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Brazil, 100 Reis, 1894-97

The Present Status of Studies

By RALPH E. WARNER.

"The lack of any continuing sense of finality is to me one of Philately's greatest charms."—Charles Lathrop Pack.

When Captain George S. F. Napier first discovered that substitute heads from higher values of the 1894-97 issue were used for the 100 réis stamp, he opened up a much greater field for investigation than he suspected. To Charles Lathrop Pack must go the credit for the principal studies in this field. His eight volume collection of this stamp, now the property of the Collectors Club, is probably the largest and most complete that will ever be gotten together.

One of the most curious facts about this amazing stamp is that the substituted heads were not discovered until long after its discontinuance. In 1911 Napier announced his first discovery and Pack immediately began his work on the stamp. In 1912 the latter published a series of articles(1) which caused a

(1) Pack, Charles Lathrop. **The Brazil 100 Reis of 1894-97.** Some philatelic experiences with a low-priced stamp. In "Stanley Gibbons Monthly Journal," Vol. XX, No. 230 (Feb. 29, 1912), pp. 46-52. With a note at the end, p. 52, by [Edward B. Evans] "Ed. **M. J.**"

This article, without Major Evans' note, but with some additions by Pack, was published under the title **The Brazil 100 Reis of 1894-97.** Philatelic experience with a low-priced stamp including some new discoveries. In "The Philatelic Gazette" (New York), Vol. II, No. 13 (March 1, 1912), pp. 210-217. I shall refer to this hereafter as P. G. II, 13.

—— **More about the Brazil 100 Reis of 1894-97.** The scope of a collection of the stamps with substituted heads. The three settings of Type V, with the "Snub-nose," and their varieties. Methods of work and some of the results, etc. In "Stanley Gibbons Monthly Journal," Vol. XX, No. 232 (April 30, 1912), pp. 110-115.

Published with minor changes under the title **More about Brazil 100 Reis 1894-97.** In "The Philatelic Gazette," Vol. II, No. 16 (April 15, 1912), pp. 265-273. I shall refer to this hereafter as P. G. II, 16.

—— **Collecting a Single Stamp and its Varieties—the 100 Reis of Brazil, 1894-7.** A paper read at a meeting of the Royal Philatelic Society, London, on November 7, 1912. In "The London Philatelist," Vol. XXI, No. 250 (October 1912), pp. 256-262.

Published with corrections and additions under the title **Collecting a Single Stamp and its Varieties.** The Brazil 100 Reis of 1894-97. (A paper prepared by Charles Lathrop Pack, to accompany a specialized study and display of these stamps, illustrating recent progress and discoveries, shown in eight Oriel volumes, at a meeting of the Royal Philatelic Society, London, on November 7. 1912.) Printed in America by arrangement with "The London Philatelist." In "The Philatelic Gazette," Vol. III, No. 3 (November 1912), pp. 33-40. I shall refer to this hereafter as P. G. III, 3.

—— **Collecting a Single Stamp and its Varieties** . . . This is a continuation of the item above. In "The London Philatelist." Vol. XXI, No. 251 (November 1912), pp. 276-296. I shall refer to this hereafter as L. P. XXI, 251.

This installment was reprinted in "The Philatelic Gazette," Vol. III, No. 4 (December 1912), pp. 56-59, and No. 5 (January 1913), pp. 77-83. I refer to the British publication in this case because there was no improvement in the text of the reprint and because a number of valuable cuts were omitted in the latter.

considerable amount of comment in the philatelic press of Europe and the Americas.

Since 1912 there has been no evaluation of the material published. I have added a few details to these studies(2) and I have seen occasional small items in the press of this country and of Brazil. The more important of these will be referred to at the proper place. But, although very little has been written on the subject, it needs some clarification and a statement of our present position. Pack's articles contain statements which it is difficult to check, some assertions which are incorrect and valuable suggestions which should be emphasized.

It is the purpose of this article to sort out and present all that I can find of actual fact, together with a statement of the problems which remain to be solved. My principal sources are (1) Pack's collection of this stamp, which was very kindly made available to me by its present owners, the Collectors Club, of New York City; (2) Pack's articles and a few others which will be cited later; and (3) my own collection of the 100 réis stamps of 1894-97. Undoubtedly there is more information to be found elsewhere, especially in private collections. We need to bring much more information to light before the history of this stamp and its variations can be known.

Some Historical Background.

The history of the 100 réis stamp begins with the official proclamation *(edital*, in Portuguese), issued on July 20, 1894, authorizing the emisson which we know as that of 1894. The proclamation reads as follows: "By order of the director general and in compliance with the provisions of article 26 of the regulation of April 10th of the current year, it is made public that on August 20th next there will be placed in circulation the franking formulae [i.e., stamped paper] to which the following description applies: . . . [Here a description of the various stamps in the series of 1894, including the 100 réis.] Subdirectory of the Directory General of Posts, July 20, 1894.—The subdirector, Affonso do Rego Barros."(3)

Later came the proclamation which actually set the date: "By order of the director general it is made public that the date set in the proclamation of the 20th of July last for the beginning of the circulation of the new stamped paper has been postponed for thirty days. Subdirectory of Posts, August 21, 1894.—the subdirector, Affonso do Rego Barros."

According to the official proclamation, then, the date of issue for the stamps of this series was September 20, 1894. While it may be a little ahead of the story at this point, it is interesting to notice the figures given by Guatemosim(4) for all types of the 100 réis of 1894 through 1897: 96,566,408. There are no extant separate records of circulation of Type I (1894) and Type V (1897).

When Pack was writing his first articles on this subject, he was asked why he should have gone to all the trouble to study out the various substitutions when he could as easily have written a letter to the P. O. D. in Rio and had the whole story told to him. Pack's answer was that he had tried just that and found that the department had no information on the subject. Later on he made known the following substantiating story.

> "I hear from Rio de Janeiro that the fire which destroyed the Government Printing Office on September 18, 1911, was really a most serious disaster. Not only was the building a total loss, but nothing of importance

(2) Warner, Ralph E. **Brazil, 1894-7, 100 Réis.** In "Mekeel's Weekly Stamp News," Vol. XLIII, No. 17 (April 29, 1929), pp. 285-286. (The reader is warned against this article, written with the exuberance of youth and the half-truths of ignorance.)
—— **Brazil—Experimental perforation?** In "Mekeel's," Vol. LII, No. 22 (May 30, 1938), pp. 255-256.
—— **The Substitute Head of Brazil, 100 Réis, 1897.** In "Mekeel's," Vol. LII, No. 40 (October 3, 1939), pp. 469 and 478.

(3) This and the following **edital** I have translated from the text as given by Dorvelino Guatemosim. **Catalogo Brasil.** 2nd ed. Rio de Janeiro, 1933. Pp. 246-247. I reccommend this book for all collectors of Brazilian stamps.

(4) Opus cit., p. 130.

was saved of the valuable contents. Many plates used for printing former issues as well as the records were burned. It is for this reason, I am told, that no official information is available at Rio de Janeiro as to the manufracture of such Brazil issues as the Liberty Head issue of 1891, Liberty Head issue of 1894-97, with the substituted heads, and the issues of 1900-1905 about all of which I have from time to time published some results of my studies. The future knowledge of these stamps seems to be truly in the hands of philatelists."(5)

To begin with, let us make a brief chronological survey of the stamps to be discussed. Type I is the so-called Grecian head, which remained the normal type until the new head plates were prepared. It is easily recognized by its long, straight nose and the horizontal leaf with a long tip which extends to the lady's temple.(6) This head began to wear badly and soon there appeared the "black heads" in which the rather small amount of white in the head design was gradually blacked out, producing the formless creature which "graces" some copies of this stamp.



Type I. Grecian Head. (The Original Head.)

Pack claims that the necessity of replacing these black heads with something more distinct resulted in the presence on the 100 réis stamp of the 700, 200 and 500 réis heads, called Types II, III, IV respectively. Certainly the poor heads were one cause for the substitution and no doubt the heads from the higher values were used for substitution because there would be a larger unused supply of them than of the more frequently used normal heads of the 100 réis. However, the substitutions may have been considered necessary to replace Type I heads which were otherwise damaged. One of the tasks yet to be done is to determine the state of the original heads in the frames which later held substitute heads. A very few of the frames in question have been identified from certain pairs of stamps in Pack's collection.

The fact that the 100 réis stamp paid the single letter rate by itself has resulted in a scarcity of blocks or even pairs so that the problem of plating the various settings is exceedingly difficult and has not yet been accomplished.

(5) Pack, Charles Lathrop. **Brazil Plates Destroyed.** In "The Philatelic Gazette," Vol. III, No. 8 (April 1913), p. 153.

(6) Word descriptions have been given repeatedly for the various heads. The reader will find one of these in Henry A. Meyer's excellent transiations of the Brazil section from **Kohl's Handbook.** The second installment, which covers the 1894-97 issue, appeared in the "Collectors Club Philatelist," Vol. XIX, No. 4 (October 1940), pp. 284-315. See for this, page 287.

It is my personal experience that the substituted 700, 200 and 500 réis heads are most easily identified by a study of the variations in the shapes of the laurel leaves. In distinguishing between the 700 réis head and the snub-nose of Type V of 1897, one should notice particularly the white line down the side of Miss Republic's nose (Type V) and the fact that two of the background lines of the medallion which run up to the nape of the neck in the 700 réis head do not quite touch this point in the Type V.

Eventually the supply of heads from higher values was apparently not large enough to meet the need for patching. About the middle of 1896 the employees of the government printing establishment resorted to retouching the Grecian head. This retouch consists of the addition of numerous white lines in the hair of the front lock and that falling over the back of the neck and the shoulder. This retouch occurs in different positions on the plate and in at least two settings as indicated by the vertical spacing between the stamps. It has been said that no retouched head of this type is to be found in any pane which contains also a substitute head of any kind. As yet we have no conclusive evidence for this, although it seems quite reasonable.

Finally the plates of Type I with the various patchings and retouches had to be replaced. New plates were prepared in 1896 and put into use probably very late in that year. Pack's study of the similarities and differences between Type V and the 700 réis head proves, I believe, that these new plates were made from a touched-up or re-cut die of the 700 réis head. This matter will be taken up more fully in the section devoted to Type V.

In their turn, even these plates of Type V heads were patched. Type I heads, salvaged, no doubt, from previously discarded plates, were used at least two times, once in each of two different plates and apparently early in 1897. I shall refer to this head as Type VI, in the further discussion and in the checklist at the end of this article.

Paper Varieties.

By September 9, 1912, Pack had examined 176,000 copies[7] of the 100 réis 1894-97 and listed sixteen varieties of paper (L. P. XXI, 251, pp. 285-288), some represented by only a very few copies. It becomes obvious, therefore, that some of these varieties must be very elusive. Upon examination of the copies which Pack had mounted as samples, and following his descriptions of the different papers, I found it very difficult in some cases to see any difference between some of the samples, even when the descriptions seemed to be different. In an early article (P. G. II, 16, p. 268) Pack had made a simpler classification which was doubtless that used in the Gibbons' Catalogue. I believe that it is very satisfactory to consider that for Types I, II, III and IV there were three varieties of paper which I define as follows:

(1) Thin paper, yellowish to white, generally toned, somewhat transparent. Occasionally the papers classified under this heading show a very slight mesh when held up to the light.

(2) White opaque paper, medium to thick. Gibbons' calls it "thick opaque white wove paper." Its surface often appears to be chalky. Here also there occasionally appear stamps showing a faint horizontal or vertical mesh. I have a stamp with a 700 réis head on thick opaque paper which shows a fairly clear diagonal mesh.

(3) Mesh paper, very soft and white, showing a distinct **vertical** mesh. There is good reason for the high price of stamps on this paper (25 shillings for Type I). Scarce to begin with, half the copies I have found are thin-spotted on face or back, creased or torn.

In making the classifications by papers it is well to remember that the aniline ink often used for printing the frame strikes through to the back of any of these papers. To judge transparency or opaqueness, one can obtain the quickest results by placing the stamp face down on a dark surface and considering the back of the medallion rather than the frame.

The paper used for printing Type V was rather uniform and is usually not subdivided. In general it resembles paper No. 1.

(7) **Letter from Mr. Pack.** In "The Philatelic Gazette," Vol. III, No. 1 (Sept. 1912), p. 9.

Perforations.

Although Pack once referred to simple perforation 11 and 11½ (P. G. II, 16, p. 266), he later corrected this error and there are no stamps so labelled in his collection today.

The standard variations in perforations of this issue are 11-11½, 12½-14 and 12½-14x11-11½. Occasionally one finds stamps of the 1894-97 series perforated 11-11½x12½-14. Pack notes the latter especially in his collection and points out their scarcity. I give them a separate classification in the check list.

That there was apparently considerable carelessness in perforating this issue is evidenced by the listings in various catalogues of imperforate and part-perforate stamps. Of considerable interest to specialists are those copies which show one perforation on three sides and another on the fourth. These are stamps from sheets in which a row of perforations was first omitted, then put in on a different machine by workmen who noticed the mistake. The commonest form of this error of perforation in Pack's collection and my own is 12½-14 at top, 11-11½ on the other three sides. I listed a number of these in a footnote to Meyer's translation of the *Kohl Handbook*,(8) and they may be found in detail in the checklist at the end of this study.

Sheet Arrangement.

The 100 réis stamps were printed in sheets of one hundred made up of two panes of 5x10 stamps side by side. *Kohl's Handbook* states that the panes were "separated by a gutter 2 mm. wide."(9) In the *Handbook* all the Types are lumped together, which would lead one to assume that the sheet arrangement was the same for both Type I and Type V. As for Type I plates, I have seen nothing to substantiate or disprove the statement that the gutter is 2 mm. wide. This is certainly not true as far as the plates of Type V are concerned, as evidenced by blocks in the Pack collection.

In Vol. VII, p. 604 of that collection there is a block of twenty stamps (5x4), Type V, perf. 11-11½, from a right hand pane with a gutter at left. The perforations are far enough off center so that the edge of the stamps in the left hand pane is just visible. The gutter is 17¾ mm. wide. On the next two pages of the same volume there are three blocks of Type V stamps, perforated 5½-7, all from the same sheet. One of these is a cross-gutter block of 10x5 and again the gutter measures 17¾ mm.

These blocks prove that at least one setting of the Type V stamps was made up of two panes 17¾ mm. apart and that at least one plate of the Type V heads with that same spacing between the panes was used in printing the stamps which were afterward perforated 5½-7.

Until the presentation of further evidence, it seems to me that the spacing between panes in sheets of Type I is still an open question. The panes of the Type I plates might have been set up with a gutter of the size used later for the Type V's found in Pack's collection. In any event, I doubt very much that there were only 2 mm. between panes of Type I because I have found too many copies with margins of more than 2 mm. Surely not all of these come from the outside edges of the sheet. I believe it is reasonable to think that the gutters of Type V plates were probably all of the same size, 17¾ mm., but we can only be sure that that is the case with the Type V in the first setting to which the block of twenty in Pack's collection belongs.

Having discussed those features which are common to all or most of the 100 réis stamps of 1894-97, let us turn to the description of the individual Types.

(8) Loc. cit., p. 290.
(9) Meyer's translation, loc. cit., p. 286.

Type I.

The Grecian head with the long straight nose and a long sharp-pointed leaf over the ear was the first head to be used for the 100 réis of 1894 and continued to be the standard head until very late in 1896. According to the *edital* quoted above, this stamp could be issued on or after the 20th of September, 1894, but there was no rule to force a postmaster to issue any given stamp on any given date, as a result, if the collector of Brazilian stamps of this period wants to learn when a stamp came into use, he is forced to study the available dated cancellations. It is possible to set approximate dates not only for each main Type but also for the various papers and perforations of each Type. I am not unaware of the dangers in such a procedure([10]) but have followed it in an attempt to set up some definite information on which others may build. All dated copies mentioned hereafter are from Rio unless otherwise described.

Pack said (P. G., II, 13, p. 210) that he had copies of Type I dated July, 1894. I have been unable to find them in his collection and believe the statement to be an error. In his list of papers (L. P. XXI, 251, p. 285) he gives the earliest date for any paper as Sept. 26, 1894. In his collection, there is a copy of Type I on thin paper, perf. 11-11½, with that date. I have a similar copy dated . . . 5 [for 25?] SEP [*sic*] 94.([11])

The following are other paper and perforation varieties of Type I. I have noted the location of the earliest date in my collection or Pack's by initials.

Thin paper: 12½-14: 6 NOV 94 (W).
Thin paper: 12½-14x11-11½: 22 OUT 94 (P).
Thin paper: 11-11½x12½-14: . . . DEZ 94 (P).
White opaque paper: 11-11½: . . . NOV 94 (P).
White opaque paper: 12½-14: 26 DEZ 94 (W).
White opaque paper: 12½-14x11-11½, but somewhat irregular.
[Date illegible] (P). I know of only one copy of this stamp. However, it is listed in the Thut catalogue([12]) and listed and priced in Gibbons'.

Mesh paper: 11-11½: 19 MAI 96 (W). Pack cites 25 MAI 96 as his earliest date for this stamp. I found in his collection a mesh paper copy showing part of a cancellation which might be March or April 96 and another copy, touched-up,([13]) which reads 22 ABR 96. Neither of these can be accepted safely. I have a copy from a small town, name illegible, which looks like 22 AGO 95 but I believe that date to be an error. Another copy of mine, apparently from a small town in Sao Paulo, reads 17 M[AI]O 96. That date seems reasonable but two other copies show dates that one can hardly question: 19 MAI 96 and 21 MAI 96,

(10) In an article **A série de 1894** in "Brasil philatélico," Ano VII, No. 39 (Maio-Junho, 1938), p. 120, Dr. Frederico Barata, in discussing the date of Type V, points to work done recently by Sr. Nova Monteiro who proved that cancellation dates were sometimes left unchanged for a period of time thus producing "older" dates on some of the earlier issues of Brazil. Sr. Barata adds, "If it [the cancellation on his Type V stamp] were a cancellation from the interior, it might raise doubts. But in Rio would it be possible for a clerk to leave cancellation [device] with a date so many days behind [a little over a week in the case referred to]? . . . It doesn't seem possible to me, however, that this could have happened in Rio, toward the end of 1896, and at the same time with two functionaries, one of the 2nd and one of the 5th sections."

The situation was the same as this in 1894. I am inclined to agree with Sr. Barata and with Pack who accepted Rio dates as dependable and dates from smaller towns only when there was supporting evidence from other places.

(11) The standard abbreviations for months in the cancelling devices of the time were JAN, FEV, MAR, ABR, MAIO (not abbreviated) or MAI, JUN, JUL, AGO, SET (very rarely SEP), OUT, NOV, DEZ.

(12) Thut, Roberto. **Catalog Thut de sellos postales do Brasil** . . . Sao Paulo, 1934. P. 50.

(13) Throughout the Pack collection there are numerous stamps with faint cancellations which have been touched up by following along the lines of the letters with a series of black dots made apparently with India ink. In some cases it is possible by microscopic examination to read the cancellation underneath. The practice is, to my mind, a reprehensible one. A stamp which has been tampered with is always suspect and even well-intentioned tampering, as in this case, is tantamount to destruction of evidence. I feel that I should disregard the evidence offered by any of these touched-up cancellations and shall do so throughout this study.

both from Rio. I shall cite the former as the earliest dated cancellation known to me.

Mesh paper: 12½-14x11-11½. There is one copy of this in Pack's collection (Vol. IV, p. 331). It is unlisted so far as I know. Cancellation illegible.

Among the errors of perforation referred to above, I find the following, all on thin paper. 11-11½ at top, 12½-14 on the other three sides: 1 copy, (P). 12½-14 at bottom, 11-11½ on the other three sides: 3 copies, (P); 2 copies, (W). 12½-14 at top, 11-11½ on the other three sides: 2 pairs and 12 singles (P); 18 singles (W).

When I was studying Pack's collection I failed to take complete notes at this point. I notice that mine are all marginal copies. The two stamps perforated 12½-14 at bottom, 11-11½ on the other sides are from the top margin of the pane. It would seem that a row of perforations had been omitted at the top of a sheet which was to have been perforated 12½-14x11-11½ and later the error was corrected on the 11-11½ perforator. A similar explanation will hold for the eighteen copies perforated 12½-14 at top and 11-11½ on the other sides. I have five other marginal copies of the 1894 issue with similar irregularities.

Settings.

It is my present opinion that there were three settings of Type I. In one, the space between subjects is a hairline at most. A second setting shows the stamps about ½ mm. apart as measured by the vertical and horizontal spaces between subjects. I say *about* ½ mm. because the space is obviously more generous than that of the first setting but never measures over ½ mm. A third setting shows subjects spaced more than ½ mm. apart but definitely less than 1 mm., approximately ¾ mm. In this third setting, the horizontal spacing (that is, the space between the stamps of a horizontal pair) is usually smaller than the vertical spacing, but still over ½ mm. in width. I cannot give the order of appearance of these three settings, nor, lacking large blocks, can I prove definitely that there were three separate settings. It is not possible to say that only one of the variations in spacings was present in any one setting. I do not believe the variations in spacing in any one plate were other than those I have given, but there is here a problem yet to be solved. (For Grecian head stamps showing spacings of 1 mm., see below, Type VI.)

Marginal markings of Type I are disappointingly few. They are of two types, red commas about 3 mm. high and red dots about 1½ mm. in diameter. I cannot explain the significance of either.

The comma occurs in the top margin with its tip directly above the C of CORREIO (1 in Pack's collection, 7 in mine), over the first R (2 in Pack's collection, 7 in mine), and over the space between the second R and the following E. The comma in the latter position occurs in the top margin of the northeast stamp in a pane. It is the one most commonly found. I note twelve copies in the Pack collection, eight in my own. In order to show a complete comma at the top, a stamp must have at least 3½ mm. of the margin. In the Pack collection (Vol. II, p. 139) there is a mesh paper Type I with the long tail of an inverted comma in the *bottom* margin. The tip of it is almost directly under the left side of the disk containing the numeral. I have never seen another copy of this.

The dot, which may be the head of a comma pointing away from the stamp, occurs in the top margin of the northwest subject in a pane, above and slightly to the left of the C of CORREIO. Its closest edge is 2¾ mm. away from the stamp. I have four copies, Pack two. None is complete, being cut off by the perforation.

Another cut-off dot occurs in the bottom margin ¾ mm. from the stamp and slightly to the left of the C of CEM (Pack 1 copy; 1 in my collection).

Finally, there is one irregular dot in the bottom margin with just a tip of a tail pointing toward the stamp. It stands 1¾ mm. away from the subject. I have one copy showing this standing under the space between the C and E of CEM and two copies showing the dot under the M of CEM.

Type I with Retouched Hair.

This is one of the most remarkable of the varieties of retouches made on this stamp. It came into use after the introduction of the substitute heads. As Pack has explained, when heads of other denominations were no longer available for substitution, the need for repairs required the retouching of many heads on the plate. Numerous white lines were cut into the hair of the front lock and the back of neck. The retouch is easily recognized by the two long lines resembling a brace { in the hair back of the ear. By mistake this head was used for illustration of the normal Type I head in *Kohl's Handbook* (14) over the label "No. 81 I."



Type I. Grecian Head with Retouched Hair.
(Note white lines in hair above forehead and back of ear.)

Pack cites the earliest date which he found for this as 13 JUN 96 (L. P. XXI, 251, p. 280), pointing out that it is on a pair consisting of a Type I and a retouched hair copy from the northeast corner of a pane. This pair is easily located in his collection but the year date simply is not there. That leaves as the earliest date 29 JUL 96. His collection also contains stamps dated 27 AGO 96, . . . SET 96 and 3 SET 96. I have a copy dated . . 6 [for 6, 16, 26?] JUL 96, 25 [or 26?] AGO 96 (from a small town, not legible, and in any event not dependable), and . . . SET 96. Cancellations from October '96 through March '97 are found in the largest quantities.

This stamp is not common. I have found 74 single copies but no pairs. In Pack's collection there are 76 singles and three pairs as follows: a pair, both retouched hair, from the northwest corner of a pane; a pair, left stamp Type I, right stamp the retouched hair from the northeast corner of a pane; a pair, left stamp retouched, right stamp, Type I normal with top margin.

Pack says (L. P. XXI, 251, p. 281): "We have been able to key the pairs making the reconstruction of a top row of a pane complete, and showing that Nos. 1, 2, 5 had retouched heads." I have examined the reconstruction and find nothing to support the statement. There is no evidence in the overlapped stamps to show that they really came from the same positions.

(14) 11th ed., Vol. I, p. 383.

Further on Pack says: "It is interesting to note that a head with the hair so distinctly retouched occupied the northwest corner as well as the north-east corner of some pane in the same frames and positions which were sometimes, as it appears, occupied by 200 Reis substituted heads." Again I have to say that to my knowledge there has been no evidence offered to prove the statement.

Pack's evidence that there are "eight or more" plate positions is quite adequate, with the emphasis on "more." Recently Sr. Barata ([15]) reproduced two interesting cuts showing retouched hair copies. The first is of a vertical pair from the northeast corner of a pane, both stamps of which are retouched. The pair is dated . . . AGO 97, town illegible. Even more interesting is the reproduction of a block (5x2) of Type I, no top or bottom margins visible, in which Nos. 1, 5 and 8 are retouched heads. The block is cancelled ADM. DOS CORREIOS (PARANA), 27 NOV 96.

So far as I know, this stamp has been found on thin paper and perf. 11-11½ only. The eight papers cited by Pack are all variants of the paper we have called thin.

Other Retouches of Type I.

As the plates of Type I began to show wear, individual subjects were constantly being worked over. There are many varieties of retouching about the edges of the medallion, the most marked ones being found at the top. The frame of the value label is likewise found retouched. Probably the commonest of all are the retouched zeros which sometimes appear to be slightly blunted, sometimes sharply pointed. Either of these may be combined with plain letters in CEM REIS, or with the letters of either or both words clearly touched up, especially at the top.

Not the least interesting among the retouches are the re-drawn frame lines. As the edges of the frame clichés wore off, new frame lines were re-drawn on some of the subjects. Any side of a subject was likely to need this treatment and often more than one was done over on a single subject. I have not yet investigated the extent of this type of re-cutting but I imagine that Guilherme Stoffel, Chief of the Officina de Xylo-Chimi-Gravura (approximately equivalent to our Bureau of Engraving and Printing), must have had a good time (or a head-ache) over the issue of 1894-97!

Flaws of Type I.

I know of no more fascinating field for the hunter of flaws than this stamp. The identification of those flaws which are constant may some day make it possible to complete the reconstruction of some of the plates. Pack located about 12 different scratches (8 of them running almost from top to bottom of the medallion), 91 head flaws and over 250 flaws on the frame. I have found 38 white scratches (some duplicating Pack's), but have not yet located more copies of all the head and frame flaws found by Pack.

In arranging the head flaws in my collection I am following the order and the numbers used by Pack but I have abandoned, as impractical, the use of a single series of numbers for the frame flaws. For the present I use a letter to designate each area of the stamp and number serially the flaws within that area.([16])

(15) Op. cit., pp. 121 and 123.

(16) For those who may find it useful, here is my division of the frame, for both Type I and Type V. **A**—the upper left spandrel. **B**—the "Correio" label. **C**—the left panel running from the "Correio" to the "Cem" label and from the outside frame line of the "Estados" label to the left side of the stamp. **D**—the "Estados" label. **E**—the Unidos do Brazil" label. **E**—the right panel outside the "Unidos" label to the edge of the stamp and running from the top of the stamp down to the "Reis" label. **G**—the "Cem" label. **H**—the "100" label. **I**—the "Reis" label. **J**—the bottom panel below the "Cem 100 Reis" panels.

Offsets of Head on Back of Stamp.

The legend that these stamps exist with the head printed on the back should be discarded. There are copies on which the head shows to greater or less extent on the back but always in reverse. These should be divided into two groups: true offsets, which are rare, and copies in which the ink strikes through the paper to show on the back.

There is in the Pack collection (Vol. V, last page, unnumbered) one copy of Type I, perf. 12½-14x11-11½, with a true and clear offset of approximately one quarter of the medallion, the northeast, on the back. It is interesting to notice that this offset shows on the southwest portion of the medallion, as seen from the back, and that it is visible only as it overlaps the medallion. The lines of the offset impression are very clear.

On that same page there are five copies of Type I, perf. 11-11½, all showing portions of a cancellation . . . ATTERADO (S.)([17]) and all showing parts of the medallion on the back. In these cases and in those which I have, among them two copies with the complete medallion visible in reverse on the back of the stamp, those lines which are visible coincide absolutely with the lines of the medallion as printed on the face of the stamps. It is a very simple matter to find copies of this stamp in which the ink impression around the edge of the medallion shows through, again line for line, on the back. All of this leads me to believe that some of the black ink used in printing this stamp was of such a nature as to strike through the paper and show on the back. I believe this case to be analogous to that of the 100 réis of 1891 (Scott's Nos. 109-110). Gibbons' catalogue lists varieties of this under the heading "Frame reversed on back" and "Head reversed on back." I have been offered copies of these varieties by dealers who insisted that their stamps were printed on the back. But like these Type I copies, the design is in reverse and each line on the back coincides with the corresponding line on the face of the stamp. When such copies of 109-110 and 116 are held to the light, it is impossible to see the slightest variation between the front impression and parts on the back.

700, 200, 500 Reis Substitute Heads.

Die Marks.

Before taking up the study of each of these substitute heads individually,([18]) let us consider the question of the die marks which affects all of them. I have seen in the Brazilian philatelic press the statement that these marks are but the remains of the value label which was not completely removed when heads from the higher values were cut out to replace worn heads of Type I.

Pack believed that these little black dots and dashes under the medallions are of definite significance (P. G. III, 3, pp. 36-37). These marks are in such positions and at such angles that they could not be coincident with the black circle or other parts of the value label with which the head was earlier connected. Most of these marks are much too close to the medallion to have been a part of the value label. The dashes are invariably straight lines, which would show as curves if they had been part of a circle. Any one mark is exactly the

(17) Pack says that the "S" stands for Santos. There is no proof for this statement which I can offer. The cancellation is not a familiar one to me.

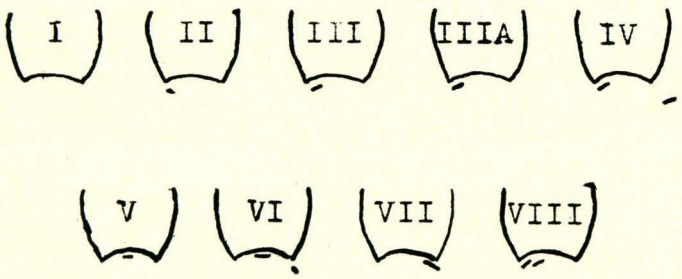
(18) The figures for the substitute heads in Pack's collection are interesting. The following include singles only. I give them divided up in the die mark groups into which Pack divided them, even though I do not agree with some of the classifications. I have subtracted two Type V heads which were mounted by error among the 700 réis (Type II) heads.

700 réis: Die I, 36 copies; Die II, 1 copy; III, 11 cops.; IIIa, 18; IV, 7; VI, 32; VII, 39; VIII, 12 Total 700 réis heads: 193.

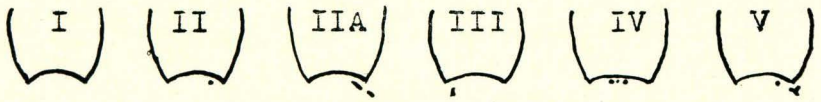
200 réis: Die I, 50 cops.; II, 97; IIa, 2; III, 1; IV, 1; V, 12. Total 200 réis heads: 163.

500 réis: Die I, 135 cops.; II, 36; III, 8; IV, 2; V, 1. Total 500 réis heads: 182.

Total of these substitute heads: 538. This would indicate that Pack found an average of 3.057 — substitute heads per thousand. He states (L. P. XXI, 251, p. 291): "The many specimens that were in a condition not suitable for a collection have been destroyed." How many? Enough to raise his average of copies found to something like four per thousand, is my guess.



Type II. Head of the 700 réis.
Identifying Marks of the Eight Dies. Die I has no mark.



Type III. Head of the 200 réis.
Identifying Marks of the Five Dies. Die I has no mark.



Type IV. Head of the 500 réis.
Identifying Marks of the Five Dies. Die I has no mark.

same as any other of its type. I agree with Pack's suggestion that these marks are purposeful, added, possibly, for identification of the substitutions.

The identification of a substitute head as of a given die is a more complicated question than might appear on the surface. It will be noticed that Die I of each of the substitutes has no mark and that Die II of the 700 and 200 réis heads is marked by a single dot. Very small marks of this sort can easily wear off. Pack recognized this by identifying many substitute heads as of a given die even though no die mark was present. Identification, in the case of the 200 réis, Die II, without die mark, was made after noticing that in the stamps of this die, the seventh line from the top of the medallion is almost completely worn away, leaving only the ends and a few little dots.

On the stamps of Die V of the 200 réis head, the same line of the medallion is similarly worn, but to a lesser degree. This often makes identification very difficult. I have found in Pack's collection copies of the 200 réis head without die mark which he had classified as Die II. Certain other flaws prove to my satisfaction that these stamps should have been classified as Die V.

I shall cite just one more case. There are in Pack's collection substitute heads of the 700 réis labelled Die IIIA which are marked by the same constant flaws which characterize some of the Die III copies. It seems to me that Die IIIA is the same as Die III but that the extra dot to the southeast of the medallion has simply disappeared. If the die marks can wear off in one case, they certainly can do so in another.

I believe that we are still a long way from knowing the entire significance of these meaningful marks, the number of them, and the variations that are possible as a result of damage or disappearance.

(To be concluded)

The Collectors Club Philatelist

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In January, 1922, *The Collectors Club Philatelist* made its bow under a joint Publication Committee comprising Harry L. Lindquist, and J. Brace Chittenden. In its format it was similar to the publication existing today. In content, however, today's Philatelist is a far cry from the newsy magazine of 1922-3.

Much of the transition was due to the brilliant efforts and conscientious diligence on the part of Harry L. Lindquist, who became the sole editor a year after the *Philatelist* made its debut. For eighteen years he continued in that capacity, gathering about him practically all of the outstanding writers. Among the more important works published serially in *The Collectors Club Philatelist* during this span were "The United States Postage Stamps of the 20th Century," by Beverly S. King and Max G. Johl, and "History of the 'Free Franking' of Mail in the United States", by Edward Stern.



H. L. Lindquist
Editor, 1922-39



W. R. M'Coy
Editor, 1939-42

In 1939 Mr. Lindquist resigned, and his place was taken by Walter R. M'Coy, Librarian of The Collectors Club. Mr. M'Coy also proved a capable editor, selecting his contributors and range of material with care. A projected change of residence, coupled with the realization that the *Philatelist's* editor must reside in the New York area, prompted him to tender his resignation early this year.

Thus it happens that *The Collectors Club Philatelist*, now on its twenty-first volume, comes under a third editor. Directing the destinies of a magazine such as the *Philatelist*, with its acknowledged leadership as a students' publication, is no easy task. Much depends upon the cooperation accorded by students—amateur and professional. No lines will be drawn—authority will be recognized as such.

With this first issue under his jurisdiction now a reality, your editor expresses his indebtedness to his predecessors, Harry L. Lindquist and Walter R. M'Coy, for their encouragement and advice; Arthur W. Deas and the Governors of The Collectors Club for their consideration; to Mitzi Andrews for her counsel, and to those men who have provided the editorial text contained in Volume XXI, No. 3.

The Essays of Egypt

By Ernest A. Kehr,
American Agent for the Egyptian Stamp Club.

Though the Posta Europea functioned satisfactorily in Egypt under the direction of Giaccomo Muzzi without the use of anything but handstamped postmarks for public mail, and the familiar Interpostal Seals for official correspondence, he decided upon the adoption of postage stamps almost immediately upon his appointment as Postmaster General.(1)

In 1865, therefore, he solicited the submission of suitable designs which might be used for adhesives scheduled to appear by the first of the following year.(2)

It is interesting to note that artists were restricted in their choice of a subject on account of a Mohammedan law which forbade the use of illustrative designs on any official obligations. Consequently the only motif they could use was some sort of an abstract arabesque.

An Italian by the name of Negroni was the first to submit an essay which consisted of a quatrefoil enclosing a circle of pearls in which is encased an eight-pointed star. PARA is in a panel set diagonally across the upper left and lower right corner while 10 is in a similar set of panels set in opposite corners.

The artist used this design as a basic stamp on which he planned to overprint an inscription indicating the name of the country and value designation. The actual overprint which was offered with the essay comprised the Arabic words, Tamghay at the right; Bosta at the top; Masrie at the left; Masr in the center and Bir Ghroush at the bottom. The English translation would mean Egyptian Postage, Egypt, One Piastre.

The latter is obviously an oversight or error, since the basic design clearly indicates that the stamp was intended as a ten para and not one piastre.



Negroni Stamp Essay.



Negroni Overprint Essay.

The same design and overprint impressed on glazed white card; were submitted in the following colors:

STAMP COLOR	OVERPRINT COLOR
flesh	carmine
black	carmine
canary yellow	blue
canary yellow	dark yellow
rose	green
blue	carmine
blue	black
orange	deep blue
yellow	red

(1) When the Egyptian Government noticed that the Posta Europea was a highly profitable organization, it decided to purchase the franchise which it had granted only a few years previous and operate the postal system itself. In making the purchase the officials prevailed upon Muzzi to accept the post of Postmaster General, in order to continue the splendid work he'd developed.

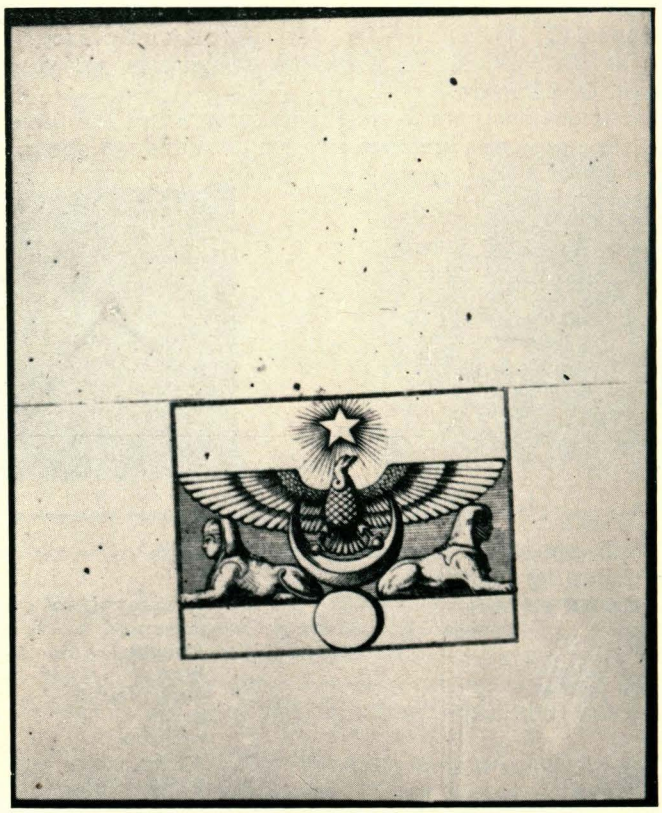
(2) It is interesting to note that the only essays submitted for the first issue were the work of an Italian engraver and lithographer. Muzzi, being an Italian, probably sought to have his countrymen do the job and profit by the contracts' appropriations.

J. B. Moens(3) of Brussels, makes mention of a curious situation with regard to this stamp essay. He alleges that the "Commander of the A. de T." in Egypt ordered M. Prevost of Paris to make facsimiles of this essay because Negroni would submit only a single set of them. The Prevost essays differ slightly from the originals in that the pearls are much larger and the arms of the star in the center, are slightly thinner. This design was printed in an host of colors on a wide variety of papers and envelopes. Sometimes the basic design may be found without the overprint and sometimes the basic design will be found with the overprint impressed alongside it.

For an unaccountable reason the Negroni (and Prevost) essays were not accepted. On the first of January, 1866 however, a series of six stamps made their appearance each of which used the Negroni idea of a basic stamp plus an overprint.

There is no record of any essays having been furnished by the Pellas Brothers of Genoa, the firm to which the actual printing order was awarded. The only philatelic items that do exist are color trials of the basic Pellas Brothers stamp in black and impressions of the complete stamps (all values) and overprints, in the issued colors on a thin white paper without watermark.

The Arabesque designs of the first issue were entirely unsatisfactory from the outset. They lacked a means of ready identification (even stamp collectors of our own day often confuse them with Turkish emissions) but of greater consequence was that they were devoid of interest and appeal.



Riester Essay without design.

Postmaster General Muzzi, who had since been elevated to the position of a Bey, realized these disadvantages and found a means of circumventing the

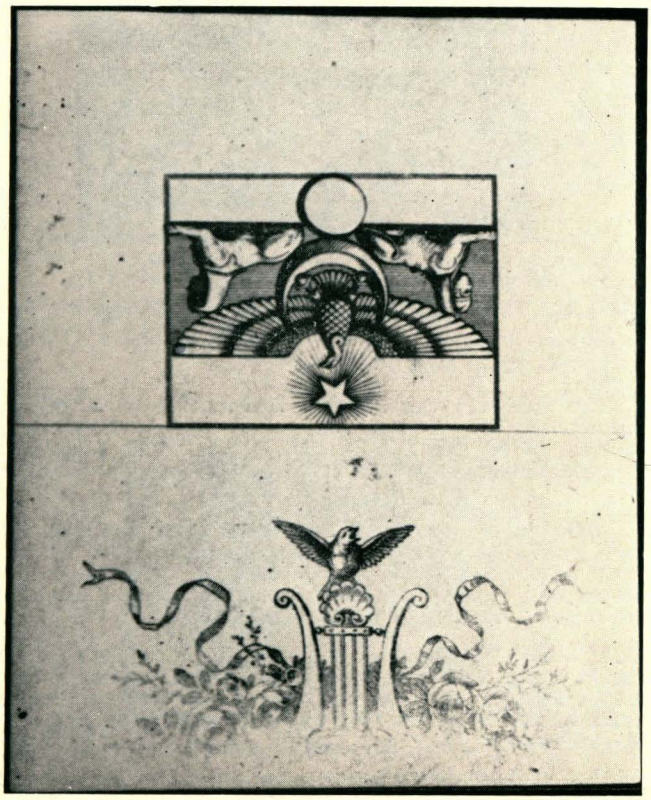
(3) Timbres d'Egypte, 1880. Page 31.

Mohammedan law by interpreting it so that it would allow the use of at least the Pyramids, Sphinx and other ancient memorials as vignette subjects.

With these symbols of Egypt's ancient glory with which to work, several other engraving firms were induced to submit samples of their art for consideration and use as the design of the next Egyptian stamp emission.

M. Riester of Paris, France, was one of the first to submit an essay for this series. It depicts a vulture with spread wings sitting on a crescent at the sides of which are profile views of the Sphinx. Directly over the vulture's head is a five pointed star from which many fine lines radiate. The lower panel is oblong and has a circle super-imposed in the middle, both of which are devoid of inscriptions.

This design apparently was engraved on a die that previously had served its purpose for on most impressions a fancy design can be discerned, arranged tete-beche, as it were, to the stamp essay. This extraneous engraving depicts a lyre, a canary and fancy flourishes.



Riester Essay with design.

Because this essay was rather common a few years after its submission, an early philatelic publication hinted that Riester had made this essay and submitted it to the Egyptian government simply as an overture and that his prime intention was to sell a quantity of them to stamp dealers so that he'd make a profit from it whether he received the contract or not.

The Riester essay exists in the following colors, printed on white India paper. (The supplementary design exists on those impressions which were distributed by Riester, but was blocked out on those impressions submitted to the Egyptian Government. The blocking was accomplished by placing a piece of thin paper between the extraneous design on the die and the paper on which the essay was printed.)

red	yellow green	bistre brown
blue	bistre	muddy blue
black	mauve	flesh

It was probably a desire to foster a home industry rather than the idea that local talent could surpass foreign engraving art, that prompted the Egyptian officials to send a special invitation to V. Penasson of Alexandria, asking him to suggest a design for the second issue of the Land of Pharoahs.

The difference between the first submitted essay and the ultimately selected stamp design represents a long series of alterations and efforts to product a truly attractive adhesive.



Block of first Penasson Essays—Types I-IV.

The initial essay comprised a block of four different designs for three different denominations, made by Ernest Hoff of Hirschberg, Germany, who was in the employ of the Penasson firm at the time.

TYPE I. The Sphinx(4) and Cheops Pyramid(5) are incased within an indented oval, surrounded by pearls, as the central design. The circle at the left has "PARA," while that at the right, is inscribed "10." The Arabic characters at the top read, "Tomaneh Pusta Masri." That in the bottom panel reads, "Thoman Ashra Fadda."

TYPE II. This variety comprises the same motif but with minor alterations. The Sphinx' head, facing left, is in a circle in the exact center of the layout. At the left is "PE," while at the right, also in a circle, is "2." Panels at the top and bottom, in the form of ribbons, contain similar Arabic inscriptions, except that the one in the bottom is changed to read, "Thoman Ghersheen."

TYPE III. The central vignette shows the Sphinx facing from left to right, and the second Pyramid (Khefren) has been added to the background. Larger circles contain the "PE" (at the left) and "2" (at the right). The upper inscription is the same again as the previous two, and the inscription in the bottom panel is the same as that of Type II.

TYPE IV. The same vignette design as in Type I, but inclosed in a double-line oval and contained within a rectangular frame. "P" is in the upper left corner, and "E" in the upper right. Between the two is the same Arabic inscription as in

(4) The Sphinx, a Greek name for a compound creature with a lion's body and a human head; from the Greek word, Sphingein—to draw tight, squeeze together—is typically Egyptian. The most celebrated example is the Great Sphinx at Gizeh, near Cairo. Carved from rock, it stands 189 feet long and dates from the VIth Dynasty. According to an inscription between its paws, it represents the sun-god, Harmachis.

There were probably ornaments on the head, the whole of which was covered with limestone facing while the face was tinted with red. None of these remain today although they were visible towards the end of the last century. The battered condition of the Sphinx is due in a large measure to the vandalism of the Mamelukes and the soldiers of Napoleon who used it as a target for rifle and cannon practice.

(5) The Pyramid is that at Gizeh and known as Cheops, or by its Arabic name, Khufu. It is the largest of the group of three which are regarded as a wonder of the ancient world. It was erected about 3,700 B. C. as a funerary monument of the Pharoah whose name it bears.

the previous types. Hadrian's Column(6) is in a lateral panel at the left, and Cleopatra's Needle(7), opposite. The bottom panel is inscribed in Arabic, reading, "Thoman Ghersh Wahid."

In the corners of each of the four types are crescents and stars. The essays, all composed of blocks of four, were lithographed and printed on white paper plain in the following colors:

canary yellow
orange
brown
brick red
green
violet
blue

TYPE III is known in black so it is possible and probable that the others also were printed in that color though none are known to exist now.



Penasson Essay—Type V.

TYPE V. The frame of Type IV was used for this essay but a substitution was made in the central vignette. A lion with raised, right-front paw is shown in front of two Pyramids. A scroll design replaces the crescent and star in each corner, the inscription reads "bir ghroush." The essays were printed in color on plain white paper. They exist perforated 12½ or imperforate.

yellow
grey
red carmine
green
blue
deep brown
violet
bistre
brown



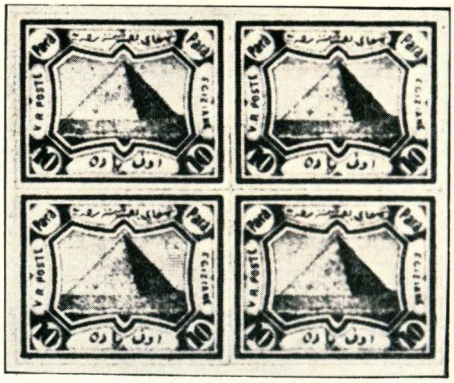
Penasson Essay—Type VI.

TYPE VI. As though to contrast drastically the previous essays, a sixth type was produced by Penasson. The crudely blunt design shows the Sphinx in front of the Cheops Pyramid surrounded by an oval of pearls. PARA is contained in two circles which enclose an upper, curved panel while the figures, 20, complement the bottom designs. A crude column and obelisk are at the left and right, respectively while four crescent and star designs complete the essay. It was lithographed and printed on white paper in green and carmine.

TYPE VIa. Identical in every way except that the value is one piastre. The upper panels have P and E as a substitute for PARA, PARA and the lower panel has ghersh Wahid instead of Ashrin Fadda. It is lithographed in blue on white paper.

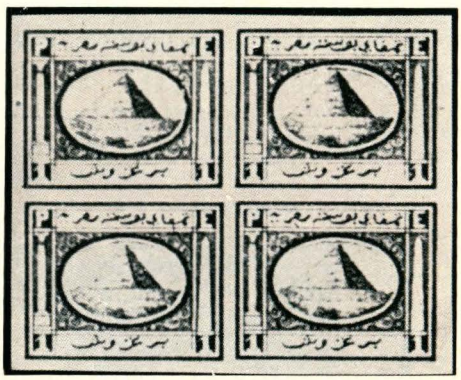
(6) Hadrian's column still stands in a prominent square in Alexandria, provided it has not been demolished by recent Nazi attacks on the city.

(7) Cleopatra's Needle is the obelisk which now stands in Central Park behind the Metropolitan Museum of Art, in New York City, a gift of the Egyptian Government and brought to this country with much difficulty, in 1880. Despite its name, the obelisk has no connection at all with Cleopatra.



Penasson Essay—Type VII.

TYPE VII. Yet another design was submitted to Muzzi Bey by V. Penasson, this time representing only the Great Pyramid of Cheops enclosed in a fluted, octagonal frame. PARA is found in the two upper corners and 10 in each lower. At the left is the legend, V. R. POSTE while EGIZIANE is at the right.(8) The upper and lower panels contain the conventional Arabic inscriptions. It was submitted in yellow-green, lithographed on plain white paper.



Penasson Essay—Type VIII.

TYPE VIII. This design is a direct combination of the frame of Type V and the vignette of Type VII. Both of these were engraved on a die comprising a block of four, an idea carried through on the actual stamp as issued. It was lithographed on white paper in yellow green ink.

TYPE IX. This essay represents the last stage before arriving at the accepted design. It shows the pyramid without a shadow on the right and the head of the Sphinx, full face. The other details are similar to the accepted ones issued in 1867. It was lithographed on plain white paper in both brown and blue-green.

A design, very similar in composition and style to the essays of Penasson, was submitted at about the same time but as no records are available it is not quite certain whether the Alexandria lithographer actually submitted it.(9)

The vignette depicts the Sphinx and the Pyramid while the frame panels have similar subjects and inscriptions to Type VIII of Penasson except that the Arabic comprises a more artistic arrangement of Tamghay Bosta Masrie-

(8) This is the first essay upon which a language other than Arabic was inscribed.
(9) Moens (1880) omits the name of the engraver, explaining that there are no conclusive records of the name. Zeheri lists it in his catalog as having been a Penasson Essay.

thomanoh ghersh Wahid, instead of just the plain characters. The essay is known on the following papers in various colors:

A. Plain white paper, chocolate brown ink.
B. Carmine on white India paper.
C. Thick, white laid paper, printed in the following colors:

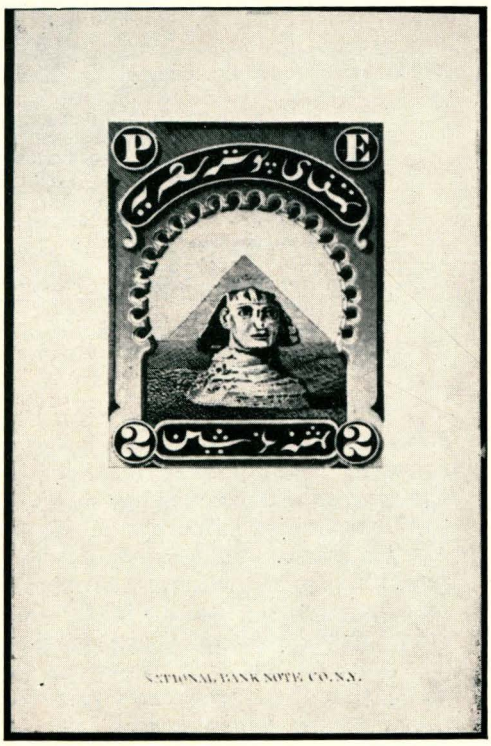
green	black	canary yellow
yellow green	red	ultramarine
orange	rose	bright violet
pale blue	brown	blood red

D. Bright rose carmine on manila paper envelopes.

Before the appearance of the second set of stamps, but after the Penasson design had been approved, the National Banknote Company of New York City submitted three designs that represent the ultimate in engraving art. The beauty of their execution left nothing to be desired.

Each of the three denominations submitted depicts the head of the Sphinx facing from left to right against a background of the Pyramids of Cheops, largest of the three in the Gizeh group, but the different denominations have separate frame designs.





National Bank Note Co.'s Essays.

20 Paras: The outer portion of the design represents an archway through which the central vignette is seen. The Arabic inscriptions, Thomanoh ashreen fadda are enclosed in ribbon-like panels above and below. The numerals, 20, are in circles at lower right and left.

Engraved and printed on white India and mounted on blotter which is slightly larger than the die size.

bistre-grey	black	rose lilac
pale lilac	red	blue green

This design also appears on envelopes of various sizes and papers, as follows:

A. 120mm x 69mm
mauve on white laid
B. 150mm x 85mm
mauve on yellow laid
C. 160mm x 90mm
violet on plain orange

1 Piastre: This denomination shows the vignette in a circle of pearls, set upon a background of fancy lathe work, each of the four corners being flanged. The numeral, 1, is in both lower corners while P and E are in the upper corners. The Arabic inscription Thomañ gersh wahid are placed around the central picture.

Engraved and printed on white India mounted on blotter:

deep brown
deep blue green
bright vermilion
deep red violet

And on envelopes:

A. 160mm x 90mm
ultramarine on plain orange
B. 155mm x 85mm, pale white laid
bright violet
lilac blue

2 Piastres: This type shows the Sphinx and Pyramid viewed through a Moorish portal with marginal inscriptions Thomañ ghersheiñ.

Engraved and printed on white India, mounted on blotter:

bright blue
vermilion
magenta
russet
havane
sea green
bright violet

And on envelopes:

A. 135mm x 77mm, plain white paper
violet
rose violet
B. 140mm x 77mm, plain white paper
reddish brown

In 1892, after the American Banknote Company had absorbed the National Banknote Company, a special set of books were made up for executives and salesmen of the organization, containing various samples and die proofs to show the type of work turned out by the company.

Among the numerous die proofs included in these books were the three Egyptian essays made by the National Banknote Company in 1866. These "reprints" may be distinguished from the originals inasmuch as they were printed on a paper which had a slightly glazed surface instead of the plain India stock. None of the 1892 printings, furthermore, are found with the blotter backing. The paper is the same size as the die. Since only about twenty sets were made at the time these are scarcer than the early printings.

All three denominations exist in varying shades of the following colors:

black
red
orange
brown

On December 15, 1869, M. Prevost of Paris submitted a design to the Egyptian Government, which was roughly similar to the first essay of Negroni. It depicts a five-pointed star contained in a quatrefoil amid various arabesques. The word, PARA, is in frames at the upper right and lower left corners and 20 or 00 are in opposite corners. These were printed on as many different papers and cards as possible, in an host of colors, with the overprint and without it.



Provost Essay for Basic Stamp, and Overprint.



Provost Essay, Overprint on Basic Design.

The word, Epreuve, is found directly under the 00 stamp design but is absent from the design inscribed 20. It is impossible to give a complete listing of all existing colors so no tabulation will be given at all.

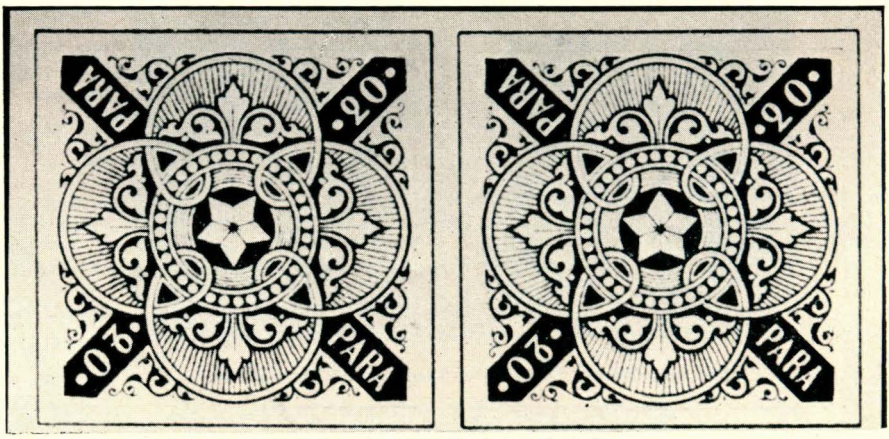
Not satisfied to receive the multitude of essays from M. Prevost, the Commandeur de Timbres d'Egypte had the same essay design given to Riester of Paris, with instructions to make minor alterations and re-submit it for consideration. The PARA, 00 and 20 were consequently put in different panels and the extreme outer ornaments removed. Otherwise the essays are similar to the Prevost designs.

A. Printed on white, glazed card:

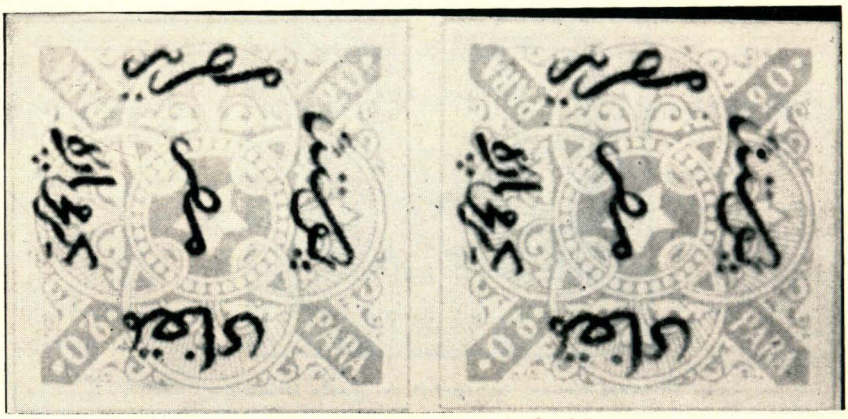
STAMP COLOR	OVERPRINT COLOR
mauve	violet
mauve	blue
mauve	black
mauve	green
blue	violet
blue	red
blue	black
pale yellow	violet
pale yellow	red
pale yellow	black
green	violet
green	red
green	black

B. Printed on India
black without overprint
black with overprint at side

C. Printed on white card
black without surcharge



Riester Essay—Horizontal Pair.



Riester Essay with Overprint—Horizontal Pair.

In 1869 M. Renard, another French lithographer, submitted for consideration an essay in which the Sphinx and Pyramid were featured in the central vignette. An outer portion of arabesques encloses this oval while PARA in small panels are in the top corners and 20 in similar panels at the bottom. An overprint, like that used on the Pellas Brothers stamps of 1866, is applied sideways to the essay.

This essay was lithographed and printed as follows:

A. White glazed paper, black surcharge

rose
gold
carmine
brown
pale blue
deep green
lilac
blue
vermilion
yellow green
pale yellow

B. White glazed paper, without surcharge
black

C. Azure paper, black surcharge
gold

D. Large white envelopes with stamp at upper right

blue
brown
lilac
yellow green
rose

(To be concluded)

TRANSLATIONS FROM KOHL'S HANDBOOK

By Dr. Herbert Munk

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HAWAII

Hawaiian Islands (Sandwich Islands)

(Continued from Vol. XXI, No. 2, page 140.)

Translated by HENRY A. MEYER.

THE BANKNOTE COMPANIES ISSUES.

2. The Issues of the 1870's.

Transfer of the Printing Contract from the National Bank Note Co. to the American Bank Note Co.(65)

(Translator's Note: As with the previous section, much additional material has had to be held over for a final addendum).

We have seen that, even with the two lone perforated stamps of the 1860's, the 2 cent stamp, No. 14, and the 5 cent stamp, No. 19, the regular issue for postal use was produced entirely by the National Bank Note Co. but the reprintings, except for the first of the 2 cent stamp, were made by the American Bank Note Co. This happened because the printing contract with the Hawaiian Postal Administration had been shifted from the former to the latter(66). At this time all the plates and dies were handed over from the old contractor to the new. Thus the issues of the 1870's form a coherent group, on which the change of printer took place while they were current, during their period of postal use. There are thus particular stamps, whose regular printing was done partly by the National Bank Note Company and partly by the American Bank Note Company. All later issues were printed by the American Bank Note Company from their start. To avoid repetition later, we describe here briefly the plate arrangements and the marginal markings: first, those of the National Bank Note Company then those of the American Bank Note Company, when using plates made by the National Bank Note Company; finally those of the American Bank Note Company's own plates. This description holds for the entire group of issues of the Kingdom and of the Provisional Government.

(65) The treatment of all issues from this point, including those of the Provisional Government and of the Republic of Hawaii, is based primarily on the handbook of Charles F. Richards, "A Check List of the Postage Stamps, Revenue Stamps, etc. of Hawaii." Dr. Munk.

(66) The National Bank Note Co was absorbed by the American Bank Note Company by consolidation effective in December, 1878. Thus there was no real "transfer," but from at least the middle of 1878, the American Bank Note Company clearly was doing the work, since paper, appearance of workmanship, etc., of stamps in this period agree with the American Bank Note Company's product.—Translator.

The plates made by the National Bank Note Company consisted of 50 subjects, in 10 horizontal rows of 5 stamps each. Each impression produced one pane as used in selling stamps. The maker's imprint was placed on these only on the two side margins, alongside the right and the left border columns of stamps. It was in the shape of a long, narrow colored label, with white inscription in one line([67]). The wording on the right label reads NATIONAL BANK NOTE CO., NEW YORK. That on the left, in contrast, in the Hawaiian language, reads UAKAKAUIA NO KA AAHUI PALAPALA BANKA AUPUNI NU YOKA([67]).

The sheets printed from the plates of the National Bank Note Company, of course continued to consist of 50 stamps (10 rows of 5) and the National Bank Note Company's firm name showed in the imprints as hitherto. However those plates of the National Bank Note Company, which had work done on them by the American Bank Note Co., before they were put into use by that firm, had added to them the monogram of the new contractor, consisting of the letters A. B. N. Co. This monogram was located on the plate corners.([68]) Up to now, it is known in only two cases: first, on those reprintings of the 2 cent stamp, No. 14, which were made by the American Bank Note Company (See April, 1942, p. 135); second, on the last printing of the 18 cent stamp, No. 22, (see under that stamp, below). The plate of the 2 cent stamp was almost entirely re-engraved before the American Bank Note Company put it into use.([69])

Finally, the printings by the American Bank Note Company from plates of their own manufacture, come in two different layouts. Part of them are still from plates of 50 subjects (10 rows of 5) and part from plates of 100 subjects (10 rows of 10). The American Bank Note Company introduced these larger plates for the 2 cent stamps of 1883 and onwards, for the last printing of the green 1 cent stamp No. 28, and for the ultramarine 5 cent stamp No. 30([70]). These last two plates were put into use in the first half of 1892.

The sheets of 50 from the smaller plates of the American Bank Note Company served directly as office panes, as with all previous printings. However the sheets from the 100-subject plates of this Company were left imperforate on the middle vertical line, and were cut along this line into two panes of 50 each (10 rows of 5). This same procedure has already been mentioned as used by the American Bank Note Company, in this handbook, on the issues of Guatemala of 1886 and later (Vol. IV, p. 26). Thus on these half sheets, which be-

(67) The English on the right is in small capitals; and the Hawaiian on the left is in large free-standing colored letters, upper and lower case, not boxed.—Translator.

(68) The added imprint is not A. B. N. Co. but A. B. Co. in script, not a monogram; it is alongside each marginal imprint and not at the plate corners. Mr. S. G. Rich examined the panes in the F. H. Tows collection, at the invitation of Mr. Tows, to determine this for this translation.—Translator.

(69) We have shifted this sentence from the treatment on page 145 to this point, for emphasis. Dr. Munk does not mention what was done to the plate, what changes made, or what points identify the supposedly re-engraved stamps.—Translator.

(70) Mr. F. H. Tows points out that he has never seen panes of any stamps except the 2 cent rose of 1882 and on, which bear clear evidence of being from sheets of 100 subjects produced from the larger plates mentioned. Anticipating the description in the next paragraph, together with one other fact, we can explain this.

Mr. Tows, when showing Mr. Rich his material (see note 68), expressed his opinion that the gutter between the two panes on the 2 cents, rose, was probably ½ inch to ⅝ inch wide. Evidence of this is in the very wide straight-edge margin of the pane-edge stamps where the two panes were separated.

It happens that the panes of the 1 cent, blue and green, stamps, the panes from the late printing of the 5 cents ultramarine, and those of the 2 cents Liliuokaani (1891) do not agree with the description here, but are perforated on all sides. We do find that one margin at one side is always very narrow outside the stamp perforations—usually about 3 mm (⅛ inch). This would fit perfectly into the 100-subject plates situation, if the perforating machines were set to run vertical lines of perforations down each side of the gutter and the panes were cut apart through the middle of the gutter.

The reader's attention is further called to the fact that a similar vertical gutter between panes on stamps produced for numerous countries by De La Rue was treated in two ways. At first (about 1868 to about 1880) a single line of perforations was run down the middle of the gutter, and the panes separated along it, giving us the wide side-margins with perforations, familiar to collectors of these countries. Later, the machine was readjusted to give a line of perforations close to each stamp, leaving a gutter perhaps 10 mm. wide with perforations on both sides. I am indebted to Geldhof's, "Stamps of the Orange Free State," 1938, page 11, for this suggestion.

The absence of imprint on the narrow margins of the sheets mentioned further bears out this explanation.—Translator.

came office panes, either the left or the right edge was always imperforate and without margin.([71])

The imprint of the American company, in a single line of separate colored letters, reads, "AMERICAN BANK NOTE COMPANY, NEW YORK." On the sheets of 50 it is located on all four margins. On the sheets of 100 it appears on both horizontal margins, apparently twice on each([72]).



Fig. 12.



Fig. 13.



Fig. 14.

1871 (early March). Figs. 12, 13, 14. New values: 6 cents and 18 cents for foreign postage, fitting rates under new postal treaty with the United States (See Oct., 1941, installment); 1 cent for domestic rate, now regularly established. Steel engraving and plates by the National Bank Note Co., New York. Printed to 1875 by this company; 1878 onward by the American Bank Note Co. At first on noticeably thin paper; later on thick paper. Perf. 12.

					Quantity Printed
20	30	AKAHI (1) KENETA.			
		A. Mauve, dull lilac; thin paper (Nat'l.)	2.00	1.25	275,000
		B. Purple; thick paper (Amer.)	2.00	1.25	250,000
21	33	EONO (6) KENETA.			
		A. Yellow green, green (Nat'l.)	3.50	1.80	350,000
	33a	Fz. Imperforate	——		(50)
		B. Blue-green, thicker paper (Amer.)	3.00	1.80	335,000
22	34	18 KENETA, dull rose (shades)			
		A. Thin paper (Nat'l.)	9.00	4.00	75,000
		B. Thicker paper (Amer.)	9.00	4.00	
		Without gum	1.80		

Not officially issued for use (1885-90).

20I	*30a*	*AKAHI (1) KENETA violet, thicker paper (Amer.)*	*1.25*	——	*100,000*

Printings of No. 20.

New York Dates: Ordered	Delivered	Quantity of Stamps
Aug. 8, '70	Feb. 3, '71	75,000
Sept. 25, '71	Nov. 14, '71	100,000
Feb. 5, '75	Mar. 17, '75	100,000
Sept. 28, '78	Nov. 9 '78	250,000

The first three lots, variety a (Nat'l); the last, variety b (Amer.) thin paper

(Re)printings of No. 20I

New York Dates: Ordered	Delivered	Quantity of Stamps
Dec. 19, '85	Feb. 18, '86	12,500
Aug. 13, '86	Nov. 8, '86	12,500
Dec. 17, '86	Mar. 2, '87	50,000
Dec. 16, '87	June 19 '88	25,000
May 3, '90	Sept. 7, '90	62,500

All by American Bank Note Co.

(71) This description is not complete and hence not accurate for all values. See also note (70). All the evidence points to the existence of a gutter about 5/8 inch, or 20 mm. wide, between the two panes. Straight-edge copies showing cutting of panes along an imperforate edge appear on the 2 cent rose only and it is clear from the straight margin being usually about 3 to 4 mm. wide from edge of printed portion to edge of paper, that a strip was discarded down the center of the gutter. The space between adjacent columns of stamps, edge to edge of printed part, is just under 3 mm. on all the plates of the Bank Note stamps of Hawaii.—Translator.

(72) Mr. Tows' panes show the imprint at top, bottom and one side of each half-sheet or pane from the plates of 100 subjects—always at the outer of finished side. Thus it was found 6 times on the plate. The imprint of this company is in English only, in small colored capitals, without frame.—Translator.

Printings of Nos. 21, 22.

New York Dates

Ordered	Delivered	Quantity of Stamps: No. 21 (6 c.)	No. 22 (18 c.)
Aug. 22, '70	Mar. 2, '71	100,000	25,000
June 5, '71	Aug. 8, '71	100,000	50,000
Feb. 5, '75	Mar. 17, '75	100,000	(None)
(Not known)	July 27, '77	50,000	(None)
Feb. 19, '78	Apr. 29, '78	125,000	(None)
Feb. 25, '79	Apr. 22, '79	250,000	100,000

The last two lots are on the thicker paper and by the American Bank Note Co.

The designs of Figs. 12, 13, and 14 originated, according to *Stamp Collectors' Magazine* (1871, p. 120), with Theodore G. Thrum, one of the earliest stamp collectors in Hawaii. His great specialized collection of Hawaii was purchased for the Bishop Museum at Honolulu in 1899 (see Gibbons' Monthly Journal, X, pp. 49-50).([73]) Princess Victoria Kamamalu, shown on Fig. 12, was the sister of Kings Kamehameha IV and V. She was also Prime Minister for a number of years in the reign of the first of these. Mataio Kekuanaoa, shown on Fig. 14, who bore the title of "Highness", was the father of Kamehameha IV, Kamehameha V, and Princess Victoria. Before Kamehameha III attained his majority (see Oct. 1941, p. 256), he acted as Regent. He was also, in his earlier years, the King's "Guardian of the Spitoon", an office of high rank and honor on religious grounds. Later he was Governor of the island of Oahu, including Honolulu.([74])

As the tables of printings indicate, all three values were delivered from the printery at New York on Feb. 3, 1871. They evidently were rushed to Honolulu, and were put into use there at the beginning of March, 1871, at the latest.([75]) This is indicated by their being reported, in used condition, in the various European stamp papers as early as the start of April, 1871. Of the two new values, the 6 cent was for the new rate to the United States (compare what is said on this under No. 19); and the 18 cent for heavier foreign letters.

No. 20 (1 cent). Four different printings of the 1 cent stamp, which was provided mainly for domestic mail, were made during its period of regular use, in the years 1870 to 1878. The three first of these were by the National Bank Note Company, printed in more or less dull mauve colors on thin paper (No. 20a). But the fourth, which was the product of the American Bank Note Company([76]), was still on the same thin paper but in a brighter color (No. 20b). The 1 cent stamp, No. 20, was supplanted by the blue 1 cent stamp, No. 25, (Fig. 17, below), on April 1, 1882. This in turn was also designated as the stamp for newspapers to foreign countries, as a result of the adherence of Hawaii to the U. P. U. at about this time. For this reason the blue color of the new 1 cent stamp, No. 25, was changed after a few months to green (No. 28) in conformity with the regulations of the U. P. U.([77])

In spite of this required change of both design and color of the 1 cent stamps, which took place in 1882, the postal administration nevertheless had

(73) Mr. Thrum, who was also a printer and publisher, brought out in the years 1875, 1876, 1878 and 1894 an almanac, "Thrum's Hawaiian Annual." Among other valuable information, the 1878 almanac contains the first history of the postage stamps of Hawaii, by Mr. Thrum himself. That of 1894 contains the Handbook, or Catalog, of the Postage Stamps of Hawaii, mentioned in the bibliography at the start of this country (Oct. 1941), p. 255, by W. M. Giffard. Mr. Giffard was the son-in-law of Postmaster General Brickwood; as a result he had access to official sources. His work was translated into German by E. Fuerstenau and appears in "Der Philatelist," 1896, pp. 203 ff, 235 ff.—Dr. Munk.

(74) The portrait on Fig. 13 is that of Kamehameha V, but at a later age than that on the 5 cent stamp, Fig. 11.—Translator.

(75) The opening of the Union-Pacific and Central-Pacific railway route to the coast in 1869, of course materially speeded up shipments from New York to Hawaii, as against the old route via Panama.—Translator.

(76) The evidence for this being an American company product is very thin, since this company was then already using soft thick paper for stamps.—Translator.

(77) The U.P.U. uniform colors were not adopted until 1897. Dr. Munk is clearly in error. Compare footnote 61, April 1942, p. 138.—Translator.

made, between the end of 1885 and 1890, five reprintings or reissues of No. 20 for philatelic sale.([78])([79]) These were conspicuously smaller printings, for sale at the Honolulu Post Office exclusively, for collecting purposes. As for their being honored for postage, compare what is said in detail on pp. 136, 137, April, 1942. The later printings, after the period of use, No. 20I, were made entirely by the American Bank Note Company, but from the old plate of the National firm. They are distinguished from all the regular printings for use, by being in the widest range of shades of purplish violet, as well as on a noticeably thicker paper than was used for earlier printings. Of the total of 162,500 stamps in these reissue printings, 62,500 were overprinted in the early part of 1893 with the insignia of the Provisional Government (see No. 38, below). Thus the existent total is reduced to 100,000 copies. The last printing of No. 20I, for which see the table, was apparently never put on sale for philatelic purposes.

No. 21 (6 cents). Only the six printings of the 6 cent stamp for actual use, with a total of 725,000 copies, all as listed in the table, were made. This stamp was deprived of its place in the scale of postal rates when Hawaii entered the U. P. U. in 1882, and as a result was replaced by the 5 cents, ultramarine, in that year (No. 30; see also No. 19). Thus after 1882 there were still large quantities of the 6 cents stamp on hand. The first four of the six printings were by the National Bank Note Company. But the two last were made from the unaltered plate by the American Bank Note Company. The former used both thick and thin paper, and partly yellow-green, partly green color for printing (No. 21a). The American Bank Note Company used only thick paper and blue-green ink. (No. 21b). The 40,000 copies that received the overprint of the Provisional Government early in 1893, evidently belonged almost exclusively to variety 21b. This may be inferred from the quantities manufactured in the various printings, as per the table.

We have the following authentic account of the variety 21a Fz, imperforate (see *Gibbons' Monthly Journal*, Aug. 1899). After the distribution of the 6 cent stamps, some imperforate copies turned up. Mr. Brickwood, then postmaster general, at first took them for counterfeits to defraud the postal service. His investigations, however, showed that he himself had sent out one imperforate sheet by mistake, to the postmaster at Honokoa on the island of Hawaii. This sheet, which had already been put on sale([79a]) was withdrawn and returned to the Postmaster General, who disposed of the stamps to the collectors in Honolulu.

No. 22 (18 cents) The 18 cent stamp fitted the triple rate to the United States on the basis of the new postal treaty with that country (See April, 1942, p. 138). It also fitted the rate on heavier foreign letters. After Hawaii entered the U. P. U. in April, 1882, the 15 cent stamp replaced it. This (No. 27) was triple the U. P. U. unit rate. As a result, there were so many of the 175,000 copies on hand in 1882 from the various regular printings of the 18 cent stamp, that they could not be used up in philatelic sales.

Accordingly, in 1887, the Post Office Department arranged, with the approval of the Ministry of the Interior, a deal with a speculator, R. in New York, as a result of which there was sold him a large quantity of the 18 cent stamp, together with the higher values of 25 cents, 50 cents and $1.00, issued in 1883, at a small fraction of face value. These had previously been canceled in sheets with a blind target of four circles, of about 20 mm. diameter—(literally "devaluated"). According to an official statement, this parcel of stamps, sold far

(78) There is no evidence that the change of design was required, and we have referred to the matter of colors in footnotes 61 (April 1942) and 77.—Translator.

(79) The distinctions between reprint, reissue, and official imitation, translations for Neudruck and Nachdruck, which I planned to use consistently as per footnote 26, Oct. 1941, p. 271, have not been held to; but the context will make each case clear.—Translator.

(79a) It is not clear whether the sheet had been divided or cut up at Honokoa. Dr. Munk used the word "angebrochen" which might mean either "put on sale" or "divided up." This line was misset in the original German and corrected by Dr. Munk in his addenda.—Translator.

below face and with a favor cancellation, contained only 500 copies of the 18 cent stamp. Apparently about the same time, still other sales with the favor cancellations and below face had been made by a postal official. Stamps of the 18 cents, 25 cents, 50 cents and $1.00 denominations, with this target of four circles, must accordingly be treated as of lesser value. But this four-circle target as well as others of four or three circles was also used in regular postal service; and likewise the regular town cancellations are known to have been used for cancelling by favor.

Early in 1893 not less than 100,000 copies of No. 22 were overprinted with the insignia of the Provisional Government. (See No. 55, below). This reduced the actual issue to a mere 75,000 copies. Early in 1896 there were still 30,990 copies on hand, mostly stored in the cellars of the Treasury. Most of the sheets stuck together as a result of dampness. From this lot, 18,890 copies were sold in 1896 to a syndicate of three persons, by the then postmaster of Honolulu. Evidently the syndicate separated the sheets by soaking them. By this procedure most of them lost their gum, and in part both color and paper were spoiled. As a result, the lot was hard to dispose of in the stamp trade, and the entire remainder of it was liquidated in about 1904 at one third of face value. This explains why unused copies of the 18 cents stamp are so exceedingly plentiful without gum as to make a lower price apply for them, as shown in our listing.

Of the three printings of the 18 cents, the first two were by the National Bank Note Company, and the last by the American. The latter re-engraved the plate and put their monogram in the corners(80). According to Crocker, retouching by the American Bank Note Company is visible in enlarged photographs; and according to Richards, a double transfer or re-entry (?) has been identified.

The national Bank Note Company used only thin paper for the 18 cent stamp; the American, on the contrary, only thick paper. Thus arose the two varieties, Nos. 22A and 22B. The color of No. 22 was described in 1871 in connection with the announcement of its appearance, as "chair" or "flesh-color" in *Le Timbre-Poste*, and as rosy-red in the *Stamp Collectors' Magazine*. It varies remarkably, up to almost brownish hues; but without the possibility of identifying the various shades with particular printings. Some shades are of course the product of later happenings, as mentioned two paragraphs earlier.

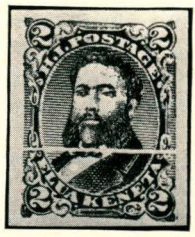


Fig. 15.

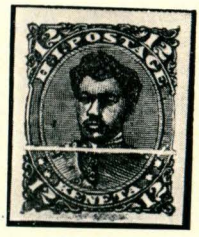


Fig. 16.

1875 (about March). Figs. 15, 16. New values; 12 cents for oversea mail to Australia on the basis of a postal treaty with New South Wales (see Oct. 1941, p. 260); and change of design and color for the 2 cents. Upper label, H. I. POSTAGE instead of HAWAII. Engraved by the National Bank Note Co. Plates for all regular issues of Nos. 23, 24 by the National Bank Note Co.; that for the reprinting No. 23I by the American Bank Note Co. Printing of Nos. 23 and 24 at first (1875-76) by the National; later (1878 ff) by the

(80) See footnote 68 on nature and position of the American Bank Note Company's additional marginal mark.

American. Printing of No. 23I only by American, from a new plate. At first thin paper (1875-76); later thick paper (1878 ff). Perforated 12.

In list and tables:

(N): By National Bank Note Co.
(A): By American Bank Note Co.

					Quantity Printed
23	35	ELUA (2) KENETA, brown.			
		A. Thin paper (N)	1.50	.50	1,000,000
		(Bisects exist)			
		Fz. Imperf.	——		(50)
		B. Thick paper (A)	1.25	.50	2,500,000
		(Bisects exist)			
24	36	12 KENETA, black.			
		A. Thin paper (N)	7.00	7.00	about
		B. Thick paper (A)	7.00	7.00	125,500
		Not officially issued for use (1886-90).			
23I	*35*	*ELUA (2) KENETA, brown. Thick paper (A)*	*1.50*	——	*62,500*

Printings of No. 23

New York Dates Ordered		Delivered	Quantity of Stamps
Oct. 4, '74	(N)	Jan. 16, '75	500,000
July 19, '76	(N)	Sept. 4, '76	500,000
Feb. 19, '78	(A)	Apr. 29, '78	500,000
Feb. 25, '79	(A)	Apr. 22, '79	500,000
Apr. 6, '80	(A)	May 28, '80	750,000
June 1, '81	(A)	July 27, '81	750,000

(Re)printings of No. 23I

New York Dates Ordered		Delivered	Quantity of Stamps
Aug. 13, '86	(A)	Nov. 8, '86	25,000
Dec. 16, '87	(A)	June 18, '88	12,500
May 3, '90	(A)	Sept. 17, '90	62,500

Printings of No. 24.

New York Dates Ordered		Delivered	Quantity of Stamps
Oct. 4, '74	(N)	Jan. 16, '75	100,000
Feb. 25, '79	(A)	Apr. 22, '79	125,000

The two stamps appear to have been issued at Honolulu during March, 1875, as they were simultaneously received from the printer in the middle of January, 1875, and the new 2 cent stamps were in the hands of the chronicler in *Le Timbre-Poste* as early as May, 1875. The design of Fig. 16, the 12 cent value, was required for the single letter rate to Australia, New Zealand and Fiji on the basis of the postal treaty with New South Wales. It shows the portrait of Prince William Pitt Leleiohoku, youngest brother of the then reigning King, Kalakaua I and heir presumptive to the throne([81]).

No. 23 (2 cents). The new 2 cent stamps were produced in large printings, following each other in relatively rapid succession, during their period of regular use. They served primarily for the payment of the single rate of domestic postage. They were also required for mailing circulars, newspapers, etc. to other countries. The single rate for printed matter to Australia as well as to the United States was 2 cents, as previously mentioned. After Hawaii entered the U. P. U. this stamp was replaced by the 2 cent stamp, No. 29, about the middle of 1882, in the rose color prescribed by the U. P. U. for this value([82]). Exactly as with its precursor, the 2 cent stamp, No. 14, with the portrait of Kamehameha IV, the postal service procured several small printings of the 2 cent stamp in brown with the portrait of Kalakaua, after 1886, for philatelic sale. This stamp

(81) Prince Leleiokoku died in 1877, and Princess Lydia Kamakaeha Liliuokalani was appointed Heir Apparent and successor by King Kalakaua. For this and other points of non-postal history, see Edward J. Carpenter, America in Hawaii, Boston, 1899.—Translator.

(82) Compare footnote 61, April, 1942, p. 138 and footnote 77 a few pages back in this instalment. Dr. Munk is doubly wrong here, since the U. P. U. uniform colors were not adopted till 1897 and even then they prescribed merely "red" for the domestic single or international post card rate.—Translator.

had been replaced by the rose color since 1882. But these reprintings No. 23I, were from an entirely different plate from that used for the regular service printings of No. 23. They were in the office at Honolulu exclusively, and were recognized as good for postage (compare the detailed discussion, April 1942, pp. 135 ff). We discuss the new plate a little further on.

Of the 6 regular printings, the first two were by the National Bank Note Co., on thin paper (No. 23A). The four later ones were by the American Bank Note Co., on thicker paper, but with the same 50-subject plate as for the first orders. This same plate was used, after the change to the rose color prescribed by the U. P. U. (82), for the first printing of the 2 cents stamp, No. 29, in the first half of 1882. But with the next printing of No. 29 it was replaced by a new plate of 100 subjects made by the American Bank Note Co. When reprintings of No. 23 for philatelic purposes were secured, naturally these were made with this 100-subject plate of the American Bank Note Co. Thus the reprintings, No. 23I, are actually printed in an entirely different sheet arrangement than that of the regular printings of No. 23. This difference is important, in that normally single copies of Nos. 23 and 23I can in no way be distinguished. The reprints were made on the same medium-thick paper as the American Bank Note Co. had used for their last regular printings.

In entire panes the two varieties can be separated directly by the fact that No. 23 has margins on all four sides, while No. 23I has a straight edge without margin on one edge of the pane. Compare with this what is said earlier, in the first section of the present instalment.

Of the total of 100,000 copies of No. 23I, 37,500 copies were overprinted by the Provisional Government in the early part of 1893 (see No. 41). Thus the listing shows an actual quantity of only 62,500 copies.

One lone imperforate sheet of No. 23 is unknown. It is from the first printing, on thin paper, by the National Bank Note Co. (No. 23A Fz). There also are found 2 cent stamps, No. 23., according to Collin and Calman's Catalogue for Advanced Collectors, bisected diagonally, horizontally and vertically, as used for 1 cent postage. There has never been an impartial determination as to whether such bisects were made at the various post offices of the Islands as well as in Honolulu, nor as to whether any portion of the covers bearing them actually went through the mails; and their necessity for regular postal service is likewise not established.

No. 24 (12 cents). The 12 cent stamps, No. 24, were made in two printings only. The black color was abandoned for both the 12 cent and (later) 10 cent stamps in 1883. Of these printings, the first was by the National Bank Note Co. on thin paper (No. 24A) : the second by the American Bank Note Co. on thicker paper (No. 24B). According to an official statement, 90,500 of the total of 225,-000 copies made of No. 24 were overprinted early in 1893 by the Provisional Government. (See No. 46). This reduces the actual issue to 134,500 copies. According to the same official statement, 98,919 12 cent stamps, with and without the overprint, were destroyed in January, 1897. At least about 9,000 copies without overprint were surely included in this lot. After deductions for all lots, the listing therefore reports the actual quantity for this stamp as 125,500 copies.

3. The American Bank Note Company Issues.

1882 (April 1). Figs. 17, 18, 19. New values of 10 cents and 15 cents as a result of the entrance of Hawaii into the U. P. U. on Jan. 1, 1882, along with new design and color of the 1 cent value. Top inscription only HAWAII. Engraving, plates and printing exclusively by the American Bank Note Co. Thick paper, varying in thickness. Perf. 12.

					Quantity Printed
25	37	AKAHI (1) KENETA blue to deep dark blue	.90	.90	200,000
26	40	TEN (10) CENTS black	4.50	3.50	150,000
27	41	FIFTEEN (15) CENTS red brown	7.50	7.50	55,000

Regular Printings:

New York Dates Ordered	Delivered	Quantities of stamps: No. 25 (1 c.)	No. 26 (10 c.)	No. 27 (15 c.)
Sept. 22, '81	Feb. 20, '82	50,000	50,000	25,000
Apr. 10, '82	May 23, '82 and June 21, '82(83)		75,000	50,000

Reprintings:

New York Dates Ordered	Delivered	Quantities of stamps: No. 25 (1 c.)	No. 26 (10 c.)
Dec. 12, '82	June 30, '83	25,000	——
July 30, '84	Sept. 19, '84	25,000	——
Aug. 15, '85	Nov. 16, '85	12,500	——
Dec. 19, '85	Feb. 18, '86	12,500	——
Aug. 13, '86	Nov. 8, '86	12,500	12,500
Dec. 17, '86	Mar. 2, '87	50,000	——
Dec. 16, '87	June 19, '88	25,500	——
May 3, '90	Sept. 17, '90	62,500	62,500



Fig. 17.



Fig. 18.



Fig. 19.

The two new values, 10 cents and 15 cents, were surely made for letters of double and triple weight, sent to countries in the U. P. U., just as 18 cent stamps were issued alongside of those of 6 cents face on the introduction of the 6 cent rate to the United States (See No. 22). This purpose is borne out by the fact that the inscription of value on both denominations, for the first time since the issue of 1853, is exclusively in English.

In this connection, instead of a new stamp, the old 5 cent stamp, No. 19, was regularly put back into service for single weight letters to other countries, up to July, 1882. On this see the comprehensive treatment, April, 1932, pp. 148, 149.

Princess Miriam Likelike, shown on the 1 cent stamp, Fig. 17, was a younger sister of King Kalakaua and of Liliuokalani, later queen. Queen Kapiolani, shown on the 15 cent stamp, Fig. 19, was the wife of Kalakaua.

No. 25 (1 cent). Although the new 1 cent stamp had been ordered in September, 1881, along with the two new U. P. U. values of 10 and 15 cents, by the New York agent of the Hawaiian postal service, it did not appear in the green color prescribed by the U. P. U. for the 1 cent denomination. Therefore, the green 1 cent stamp, No. 28, succeeded it in a few months.(84). As our tables show it was reprinted alongside of the green stamp during the years 1883 to 1890: the blue stamps always in much smaller quantities than in green. This

(83) The first date is misprinted as March 23 in the original German, thus apparently before the order date; but comparison with the table for Nos. 28-29-30 furnishes the correction.—Translator.

(84) Again we mention that Dr. Munk assumes that the U. P. U. color scheme was in force then, although not adopted till 1897. See footnotes 82 and 77 in this installment and 61 (April 1942 p. 138). The color change was possibly made to avoid confusion with the United States 1 cent stamp of the period—a hypothesis that we hope someone will test and verify or disprove.—Translator.

again permits us to conclude that all printings of No. 25 except the first, were secured by the postal authorities primarily for philatelic sale. Obviously, we need to raise the question as to whether some lots of the later printings in blue were not accidentally sent to various post offices for regular use.

All the printings of No. 25 were made from the same 50-subject plate produced by the American Bank Note Co. From the start both thin and thick paper were used: thus the reprintings cannot normally be distinguished from the regular printing even in entire sheets. The color varied remarkably, up to conspicuously dark shades. These darker shades seem to be markedly the more plentiful ones, and possibly the later ones.

Of the total of 275,000 copies made of No. 25, 75,000 were overprinted early in 1893 by the Provisional Government (see No. 39). Thus the actual quantity produced was only 200,000 copies, certainly a very small number for this value.

No. 26 (10 cents). For postal service use, the first 10 cent stamp was produced only in two small printings in quick succession. The black color was abandoned for the 10 cent value as well as for the 12 cent (see No. 24) as early as the middle of 1883, as a matter of definite policy. After the 10 cent stamp had appeared at the end of 1883 in vermilion and in the later half of 1884 in red brown, the postal administration ordered two more black printings, in 1886 and 1890, for philatelic sale. These were printed from the same 50-subject plate as the regular printings. Since the American company used both thicker and thinner paper for both the regular printings and the later ones, the stamps of the two cannot normally be distinguished, even in entire sheets. Of the total of 200,000 copies produced of No. 26, the official report mentioned earlier states that early in 1893 50,000 copies were overprinted with the inscription of the Provisional Government. (See No. 45). Thus the actual total production of No. 26, including the reprintings, was only 150,000 stamps.

No. 27 (15 cents). Only the two printings of the 15 cent stamp given in our list were made, both regular printings for postal service, with a total of 75,000 copies. Out of these, early in 1883 there were 20,000 copies overprinted by the Provisional Government. Thus the actual issue of No. 27 came to only 55,000, and included no reprintings at all. This denomination seems to have been retired from service in the first half of 1884, after the appearance of the 25 cent, 50 cent and $1.00 values, since its color was used for the 10 cent stamp. For both printings both thicker and thinner paper was used; and naturally the same 50-subject plate was employed in both cases.

1882 (July or earlier). Figs. 17 (1c), 15 (2c), 11 (5c). Changed colors: the three major rate values for the U. P. U. in the U. P. U. colors.(85) Plates and printing by American Bank Note Co.; paper of varying thickness. Perf. 12.

					Quantity Printed
28	42	AKAHI (1) KENETA dull blue green to dark green	.30	.25	1,487,500
29	38, 43	ELUA (2) KENETA			
		(a) lilac rose (July 1882) (Bisects exist)	3.50	1.00	750,000
		(b) carmine (end of 1883) (Bisects exist)	.80	.20	6,025,000
		Fz. Imperf.	——	——	
30	39	ELIMA (5) KENETA bright blue, ultramarine	2.50	.50	1,550,500
		Fz1. Imperf. all sides	25.00	——	
		Fz2. Vertical pair, imperf. horizontally (1891)	——	——	
		Fz2. Horizontal pair, imperf. vert.	——	——	

(85) The statement as to reason for the colors again will not bear examination. See previous footnotes 84, 82, 77, and 61 in April, 1942, installment. This is the more emphatically so when we discover that in 1891 the 2 cent stamp went to dull violet and the 1894 issue has 1c. yellow, 2c. brown and 5c. deep rose colors. At this point it may be said that Dr. Munk probably was misled as to the uniform color matter by the fact that throughout Central Europe such uniform colors were in use in the '80's.—Translator.

New York Dates Ordered	Delivered	Printings: Quantities of stamps: No. 28 (1 c.)	No. 29 (2 c.)	No. 30 (5 c.)
Apr. 10, '82	May 23 and June 21, '82	125,000	750,000 in color a	250,000
June 30, '83	Sept. 15 & 30, '83	——	750,000 in color b All further lots are in color b	——
July 30, '84	Sept. 19, '84	225,000	625,000	250,000
Aug. 15, '85	Nov. 16 and Dec. 8, '85	——	1,000,000	——
Dec. 19, '85	Feb. 18, '86	50,000	——	——
Aug. 13, '86	Nov. 8, '86	250,000	——	——
Dec. 12, '86	Feb. 3, '87	——	650,000	——
(Unreported)	Feb. 21, '88	——	——	62,500
Dec. 16, '87	June 19, '88	187,500	750,000	312,500
Jan. 14, '89	Apr. 11, '89	312,500	1,250,000	——
Mar. 5, '90	Sept. 17, '90	162,500	1,250,000	200,500
July 30, '91	Oct. 27, '91	——	——	312,500
Apr. 27, '92	June 24, '92	937,500	——	625,000

The *Philatelic Record* had received and seen all three of the color-changed stamps as early as August 1882; accordingly they must at the latest have been issued at the beginning of July, 1882. This is in agreement with the fact that the first portion of the printing of each stamp had been delivered as early as May 23, and presumably was shipped promptly to Honolulu, in view of the fact that Hawaii had joined the U. P. U. on Jan. 1, 1882. See also the discussion under No. 19.

The same 50-subject plate was used for No. 28, the 1c. stamp in green, as had been used for No. 25, up to 1890. But with the last printing in 1892, the American Bank Note Co. put into service a new 100-subject plate. Panes from this printing and this plate, 10 rows of 5 stamps each, are always imperforate on one side and without sheet margin on that side. See what has been said on this in the first section of the present installment.([86])

Of the total of 2,225,000 copies, 762,500 were overprinted with the insignia of the Provisional Government early in 1893 (see No. 40). Thus the actual issue of No. 28 consisted of 1,487,500 copies.

The colors of No. 28 vary unusually widely, from a dull bluish green up to dark green shades.

Two different fundamental colors were used in succession for the 2c. stamp, No. 29. The first printing of 750,000 copies was made in strongly lilac-tinted shades of rose (No. 29a). For all the succeeding printings, greatly varied shades of carmine were utilized (No. 29b). No doubt this change of color was intentional; and for this reason some catalogues and handbooks list the two colors as two different stamps([87]).

Of the 6,275,000 copies manufactured of No. 29b, there were overprinted early in 1893 for the Provisional Government, 250,000. This gives us an actual issue of 6,025,000 stamps([88]).

The American Bank Note Co. continued the 50-subject plate of the National Bank Note Company in use for the first printing (No. 29a), thus using the plate with which all the brown 2 cent stamps No. 23 had been printed, as men-

(86) The existence of the 100-subject plate for 1 cent stamps is definitely authenticated by its inclusion in the list of plates destroyed in 1894, as per the conclusion of the Bank Note section and footnote 93, below. But Dr. Munk is clearly incompletely informed when he speaks of the stamps with one imperforate side. It is evident from the panes in the F. H. Tows collection, which Mr. Rich saw, that the perforating machines had been reset to produce panes perforated all around, and that the sheets were cut through the middle of the gutter, by the time this plate went into use. See note 70, in this installment.
The collector need therefore not look for the straight-edge copies which Dr. Munk would have us believe exist.—Translator.

(87) Scott has had this listing as two stamps as far back as 1912, the earliest of the catalogues at my hand. Curiously, Scott dates the rose color as of 1886 (!!) in the 1941 catalogue. Gibbons differentiates a "carmine" stamp as of 1886.—Translator.

(88) Misprinted as 625,000 in the original German.—Translator.

tioned under that stamp (No. 23). But from the start, No. 29b was printed from a new 100-subject plate made by the American Company. Thus varieties Nos. 29a and 29b may be separated when in entire panes, by the fact that the former have margins on all four sides, and the latter are imperforate and without margin on one side.([89]). Compare what is said in the first section of the present installment.

This 100-subject plate, put into service in 1883, lasted until the end of 1890, when the 2 cent stamp with the portrait of Kalakaua was replaced by that with the portrait of Queen Liliuokalani, No. 37.

Specimens of No. 29b imperforate on all four sides, and in canceled condition, are known (our No. 29b Fz). A copy of this variety on piece was in the W. Wolters collection. As for the bisects of No. 29, which exist in large numbers, of both color varieties, as well as diagonally, horizontally and vertically divided, see the remarks on those of No. 23.

The old 50-subject plate of the National Bank Note Co. was used without change for the 5 cent stamp, No. 30, up to 1891. This was the plate with which the two printings of No. 19 had been made in 1865 and 1866. See under that stamp, April, 1942, page 138.

But with the last printing, in 1892, the American Bank Note Co. prepared a new 100-subject plate. Panes from this differ from all previous printings in that they are always imperforate and without margin on one side.([90]) Compare what is said at the start of this installment on plate arrangements.

Of the total production of 2,138,000 copies of No. 30, there were overprinted in the early part of 1893, with the imprint of the Provisional Government, 587,500 copies. This reduces the actual issue to 1,550,500 copies. But even this figure is apparently too high since it seems sure that among the remainders destroyed in January, 1897, there was a further quantity of 5 cent stamps, No. 30, without overprint.

The ultramarine color was at first markedly bright, and later varied greatly, in isolated cases up to noticeably deep shades. These can be separated without further difficulty from stamps Nos. 19 (Prussian blue) and 19I (blue-black) by their tints.

Various irregularities in perforation in No. 30 have been found. First, there exist copies imperforate on all four sides, and in used condition at that (No. 30 Fz1). Further, a sheet of 50 was discovered in 1891, all of the rows of stamps horizontally imperforate. See *Philatelic Record*, 1891, p. 171. *Gibbons' Monthly Journal* presented a report of this same variety, in February, 1894, 30 Fz2, in a vertical pair, used and with cancellation dated Jan. 25, 1892. The Crocker collection contained a vertical strip of 3, unused, with attached sheet margin at bottom and the imprint of the National Bank Note Company showing, of this variety. Finally, the vertically imperforate copies, our variety No. 30 Fz3, evi-

(89) Thus the beginner may surely identify the color of the stamps, since all straight-edge specimens are from 100-subject plates. But this very likely does not hold true for the later printings of the 100-subject plate, since the straight-edge division was clearly abandoned for one in which the inner pane margins were perforated and cut so as to leave a narrow margin outside the perforations. The narrow margin is evidence of 100-subject plate origin, exactly as is the straight edge.—Translator.

(90) The existence of this plate is definitely shown by its being included in the list of plates destroyed in 1894, as mentiond in the final section of the Bank Note Issues and footnote 93. But whether it was put into use is problematical.

Dr. Munk is mistaken as to the straight-edge copies along one side of the pane, as on the 1 cent stamps and probably on late printings of the 2 cent stamp. As in footnotes 70, 86 and 89 in this installment, we may understand that the new set-up of perforating, with gutter divided into two narrow margins outside perforations, would here apply.

But the panes in Mr. Tows' collection do not show either American Bank Note Company marginal imprints or the characteristic narrow margin on one side, even when of the last printing with impressions as from a fresh unworn plate. Evidently the old plate was renewed in some manner for the late printing. Mr. Tows states that he has examined the pane or panes which he has that are unmistakably of this last printing from a new or renewed plate, and that he fails to find, even under a high power glass, any signs of re-entering such as characteristically thickened fine lines. Can it be that some plating process that did not deposit metal in the lines but mainly on the surface was applied?

It seems quite likely that the new 5 cent plate of 100 subjects was never put into use.—Translator.

dently became known at about the same time. See on this *London Philatelist,* 1893, page 219.



Fig. 20.



Fig. 21.



Fig. 22.

1883 (about Oct.) Values to complete the series for foreign mail. Steel engraving, plates and printing by the American Bank Note Co. Perf. 12.

					With target cancellation	Quantity Printed
31	47	25c., grayish purple	10.00	7.50	——	25,000
32	48	FIFTY CENTS, orange red	20.00	17.50	——	**25,000**
33	49	AKAHI DALA (1.00), bright rose	35.00	17.50	5.50	58,500

Printings.

New York Dates Ordered	Delivered	Quantities of stamps: No. 31 (25 c.)	No. 32 (50 c.)	No. 33 ($1.00)
June 30, '83	Sept. 15 and 30, '83	50,000	50,000	50,000
Dec. 16, '87	Feb. 21, '88	——	——	50,000

The new higher values surely were issued as early as October, 1883, since the 25c stamp was reported by the *Philatelic Record* in November of that year. Out of the 50,000 copies each of Nos. 31 and 32, there were 25,000 of each; and out of the total of 100,000 copies of No. 33 there were 41,500; that were overprinted early in 1893 with the insignia of the Provisional Government. (See Nos. 48, 56, 57). Thus the actual issues were reduced to 25,000 each, except for 58,500 of No. 33. But, at least for No. 33, these figures are certainly too high. Of the dollar value there were 41,901 copies destroyed in January 1897, with and without overprint. Among these there certainly must have been at least 401 copies without overprint.

Also, the dollar value was used, from about 1886 onward, as revenue stamps, and almost exclusively on packages of opium. By a special law, the sale and export of opium was permitted for some years from about 1886. The customs duty or stamp tax placed on this commodity was cleared by the tax officials by affixing the necessary number of the current one dollar postage stamps. Such copies of No. 33, used as revenues, are valued at about a third of the normal price for used copies. They may be recognized by their being canceled with either the name of the officer using them, in manuscript or handstamped; or handstamps in the so-called Maltese Cross design, in black or in purple.

As with the 18 cent stamp No. 22 (which see), a large package of Nos. 31-33 was sold to a New York speculator by the Postmaster General in 1887 for a small fraction of face value—in fact for 1 cent a copy. The postal administration had previously canceled these stamps in the sheets, with a target of four circles, about 20 mm. in diameter. The price for this favor cancellation is given in our third column of prices. According to official statement, less than 1,000 copies of No. 33 and about 500 copies each of Nos. 31 and 32 were sold. Nevertheless, the actual number of sheets canceled with this favor cancellation, would seem to have been materially larger.

All three values were printed only in sheets of 50 (10 rows of 5), on paper of medium thickness. See the discussion at the start of this installment.

1883 (End of year). Figs. 18 (10c.), 16 (12c.) Change of color of the values previously printed in black. Printed by American Bank Note Co. No. 35 on thick and thin paper. Perf. 12.

					Quantity Printed
34	44	TEN (10) CENTS vermilion	4.00	3.00	60,000
35	46	12 KENETA lilac (shades)			
		A. Thin paper	7.50	8.50	26,250
		B. Thick paper	8.50	8.50	

Printings

New York Dates		Quantities of stamps: (91)		
Ordered	Delivered	No. 34 regular printing (10c)	No. 34 (10c) reprintings	(12c) No. 35
June 30, '83	Sept. 15 and 30, '83	25,000	——	25,000
Jan. 14, '85	Apr. 4, '85	——	12,500	——
Dec. 17, '86	Mar. 2, '87	——	50,000	——
Dec. 16, '87	June 19, '88	——	——	12,500

The changes of colors were made, according to Howes, ostensibly because the cancellations were too difficult to see on the black color used up to this time for these two values. Although the first partial deliveries of Nos. 34 and 35 were made at the same time as those of Nos. 31-33, the two stamps with changed colors seem to have been put into use somewhat later. They are not noted in the philatelic press of Europe until the beginning of 1884.

The same plates were continued in use for both values without change. Thus the plate of the American Bank Note Company for the 10-cent stamp and that of the National Bank Note Company for the 12 cent stamp, Nos. 26 and 24, were used. After the postal administration had changed in 1884 to the red brown color hitherto used for the 15 cent stamp, for the regular printings of the 10c, they again ordered reprintings in vermilion of the 10 cent stamp at the start of 1885 and at the end of 1886, for their philatelic sales at Honolulu. Compare what is said April, 1942, pp. 135-137 as to reprintings.

In the first half of 1893 27,500 copies of No. 34 out of the total of 87,500, and 11,250 copies of No. 35 out of the total of 37,500, were overprinted for the Provisional Government. (See Nos. 51, 53, 47) Thus we get the quantities actually issued, as listed: 60,000 of the 10c, 26,250 of the 12c. Both were entirely sold out before 1896.

1884 (about October). Further color change of the 10 cent stamp. Printing etc. as hitherto; paper of varying thickness. Perf. 12.

					Quantity Printed
36	44	10c red brown shades) (Diagonal bisect exists)	2.00	.80	450,000

Printings.

New York Dates		Quantity of
Ordered	Delivered	stamps
July 30, '84	Sept. 19, '84	62,500
Aug. 13, 86	Nov. 8, '86	125,000
Jan. 14, '89	Apr. 11, '89	250,000
July 30, '91	Oct. 22, '91	125,000

The second change of color of the 10c. stamp was first reported in the philatelic journals in May, 1885. According to a note in *Der Philatelist,* 1885,

(91) In the original German the columns of this table are erroneously headed for Nos. 33 regular, 33 reprintings and 34, respectively. We have corrected this obvious error.—Translator.

p. 67, the new stamps surely were put into use shortly after their delivery: that is, some time in October, 1884. They were in the former color of the 15c. stamp, but in the most varied shades and on paper of varying thickness. Of the total of 562,500 copies manufactured, there were 112,500 overprinted early in 1893 by the Provisional Government (See No. 52). This gives us the total issued as listed just above here.

A diagonally bisected 10c., together with a 2c. stamp No. 14, on portion of a cover to San Francisco, was in the W. Wolters collection. The Hawaiian cancellation as well as the postmark of San Francisco tied across the bisection. This was Lot 566 in the 240th auction sale of J. C. Morgenthau & Co., in New York.



Fig. 23.

1891 (Nov. 8). Fig. 23. New issue of the 2 cent value, with portrait of the reigning queen. Liliouokalani in center, but with same border as Fig. 15, inscribed H. I. POSTAGE. Engraving, recess printing and perforation as hitherto.

					Quantity Printed
37	52	ELUA (2) KENETA violet blue (shades) (Bisects exist)	.55	.35	1,175,000
		Fz. Horizontal pair imperf. between	——	——	

The last 2 cent stamp of the Kingdom of Hawaii, with the portrait of the sister and successor of Kalakaua, was delivered in two lots of 1,250,000 stamps each, on Oct. 22, 1891 and Feb. 9, 1893. Its general introduction into use took place on Nov. 8, 1891. Of the total of 2,500,000 stamps, there were 1,325,000 copies overprinted early in 1893 with the device of the Provisional Government (see No. 42). This gives us the figure listed for the total issued. But quite possibly this is diminished somewhat by the destruction of stocks on hand at the beginning of 1897.

Exactly as with the preceding 2 cent stamp No. 29b, No. 37 was produced from a 100-subject plate made by the American Bank Note Co. The printed sheets from this plate were imperforate along the vertical center line and were divided into two panes of 10 rows of 5 stamps each, as described in the first section of the present installment. All panes of No. 37 are thus imperforate and without margin on one side.(92)

The variety No. 37 Fz, vertically imperforate, was, with other items, in the collection of Theodore G. Thrum, mentioned in footnote 73 and the text to which it refers, early in this installment. Just as with the two preceding 2 cent stamps, No. 37 comes bisected diagonally, vertically and horizontally. See the remarks on this aspect in connection with No. 23.

(92) The Tows panes do not support this statement. As with the 1c, late printings of the 2c., rose, and the 5c. if the 100-subject plate was put into use at all, the gutter was for two rows of perforations, between which the panes were cut apart. No doubt the narrow margin has misled Dr. Munk. Straight-edge copies of this stamp do not turn up.
The color of this stamp flatly contradicts all Dr. Munk's earlier statements as to "U. P. U. Colors."—Translator.

4. Later History of the Bank Note Issues.

In spite of Postmaster General J. M. Oat of the Provisional Government having sent out public official notice, shortly after taking office in April, 1893, that after May 20, 1893, the date of issue of the overprinted Provisional Government issue, all stamps of the Kingdom of Hawaii would no longer be on sale or valid for postage, nevertheless, all the perforated issues continued on sale without overprint at the Honolulu Post Office till 1896 (late in the year) and were accepted for postage up to 1900. On this see April, 1942, pp. 136, 137.

All the stamps without overprint on hand on Jan. 28, 1897, were officially destroyed on that date, under the official supervision of the Postmaster General, the Minister of Finance and a special commission. All the dies and plates for the issues of the Kingdom of Hawaii had already been destroyed on March 27, 1894, or made unusable, by the American Bank Note Co. in New York. See American Journal of Philately, 1896, pp. 482, 483. ([93])

THE PROVISIONAL GOVERNMENT.

After the establishment of the Provisional Government, the Postmaster General of that administration, Mr. J. M. Oat, published a notice on April 4, 1893, that all stamps on hand from the previously existing kingdom were to be converted into issues of the new regime by the overprint in Type A1 (Fig. 24). This provisional or temporary issue (our Nos. 38-57) was put into use on May 20, 1893. In October 1893 the Postmaster General announced a competition for the purpose of obtaining designs to be used in a permanent issue of the denominations of 1, 2, 5, 10 and 25 cents. The proposals were to reach the authorities by Nov. 1. Each drawing accepted was to receive an award of $10.00. The 5 designs by E. W. Holdsworth of Honolulu (correspondent of Gibbons) were accepted for use. These were sent to the American Bank Note Co. in November 1893. The company completed the engraving and the plates so speedily that all 5 values of the definitive issue could be issued on Feb. 28, 1894. See Nos. 58-62.

Provisional
GOVT.
1893

Fig. 24.

(93) The date, March 27, 1894, according to the report from the American Bank Note Company as published in the A. J. of P., was the date at which Secretary and Manager Vreeland of that company stated that the dies and plates had been canceled. The actual work evidently was done before this and there is no report as whether the dies and plates were defaced, melted down, broken up, or what was done. The list of dies and plates as given in this report, omitting those for the envelopes and postcards, is of some interest, as it definitely shows the existence of certain plates. The reader will of course bear in mind that "two plates of 50 of the 1 cent stamp" may be of two different designs, and so forth. The plates of 15 and of 20 subjects are of course the reprints or "official imitations" of the earlier designs. The destroyed material on adhesive stamps was:

Plates Number	No. of subjects	Denomination	Dies
1	100	1 cent	2
2	50	1 cent	
2	100	2 cents	6
2	50	2 cents	
1	15	2 cents	
1	100	5 cents	2
1	50	5 cents	
1	20	5 cents	
1	50	6 cents	1
1	50	10 cents	1
1	50	12 cents	1
1	20	13 cents	2
1	50	15 cents	1
1	50	18 cents	1
1	50	25 cents	1
1	50	50 cents	1
1	50	1 dollar	1
20			20

—Translator.

1893 (May 22). Provisional issue of the Provisional Government. Stamps of the regular printings or the reprintings or reissues of the stamps of 1864 onward of the Kingdom, with black or rose (later red) overprint in Type A1. Typeset and printed by the Hawaiian Gazette Co., Honolulu.

OVERPRINT IN ROSE OR RED.

					FI. GOVT without period		FII. Double overprint		FIII. Invert overprint
38	53	1c. violet *(No. 20I)*	.80	1.25	10.00	10.00	——	——	
		FIV. 189 (3 absent; subject 48)	20.00	——					
39	54	1c. blue (No. 25)	1.75	1.25	4.00	4.00	——		
40	55	1c. green (No. 28)	.30	.35					
41	56	2c. brown *(No. 23I)*	1.50	2.50	75.00	——			
42	57	2c. violet blue (No. 37)	.30	.25			——	——	——
		(Bisects exist)							
		FIV. 189 (3 absent; subject 32)	——	——					
		FV. 18 3 (9 absent; subject 23)	12.00	——					
43	59	a. 5c. ultramarine (No. 30)	1.00	.75				——	——
	58	b. 5c. blue-black *(No. 19I)*	1.80	1.80	90.00	——	——		
44	60	6c. blue-green (No. 21b)	2.00	2.50			——		
	66C	FIV. Overprint in black	**500.00**	——					
45	61	10c. black (No. 26)	2.00	2.50			——	——	
46	62	12c. black (No. 24)	2.50	3.00			——	——	
47	63	12c. lilac (No. 35)	15.00	20.00					
		(Middle of June 1893)							
48	64	25c. grayish purple (No. 31)	4.00	6.00	20.00	——			

OVERPRINT IN BLACK.

49	65	2c. bright vermilion *(No. 14I)*	9.00	12.00	30.00	——			
50	66	2c. carmine (No. 29b)	.40	.75	3.00	3.00	——	——	
51	67	10c. vermilion (No. 34)	2.00	2.50			——	——	
52	68	10c. red brown (No. 36)	1.50	1.50					
	61B	FIV. Overprint in red	500.00	——					
53	69	12c. lilac (No. 35)	26.00	35.00					
		(May 20, 1893)							
54	70	15c. red brown (No. 27)	4.50	5.00			——		
55	71	18c. dull rose (No. 22)	3.50	4.00	8.00	8.00	——	——	
		FIV. 18 3 (9 absent; subject 23)	20.00	——					
56	72	50c. orange red (No. 32)	7.00	8.00	12.00	12.00	——		
57	73	$1.00 bright rose (No. 33)	12.50	16.00	30.00	——			

Although the official introduction of the overprinted issue took place May 20th, it appears that at least the 5 cent stamp, No. 43a, had been released to the public and put into postal use earlier than this. The *American Journal of Philately,* in its number for May, 1893, issued under date of April 29, reports on p. 248 that a letter had just been received in New York franked with the overprinted stamp No. 43a; and the same No. 43a was in the hands of *L'Echo de la Timbrologie* in Paris before the end of May. Apparently some of the very numeous sales of the new series abroad were made before the official date of introduction into use—perhaps by interested postal officials.

On the first day of sale, there was business done in a strictly philatelic manner over the counter, since the postal service, for example, sold stamps to the public in full sets, and only in such sets were included such stamps as No. 49, of which the original was on hand in only small quantities. This official speculation was added to by private ones of minor postal officials. For example, they removed from the panes of stamps the error FI, subject 6, which had been discovered before May 20, the date of official sale, among the material of the first printing, in many cases. Later they sold these at high prices. In later printings (made after the middle of May) many overprint errors apparently were made entirely without the knowledge of the officials in charge. It seems most improbable that even one of the numerous panes, mostly out of later printings, with doubled, inverted, crooked, or misplaced overprint, etc. passed over the post office counters in the regular course of business or according to the established method of sale.

As material for overprinting, naturally the stamps of the last printings which had been delivered were used. Thus, for the 2 cent stamp No. 14, the 5 cent stamp No. 19, the 1 cent stamp No. 20 and the 2 cent brown stamp No. 23, the reprints or reissues, Nos. 14I, 19I(94), 20I and 23I, were used. Likewise the reprintings of late printings of the blue 1 cent stamps, the black and red 10 cent stamps, were used. The 6 cent stamps and the 2 cent stamp in U. P. U. color(95) appeared in these or later varieties, Nos. 21b and 29b. Certain stamps come in shades with the overprint, that are not known at all without overprinting. The last deliveries of these at the start of 1893 had not yet been opened and put on sale. An example is the last reprinting of the 1 cent stamps Nos. 20 and 25 (see remarks under No. 20). Likewise the last printings of the lilac 12 cent stamp No. 35 seem to have been almost entirely overprinted.

Printings of the Overprint. The form for overprinting, shaped with regard to the layout of the panes of stamps, consisted of 10 cross rows of 5 subjects each. The first printing began, according to the *Daily Pacific Commercial Advertiser,* quoted in *London Philatelist,* 1893, p. 107, on the morning of April 14, and was finished on or just before May 20th. It is clear that either two separate forms were used, or else the same form in two different conditions. A portion of the sheets of this printing show on subject 6, the first subject in row 2, the error FI, GOVT not followed by a period, together with a misplaced G in subject 1, the upper left corner stamp. The rest of the sheets do not show the error FI on subject 6, and the G on subject 1 is for the most part normal in position. According to Richards (loc. cit)., the color of the first printing was rose, and the brighter red colors were not used until later.

Aside from error FI just mentioned, hardly any printing errors were made or allowed to slip through to sale. Since specialists, as a result of this situation, desired to know the quantities of the first printing (April 14 to middle of May 1893) separately, we have combined into one table information from various sources. The officially published figures of May 15, 1893, are incorrect and do not differentiate the different stamps used but only the different denominations.

(94) Misprinted as 18 I (which is not a number in Dr. Munk's layout) in the original German.—Translator.

(95) Meaning of course the 2c. in rose and carmine.—Translator.

We report here the figures for the printing of all stamps overprinted from April 14 to May 20, on the basis of a reliable "Memo" by Holdsworth, in *Gibbons' Monthly Journal* of June, 1893. We further report the total production of all overprinted stamps. Further we report the quantities still on hand on May 27, 1896, and the quantities officially destroyed on Jan. 28, 1897. Let it be remembered that the figures on the last two columns include some unoverprinted stamps as well as those of this issue.

Stamp No.		Issue to May 20,'93	Total Issue	On hand May 27,'96	Destroyed Jan.28,'97
38	1c. violet	12,500	62,500		
39	1c. blue	25,000	75,000		
40	1c. green	437,500	726,500		
49	2c. bright vermilion	6,250	6,250		
41	2c. brown	12,500	37,500		
50	2c. carmine	162,500	250,000		
42	2c. violet blue	875,000	1,325,000	470,000	209,135
43a	5c. ultramarine	387,500	587,500	318,750	289,536
43b	5c. blue-black	12,500	46,350		
44	6c. blue-green	25,000	40,000		
45	10c. black	37,500	50,000		
51	10c. vermilion	12,500	27,500		
52	10c. red brown	100,000	112,500	88,250	81,250
46	12c. black	65,500	90,500	106,100(97)	98,919
53	12c. lilac (in black)	3,750	3,750		
47	12c. lilac (in red)	None	7,500		
54	15c. red brown	15,000	20,000		
55	18c. dull rose	50,000	100,000	67,000(96)	62,879
48	25c. grayish purple	15,000	25,000		
56	50c. orange red	22,000	25,000	23,700	21,151
57	$1.00 bright rose	36,500	41,500	43,600(97)	41,901

This table, together with the listing of the issue, shows us that the three stamps of which the greatest quantities were overprinted in the first period, Nos. 40(98), 42 and 43a, were printed when the form did not contain the error FI. This seems to be a sure conclusion. The table further shows that the 12 cent lilac, stamp was not overprinted in red until after May 20th. Actually it was not issued until the second half of June, after the first printing in black had been discovered to be far too small. It is claimed that the red color for this value is an error. Nos. 47 and 53 were both bought up for the most part by the same speculators, as their small quantities were quickly known.

Overprint Varieties. As has been mentioned, the doubled, inverted and other overprint varieties occurred, in contrast to the typesetting error FI, almost entirely in the later printings, which seem to have been spread out over the last months of 1893. As a result, these varieties, except where they occur in black printings, are mostly in the brighter red color. Besides the varieties here listed, there exist numerous others as a result of large misplacement of the overprint—such as 1893 at top and the two other lines at bottom, 1893 entirely missing(99), etc. from large vertical misplacement. There are half overprints on the right side or half on the left side, or only right or left half of overprint, as result of large horizontal misplacement(99). There also exist crooked overprints; and even doubles, one crooked and one straight. Among the doubles we must distinguish between those on which both prints are strong and clear, and those on

(96) Only overprinted No. 55 stamps; there also were 30,990 of the original 18c. stamps on hand (see under that stamp, No. 22)—Dr. Munk.

(97) These figures evidently include some unoverprinted stamps in each case.—Translator.

(98) Misprinted as No. 45 in the original German.—Translator.

(99) As these are only the marginal stamps from sheets on which the rest of the copies show 1893 above, and words below, or divided overprints sidewise, they should not be thought of as separate varieties and are naturally best shown se-tenant in pair or block with the varieties they accompany.—Translator.

which one is faint. The latter is the more plentiful([100]). Still greater misplacement gives us either vertical or horizontal pairs, one stamp with and one without overprint. These are known for Nos. 39([101]), 40 and 55 and command a specialist's price.

Still more interesting are the cases, not listed in the Scott catalogue, in which stamps with single and with double overprint are found together in pairs. This variety is known on Nos. 40, 42, and 43a. A typical case is the pane of No. 43a, reported in Gibbons' Monthly Journal in October, 1894. All 10 stamps in the left hand column had double overprint, and the remaining 40 subjects only single. On the back all the stamps except the 10 of the right-hand column had an offset of the overprint. This offset explains the existence of the variety (slipshod feeding of press—Translator). In addition to the varieties known to be limited to particular printings or parts of printings, we have the missing letter varieties, Nos. 38 FIV, 42 FIV and FV, and 55 FIV, and other sporadic gaps in printing, such as the absence of one or more figures in 1893, the letter G in GOVT., etc. There are also sporadic cloggings of numerals and letters, 3 appearing as if 8, and so farth.

The two printing errors. The 6 cent stamps overprinted in black instead of in red, No. 44 FIV, and the 10 cent, red brown, stamp overprinted in red instead of in black, No. 52 FIV, are by far the scarcest errors of the provisional issue and those about which there has been the most dispute. According to an affidavit made by an official of the Stamp Division at Honolulu at the end of June, 1901, the error No. 52 FIV was sent to the postmaster at Kahuku (Oahu Island) and No. 44FIV was sent to the Honolulu postmaster. According to other reports, quite to the contrary, the blocks of both errors in the Crocker collection were surcharged directly by Crocker's agent, a dealer, Mr. M., of San Francisco, from the brother of the then postmaster general, Mr. Oat. There has never been any serious doubt that the printing of both errors occurred in 1893, with one of the later forms of type then standing. The chief argument against both these items is the fact that neither error is known postally used before 1898, and that neither was generally known before 1901. Richards (loc. cit.), discusses the question in detail.

The first statement seems to be valid, since there was in the Wolters collection an unquestioned cover, showing postal handling, with No. 44FIV and a postmark date of March 5, 1898. The first mention of the errors in the philatelic press is, however, much earlier than 1901. See *American Journal of Philately,* of March 31, 1898, in which error No. 52FIV is mentioned, with the statement that the overprint apparently agrees completely with that on the stamps in stock with the normal overprint([102]). In Honolulu itself the existence of both errors was clearly known to the collectors, not later than the middle of the '90's. The first mention in the European philatelic press is in *Gibbons' Monthly Journal* of May, 1897, in the account of a journey, "From Occident to Orient" which Mr. W. S. Gibbons, himself, sent to his magazine from Honolulu. In that article, the great destruction of all remainders, which took place at Honolulu, and at which Mr. Gibbons was present, on Jan. 28, 1897([103]), is described.

As the remarks of Mr. Gibbons, because of their early date, seem important for evaluating both these errors, we quote the relevant portions here. After a rather critical comment on the various selling and other activities carried on in Honolulu in connection with the provisional issue, Mr. Gibbons continues:

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(100) In the case of a faint overprint we may consider it likely that the sheet was purposely fed through a second time. When both overprints are clear and strong, we may be reasonably sure that either the doubling was accidental—or that (??) it was done for purposes of philatelic sale.—Translator.

(101) Misprinted as "No. 29" in the original German.—Translator.

(102) The reader will recall that the American Journal of Philately was published by the Scott Stamp & Coin Co. and edited by John N. Luff, who had access to the Scott stock for any comparisons.—Translator.

(103) Misprinted as Jan. 24 in the original German.—Translator.

Another adventurer had, fortunately, come across one sheet of the 1893 10 cent, brown, surcharged in **red,** in lieu of **black.** None of these, as yet, have come on the market, so that up to the present time they have not been catalogued. This certainly is a genuine error, **not** made on purpose, and it is, of course, still available for postage. I also heard of a sheet of 6 cent, green, with **black** surcharge, instead of **red.** This I did not see. I should imagine both this and the 10 cent mentioned above, to be trial impressions, mixed by mistake with the stock, among which they were certainly discovered. This 6 cents is also an uncatalogued variety, and no doubt will appear in the philatelic market later on.

As starting point for valuing the two errors, let it be recorded that at the Morgenthau auction of the W. Wolters collection, in January, 1927, a perfection mint copy of No. 44FIV brought $140.00. The copy on entire cover, previously mentioned, brought $106.00. A perfection mint copy of No. 52 FIV sold for $170.00; and a lightly canceled copy of No. 52 FIV realized $185.00.

The 2 cent stamp, No. 42 with overprint, was diagonally bisected like its precursors. The Postmaster General put this philatelic horseplay to an end on Sept. 4, 1893, by prohibiting all bisections and ordering that items thus franked should be treated as unpaid.

The official sale of the provisionals, as well as the unoverprinted stamps from which they had been made, was permanently discontinued at the post office in Honolulu on Dec. 31, 1896. The remainders of both groups were destroyed on Jan. 28, 1897([104]), as described at the end of the treatment of the Bank Note issues and as listed in the table of quantities for this issue. They remained good for postage up to June 14, 1900.

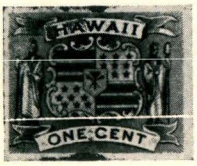


Fig. 25.



Fig. 26.



Fig. 27.



Fig. 28.



Fig. 29.

1894 (Feb. 28) Figs. 25 to 29 Definitive issue of the Provisional Government. Name of country only HAWAII as hitherto, HAWAIIAN ISLANDS on the 5 cent stamp. Designed by E. W. Holdsworth of Honolulu. Engraving, plates and recess printing by the American Bank Note Co., New York. White paper. Perf. 12.

(104) Misprinted as Jan. 26 in the original German.—Translator.

					Quantity Printed
58	74	ONE CENT, yellow	.30	.25	*2,500,000*
59	75	TWO CENTS, brown	.40	.18	*5,000,000*
	FI.	Conspicuous double transfer on AWAII and/or ENTS	3.00	———	
60	76	5 (c.) dull carmine	1.00	.45	*2,187,000*
61	77	10c. yellow green	1.50	1.25	231,340
62	79	25c. deep blue	3.00	3.00	118,138

For the competition for this issues designs, see the story at the head of the section on the Provisional Government. Sanford B. Dole, pictured on the 25c., was the president of the Provisional Government, and later of the Republic; he remained as Governor of Hawaii after annexation to the United States. Quantities given for Nos. 58 to 60 were later diminished somewhat, since there were also small lots of these three stamps among the remainders destroyed at Washington in February, 1901. The remainders destroyed in 1901 have already been subtracted from the figures for Nos. 61 and 62.

The plates consisted of 200 subjects (10 rows of 20) and the sheets were divided into four panes of 50 stamps each along the vertical and horizontal center lines. On the plate of the 2 cent stamp, repeated transfer shows more or less clear traces of doubling, in the form of colored lines in the white letters of the word HAWAII. According to Richards (loc. cit. p. 21) these occur on subjects 28-30, 32, 34, 35, 38, 42 and 47-49. Sefi, who illustrated some of these double transfers in the *Philatelic Journal* of Great Britain of January, 1928, in enlargement, also found a conspicuous double transfer in the words of value, principally in (C)ENTS. According to Richards this error of double transfer, No. 59FI, occurs only in the first printing and vanishes in the later ones. There were four printings of the 2 cent stamp, (1,250,000 copies each) from 1894 to 1897.

The definitive issue of the Provisional Government remained in service up to June 14, 1900. The destruction of the remainders on Feb. 9, 1901, has been mentioned above.

REPUBLIC OF HAWAII.

After establishment of the Republic, July 4, 1894 (Oct. 1941, p. 256), the definitive issue of the Provisional Government was continued in use and extended. The republic extended it by a new value, 12 cents. As a result of this history, it is the only stamp bearing the name "Republic," which appears elsewhere on stamps only as a monogram "R H" on the official stamps.



Fig. 30.



Fig. 31.



Fig. 32.

1894 (Oct. 27). Fig. 30. New value for parcel post, issued on the day of the first election for the Legislature of the Republic. Inscription now REPUBLIC OF HAWAII. Engraving, plate and recess printing by the American Bank Note Co. perf. 12.

					Quantity Printed
62	78	12 CENTS, dark blue	2.00	2.50	124,982

No. 63 was made in one lone printing of 125,000 copies. The total stock, which the postal administration had on hand at the beginning of 1900, reported as about 40,000 copies, was sold to a speculator at face value according to the *Honolulu Bulletin* of May 15, 1900. Thus at the destruction of the remainders in February, 1901, there were only 18 copies of this stamp on hand. The sheets are of 100 stamps (10 rows of 10) and were divided into two panes of 50 (10 rows of 5) down the center line.

HAWAII AFTER ANNEXATION TO THE UNITED STATES

(Aug. 12, 1898-June 14, 1900).

Even after the annexation of the Republic of Hawaii to the United States upon the signing of the treaty of August 12, 1898, (see Oct. 1941, p. 256), the stamps of Hawaii remained in use on the islands by explicit order of the Postmaster General of the United States, issued Oct. 26, 1898. They were used for mail to the United States as well as in general international service under the U. P. U. Likewise, the inland rates of the United States were not put into effect for mail between the United States and Hawaii at once (1898), nor was the inland rate of two cents for single weight letters put into effect. For mail to and from the mainland, rates of the U. P. U., including the 5 cent rate for single weight letters to the United States, remained in effect, according to *Deutsche Briefmarken Zeitung*, 1900, p. 80.

The United States also announced that the newly acquired territories previously belonging to the U. P. U. would continue as members thereof (in 1899) with Hawaii as a separate country, in contradistinction to Guam, the Philippines and Puerto Rico. Only U. S. soldiers stationed in Hawaii (as elsewhere) received the privilege of the domestic mail rate; but these, comprising not less than 2,500 towards the end of 1898, used the then-current 2 cent stamps of Hawaii and not those of the United States on their mail. Likewise, the stamps of Hawaii were good for postage only on matter mailed in Hawaii, and not in post offices within the continental United States. This was in opposition to what was done for Guam, the Philippines, etc. See Vol. IV, p. 71, in this Handbook.

Accordingly, Hawaii not only continued the stamps previously issued, in use (until its actual incorporation into the United States on June 14, 1900),([105]) but put into service a new issue. This was done because the colors of Nos. 58-60 did not agree with the prescription of the U. P. U. With the renewal of membership of Hawaii in the U. P. U. these colors had to be replaced by those of the Berne Color Scheme ([106]). The opinion is general that this last issue (our Nos. 64-66) should not be listed under Hawaii in the catalogues, but belongs in the listing of United States stamps, exactly like the commemorative stamps issued for Hawaii by the U. S. in 1928 (U. S. stamps of 2c. and 5c. overprinted HAWAII 1778-1928) ([107]). These last are listed in most catalogues under United States.

The previous explanation here indicates that this opinion does not agree with the facts of the matter. Accordingly we have included at this point the special postal standing of Hawaii in the transition period from August, 1898, to June, 1900, and treated it in such detail. The overprinted stamp of 1928, on the contrary, was only a commemorative issue of the United States for its Terri-

(105) Misprinted as 1901 in the original German.—Translator.

(106) Dr. Munk is confused here. When the U. P. U. was formed at Berne in 1875, certain of the forming powers, those in central Europe, agreed upon uniform colors for certain stamps. The world-wide uniform color scheme for three basal rates was not adopted until the Washington congress of the U. P. U. in 1897; and it was in the years immediately thereafter that various countries (U. S., Great Britain, etc.) changed colors of various stamps to conform to this arrangement.

Furthermore, the continuance of U. P. U. rates, as shown by the stamps and covers of the '90's, indicates that Hawaii had remained a member of the U. P. U. continuously to 1898 and was now only reaffirming adhesion thereto.—Translator.

(107) What is said on this, immediately below in text, of course applies also to the Hawaii stamps in the U. S. 1937 Territorial issue.—Translator.

tory of Hawaii, and accordingly was good for postage at every post office in the U. S., including the insular possessions.

The postal service of Hawaii was finally united with that of the United States by an order on April 30, 1900, to take effect June 14, 1900. This order set forth that all postage stamps and postal paper of value of Hawaii would become invalid on June 14th. They were to be replaced by the current postal paper of the United States. The actual wording of the order is given in *Der Philatelist*, 1900, p. 226. Accordingly, the entire postal organization of Hawaii was turned over to the Third Assistant Postmaster General of the United States, who sent a postal inspector to Honolulu from San Francisco on May 20, 1900, to install the postal rules and methods of the United States throughout Hawaii. At the same time he ordered the first shipment of stamps and postal stationary, to the value of $50,000.00, to be sent to Honolulu, so that all the 78 post offices in the islands might be supplied in time with these for the first three months. A second postal inspector went to Honolulu from the mainland on June 1.([108])

The stamps of Hawaii all lost the franking power on June 14, 1900 and were replaced by the current postal paper of the United States. The stamps and stationery in the hands of the public could be exchanged for those of the United States for six months, that is, until Jan. 14, 1901,([109]) at the post offices. After the expiration of this period of exchange, the remainders were officially destroyed on Feb. 9, 1901. They consisted of:

51,012	1 cent stamps	(Nos. 58 and 64)
125,506	2 cent stamps	(Nos. 59 and 65)
42,225	5 cent stamps	(Nos. 60 and 66)
81,160	10 cent stamps	(No. 61)
18	12 cent stamps	(No. 63) (See different figure under that stamp, earlier.)
6,862	25 cent stamps	(No. 62)

1899 (February to the beginning of August) Figs. 25, 26, 30 (5c.). Change of colors, to U. P. U. colors. 5 cent value altered at the same time by addition of unit of money. Engraving and perforation as hitherto.

					Quantity printed
64	80	ONE CENT bottle green (about June)	.40	.30	2,157,000?
65	81	TWO CENTS, a. rose, dark to bright (Feb. 2)	.40	.20	
	81a	b. salmon	.40	.25	2,500,000?
		Fz. Horizontal pair imperf. between	——		
66	82	5 CENTS, blue (beginning of August)	.90	.80	1,250,000?

The reason for the change of color was, as noted, the readmission of Hawaii to the U. P. U. through the U. S. government. The stamps were printed in sheets of 200 subjects, divided into four panes of 50 each, as hitherto. The quantities produced are diminished somewhat through the destruction of remainders as mentioned above; but the report of the destruction gives only

The 2 cent stamps were the first to appear in a changed color. The first printing, of 12,250,000 copies, was sent to Honolulu as early as Jan. 13, 1899, and was put into use there quickly after arrival on Feb. 2. The administration had already fully used up the stock of the old 2 cent stamp, No. 69. According to the *Hawaii Gazette*, there had been 2500 American soldiers stationed in Honolulu for a considerable period in 1898, and they had used only 2 cent stamps for their mail home. This has been discussed earlier in this section. According to the same source $6,000.00 worth of the new 2 cent stamps were sold in the first 6 days—$1000.00 worth per day—so that in the fall of 1899 a second printing of the same volume had to be delivered. The color varieties a and b were, however, both included in the first shipment, and transition shades

(108) A full account of the various measures taken is found in Gibbons' Monthly Journal of June, 1900. The translation in Le Timbre-Poste, 1900, p. 356, is inaccurate.—Dr. Munk.

(109) Six months from June 14, 1900 would give us Dec. 14, 1900. That date is more probable, since the stamps had to be sent to Washington by Feb. 9.—Translator.

between the two are found. Of the vertically imperforate varieties, No. 65Fz, only one sheet seems to have slipped through(110).

The new 1 cent stamps were likewise turned over in two lots; but there was only one lot of 5 cent stamps. These 5 cent stamps left New York on July 6, and, according to *Mekeel's Weekly Stamp News* were probably in use at the latest by the end of July or the beginning of August.

OFFICIAL STAMPS.

A special issue of 6 stamps for use on the official correspondence of the Department of Foreign Affairs was ordered from the American Bank Note Co. in 1896. It was shipped from New York on Oct. 7, 1896, but apparently went into use only at the beginning of 1897. The stamps were used by officials of other departments as well as by those of the Foreign Affairs service, and also by members of the militia. At first they were also sold to the public, unused, by the Department of Foreign Affairs itself, later this sort of philatelic sale was withdrawn, and their release to collectors controlled. The Foreign Affairs office canceled the unused stamps with their rubber handstamp reading FOREIGN OFFICE and delivered the stamps to the Honolulu Post Office. This office sold these canceled stamps, with full gum, to collectors at face value. Such copies of course are not postally used official stamps, but only favor cancellation items. Sale to the public was discontinued on July 16, 1898. With the completion of annexation to the United States on Aug. 12, 1898, their regular postal use also ended. The entire remainders, consisting of half or more of the entire production on most values, was sold to a speculator at face value in August, 1898.

1897 (Beginning of year). Fig. 32. In center, portrait of L. A. Thurston, Minister of Foreign Affairs. Inscribed DEPT. OF FOREIGN AFFAIRS HAWAII, and above, monogram of the republic "R H." Recess printed in one color by the American Bank Note Co. At the foot of each subject, name of the firm, AMERICAN BANK NOTE CO., N. Y. Perf. 12.

					Quantity printed
1	01	2 CENTS, green	5.00	7.50	30,000
2	02	5 CENTS, gray brown	6.00	8.00	50,000
3	03	6 CENTS, bright ultramarine	6.00	——	10,000
4	04	10 CENTS, carmine rose	6.00	——	50,000
5	05	12 CENTS, dull orange	6.00	——	10,000
6	06	25 CENTS, gray violet	6.00	——	10,000

Our price for used copies is for those regularly used for postage, not for the favor canceled copies mentioned above, with the handstamp of the Foreign Office. Nos. 2-6 were delivered in one shipment in October 1896. Of the 2 cent stamp, a second lot was sent in December, 1897, after the first shipment of 10,000 copies. After this the printer defaced all the dies and plates of the official stamps. The sheets were of 50 stamps (10 rows of 5).

Addendum by the Translator. There is much additional information needed on many points in the present installment and that in the April, 1942, number. It is therefore planned to bring all the comments, new interpretations, and new material, for which space could not be found in these installments as footnotes or which has developed and may develop as a result of the reading and study by various interested collectors, together in a supplementary chapter, which is being prepared for publication in the October, 1942, number. Those who may have any contributions to make, however small, are asked to address their communications to Henry A. Meyer at 516 Read St., Evansville, Ind.

(110) Dr. Munk does not indicate whether one printer's sheet or one pane, although his use of the term "bogen" probably indicates the former. It is curious the Scott catalogue does not report this variety but has listed for many years the same 2 cent stamp imperforate horizontally. This problem should be cleared up and the writer will be glad to have information on both these varieties for a proposed chapter of addenda.—Translator.

Catalog of Books in the Library

(Continued from vol. XXI, No. 2, page 143.)

HAND BOOKS PERTAINING TO ENTIRE WORLD

(Ed. note—Books marked * cannot be loaned)

Hand Books Pertaining to Entire World

Philately: Past and Present. S. Z. Ali, Hyderabad, India, 1905.

War Stamps of the Allies, 1914-1920. Douglas B. Armstrong & Chas. H. Greenwood.

Stamps of the Pacific Steam Navigation Co. Sir Edward D. Bacon, 1928.

New Issues of Foreign Stamps. June, 1877. Issued by "The Bazaar", London.

*Catalogue des Timbres-Poste, 1861. Berger-Levrault.

Revolution und Briefmarken. Max Bloch.

Die Kunde von den Postwertzeichen, &

Einfuhrung in die Kunde von den Kupferstichen.

Einfuhrung in die Munzkunde. (Bound as 1 Volume) Dr. Hans Brendicke.

Manuel du Collectionneur de Timbre-Poste. S. Bossakiewicz.

Vom Atelier zum Schalter-Der Werdegang der Briefmarke. A. Bungerz.

Wie sammelt man Briefmarken. Alexander Bungerz (Kurzls B/M Bibliothek #1.)

Der Briefmarkenfreund. Alexander Bungerz (Kurzls B/M Bibliothek #6.)

5 Werk of Kurzls B/M Bibliothek—Various Articles by various authors.

*Catalogue for Advanced Collectors, Vol. I-II-III. Collin & Calman, 1901.

Memento—Vade-mecum du Philateliste. Emil Deschamps, 1916.

Donaupost Unisuturzkatalog, 1919.

Die Portratbriefmarken Europas. Bernard du Val.

Historia de la Filotelia. Conr. Eberhardt, 1890.

The Philatelic Handbook. Major Edward B. Evans, 1855.

Stamps & Stamp Collecting, 1st Ed. 1894. Major Edward B. Evans.

Stamps & Stamp Collecting 2nd Ed. 1898. Major Edward B. Evans.

Stamps & Stamp Collecting 3rd Ed. 1905. Major Edward B. Evans.

Vademecum des Philatelisten, Part I. Georg Finke, 1889.

Katechismus des Briefmarkensammlers, Parts II & III of above. Georg Finke, 1891-1901.

Allied Postage Stamps of the Great War and After 1914-1923. D. Field.

Geschichte des Penny-Porto-Systems und der Briefmarken. Georg Finke, 1890.

Empfindliche Briefmarken und ihre Behandlung, By "F. G.", 1935.

Manuel di Filatelia. Thofile Gay, 1894.

Christelijke Inspiratie in de Philatelie. V. Gisquiere & S. Strowski, 1926 (In Dutch).

L'Inspiration Chretienne et La Philatelie. V. Gisquiere & S. Strowski, 1926 (In French).

Die Post im Kriege. H. E. Glasewald, 1913.

Die Aufdrucke auf den Postmarken. A. Gottschalk.

Manuel de L'Amateur de Timbres. Dr. A. Le Grand (Dr. Magnus), 1894.

Le Grand's Manual for Stamp Collectors. Dr. LeGrand. Translated by H. P. du Bois, 1896.

*Lehrbuch der Briefmarkenkunde. T. Haas, 1905.

Leitfaden der Briefmarkenkunde (4th issue). Theodor Haas.

Etude sur les Faux Timbres d'Europe. A. de Haene, 1926.

The Stamp Collector. W. J. Hardy & Sir Edward D. Bacon, 1898.

Geillustreerde Handleiding voor Verzamelaars van Postzegels. J. C. Auf der Heide.

Wat elke verzamelaar van Postzegels woten moet. J. C. Auf der Heide.

War Stamps (See 1919 Philatelic News by Karl Hennig).

Posten i Forntid och Nutid. Paul Gerhard Heurgren, 1924.

La Poste dans les temps Anciens et Modernes. Paul Gerhard Heurgren, 1924.

Stamp Designs of Eastern Asia. C. A. Howes, 1905.

Die Sprachwissenschaft in der Briefmarkenkunde, Parts I (1886), II (1891), III (1894). O. Kausch.

Das Druckverfahren bei der Herstellung der Postwertzeichen. W. Klug, 1922.

Lehrbuch der Philatelie. Richard Krause, 1889.

Early Transmission of Letters. John Knight.

Kohl Briefmarken Handbook:

Vol I, A-Deu. Edited by Dr. H. Munk.

Vol II, Deu-Fun. Edited by Dr. H. Munk.

Vol III, Gab-Gro. Edited by Dr. H. Munk.

Vol IV, Gro-Hel. Edited by Dr. H. Munk.

Vol V, Hel-Italien, 1928. Edited by Dr. H. Munk.

Was soll der Briefmarkensammler wissen? Philipp Kosack & Co.

Neue Briefe uber Alte (I-Die Poststempel). Anton Kumpf-Milkuli, 1933.

Postmen of the World. Thomas Lake (From Strand Magazine, Vol. XV).

Handbuch der Filatelie, 2nd ed. Paul Lietzow, 1882.

In the January issue, Mr. Gerard Gilbert suggested the possibility that certain of the very early United States postage stamp plates might have been printed from electrolytic plates, prepared by a process known as Galvanoplasty.

Many of the outstanding authorities have taken exception to this article, and have submitted statements in various forms, rejecting such a proposal. The Collectors Club Philatelist takes no side in this matter but publishes both views. Mr. Gilbert's original article has already been published, as noted, and there is a supplement to that material in this issue.

Others represented by articles relating to this topic are James H. Baxter, Tracy W. Simpson, Clarence W. Brazer, and Horace W. Barr. Mr. Baxter's material was secured through the good offices of Stanley B. Ashbrook; Mr. Simpson's was submitted to Mr. Ashbrook, Leo J. Shaughnessy and Dr. Carroll Chase, and Mr. Brazer's manuscript to Elliott Perry and Karl Burroughs. (Editor).

United States, Three Cents, 1851

By Tracy W. Simpson.

I beg to take issue with Mr. Gerard Gilbert who writes in the January, 1942, Collectors Club Philatelist that it is his belief that the plates of the 3c 1851 were produced by electrolytic deposition of copper or, later, iron on copper; or that the later states of plates 1, 2, and 5 were made by deposition of a "steeling" surface by electrolysis of ferrous solution.

Such a process could not produce most of the known double transfers that exist on the later state of plates 2 and 5, or on the intermediate and late states of plate 1. Double transfers that occur on later states of a plate, and which are new transfers; i. e., not found on the previous state of the plate, obviously could only have gotten there by having the transfer roll impressed into the plate. This is contrary to the assumptions of the "galvanoplasty" idea, which is that later states of these plates were made by merely depositing more copper on them, and then *recutting* the plate to improve its surface.

The arguments given in support of the galvanoplasty idea, at least with respect to the 3c 1851 plates, will not "hold water" when examined critically. The author makes quite a point of the Luff theory that "in preparing the earlier plates of this value the surface of each plate was laid off in little upright rectangles . . . into each of these rectangles the design was transferred." From this, the point is made that steel intaglio work could not have been done if the rectangles had been so drawn in advance.

The "little rectangle" theory is clearly untenable. One has only to examine a block of four of these stamps to see how the rectangles, which comprise the recut outer lines of these stamps, are not in alignment either vertically or horizontally. If they were laid out on the plate prior to transferring the designs, it is inconceivable that the alignment would be as ragged as it is, yet the designs of the stamps would be precisely centered in such rectangles; i. e., the most difficult part of the work perfectly done, and the simplest part, which would normally be done with triangle and T square, miserably done. The best evidence, of course, is comprised in the greater part of the three right rows of the left pane of plate 3. Here the rectangles, if they can be considered as such, vary in width and certain vertical lines are "fattened" in appearance by having additional lines drawn alongside of the first one. The texture of all of such multiple lines is substantially identical, leading to the belief that they were drawn at one time. Are we to believe that the group of parallel lines was put on the plate prior to transferring the design to offset an error of alignment of some transferring which had not yet taken place? Dr. Chase's book states clearly that the lines were drawn after the transferring. His book also states that the Luff theory is in error.

Another point that discredits the "little rectangle" theory is that if it were valid, there would be no reason for having the guide dots appear on the plate in the exact manner that they do.

The author quite clearly implies, also, that the early states of the 3c 1851 plates showed signs of wear and were remade for that reason, finally producing the "late" state in which the previous copper was now overlaid with iron. He then states, with respect to plate 1 (late), that it produced over 308,475 sheets "without getting worn in any way." If these statements be examined, it is evident that redepositing metal upon an early state of plate could not remove traces of previous wear. All it would do would be to increase the thickness of the plate. All of the signs of the previous wear would be carried to the new state of the plate. Now it so happens that the early states of these plates did not show any sign of wear. I have over 300 copies from each of the early and intermediate states of plate 1, and there is no sign of wear on any of them. However, and by contrast, the stamps made from plate 1 (late), contrary to the statement of the author, do show excessive wear in the last year of use, the late impressions being almost caricatures of the stamp.

I will only briefly touch upon why the early states of these plates were reworked. It is probable, as hinted by Dr. Chase, that the impressions were not found to be deep enough (possibly to handle the inks that were available, causing slowness of printing due to wiping difficulties). Possibly, the numerous short transfers of the early states may have had something to do with it. Of one thing it is certain, they were not reworked because they were worn. Dr. Chase's book states definitely, with respect to the early state, "The plate of course showed no wear while in this state." He repeats the same statement with respect to the intermediate state.

Another matter that opens the entire "galvanoplasty" theory to question with respect to these plates is an analysis of what would have to be done to produce a recessed plate by using the process. A single transfer roll between the original die and the plate would produce a recessed impression in the gutta percha. If this had copper deposited thereon, the only way a recessed plate could be had for printing would be for the paper upon which the stamps were printed to be pressed against the side of the copper that bore the recess. This would be the *top* of the copper, or the side *opposite* to the gutta percha impression. This means that the copper shell, after removal from the gutta percha, would have embossing on the bottom. If this was then mounted on a metal backing, the mounting problem would be most difficult. However, even if we assume that this hurdle could be overcome, how can we explain the fact that all of the finest lines of the design continued on the liquid, or top, side of the copper shell while it was being built up by deposition? Knowing something about extra-thick electroplating, it is my opinion that the fine lines would not all be retained, though of course the underneath side of the plate, in direct contact with the gutta percha, would have every line retained.

It is believed that the only way the above can be controverted would be to say that the gutta percha was never recessed at all, but that it was *embossed.* This would require, then, either that the original die be used for making recesses in the gutta percha (and we know it was not because the original die was too big), or that there were *two* transfer rolls that were intermediate between the die and the plate. The last is possible, but most unlikely.

It is submitted that even if a few of the above considerations can be brought within the scope of the "galvanoplasty" theory, the evidence of the new double transfers that are found on late states of certain plates is incontrovertible. From this, it is a reasonable conclusion that such being the case for these plates, it is likely to be the case for the other plates made by Toppan, Carpenter, Casilear & Company.

(The End)

U. S. 1847--Five and Ten Cent Stamps

By CLARENCE W. BRAZER, D.Sc.

In THE COLLECTORS CLUB PHILATELIST for January, 1942, there are some suggestions and, I believe, most unfortunate mistatements as facts, that should have the evidence to the contrary recorded. I believe that suggestions, probabilities, possibilities or beliefs should be stated as such and not stated as definite facts, unless they can be proved or supported by documentary evidence.

It was suggested that both plates were only 100 subjects and that there were two states of the plates. If this were true, then the locations of each subject on each state of the plate must be identical as to horizontal and vertical alignment and as to location of guide lines, location and shape of position dots, double transfers and other markings. In short, both panes (or plates) should be identical in each respective position, (except for additional second state markings, re-entries, recuts, etc.) for each subject, such as 12L and 12R, etc.

The 10 Cents Plate.

An American student, Elliott Perry nearly 20 years ago, reconstructed the 1847 10 cents plate and proved that it consisted of 200 different designs, each having different recutting. In Elliott Perry's opinion: "All the 10 cents stamps come from the one and only plate of 200 subjects. The Mc Daniel 'straddle' copy on cover, was plated in 1923 as No. 1R with part of the frame of 10L. All of these 200 positions were illustrated in a series of articles in this very magazine, beginning in July, 1924. The late Frank R. Sweet verified the Elliott Perry plating by overlapping pairs and also had a nearly reconstructed second sheet. I am told that Dr. Carroll Chase had identified 190 different 10 cents stamps. Philip H. Ward Jr. has more fully answered this 'suggestion' in Mekeels for February 16, 1942. The illustrations of Elliott Perry's study of the 10 cents stamps are arranged side by side to make such comparison easy and anyone may see that the position dots alone vary considerably in location, size and shape, in 12L and 12R, etc. They are different on practically every position of each pane."

The 5 Cents Plate.

In regard to the 5 cents stamp plate, I quote from a letter from Karl Burroughs:

"Twenty or more pane positions are known that are different. This means two panes, and the straddle items show that the two panes were on one plate. The evidence for one plate of 200 positions is ample."

"I can now ascribe 50 positions to Plate No. I. It is unfortunate that, save for my No. I position proof, no corner is known as a plate proof."

"I believe that no position has been plated in two states. Hence there is no valid proof that two plates existed.—I decline to even consider the existence of more than one plate until some positions have been plated."

"Dr. Carroll Chase wrote an article on the 1847 Issue for the Philatelic Gazette, Vol. VI, 1916. Now Dr. Chase put the dot in "S" stamps in a ninth vertical row, and two double transfers in the tenth vertical row of the other pane. Dr. Chase's location of these varieties is correct beyond question."

Mr. Burroughs' block of 30 proofs includes five horizontal rows from the fifth to tenth vertical rows and all the ninth vertical row are dot in "S" variety and there are no double transfers in the tenth vertical row. It is said that Dr. Chase had seen a complete pane of 100 black India paper plate proofs from the

5 cents plate, which has since been cut up. I have traced some of these 5 cents blocks and pairs and would greatly appreciate advice as to the location of any other blocks, pairs, marginal, double transfer, dot in "S" or other variety either in black, orange or brown, with or without SPECIMEN overprint. There must have been available to collectors at least one sheet in each of these three colors, both with and without the overprint, or a total of six sheets of 5 cents India paper proofs cut up for collectors.

This is also true of the 10 cents. This suggestion of many years repetition as to only one pane of 100 stamps of each value, is therefore not reasonable or tenable, and cannot be seriously considered.

The 1847 Dies.

It was also stated as a definite fact: "Since 1875, two dies 1847 issue have been used for *Reprint Proofs* on different papers. These were printed from 'lay-down' dies kept by the printers as reference material."

At first reading the thought might be that the author refers to the so wrongly called 1875 REPRINT designs as to which name, Scott's Catalogue has misled us for many years. But further thought leads me to believe that he means reprint proofs from the 1847 designs. His placing of the date for two dies as "since 1875" further complicates the understanding. He later attempted to tell us the differences found, but *if* there were two dies of both the 5 cents and 10 cents 1847 designs, the duplicate or "laydown" dies most probably date prior to 1858, when I know proofs were made by the A. B. N. Co.

A comparison of the 1847 and 1875 dies shows many variations. Lines deeply cut in the 1847 dies are moved to other locations in the 1875 die, particularly in the lower left corner of the 5 cents stamp. I do not believe this would have been possible if the 1875 die was a lay-down made from the 1847 die or a transfer roll from same. Where the lines on the 1875 die are differently located from those on the 1847 dies, there is no evidence of lines having ever been in the original locations, as would be likely to show if they were erased, or worn, and restored. The 1875 Die No. 2088 is an entirely new engraving.



The 5 and 10 Cents 1875 Reproduction Die.

The 5 and 10 Cents 1875 Reproduction Die.

The term, 1875 "Reprints," so long wrongly used in Scott's Catalogue is entirely misleading and not at all correct. They are, in fact, official "*Reproductions*" and should be so named. They were printed in 1875 from an entirely new die and from entirely new plates of 50 subjects, never printed before, hence are not "reprints". They are not "counterfeits" because they were sold by the Post Office Department, and are better than "imitations". They were probably made (in 1875) in the belief that the original 1847 design dies and plates, and supposedly the transfer rolls, had been destroyed Dec. 12, 1851. The 1847 dies were probably then and now in the American Bank Note Co. but unknown to the P. O. D., who had they known, might have arranged to obtain transfers and save the time and expense of a new die. There was only one "1875 Reproduction" die (No. 2088) with the 5 cents and 10 cents side by side and 19 mm. apart as illustrated herewith. In the Brazer Reference Collection, there is an 1875 black proof from this reproduction die, and another green proof I have seen has written upon it in pencil, "*This die sent to the Continental Bank Note Co. from the Bureau of Eng'r & Pt'g, Washington, D. C. August, 1877 and cleaned and restored by me, Chas. Skinner.*" The date might be an error. Charles Skinner was a historical and portrait engraver. That was his signature. If the date is correct, then Charles Skinner in 1877 simply restored the 1875 die. A casual comparison with the "small die" prints made from this die in 1902 (which are poor prints) indicates this may be the correct solution. Some acid etching and restoration may have been done, especially on the 10 cents.

From the evidence it would seem that the bureau furnished a die that required cleaning and restoring. This might imply an old die, for if it was a new die, why did not the Bureau complete it? Why, in 1877, bother to restore an 1875 die? I do not know of any prints, or new plates, made from this die after 1875 until the small die proofs of 1902, unless the green proof autographed by Skinner was made in 1877.

Original 1847 Dies.

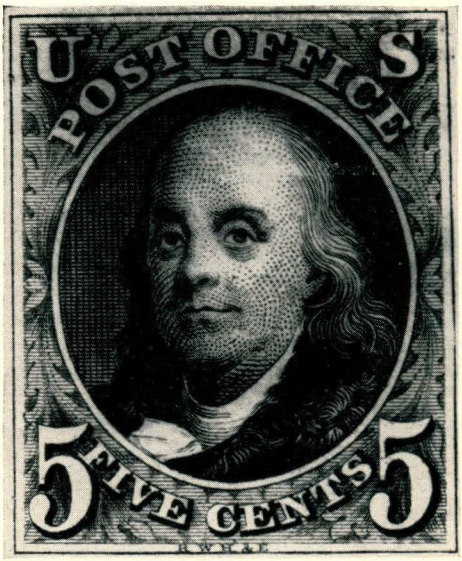
All die proofs I have seen of the 1847 designs that are large enough to show the die sinkage are clearly from single dies, one for the 5 cents (43x55 mm., on the face), and one for the 10 cents (42.5x56 mm. on the face). The 5 cents die has a clipt lower left corner. Whether those dies are the 1847 originals or made before the dies were destroyed Dec. 12, 1851, I have not yet been able to decide. Should any prints turn up from dies of different size or shape of sinkage, we might then have the evidence upon which to base a conclusion.

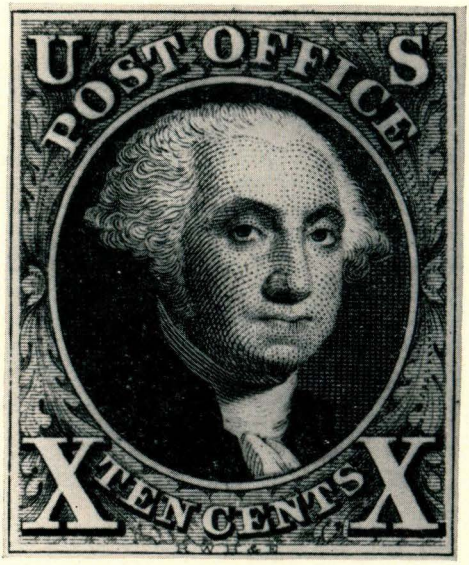
As I have explained several years ago, at the Collectors Club, and previously written in this magazine, if the original 1847 dies were destroyed, as per the affidavit of Dec. 12, 1851, it is most probable that the Post Office Department did not think to destroy the transfer roll, and perhaps did not even know that such an equally important part of the process existed. The 1851 stamp contract failed to mention a transfer roll.(1) In any event I have proved that prints were made by the A. B. N. Co., from dies of the 1847 original designs on paper watermarked as late as 1895. From a serious study of the papers on which other 1847 design die proofs are made, it is most probable that die proofs were also printed by the A. B. N. Co. about 1858, 1878, and at intermediate dates. Thus dies of the 1847 designs existed as late as 1895 and probably are today in the vaults of the American Bank Note Co.(2)

Mr. Gilbert stated, "The very few printed proofs delivered by the artist with his die, or those that were submitted to the Post Office Department officials,

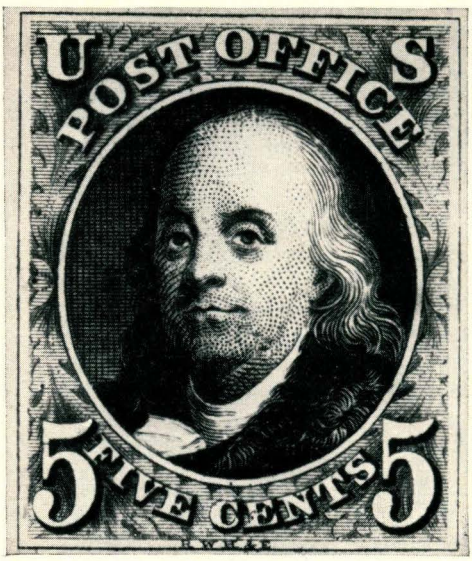
(1) See the U. S. One Cent Stamp of 1851 by Stanley B. Ashbrook, Chapter pages 47 and 48 by Clarence W. Brazer.
(2) See Collectors Club Philatelist for April, 1941, pages 122-124.

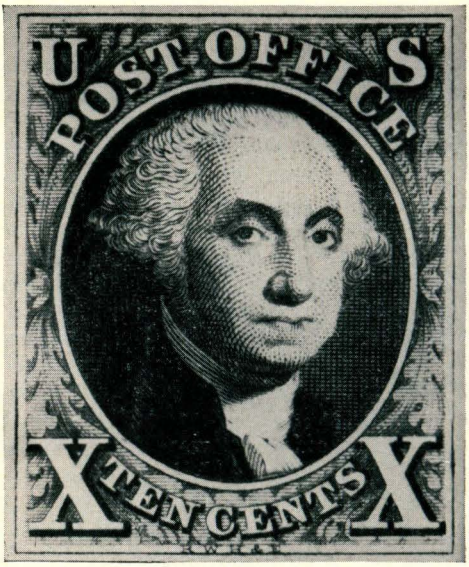
are extremely rare. Mr. Clarence W. Brazer has never seen any.'' Yes, 1847 prints are extremely rare, *but* it is not true that I have never seen any. In this magazine for January, 1939, page 44, I published a statement of George W. M. Clark, Esq., grandson of the designer (James P. Major) of these stamps from which I quote, ''These proofs included trimmed close die proofs of the 5 cent in scarlet (no dot on forehead) and 10 cent in yellow-green of 1847.'' Mr. Clark recently showed me these proofs and there are matched color and paper proofs in the Brazer Reference Collection, with two or three other colors, all similarly trimmed to eliminate the cross hatching, that appear to be also 1847 printings. The original 1847 printings of proofs are illustrated below.





1847 Original Die Proofs.





1847 Original Plate Proofs.

THE MARKS ON 5 CENTS DIE PROOFS.

Dash on Left Frame Line.

It was also stated, "All the 5c Reprint Proofs we have seen, have all a small defect in the left top corner, they also have on the forehead a small dot, also another dot between the left top "U" and "P" of Postage" (Post). The illustration on page 65 of the C. C. P. for January, 1942, is *wrongly* entitled "Plate Proof on India." This illustration is from an 1847 design 5 cents *Die* Proof printed from a late state of the die, probably after 1878, as may be seen by comparison with the original 1847 print die proof illustrated above.

All 5 cent *die* proofs I have seen do have, and all plate proofs and stamps (with exception of Karl Burroughs' No. 1L) do *not* have, the dash on the upper left border line opposite the bottom of U. Plate proofs, of the 5 cents, (except those from the left marginal positions 1, 11, 21, 31, 41, 51, 61, 71, 81 and 91 in both panes) also have a position dot in the central foliate ornament at the left center, similar to the dots illustrated in Elliott Perry's articles on the 10 cent stamp. These two tests are constant and reliable 199 times in 200. The position dots which were used to locate these 10 exceptional positions fall on positions 2, 12, 22, etc. As the central gutter between the right and left panes is wider than the gutters between the positions within the panes, the position dots to locate 10L, 20L, 30L to 100L, do not fall in the tri-foliate ornaments on 1R, 11R, 21R, to 91R, but are found in the central gutter between panes.

As to the absence of the dash on the upper left border line on plate proofs and stamps, I have permission to publish the following letter from Karl Burroughs, which shows that at least plate position 1L shows this dash, which is absent on other plate proofs. This position 1L, would have no position dot. Thus this dash on upper left border 1847 design die proofs is absent on 199 plate proofs and stamps, and is the test I have applied for many years.

Dear Mr. Brazer:

I would call to your attention to an article in the January C. C. P. p. 64 which purports to describe certain variations between proofs and stamps of the 5 cents 1847.

First: note is made of the dash on the left frame line which the author says is absent on plate proofs and on stamps. As you know I have a plate proof and two stamps with this dash. The position is No. 1 probably from the left pane. While stamps from this position are not common, still I have seen two other copies that showed the dash. It would seem to me that the author should have looked at some stamps before publishing the absence of this mark.

Second: "on the forehead a small extra dot"—as far as I know, this dot does not occur on plate proofs or on stamps. I have not been able to prove it as constant on die proofs.

Third: A dot between the "U" and the "P". In this area are at least two slanting lines that were too fine to print. My plate proofs vary in this area so that without a sketch, I do not know just what is meant.

It seems to me that it would be well if you wrote an article setting forth the actual facts in regard to these three dots.

Yours sincerely,

(Signed) KARL BURROUGHS

Dot on Forehead.

As to the long-known dot on Franklin's forehead over the left eye—this is not found on original 5 cents 1847 design die proofs. The forehead dot is generally found on 5 cents die proofs, probably printed in 1858 and thereafter. This dot could readily be removed with a sharp razor blade without a trace.

Dot Between "U" and "P" of Post.

Gerard Gilbert's "dot between the "U" and "P" of Post," or dot over P,

could not be so readily removed. It is found on 5 cents die proofs probably printed in 1878 and thereafter.

Perhaps additional markings may be found on 1895 printings.

METAL OF THE PLATES.

In the opening article of the same, January, 1942 C. C. P., there is an article on Galvanoplasty plates. Whatever may have been the metal used for plates of foreign stamps, I must definitely question these statements as facts about the 1847 plates, and also the "List of 19 United States Plates Which Were of Galvanoplastic Copper". In his list under this heading are the 1845-5 cents New York, the 1847-5 cents and 10 cents plates, and also practically all the 1851 to 1857 plates for the 1 cent, 3 cents and 12 cents stamps, and the Franklin and Eagle Carriers. Some claimed to be copper (electroplate) others steel (electroplate) most of which he states were hardened.

While it seems to me that arguments or theory as to this plate metal have recently used entirely too much space in the philatelic press, these guesses are harmless, so long as not stated as definite facts. They are not supported with convincing documentary proof. But when stated as fact without proof, it is dangerously misleading to put into print in a serious reference magazine such as this. Some day, some documentary evidence may become available and when and if it does, then will be the time to publish it as definite fact.

If as claimed, this electroplate process was used from 1845 to 1857 by two American firms for 12 years, why was it not used later? And why do they still use steel plates today? During the last war (in 1918 and 1919) the Bureau of Engraving & Printing was so busy, that, to save time of transferring, for that short period only, they adopted an improved electroplate process for printing our paper money, but reverted to the transferring upon steel plates as soon as time permitted the more laborious transfer process. Stephen G. Rich has pointed out that many of these early plates were reentered and that the transfer pressure on galvanoplasty plates would have probably crushed the soft backing.

1847 5 Cents and 10 Cents Plates.

In July, 1853, two years after Rawdon, Wright, Hatch & Edson ceased printing the 1847 issue, they released an engraved circular(3) soliciting business. This circular states—*"Steel Bank Note Plates engraved and printed by us, are warranted to give 30,000 good impressions before, and 25,000 do. after retouching. Copper do 3,000 before, and 2,000 do, after retouching."*

Note that the R. W. H. & E. circular mentions only steel and copper plates. No mention is made of "hardened steel plates." If they produced galvanoplasty or electroplates it is very odd that they omitted to include them in their circular. It is safe to believe they did not then use any *but* steel and copper plates, hence the 1847 plates were not galvanoplasty.

If R. W. H. & E. could have warranted more good impressions in 1853, they certainly would have said so, as this claim was made to obtain business. If at that time their competitors could produce more good impressions from steel or copper plates, it would not have been to the business advantage of R. W. H. & E. to make this statement. We can therefore be sure that was the largest number of good impressions they could warrant. It does not seem probable that they could produce any more impressions in 1847-51 than in 1853.

Were the 1847 plates copper or steel? From John Luff's book, page 53 we learn that 4.400,000 five cent and 1,050,000 ten cent stamps were ordered and "executed by the contractors."

(3) See Collectors Club Philatelist for Jan., 1939, Pages 36-39.

Two central gutter straddle copies of the 5 cents stamp (and one of the 10 cents) are known, thus at least one 5 cents plate contained 200 subjects in each impression. Dividing 200 into 4,400,000 printed we find 22,000 impressions, required to produce all the 5 cents stamps. According to the producers' circular 8,000 more than 22,000 good impressions (30,000) could easily have been produced from one steel plate of 200 subjects.

We thus see that only one steel plate of 200 subjects was necessary.

If the plates were of copper from which only 3,000 good impressions could be warranted, we find by dividing 3,000 into 22,000 impressions printed, that 7 or 8 copper plates of 200 subjects would have been necessary to produce all the 5 cents stamps printed! I do not believe any serious student would claim there were 7 plates of 200 subjects, or 1,400 different 5 cents stamps. Hence this plate must have been steel!

The 1,050,000 ten cent stamps from the 200 subject plate required only 5,250 impressions and consequently only one steel plate, or two copper plates @ 3,000 were necessary. As all those students who have plated this stamp, found only 200 different stamps, it is evident there were not two plates. Hence this 10 cents plate was steel!

Soft Steel Plates.

I suggest that probably no U. S. stamp steel plates were hardened, until an effort was made to harden an 1851 issue plate. If the 1851-1 cent Plate I Early was hardened, it could not have been recut without softening, and that was most probably considered dangerous in 1851. Until bank note engravers made postage stamps, their usual steel plates were probably the same as those used for bank notes. Calculations indicate that no bank up to that time was capitalized to such a sum, that they would have been likely to order 25,000 or 30,000 impressions of a plate of four bank notes, which was the usual number on a plate. Hence it is not likely that hardening a bank note steel plate would then have been required. But when the 1851 one cent stamp Plate I Early was recut within a year, it seems probable that thought was then given to hardening. The danger of warping and cracking such a large steel plate, by the hardening process as then employed, is evident from the stamps printed from the 1 cent Plate 2 and Plate 3 in 1855-6. Plate 3 was so seriously cracked that it had a very short life.

That all the 22,000 impressions printed of the 1847-5 cents stamp could have been obtained from one *soft* steel plate is evident from the following quotation published in London in 1831, 16 years before the 1847 stamp plates were made. The Cabinet Cyclopedia, Vol. I, entitled "A Treatise on the Progressive Improvement & Present State of the Manufactures of Metals" on page 277 states among much other information about copper and steel plates for engraving:—

"A plate of steel, of the same thickness as that of common copper-plate, when thoroughly decarbonized and thus reduced to the state of very soft iron, yields readily to the graver and other tools, and especially, is susceptible to the process of **knocking** up; this consists in scraping out any error of the graving tool, and afterwards striking the underside of the plate with a punch and hammer, in order to raise the cavity to the general level, and thus allow the artist to take the error out without occasioning any unevenness of the engraved surface; it was found, however, that plates of the thinness requisite for this operation, and of the usual superficial dimensions, were very liable to warp in the last or re-carbonizing process, and were thus incapable of giving perfect impressions."

"In this state of things it became a very interesting object of enquiry, to ascertain how many impressions might be taken from a plate of soft or decarbonized steel."—"impressions of portraits and other subjects engraved on decarbonized steel were shown, demonstrating that 8,000, 20,000 and even 25,000 impressions had been taken off steel plates, before their respective artists had used them for the production of their own proofs."

"Concerning the great superiority of steel-plate over copper-plate, for all works that require a considerable number of impressions to be taken, there can exist no doubt;"—"yet the texture of steel is such, as to admit of more delicate work than

copper; and the finest and most elaborate exertions of the art, which on copper would soon wear, so as to reduce them to an indistinct tint, appear to undergo scarcely any deterioration on steel; even the marks of the burnisher are still distinguishable after several thousand impressions."

From the above quotations it is apparent that it was entirely unnecessary to make more than one soft steel plate for each value as R. W. H. & E. warranted 30,000 good impressions from a steel plate. If the plates of the 1847 issue were of soft steel, the 5 cents plate might have become damaged during the many printings. My study of the 5 cents stamps indicated about 20 printings, if I recall correctly. Perhaps the double transfer "C" and "D" were the result of re-entries after damage to the plate toward the end of its use, as a soft steel plate could have been readily re-entered. A hardened steel plate would then have been dangerous to soften for re-entry, especially if re-hardened. Possibly some worn positions on the soft plate might also have been re-entered so perfectly as not to show shifts. I have seen a plate being re-entered several times while being made, that when completed was perfect, so far as I could see. Each time the plate was removed from its bed and small pieces of paper were pasted on the back of the plate to compensate for a slight inequality of thickness of the plate at that position.

The documentary evidence quoted above covers a period of 22 years (1831-1853), during which the 1847 stamps were produced. It definitely indicates that the 1847 plates were of steel, and most probably of soft steel, because the markers: Rawdon, Wright, Hatch & Edson only claimed to use either copper or steel plates, and copper would have required many more plates than can be shown to exist.

(The End)

Additions to the Library

Large number of Year Books etc. of A. P. S. Gift of John Paalzow.

Back Issues of Bulletin of Canadian Revenue Society and a number of pamphlets issued by that Society. Gift of R. DeL. French.

Priced Catalogue of the Revenue Stamps of Canada by R. A. Odell 1938. Gift of R. DeL. French.

Annual Reports of Director of Bureau of Engraving and Printing 1925, 1926, 1927, 1928, 1929, 1931. Gift of Eugene Costales.

Schedule of Mail Routes. Railway Mail Service. 15 different Division Schedules. Gift of Winthrop S. Boggs.

Billig's Philatelic Handbook Vol. I, 1942. Gift of Fritz Billig.

Sowjet-Russland. (Billig's Grosses Handbuch der Falschungen No. 28). By Fritz Billig—Otto E. Stiedl. Gift of Mr. Fritz Billig.

Stamps Magazine. Bound copies of Vol. XXXVIII. Gift of H. L. Lindquist.

Postage Stamps and Postal History of Newfoundland. By and gift of Winthrop S. Boggs. (DeLuxe Edition).

A number of old Postal Guides and Supplements. Gift of Eugene Costales.

Catalogue of U. S. Philatelic Exhibition Seals. By and gift of Stanley H. Wasson.

Philatelic Iconography, The Edward S. Knapp Collections. Gift of the Philatelic Research Laboratories, Inc.

The First "Window" Envelope. By E. Tudor Gross. Gift of Mr. Gross.

Photographs of Official Circular describing the Iceland Provisional issue of Nov., 1897. Gift of H. R. Harmer.

Mitchell-Hoover Catalogue of U. S. Bureau Precancels. 9th Ed. Gift of Mr. Berton Hoover.

Mitchell-Hoover Catalogue of U. S. Precancels. 24th and 25th Editions. Gift of Stephen G. Rich.

Official Precancel Stamp Catalogue. Part 1. (16th Edition-1940). Gift of Mr. Berton Hoover.

Simplified Summary of All First Flights —1926/1934. By and gift of Perham C. Nahl.

Regent Stamp Catalogue. Vol. II Jan. 1931-Mar. 1942. 13th Edition. Gift of Robson Lowe, Editor.

British Philatelist Vol. 34. Bound copy. Gift of Chas. Nissen & Co.

Copper and Steel Plates vs. "Galvanoplasty"

By JAMES H. BAXTER

(Author of "Printing Postage Stamps by Line Engraving")

In the January, 1942, number of the COLLECTORS CLUB PHILATELIST, Gerard Gilbert presents an interesting theory regarding the plates from which the early issues of United States stamps were printed. Mr. Gilbert believes that certain printing plates, including those of the 1847 issue, were produced by galvanoplasty. He believes that the engraved plates were electrotypes which had been deposited on a matrix upon which the original die, or a working die (a laydown), had been impressed 100 times.(1)

Before judgment can be passed on Mr. Gilbert's theory regarding all U. S. issues up to and including that of 1857, and the 5 cent and 10 cent 1847 stamps in particular, we must review the history of galvanoplasty in America.

Historical Background.

The first reference to the art of electrotyping in the United States appeared in 1842 in the first edition of "Davis' Manual of Magnetism", published by Daniel Davis, Jr., of Boston, magnetical instrument maker and authority on electro-plating:

> "An engraved copper plate may be copied by taking an impression on clean bright sheet lead with a powerful press; or if the plate is small, it may be pressed by hand on the melted fusible metal. Or a mould may be made by depositing copper on the plate itself, but care must be taken to prevent adhesion both of the mould to the original and the copy to the mould as directed. The duplicate thus obtained will furnish engravings which cannot be distinguished from those printed from the original plate however elaborate the design and delicate the workmanship may be.
>
> "An engraving printed from an electrotype is given as a specimen of the art, in the frontpiece of this manual, in company with one from the original copper plate. This appears to be the most important application of the art yet made, as in cases where a large number of impressions are required, two or more plates have been obliged to be engraved, while now it is only necessary to engrave one, which will not be injured in the slightest degree by taking copies from it. Steel plates may be copied by means of lead on fusible metal, but they must not themselves be placed in the solution."

Experimental Stage.

For several years following, electrotyping was regarded as merely a scientific curiosity and the art, as applied to printing in America, was simply experimental. J. W. Wilcox, an employee of Mr. Davis, thought electrotyping could be developed commercially. Mr. Davis, however, endeavored to discourage him. C. S. Partridge, in his "Electrotyping" (second edition, Dec., 1908) writes:

> "Mr. Davis produced a few electrotypes, but after the method laid down by European experimenters; and it may be that Mr. Wilcox obtained, through his connection with Mr. Davis, his first information of the possibility of making duplicates by galvanoplasty, yet Mr. Davis did not encourage, but on the contrary endeavored to dissuade Mr. Wilcox from his notion that something in a business way could be gotten out of the new art. Mr. Wilcox had so much

(1) The writer (J. H. B.) believes both the 5 cent and the 10 cent 1847 were printed from 200 subject plates.

faith in a successful result that he resigned his position, that of foreman to Mr. Davis, engaged a room, and in less than a month thereafter produced electrotypes from cuts and type, without injuring the originals, by virtually the same manipulations now used. His most important discovery was of a wax composition in which molds could be readily made by pressure. He immediately started in the business of making plates for printers' use, and was the first to make a business of electrotyping. He showed specimens of electrotypes in the fifth exhibition of the Charitable Mechanics' Association (1847.)"

Specimens Exhibited.

On page 42 of the report of that organization for the year 1847, we read:

"2. J. W. Wilcox, Boston. Specimens of electrotype. These specimens are produced, as we think, in a manner original with Mr. Wilcox. The originality consists in making the matrix, upon which the copper is deposited, of wax, either coated or mingled with plumbago. Previously, matrices were usually made of soft metal upon which, in a melted state, the original plate was laid and subjected to a smart blow, when the melted metal was partially hardened in the process of cooling. Objections to this mode are: liability of injuring moulds or plates made of soft materials and, of course, its inapplication to wood engravings, and the difficulty of obtaining perfect matrices, since even a small portion of air beneath the plate might, when the blow is given, materially injure the cast. Besides, the old method is hardly practicable, when the plate is of great extent. By the method of Mr. Wilcox, matrices of any dimensions can be made from a plate or mould of any materials without the least injury to the original; and the liability of failing to obtain a good matrix is wholly obviated.

"We hence infer that among other benefits resulting from this process, it will be found more economical, and will contribute much to the beauty and perfection of the impression, to use copper plates made from the blocks for wood engravings, than to use the blocks themselves. Indeed, several of the specimens exhibited were of this kind, and impressions from them substantiate the opinion of the committee.

"One of the specimens examined was a copper stereotype plate for common printing, accompanied by an impression from the plate. This suggests to the committee what they consider the most important feature of the subject, namely, the probability that copper stereotype plates will take the place of common type-metal plates. The circumstances to warrant this probability are, the greater durability of copper plates and the more perfect outline of the letters. That copper plates will be durable does not admit of a doubt; and some practical men express their belief that they will last six times as long as type-metal plates. If so, and if, as is almost certain, copper is to become much cheaper than at present, there will be a decided economy in using copper plates, and the use of them will contribute very materially to the diffusion of knowledge, and, as we trust, to the growth of virtue. In addition to this, the impression from such a plate will be more distinct and beautiful, in so much as the mould in the wax will have its lines better defined than a similar mould in plaster.—Gold Medal."

You will note that Wilcox's exhibit consisted of specimens of electrotypes of wood engravings and "a copper stereotype plate for common printing accompanied by an impression from the plate." He was the foremost exponent of electrotyping in America in 1847 and yet no mention is made of electrotypes of line engraved copper or steel plates being in his exhibit.

The Process Slowly Develops.

We read further in the second edition of Davis' manual, published in August, 1847:

"The frontpiece consists of two copper-plate engravings, one printed from an engraved plate, and the other from an electrotype copy taken from it in the mode described. The engravings(2) are introduced for the purpose of showing the accuracy of the copies obtained by this process."

(2) A note indicates that this plate was produced by Daniel Davis, Jr., himself.

Describing his method of producing an electrotype, Davis continues, "a medal or engraved plate is placed itself in the solution and copper deposited upon it. . . . The deposit is apt to adhere very firmly, sometimes so much so that its removal is impossible. This may be avoided by slightly greasing or oiling the mould and then brushing it over with a little dry copper bronze.

> "The mould thus obtained may have a wire soldered to it, and be placed in the solution like the original one. In most cases, it will be considered safer to take a mould of a valuable medal or plate in soft wax, or by some of the other processes to be described.
>
> "An engraving printed from an electrotype plate obtained by this process, is given, as a specimen of the art, in the frontpiece of this manual, in company with one from the original copper plate. No difference can be detected between the impressions(3), except that arising from the greater or less quantity of ink left in the work, as occurs in different engravings printed from a single plate. This is an important application of the art, as in cases where a large number of impressions are required, or where it is desirable to print from a plate in different places, two or more plates have been obliged to be engraved, while now it is only necessary to engrave one, which will not be injured in the slightest degree by taking copies from it, in one or other of the modes. Steel plates must not be placed in the copper solution without a modification of the process."

A New Enterprise.

Only one page of the 1847 edition of Davis' manual was electrotyped but the art had advanced so that within the next year the entire 1848 edition was produced by this process.

The most interesting feature of the 1848 manual was a notice signed by Mr. Wilcox, who did the electrotyping for Mr. Davis.

> "I am prepared to execute any orders for printed work in the above style, of which this book is an example, and to execute any number of facsimilies of engraved copper plates and of whatever size. The face of each electrotype copy is hard and more durable than the rolled copper.
>
> "I am also prepared to execute plates of electrotype copper for engravings of greater purity than can otherwise be prepared.
>
> "I have, within two years, electrotyped a large number of wood cuts, many of which have been in constant use and which have answered every expectation as to their durability and the perfect character of the impression.
>
> "Ornamental work and every branch of the art of electrotyping will receive the attention of the subscriber."

If, Mr. Wilcox, the foremost electrotyper in America could not produce electrotypes of large recessed engraved plates until 1848, does it not seem improbable that an engraving firm engaged in steel die and copper and steel security printing should produce plates by galvanoplasty in 1847?

Luff Quoted.

As evidence that electrotypes were used for the early stamp issues of the United States, Mr. Gilbert says:

> "Mr. John N. Luff describes the exact manufacture of plates by the galvanoplasty process when he says on pages 68 and 69 of his wonderful work 'The Postage Stamps of the United States:'
>
> "'1851. THREE CENTS TYPE I. There is a thin, straight line of color on each of the four sides of the stamp. In preparing the earlier plates of this value the surface of each plate was laid off in little upright rectangles. These were not formed by continuous horizontal and vertical lines ruled across the plate but each stamp was provided with its rectangular frame, separated by a space of ½ to 1½ mm. from the adjacent frames. Into each of these rectangles the design was transferred.'"

(3) Impressions from the electrotype do not compare favorably with the original in the opinion of the writer (J. H. B.).

Mr. Gilbert then continues: "How could a roller be rocked on a soft steel plate, through upright rectangular frames, each stamp being provided with its own frame? Pressure being of many tons, (about 6 tons), it would smash any upright frame to pieces."

"Mr. Luff was unaware of H. Jacobi's discovery.(4) Otherwise no difference exists."

Siderographers can and do transfer composite designs to steel and copper plates without breaking down the surrounding area or destroying adjacent entries. Dozens of composite transfers are required to produce banknotes, and borders for stock certificates and bonds, which are composed principally of lathe work. On some security work geometric patterns are entered so expertly that the lines of composite transfers appear to be continuous and even experts have difficulty in distinguishing where one transfer ends and another begins.

The "little upright rectangles" which Mr. Luff mentions in his description of the Three Cent Type I of the 1857 issue cannot have any connection with galvanoplasty.

Reglets, separating small wax or gutta percha cases for electrotyping, can be used in the manner described by Mr. Gilbert only when the electrotypes are for typographic printing as in letterpress, the higher standing surface of the printing plate is the part carrying the inked impression, and the reglets would then form the space between the subjects which is, and should be, much lower than the printing surface of the plate. If these reglets were used in a mold of an electrotype of a recessed plate, such areas would be higher than the normal plate surface and would have to be removed from the finished plate by grinding, cutting, scraping or hammering. In a plate of 100 or more subjects removing this metal would be difficult and almost an impossibility.

An Unproved Process.

Surely Rawdon, Wright, Hatch & Edson, who were noted security printers in 1847, and experts in the field of steel and copper engravings, would not adopt an unproved process on the largest printing job they had ever obtained. The company's pride in its work, its professional standing, and the prestige a federal government contract would bring, if well executed, would have a tendency to keep the firm from discarding the tried and proved steel die, roller and transfer process.

Mr. Gilbert infers that each subject was transferred to the mold one at a time. To do this it would be necessary to produce a laydown of the same size as the stamp design plus not more than a single gutter width in both vertical and horizontal dimensions.

A pressure of about 1,000 pounds per square inch would be necessary to obtain the proper impression of a recessed die in wax and about 5,000 pounds per square inch in lead. Until the development of power molding presses, years later, it was not possible to obtain a uniform depth of a number of stamp designs in either wax or lead. Even today, with all modern presses equipped with pressure gauges, it would be almost impossible to produce a large mold consisting of 100 individually impressed stamp designs by either wax or lead molding methods.

In 1847, the forming of a 100, or a 200, subject recessed plate by making individual entries of a recessed die in a large wax or lead matrix was an impossibility. From the nature of the stamps themselves it is evident that each printing plate was regularly transferred, was a separate entity, and was not composed of cliches clamped together, nor cliches impressed, one at a time, into a large case of molding compound or sheet lead.

(4) Professor H. Jacobi, the Russian physicist, is generally credited with the discovery of electrotyping in 1837 although there are several other claimants who independently made the discovery at about the same time (J. H. B.).

Electrolytic Copper.

At the time the 1847 plates were made, sheets of pure electrolytic copper were being produced commercially in England and it was possible that Rawdon, Wright, Hatch & Edson were using this kind of plate rather than the inferior common rolled copper which was the only type available at that time in America.

Describing this electrolytic copper in his "Elements of Electro-Metallurgy," 1841 London edition, Alfred Smee, head surgeon of the Bank of England, says:

> "This copper plate (common rolled copper, JHB) is by no means pure, as it generally contains tin and other metals which render the engraving sometimes difficult, and the etching very uncertain. To obviate these faults we make an electrotype plate on one of the prepared copper plates (polished copper, unengraved, JHB) and as the metal of this (the electrolytic plate, JHB) is absolutely pure it is found to be far better adapted for the purposes of the engraver. This duplicate plate possesses the same surface as the original, and may therefore be at once used; but it is found better to hammer the duplicate, and prepare it with charcoal, as that greatly improves it, by making it more elastic; and it is the opinion of one of the first plate makers in this city that the hammered plate will work as well as steel."

1847 Plates Were Copper.

The writer is convinced that both the 5 cent and the 10 cent 1847 plates were copper (probably electrolytic) and were transferred by siderography in the orthodox manner. To substantiate this opinion he refers the reader to Stanley B. Ashbrook's fine article "The U. S. 5 Cent and 10 Cent 1847. . . . Copper vs Steel Plates", which ran as a serial in "Stamps" beginning with the issue of April 10, and concluding with the issue of May 15, 1937, (five installments) an excerpt from which follows:

> "I think the strongest evidence before us that the 5c 1847 was not a steel plate is the fact that only 22,000 impressions were printed and to produce these it required two plates, yet Rawdon, Wright, Hatch & Edson (in 1854) (5) could safely guarantee 30,000 good impressions from a steel bank note plate before any retouching and 25,000 additional impressions after retouching or a total of 55,000 guaranteed impressions from a single steel plate."

Another factor, which, to the writer's knowledge, never before has been advanced, is: The 5 cent 1847 was evidently printed with an ink containing mercury. Mercurial pigments, such as red, brown, vermilion, etc., attack copper chemically causing the exposed metal to wear away. This factor, perhaps more than any other, evidently affected the 5 cent 1847 plates and caused them to deteriorate in such a way that it was impossible to retouch the designs as would have been done if the plates were worn only in spots such as in the frame lines, etc.

Referring to this unusual wearing factor, Dr. Carroll Chase writing in the "Philatelic Gazette" in 1916 said: "I made a serious attempt to plate the 5c 1847, but only a little progress was, or can be made. The reason is as follows: For plating to be possible at least a fair number of the stamps on the plate must show varieties marked enough to allow of their constant recognition. Pairs are comparatively common, but strips and blocks are scarce, and further the impressions are far from clear, due to wear of the plate or careless printing."

The 1851 to 1857 Plates.

If the 1851 to 1857 plates were produced by galvanoplasty, as Mr. Gilbert believes, the original multiple subject steel plate was first transferred by

(5) An engraved circular issued by Rawdon, Wright, Hatch & Edson in January, 1854, stated: "Steel Bank Notes—Four on—engraved and printed are warranted to give 30,000 good impressions before and 25,000 after retouching."

siderography and then the electrolytic duplicate was deposited on a matrix of this large plate. If a plate produced by galvanoplasty existed, stamps printed from it in its early state would have the same characteristics as stamps printed from a regularly transferred steel plate and these early impressions would have the same appearance as prints obtained from the original steel plate. However, such a plate would not produce as many impressions as a steel plate and, because the plate would be composed of almost pure copper, the impressions would soon simulate prints obtained from an engraved copper plate.

Several factors would cause this change in appearance: the comparative softness of the metal, the relatively increased pressure in printing, the abrasive action of the ink (in wiping), the chemical action of the ink, and the inherent qualities of copper itself.

Steel Plates.

Although the 1851 to 1857 issues have been thoroughly studied by more philatelists and a greater number of qualified students than any other issues of United States classics, not a single characteristic of copper plate printing has been discovered. There can be but one conclusion: The 1851 to 1857 issues were printed from steel plates transferred by siderography.

Steeling, which always was, and still is, a very difficult operation to control, did not come into general use as a facing for small electrotypes for relief printing until 1857, but it was possible to use this facing method in 1851. However, no physical evidence of steel-facing has ever been advanced by any student. Since the 1851 to 1857 printing plates were not copper but steel, why should they have been treated further with a steel-facing? The answer is: they were not.

Walter J. Conrath, 1907-1942

In the recent death of Walter J. Conrath, the Collectors Club and other philatelic organizations with which he was affiliated have lost a valuable member.

Mr. Conrath died May 7, following injuries received in an automobile accident near his home in Albion, Pa. He was 35 years of age. The shock and tragedy of his passing, in the very prime of his life, influence and usefulness, are widely felt. He was well known to and had many friends among New York area collectors and dealers, including members of the Collectors Club and others. The COLLECTORS CLUB BULLETIN has been printed and mailed from the large and modern print shop which Mr. Conrath designed and erected at Albion.

A pioneer member and former president of the American Air Mail Society, Mr. Conrath also was a member of its advisory board, composed of former presidents. He published the Society's official magazine, the internationally circulated *Airpost Journal*. There also was printed the AAMS-sponsored American Air Mail Catalogue, a profusely illustrated airposts handbook of 720 pages. He also published the catalogue supplement and was co-editor of both publications. However, these were not all, by far, of the fruits of his labor and genius. He worked tirelessly in the upbuilding of aero-philately. He sponsored various aero-philatelic handbooks and rendered other valuable services to the hobby. He also was editor and publisher of a progressive weekly newspaper, *The Albion News*.

Born January 20, 1907, in Erie, Pa., he was graduated from Georgetown Prep., Washington, D. C., and the University of Pittsburgh. Talented, aggressive, he began his newspaper career early.

Surviving are his wife, Mrs. Grace Conrath, business manager, of *The Airpost Journal;* his mother, Mrs. George B. Conrath, and a brother, Herman L. Conrath.

Copper Versus Steel

By Horace W. Barr.

Owing to recent discussions on the possibility or probability of some of the early United States stamp plates having been made of copper, some of the experiments I made almost seven years ago might be of interest.

In order to determine the relative wear on plates of steel and copper, I constructed a composite plate one half of which was copper and the other half steel. After I had prepared this plate by riveting the two sections on a heavy steel backing, I turned the face, true, in a lathe, and in order to have markings exactly alike on both the copper and steel surfaces, I cut small lines or grooves into it, with the lathe tool so that all lines on the steel plate would be a continuation of the same lines on the copper plate. This plate is illustrated in Figure 1. The left side of the copper is hard drawn, which is most likely harder than the copper they had in the 1850's. The steel is soft cold rolled strip steel, unhardened.

To produce wear the plate was passed back and forth across the face of a buffing wheel which was just wide enough to contact the centre of the plate. The plate was held by hand and care was taken to make each pass in a single motion so that there would be the same wearing action across the entire plate. At the first sign of wear on the steel plate the experiment was stopped. Figure 2 illustrates the plate at this stage. These two illustrations are not of the plate, but of prints from the plate, on bond paper.

The stamps are included so that a comparison can be made of the size of the lines. Note that all but the heaviest lines on the copper plate have disappeared whereas the only signs of wear on the steel plate is a brightening of the surface.

The next step was to determine what this wear represented in terms of plate impressions. I prepared a copper plate by cutting circular lines on the face. The left cut of Figure 3 is a print, on bond paper, taken from this plate before anything had been done to it. The next thing was to ink the plate and then wipe it as in printing, using as nearly as possible the same pressure that a printer would use.

In order to determine the amount of wear the smallest circle is slightly larger than the measuring head of a micrometer, and by placing the micrometer in the same position for each measurement, an accurate comparison could be made. The wiping was across the center of the plate so that a comparison of the center and the top and bottom will show the wear.

After inking and wiping the plate 2,000 times there was a reduction in the thickness of the plate of .0001 of an inch, and after wiping 4,000 times another .0001 of an inch. Ten thousand wipings showed the wear to be constant, so that the plate, after 10,000 wipings, had been reduced .0005 of an inch in thickness and a line of .0005 of an inch had disappeared completely.

This would be a line slightly finer than most of the very fine lines on a stamp. This state of the plate is shown in the right cut in Figure 3. In my opinion this wear is about equivalent to the wear on the composite plate of my first experiment, which showed practically no wear in the steel side.

In my opinion 10,000 impressions is the absolute maximum that can be gotten from a copper plate. My reason for saying this is, that in actual practice over a period of several years a steel plate and the ink would accumulate a certain amount of abrasive in the form of dust, that would be absent in an experiment such as I conducted in a very short period of time.

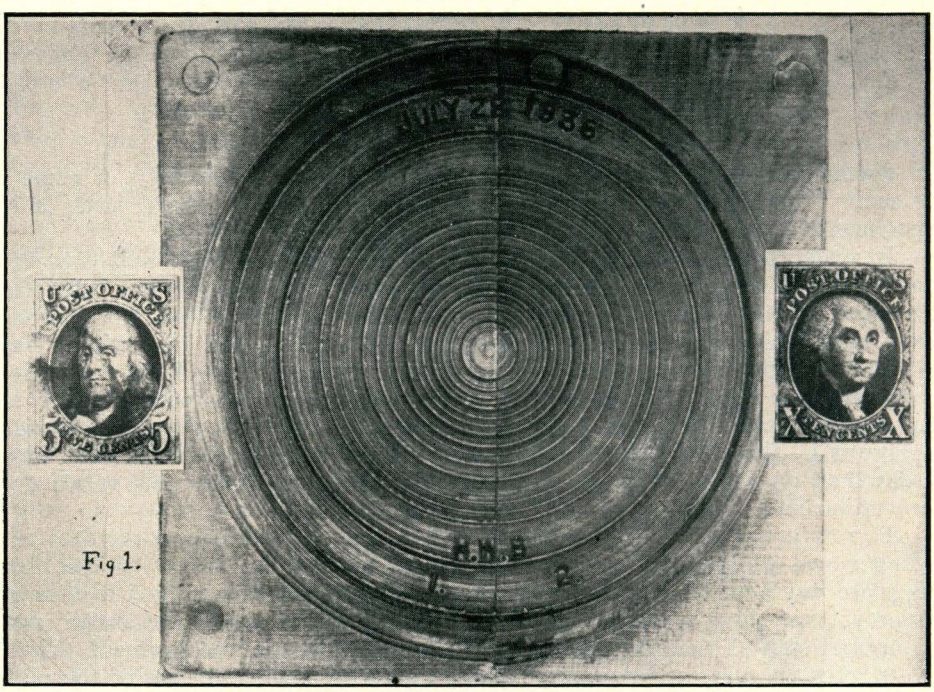


Fig. 1.

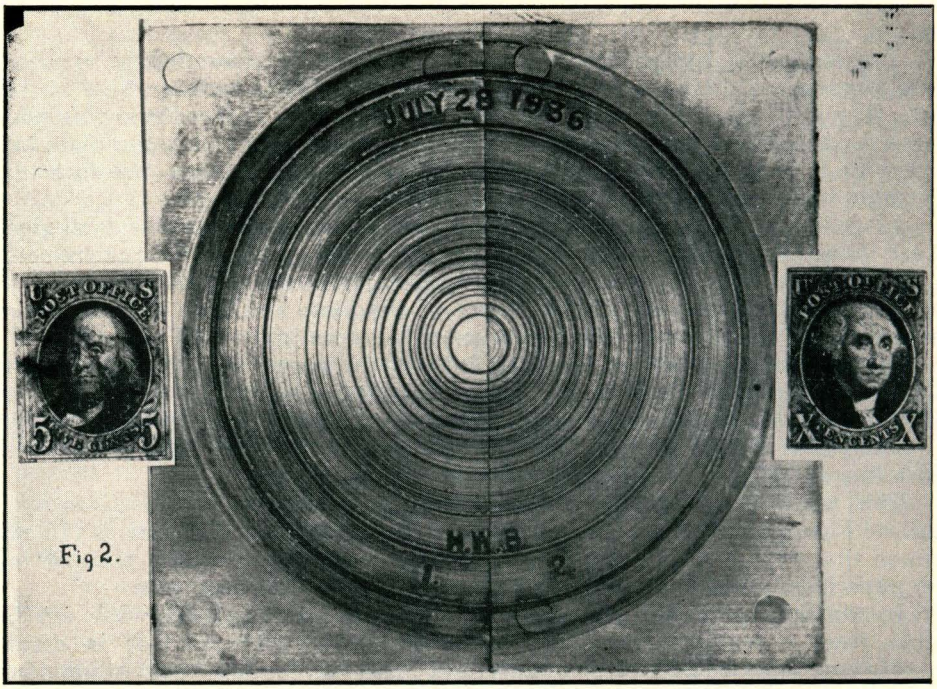


Fig. 2.

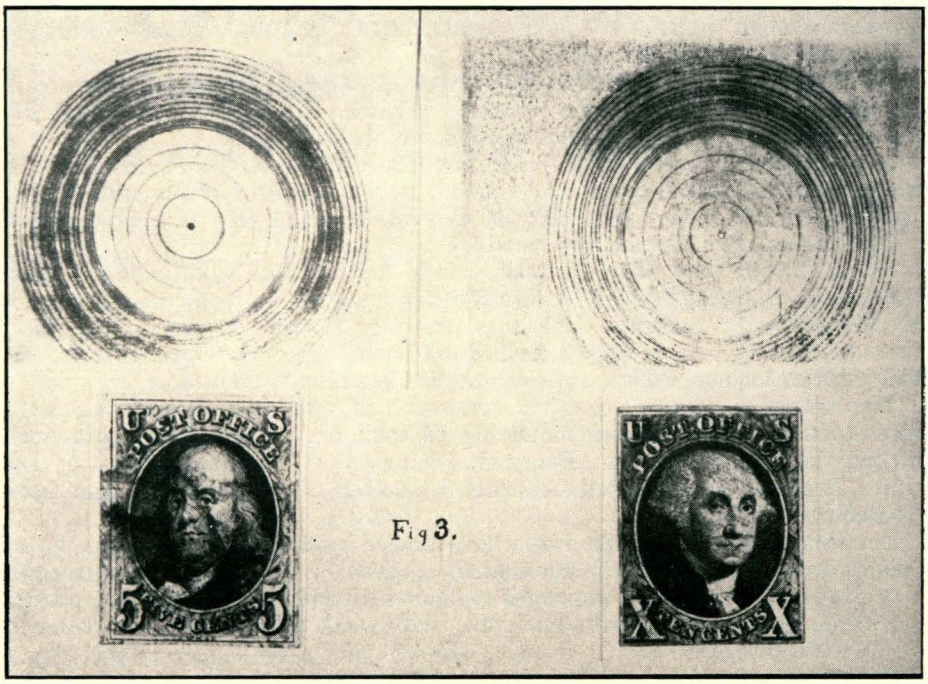


Fig 3.

Fig. 3.

Also every day the printer would have a certain amount of accumulated dust on his hands as well as dust collected by the wiping rags. It is my own opinion that these additional causes of wear would reduce the life of the plate to half of the above figure, or to about four or five thousand impressions at the most without signs of wear.

Rawdon, Wright, Hatch and Edson guaranteed 2,000 impressions from a copper bank note plate. In conclusion, I would say that wear on a plate is shown more in the way that lines like cross-hatching stand out than in actual disappearance of the fine lines. This can be clearly seen by comparing the two cuts in Figure 3. It is my opinion that the 5 cent '47 plate was copper and the 10 cent plate was steel. The number of impressions made from the 10 cent plate (4,455) would, in my opinion, have been shown unmistakable wear if made of copper and I have never heard of or seen a worn impression of the 10 cent '47.

(The End)

Col. Green Sales

A great part of the philatelic world has been actively buzzing in recent weeks—the topic being the approaching disposal of a part of the famed "Green" collections. Even though the largest part of the stamp collecting fraternity will not secure, or even seek, any of the material, the smallest collector is awaiting the event with interest and with many questions.

Most frequent of the questions is, "What effect will so much material have on the market?" Another is, "How much of the material will be sold?" Others are. "Are there any strings attached to this sale?" "Will these sales make new collectors?" and "Aren't there huge quantities of various stamps that will glut the market?"

In view of the tremendous interest in this great accumulation, and in order to provide some of the answers, THE COLLECTORS CLUB PHILATELIST went directly to the logical source, Walter S. Scott.

Soon after the death of Col. Edward H. R. Green, the stamp estate called upon Mr. Scott to appraise the material. This he did, starting in June, 1937. After six months the total appraisal was set at $1,290,000.

After a wait of almost five years, the Chase National Bank, in New York, arranged with Walter S. Scott to go ahead with a series of seven sales, starting in the early fall of 1942. Mr. Scott, in association with Percy G. Doane, selected the seven firms, and allotted the material.

Hugh C. Barr, Inc., of New York, will be the first firm to offer this material. His sale will probably be held during the last week in September, and will comprise United States stamps. This was probably the last collection Col. Green gathered, while ill. It is not to be confused with what is referred to as "Col. Green's 20th Century Collection," which has been kept until later.

The sequence of the other six sessions has not been determined, but is subject to the cataloging and mounting of each lot. The other auctioneering firms will be: Irwin Heiman; Percy G. Doane; J. C. Morgenthau & Co., Inc.; Harmer, Rooke & Co., Inc., and Laurence & Stryker, all of New York, and Daniel F. Kelleher, of Boston.

The administrators of the estate have placed several restrictions on the sale managers to assure a uniform method of disposal. Catalogues, by agreement, will be prepared in the most approved style and distributed as widely as possible. Descriptions must be accurate and fair, with each auctioning firm using the same "Conditions of Sale."

Each and every lot must be sold absolutely without reserve and no auction manager will be permitted to include any stamps in his sale not belonging to the Green Estate. It has also been agreed that no session shall comprise more than 400 lots.

Despite the fact that the seven auctioning firms will hold a probable total of 29 sessions of about 400 lots each, it is stated that these sales will actually represent about one-fifth of the Green holdings.

Not scheduled for disposal as yet are the J. K. Storrow United States collection replete with great rarities; the C. F. Heyerman collection of inverted centers, and collections of Sweden, Nicaragua, Brazil and Belgium, among many.

There are not, generally, any great quantities of any particular stamps, although, naturally, when Col. Green went out and bought so many collections intact there must necessarily be some repetition. Three, five, ten, or even twenty copies of a stamp sold over a period of a year or two, will not break the market, particularly when there are already many similar stamps in private hands. Any check of sales during a given season will disclose that many varieties have been offered in numerous sales.

One exception, naturally, will be the famed 24-cent air mail invert. Col. Green, as is generally known, bought the original sheet from Eugene Klein. He retained the centerline block of four, two corner blocks of four, a block of eight with imprint, and twelve marginal copies with straight edge.

It will be interesting to note what prices the straight edged copies realize, since this will be the first time such stamps have been placed on the market.

In the opinion of one dealer, past experiences seem to show that the sale of a collection such as this tends to strengthen rather than weaken the market. When the great Worthington collection was sold in New York, prices were extremely high, and, at the Hind sale, held at literally the bottom of the depression, prices were far in excess of the most optimistic estimates.

The disposal of such a collection offers collectors an opportunity to obtain needed stamps, and gives dealers a chance to replenish stocks. Thus it is absorbed with little reaction.

Steel Plates & Galvanoplasty Plates

Metal Plates Used for the Printing of Postage Stamps Since 1840

By Gerard Gilbert.

I—Steel Plates From ½, ⅝ and 1 Inch Thick.

This was the Jacob Perkins and George Murray Patent, registered in the United States on June 25, 1813, and registered in England by Jacob Perkins in 1819.

This process was used by the firm of Perkins, Bacon & Co. for the manufacture of plates used for the printing of the "Penny Black" of 1840.

Eleven plates were manufactured by this process. A roller of hardened steel was rocked on soft steel plates which were then hardened for printing. "When not hardened such plates quickly wear off in patches"(1).

Each plate was of 240 subjects, and although a total of 2640 subjects were rocked on these eleven plates, there are practically no recuts known of the "Penny Black" except a few corner recuts. Plate I was reconditioned for the corner lettering, this being done by metal punches.

II—Electrolytic Copper Plates or "Galvanoplasty."

In a former article we explained this manufacture, which consists of an electrolytic deposit of copper and zinc on a hard gutta-percha plate, bearing the impression of a sub-die taken from the original one.

These electrolytic copper plates consist of a metal shell backed up by a metal block (generally brass) and soldered to it.

For this manufacture, when the metal shell is taken out of the electrolytic bath (24 to 36 hours were necessary in the olden days to obtain the desired thickness of these plates) the plate had first to be washed with water, dried, then washed again with alcohol and further laid aside for 24 hours.

It then had to be heated to 60 degrees, Centigrade, in order to remove the gutta-percha.

Every Subject had then to be carefully examined and every imperfection touched up or recut in order to correct the irregular deposit of the copper atoms and zinc grains on the engraved design. According to Dr. Carroll Chase, Plate I, 3c. 1851, had not less than *109 subjects recut in its first state.*

To be used for printing, the plate had then to be polished and examined again.

This electrolytic copper was so hard that it cannot be compared with any normal copper plate.

In this respect, it is suggested that the old manufacture of electrolytic copper was probably not exactly the same as the present day. The old one was certainly harder and came out in a pinkish-gray color. This was personally checked from old plates. Also, it was described as being a pinkish-white, or pinkish-gray by an *authorized writer in an 1842 publication,* provided the washing of such plates was made as above stated.

A very poorly manufactured plate of Mexico (1856 issue, 2 R., Plate II) was used for the printing *of over thirteen thousand, two hundred sheets.*

This would indicate that a well manufactured plate through the same process, such as the 5c., 1847 U. S. plate, could be used for the printing of about

(1) Line Engraved Stamps of Great Britain. E. D. Bacon, pgs. 56-58.

12,000 to 14,000 sheets before a complete recutting should be needed. A reconditioning *including very small retouches* may have been made after the printing of from *6 to 7,000* sheets as *it did occur* for another country on *recess engraved plates.*

From our study of different countries, when the design of the stamp included a frame line (Argentine Rivadavia; Brazil early issues, etc.) frame lines wear out first. This was due to the wiping of the plate, necessary for the printing of each sheet, after the inking of recess engraved plates.

It is the authors personal opinion that all early U. S. plates, 1847 and early 1851, were *shell plates* backed up on a metal block, probably brass.

Knowing the very close relations which existed between Perkins, Bacon & Co., and all the leading bank note engraving firms in the United States, such as Toppan, Carpenter, Casilear and Co. (Mr. Toppan later became President of the American Bank Note Co.) the author rejects any possibility that American artists were so far behind those of Great Britain that they should have to touch up and recut practically every subject on their plates, while the British concerns never had to recut their plates; with the exception of a few subjects.

A suggestion has been made that possibly British steel may have been of a better quality than American steel. This cannot be taken into consideration since the United States' 1c. 1851, plates 5, 6, etc., and the 3c., plates 9, 10, etc., proved to be perfectly good steel plates. The leading U. S. firms knew how to select steel.

In these early days the above mentioned methods of manufacture were the only ones used for the manufacture of metal plates of multiple subjects.

Normal copper plates did exist, but these could be used for the printing of about 3,000 sheets only, and then had to be discarded for recut.

Recutting of such plates transforms every subject so much that it does not look anything like the original.

"Sydney Views", and the "5c." Bolivia first issue are striking examples of this recutting of normal copper plates.

Of course a new manufacture was on its way—namely Perkins, Bacon & Co.'s new process—*thin steel plates,* nearly shell plates. This new process was probably not applied even for British stamps before February, 1854. Trial plates may be the 1 penny plates 155, 157 and some between 176 and 204, and, *decidedly February 1855,* new plates 1 to 21.

All early plates used for the printing of United States stamps, 1847 and early 1851: 1c., pl. 1-4; 3c., pl. 1-8, had to be "touched up" and "recut" in their first state in practically every subject.

Anyone who accepts the theory that these plates were steel plates according to Perkins manufacture, then must accept the fact that the leading American bank note printing firms were poor manufacturers.

Personally we cannot believe Toppan, Carpenter, Casilear and Co. were poor artisans; this firm was one of the leading ones in the United States at that time.

When we read that well known American students do accept the theory that the U. S. 1847 issue were printed from copper plates with an alloy, may we insist that these plates were bound to be "Galvanoplasty" (one may call it "Electrolytic Copper", or "Electrotyping"—it is just the same as "Galvanoplasty".

Normal copper plates being put aside, in 1851 *no other method* of manufacture existed but the two above, namely, *Steel Plates* and *Electric Copper Plates.*

When we read that plate 3 of the 1c. 1851 (U. S.) cracked on its surface, we feel absolutely certain that this plate had been overheated and the steeling cracked on the surface of the plate without affecting the copper plate in any way.

Some of the 1c. and 3c. plates (1851) were first used in their normal state, touched up and recut, and then later on steeled; some of them were used only steeled. These last ones never needed to be retouched or recut again.

The first thin steel plate for the United States was the 10c. green, Plate 1 (1855). This plate may be considered as a trial plate as a few subjects had to be recut, and some touched up.

Some later 3c. plates (9 and later ones) also had very fine recuts but only on a very few subjects out of 200.

These "recuts" and "touch-ups" which occurred on few single subjects cannot be compared with Electrolytic Copper Plates which show "touch ups" in *practically every subject* of all plates manufactured by the Galvanoplasty Process. "Touch-ups" may be found in single subjects in the 1870 issue. At one time the author had in his hands a complete proof sheet, printed from a soft steel plate (1870) on India paper. Six subjects were pointed out for correction of the design, these subjects being insufficiently indented.

(Author's note: Statements advanced as facts in this article have been taken from different authors or official records and may be verified at the New York Public Library, Forty-second street and Fifth avenue; Jacob Perkins and George Murray Dated Patent; Jacobi's Discovery of Galvanoplasty in 1836; Electrolytic Copper Plates Manufacture; Steeling of Electrolytic Copper Plates; color of same metal in old days, etc., etc.

We have brought this matter to the attention of American students, not with the purpose of disparagement, but merely to suggest a field for investigation—a field we hope sincere American philatelists will carefully explore with an open mind).

(The End)

"Buddy Bazaar" Donation Auction

With the "Buddy Bazaar" portion of the American Stamp Dealers' Association's drive to raise funds for the U. S. O. successfully concluded, attention is now being concentrated on the donation auction. The two-day stamp sale, originally scheduled for the afternoons of June 12 and 13, was postponed until early fall to permit the carnival portion to be stressed.

No exact figures have as yet been established so far as receipts were concerned. These totals will be announced in a short while from the office of Emil Bruechig, president of the A. S. D. A.

Stamp donations in some quantity have already been received, but there is still a great distance to go before the two-day sale becomes a reality. Clubs are being asked to gather material from members; individual collectors will, wherever possible, receive an appeal to send their stamps directly to the Buddy Bazaar office, 522 Fifth Avenue, New York, and dealers, being more concentrated, will be canvassed by other means.

A catalogue of lots to be sold will be readied some time before the sale, and will be made available to interested collectors and dealers. Therefore, it is considered urgent that donations be forwarded as quickly as possible, in order that a last-minute tie-up may be avoided.

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Catalogues are now in preparation. The first allotment will be offered in September to be followed shortly by further allotments. Catalogues of all sales will be forwarded to serious buyers by applying to

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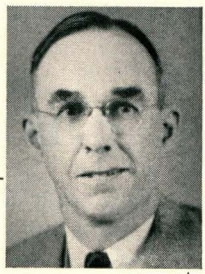
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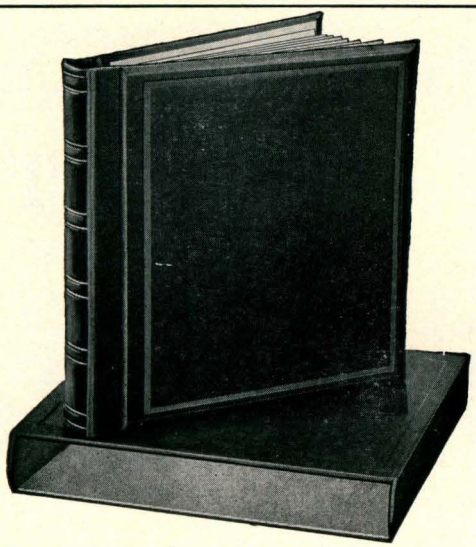
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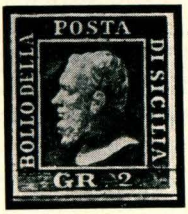
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