / Original '1' / ON

Dutch 197

65 Pts

Tabular Figures
+ Stylistic Set 03 / Horizontal Terminal

Uganda Cowries

293 \times 158 \times 4.6
\$33.47.60

50 Pts

Old-Style Figures / OFF
+ Slashed '0' / OFF

50 Pts

Old-Style Figures / ON
+ Slashed '0' / ON

THE BASEL
DOVE 1 8 4 5
€18.305

THE BASEL
DOVE 1 8 4 5
€18.305

80 Pts

Stylistic Set 05 / Block Ligatures / OFF
+ Stylistic Set 08 / Outline Circle / OFF
+ Stylistic Set 02 / Antique Forms / OFF

BLUE BOY

80 Pts

Stylistic Set 05 / Block Ligatures / ON
+ Stylistic Set 08 / Outline Circle / ON
+ Stylistic Set 02 / Antique Forms / ON

BLUE BOY

30 Pts

Stylistics Set / OFF 30 Pts

Stylistic Set / ON

Spiro Brothers
Erasmo Oneglia
Peter Winter
Amelia Earhart

30 Pts

Stylistic Set 16, 17 & 18 / Smallsize Top,
Centered, Bottom / OFF

30 Pts

BIRDS ON STAMPS
INSECTS ON STAMPS
SHIPS ON STAMPS

30 Pts

Stylistic set 07 / Alternate 'Arrows' / OFF

30 Pts

Stylistic set 07 / Alternate 'Arrows' / OFF

↑ Image
← Perforations
→ Denomination
↓ Country name

Spiro Brothers
Erasmo Oneglia
Peter Winter
Amelia Earhart

BIRDS ON STAMPS
INSECTS ON STAMPS
SHIPS ON STAMPS

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Languages Compatibility

A	Afrikaans Albanian Asturian Asu (Tanzania)	J	Javanese Jju	Shambala Shona Slovak Slovenian Soga
B	Basque Bemba (Zambia) Bena (Tanzania) Breton	K	Kalendjin Kamba (Kenya) Kiga Kikuyu Kinyarwanda Kölsch Kurdish	Slovenian Soga Somali Sorbian Sorbian (French) Sotho (Northern) Sotho (Southern) Soundanese Spanish Swedish Swiss German Swahili Swati
C	Cape Verdean Catalan Cebuano Chewa Chiga Cisena Cornish Creole (Mauritian) Croatian Czech	L	Latvian Lithuanian Lojban Luo Luxembourgish Luyia	Taita Takota Teso Tsonga Tswana Turkish Turkmen
D	Danish Dutch	M	Makonde Makua Malay Maori	Vunjo
E	Embu English Esperanto Estonian		Matchamé Meru Mohawk	Walloon
F	Faroese Filipino Finnishw French Friulian Frisian (West)	N	Nigerian Pidgin Ndenebele (Northern) Nenebele (Southern) Norwegian Bokmål Norwegian Nynorsk Nyankolé	Walser Welsh Wolof
G	Gaelic Gaelic (Scottish) Galician Ganda German Greenlandic Guarani Gusii	O	Occitan Oromo	Xhosa
H	Hungarian	P	Polish Portuguese	Zulu
I	Ido Indonesian Interlingua Irish Isangue Icelandic Italian	Q	Quechua	
		R	Romanish Rombo Romanian Roundi Rwa	
		S	Samburu Sami (Inari) Sami (Northern) Sango Sardinian	

Vertical Metrics



	Table	Description	Value
	head	Units perEM	1000
A	head	yMax	940
B	head	yMin	-270
C	post	Underline Position	-100
	post	Underline Size	50
D	OS/2	Strikeout Position	300
	OS/2	Strikeout Size	50
E	OS/2	Caps Height	700
F	OS/2	X Height	500
G	OS/2	Typo Ascender	950
H	OS/2	Typo Descender	-250
	OS/2	Typo Linegap	0
I	OS/2	Win Ascender	1050
J	OS/2	Win Descender	350
K	hhea	Ascender	950
L	hhea	Descender	-250
	hhea	Linegap	0

