

# The Conquest of Distance

Historical Witnesses  
– Private Offering –



## The Lady in Red

A Legend in the History of Communication

# The Legacy of Human Connection

## From the Conquest of Distance to the Curation of History

Since Sir Rowland Hill's seminal reform in 1840, the history of mankind has been defined by the Conquest of Distance. Before the first postage stamp, the world was a collection of isolated points; afterward, it became a network. What began as a radical democratization of the written word—moving communication from the hands of the elite into the pockets of the people—sparked a global revolution that echoes in every digital message we send today.

But today's instant connectivity did not simply happen. It is the sophisticated result of nearly two centuries of industrial, social, and romantic evolution. While the ephemeral data of the modern era vanishes into the "cloud," the physical milestones of this journey remain.

The items presented in this collection—the "Historical Witnesses" of that revolution—are more than just stamps or artifacts. They are icons of human ingenuity and star-crossed survival. For the discerning collector, they represent a rare confluence of absolute scarcity, cultural heritage, and tangible asset stability. To possess these masterworks is to own the blueprints of globalism and the rarest relics of the human spirit.



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Price \$3,000,000

# Lady in Red

## The Crown Jewel of the Indian Ocean

The Narrative: A Global Revolution in Orange-Red and Blue

In the first half of the 19th century, the world was a vast, disconnected expanse where a letter was a luxury of the elite, and distance was a barrier to human progress. Then came 1840—Rowland Hill’s „Penny Post“ reform in England—and the spark of a global revolution. By 1847, the small British Crown Colony of Mauritius, a vital maritime hub in the Indian Ocean, became the first overseas colony to follow suit.

Enter the „Lady in Red.“ Engraved by the local watchmaker Joseph Osmond Barnard, who worked with a primitive technique but a visionary’s heart, these stamps were never meant to be legends. They were meant to be workhorses of communication. Legend has it they were rushed to fruition so Lady Gomm, the Governor’s wife, could mail invitations for a grand ball. While the „Post Office“ vs. „Post Paid“ inscription sparked a century of debate over a „mistake,“ the truth is more profound: they represent the moment the „Conquest of Distance“ reached the Southern Hemisphere.

The „Lady in Red“ is not merely a piece of paper; she is a Historical Witness. She stands for the democratization of the written word—a bridge built of ink and paper that connected a remote island paradise to the heart of the British Empire. Out of 500 originally printed, only twelve red specimens survive today. This specific example, one of only two known unused copies, has been held in private hands for thirty years. To look upon her is to see the dawn of the modern, connected world.

### THE INVESTMENT APPEAL

#### The One-Penny Heirloom of Empires

In the world of high-end collecting, there are stamps, and then there is the Post Office Mauritius No. 1. If the Mona Lisa or the Koh-i-Noor diamond had a philatelic equivalent, it would be this: the „Lady in Red.“

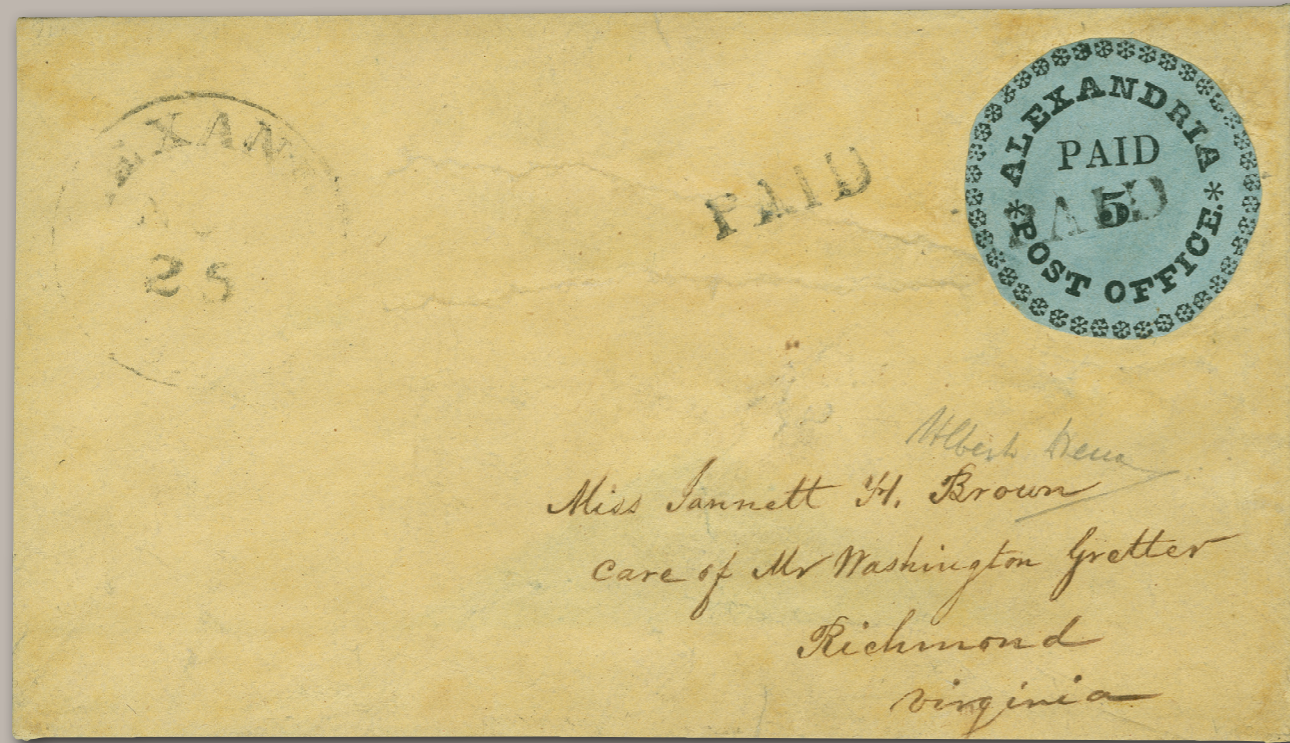
Valued at \$3,000,000, she represents the pinnacle of tangible asset stability. Her provenance reads like a „Who’s Who“ of history’s greatest collectors—from the legendary „King of Philately“ Baron Philipp von Ferrary to the French master Théodore Champion. For seventy-two years, she remained in a single family’s hands, a testament to her allure as a generational legacy.

Owning the „Lady in Red“ is not just an acquisition; it is an entry into an exclusive lineage of custodians. In an era of digital volatility, this 2x2.4 centimeter masterpiece remains one of the most valuable objects on Earth by weight and area. She is the ultimate „Blue Chip“ investment—a sovereign of communication history that has weathered world wars and economic shifts, only to emerge more radiant and sought-after. She is the „Firstborn“ of colonial philately, and for the discerning collector, she is the final piece of the puzzle.

# The Alexandria 'Blue Boy'

## A Monument to Forbidden Romance

The Narrative: The Blue Thread in the Fabric of a Nation



Price \$1,500,000

In the landscape of American communication, few artifacts bridge the gap between frontier utility and human emotion as poignantly as the Alexandria "Blue Boy." Issued in 1847—the same seminal year as the United States' first federal stamps—this provisional issue was a local response to the "Conquest of Distance." As the world raced toward Rowland Hill's dream of a connected populace, Postmaster Daniel Bryan of Alexandria, Virginia, utilized the local presses of the Alexandria Gazette to create a system that made communication accessible and reliable.

Yet, while its origins are rooted in the industrial necessity of a growing Republic, its survival is a testament to the heart. The "Blue Boy" exists today only because of a secret. On November 24, 1847, James Wallace Hooff, a young Presbyterian, sat down to write to his second cousin, Jannett Hooff Brown. Their love was a quiet rebellion against the rigid social and religious expectations of their families. Hooff's letter was filled with the urgency of a man separated by miles and tradition, closing with the chillingly lucky instruction: "Burn as Usual."

Jannett did not burn the letter. She tucked it away, preserving not just a romantic clandestine correspondence, but the only surviving example of the 5-cent provisional printed on blue paper. This envelope, bearing the distinct circular "Alexandria Post Office" stamp, represents the democratization of the American post—moving communication out of the hands of the elite and into the service of star-crossed lovers. It is a "Historical Witness" that proves the postage stamp was never just about mail; it was about the human right to be heard across the frontier.

### THE INVESTMENT APPEAL

#### The Unique Icon of American Philately

In the hierarchy of rarity, "unique" is the ultimate descriptor. The Alexandria "Blue Boy" is the only copy of its kind in existence—on or off cover. To own it is to possess a singular point in the timeline of American history. Its presence in a collection doesn't just enhance it; it defines it.

With a market value of \$1,500,000, the "Blue Boy" offers an unparalleled investment proposition: the ownership of an absolute monopoly. Unlike other rarities where several copies may exist in varying conditions, there is only one "Blue Boy." Its provenance is a roll call of the greatest titans of the hobby—Worthington, Gibson, Caspary, Lilly, Boker, and Haub. Since its rediscovery in 1907 by the daughter of the original lovers, it has appeared at public auction only a handful of times in over a century.

This is more than a philatelic treasure; it is a cultural relic of the Antebellum South and a romantic legend that has captivated the public imagination for generations, even appearing in Life Magazine as one of the "World's Rarest Stamps." For the investor who seeks an asset with emotional resonance, historical depth, and absolute scarcity, the "Blue Boy" is the ultimate acquisition. It is the one item that every other collector in the world must live without.



# The Red Architect of Unity

## The Legendary Saxony Three-Pfennig Sheet

### The Narrative: A Monument of Industrial Survival

In the mid-19th century, the world was shrinking. The „Conquest of Distance“ was no longer a dream of philosophers but a mandate of the industrial age. While Britain pioneered the revolution with the Penny Black, the Kingdom of Saxony answered in 1850 with its own masterpiece: the ‚Sachsen-Dreier.‘ Issued on June 29, 1850, this humble red stamp was designed for a specific, democratic purpose—to carry printed matter and wrappers. It was the vessel for the spread of news, knowledge, and commerce among the masses.

Of the 500,000 copies originally printed, most were destroyed, torn away from the very wrappers they carried. Yet, one miracle of philatelic history survived: a complete, 20-copy sheet. The story of this sheet is as much a legend of human survival as it is of postal history. For decades, it remained hidden from the world, protected by the very structures of German life. One account places it in a farmhouse in Eibenstock, pasted onto a wooden pillar that supported the ceiling of a small room—a pillar that eventually witnessed the room’s transformation into a village post office. Another narrative suggests it was rescued from a fire-screen in a castle on the banks of the Elbe. It is a „Historical Witness“ that survived the fires of 1862 and the turbulent „Mercury scandal“ of the 1890s. This sheet is not merely a unit of stamps; it is a physical bridge between the era of local couriers and the birth of a unified German postal identity. It represents the moment communication became a public right rather than an aristocratic privilege.

### THE INVESTMENT APPEAL

#### A Provenance of Kings and Tycoons

In the world of high-end collecting, rarity is the soul of value, but provenance is its heartbeat. The Saxony Three-Pfennig sheet boasts a pedigree that reads like a Who’s Who of the last two centuries. It has graced the most prestigious „crown jewel“ collections in history:

- Philipp von Ferrary: The „King of Stamps“ himself, who acquired it in the late 19th century.
- Maurice Burrus: The Franco-Swiss tobacco tycoon, who secured it during the legendary Ferrary auctions in 1923.
- The Modern Era: From the halls of the Friedl Museum in Vienna via the record-breaking Köhler auction, where it realized DM 920,000 in 1999, and finally sold to the legendary collector Joseph Hackmey as private treaty.

To own this sheet valued at \$ 750,000 is to join an unbroken chain of custodial excellence. It is the only existing complete sheet of the first stamp issue of Saxony. While individual copies are sold for thousands, they are but fragments of a larger story. This 20-stamp full sheet is the complete narrative. As a tangible asset, it has consistently defied market fluctuations, serving as a „blue chip“ of philately. It is a trophy of industrial-era survival that remains as vibrant today as it was in the summer of 1850. For the discerning investor, it is not an acquisition; it is a coronation



Price \$750,000

# The Blueprints of Globalism

## The Ocean Penny Post Printing Plates

### The Architecture of a Borderless World

The Atlantic Ocean was more than a body of water in the 1850s; it was a silent wall. To send a single letter from New York to London cost more than a laborer's daily wage, rendering the „arteries and nerves of humanity“ a luxury reserved for the merchant princes and the landed gentry. Whilst Rowland Hill's postal reform of 1840 revolutionised written communication within the British Isles, the rest of the world remained fractured by prohibitive costs.

Enter Elihu Burritt, the „Learned Blacksmith“ and visionary peace activist. Burritt understood a profound truth: wars are born in the silence between peoples. To connect the world was to prevent its destruction. His weapon of choice was not the sword, but the Ocean Penny Postage campaign—a radical movement to standardize international mail at a single British penny.

These five original printing plates, crafted by the master printer James Valentine of Dundee, are the literal blueprints of that revolution. They were the engines of a 19th-century public relations blitz, used to strike „propaganda envelopes“ that entered the mailstreams of Europe and America. Adorned with evocative slogans like „God Hath Made Of One Blood All Nations Of Men,“ these envelopes turned every letter into a diplomat for peace. They were the first viral media, designed to mobilize public opinion and force the hand of empires. These plates didn't just print ink; they printed the very idea of a global community.

### THE INVESTMENT APPEAL

#### A Tangible Link to the Universal Postal Union

To the discerning collector, these plates represent a rare intersection of industrial archaeology and philatelic DNA. While most printing materials of the Victorian era were melted down for scrap or lost to the tides of industrial obsolescence, this set has survived as an extraordinary „Historical Witness.“

Following the closure of the Valentine & Sons works—once Scotland's premier publisher—these plates vanished into the shadows of private collections for over thirty years. Their appearance at the market marks a once-in-a-generation opportunity to acquire the „founding documents“ of international postal cooperation.

Valued at \$10,000, they are remarkably accessible for an artifact of such profound ideological weight. They are not merely stamps to be filed in an album; they are sculptural, three-dimensional monuments to the birth of the Universal Postal Union. Owning these plates is to possess the source code of the modern, connected world. For the collector who prizes historical narrative as much as rarity, these are the ultimate trophies of the „Conquest of Distance.“



Price \$10,000

Four Icons.  
Two Hemispheres.  
One Legacy.

