The Collectors Club

Philatelist

A Quarterly Devoted to Philatelic Study & Research

Volume XXVIII, No. 1 January, 1949

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The Collectors Club Philatelist

JANUARY, 1949 VOL. XXVIII NO. 1

An Announcement on Editorial Policy

This is the first number of The Collectors Club *Philatelist* to be issued in its entirety by the new Editorial Board, and, as such, is the proper place to set out, we hope not too brashy, the editorial principles by which the Board will attempt to be guided.

The Collectors Club *Philatelist* has had only three previous editors in its distinguished history; Harry Lindquist, Walter McCoy and Franklin R. Bruns, Jr. They have successively built up the magazine's reputation in the field of original philatelic research, and it is planned to continue and strengthen that reputation. We are not a "popular" paper, in the usual sense of that word, and should not try to reach the philatelic novice with the general articles available elsewhere, nor are we a "news" magazine—something no quarterly can possibly be. For the guidance of the Board, and for the information of our readers (all of whom we hope are also our potential authors), we think our policies can be described somewhat as follows:

1. The research we publish must be original, either in fact-finding or compilation, and mere re-writing of older works does not qualify. Literary finish is desirable but its lack will not bar otherwise first-rate material.

2. The contents of each issue will be diversified along lines aimed to interest the widest variety of readers. We hope in each number to have an article dealing with the postal history or postal paper of the United States, of a Latin American republic, of a section of the British commonwealth of nations, and of either a European or Asiatic country.

3. We need contributions. If you have research to report and feel your literary ability to lack a little something, send us a typed rough draft and let us turn it over to an editor familiar with the country in question.

4. While we expect to publish nothing that has appeared elsewhere in English, translations from important foreign language articles will be welcomed, *provided* the translator has permission from the original author and publisher.

5. The Collectors Club holds the translation rights to the Kohl Handbooks and expects to continue to publish sections in first-rate translations, in continuation of the fine translations of Greece, China, Brazil and other countries in recent years. Since the war brought the work of Dr. Herbert Munk on the Handbooks to a standstill, our obligation conceivably extends to carrying on the Kohl tradition of method and treatment with other countries, and to bringing translations themselves up to date with any new material available.

6. We hope to make the magazine more personal with adequate biographical sketches of our authors.

7. We believe that, in general, material in the following categories is not for us, though there will be exceptions:

a) Articles dealing in personalities instead of stamps.
b) Articles about "fly-speck" research.
c) Articles of extremely narrow interest.
d) Lists that are more appropriate in catalogues or gazetteers. This doesn't mean that brief specialized catalogues like Starr & Mills "Airmails of China" won't be eagerly sought.
(e) Articles on the remoter outskirts of philately.
(f) Philatelic fiction, or similar entertainment, including poetry.

All these things express the hope of your Board, all of whom are seasoned philatelists and, in all modesty, experienced in various phases of the hobby. It will take time to achieve our objectives and many of them will undergo change as time goes by. We welcome comment and correspondence, and we bespeak your help. The Collectors Club *Philatelist* is your magazine. You can help us make it the finest research magazine in this country, and we are counting on you to do so.

HENRY M. GOODKIND, *Chairman*
WINTHROP S. BOGGS
EDWIN MUELLER
ELLIOTT PERRY
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Supplementary Notes and Comment On the Centenary Handbook of 1942

"100 YEARS AGO"

By Elliott Perry

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AFTER the American Philatelic Society handbook "100 Years Ago" dealing with the first adhesive stamp issued for prepayment of letter carriage in the United States was published in 1942, additional material on the stamps of 1842 et seq. was obtained which, had it been available in time, would have been included in that handbook. Much of this material is of great interest to collectors of early United States stamps, and to students of United States postal history of the 1840-1850 period, and the author counts himself most fortunate indeed to be able to present so many philatelic gems which may never before have been illustrated.

Facts which were presented in "100 Years Ago" proved that the three cent stamps of the United States City Despatch Post had a dual personality, because part of the price of each stamp prepaid the fee of an official letter carrier service in New York city, and the remainder (1 cent) was paid to the New York Post Office, apparently in lieu of United States "drop letter" postage on which the rate was 1 cent per letter until June 30, 1845.

In the article which follows facts are presented to show that the United States City Despatch Post stamps possessed another peculiarity or power which adds further support to the claim that they have more than a vague right to be considered the first United States postage stamps. For several months in 1843 —if not at other periods—properly cancelled stamps of the United States City Despatch Post on letters "for the mails" were accepted as proof of prepayment of United States postage at the New York post office.

Memo

Material is still needed to further the study and make the story more complete. For this purpose Mr. Perry desires to borrow (with privilege of photographing) U. S. City Despatch Post stamps and TWO CENTS City Despatch Post stamps, used or unused, on or off covers, whether in fine, fair or poor condition, and will be glad to accord full credit. Any collector or dealer having Scott Nos. 6LB1 to 6LB8 or 40L2 to 40L8 should write or send to him at Box 333, Westfield, New Jersey.

ELLIOTT PERRY, of the famed "Peach Orchard," Westfield, N. J., has been a collector since 1893, and a professional since 1915. To do justice to the man and his associations with philately would require a volume. In strictest brevity, it can be noted that he has prepared outstanding material for The Collectors Club Philatelist, *Mekeel's Weekly Stamp News, American Philatelist, Stamps* and the *S. P. A. Journal,* plus, of course, his own widely known *"Pat Paragraphs."* Part of his diversified knowledge emanated from the mounting and/or lettering of outstanding specialized collections where, in most cases, he had to do the research work. He is a life member of the A. P. S., a member of The Collectors Club since 1918 and a member of the Association for Stamp Exhibitions since 1913.

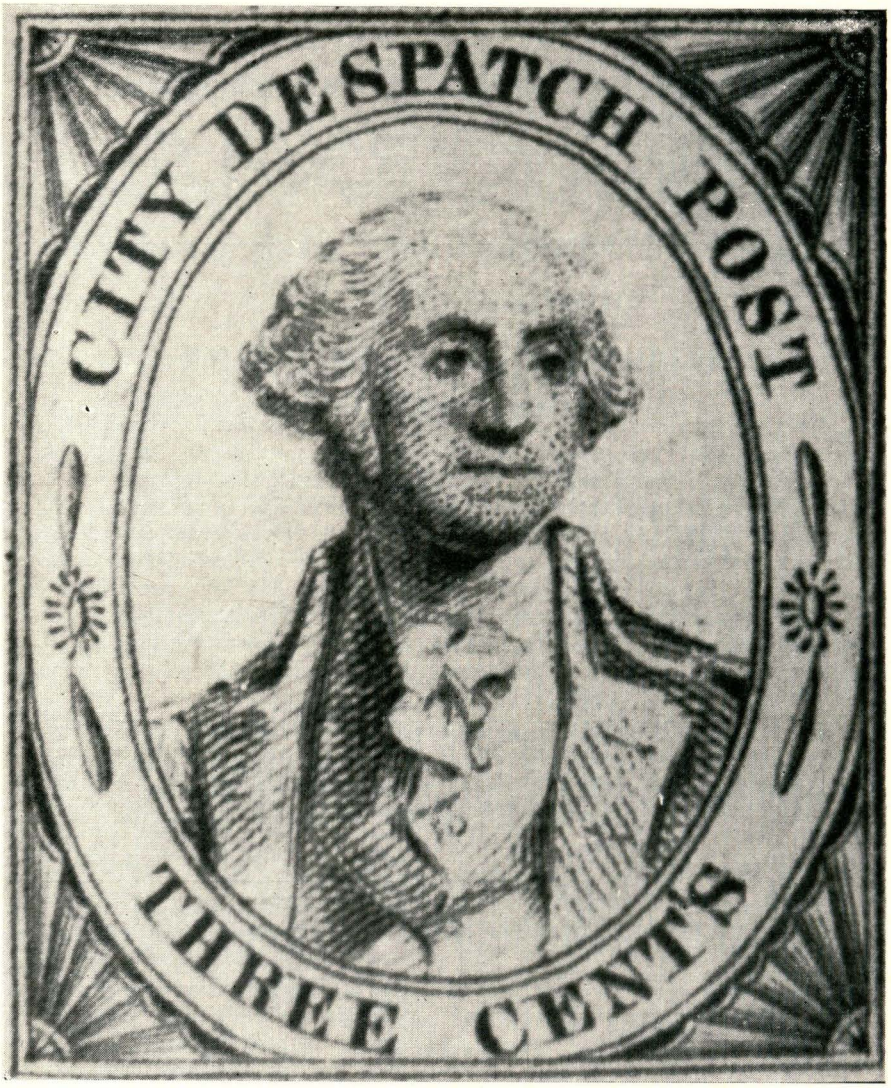


Figure 1

City Despatch Post—Three Cents—Essay Die of 1842.

Impression in black from a die of an essay design which at first glance may appear to be identical with the stamp which was issued by Greig's "City Despatch Post" from February to August 1842. On closer examination many differences will be seen. The portrait is placed lower in the oval frame, the middle segment of the ornament at either side is a rayed device, and the space and apostrophe between "TS" makes "CENTS" read "CENT'S." The hair is complete. This is the die proof which is mentioned on page 47 of "100 Years Ago."



Figure 2

City Despatch Post—Three Cents—February-August 1842.

Stamp from the first state of the plate. The lines of the portrait are fuzzy and colorless areas in the hair show at the left. The middle segment of the ornament at either side has been changed to a shaded oval and now resembles an airplane propeller with the blades bent a little.

Recent investigation by Julian Blanchard of a suggestion by Andrew P. Rasmussen indicates that the die was not engraved by Rawdon, Wright & Hatch and that the stamps probably were not printed by that firm.

According to an article in the Sixth American Philatelic Congress book (1940), John A. Klemann bought three complete sheets of 42 stamps each in London in 1914 from a British dealer who had obtained them from the family of Henry L. Winsor (Henry Thomas Windsor?). Two sheets were sold intact and one was broken up. The sheet now in the Katharine M. Hall collection (ex-Ackerman), is illustrated on page 11 of "100 Years Ago." Another sheet was sold in the United States. The third sheet is believed to be the source of most of the few unused copies which are known. These include at least one block of four, strip of four and pair.



Figure 3

City Despatch Post—Two Cents. January 1847.

Stamp from the second state of the plate. The inked lines are sharp. Colorless areas in the hair at the left show as on the first state of the plate. The value was altered by erasing "HREE" and re-engraving each of the 42 subjects to read "TWO." As the erasure was not always complete parts of the original letters which followed the "T" still show on some positions, especially the early prints before the plate became worn.

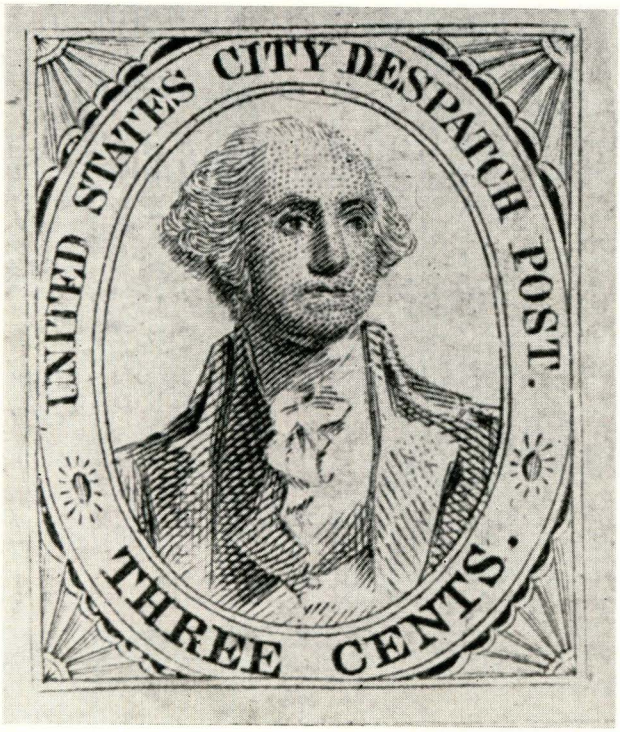


Figure 4

United States City Despatch Post—Three Cents, 1842-1846.

Sharp impression, as is usual from this plate. The portrait has the hair complete and many lines appear to be identical with the essay die of the City Despatch Post. Careful examination however, shows differences evidently are due to retouching of the portrait on a die. At the left the notch at the edge of the hair opposite the end of Washington's nose has been filled, and lines have been added to the edge of the hair at the right. Four or five shade lines have been added to the waistcoat near the lower edge of the portrait oval. The ornament which separates the upper and lower inscriptions at either side has only one segment and is practically identical with the middle segment of the ornament on the City Despatch Post essay.

The Greig-Seymour report* of November 19, 1842 to Postmaster Graham shows that not quite 60,000 letters were carried by the U. S. City Despatch Post up to and including that date. At the same rate the total would have been approximately 85,000 letters to the end of December 1842, that is, during the period when letters bearing stamps on bluish wove paper, colored through and unsurfaced, (Scott 6LB3), were being carried.

The proportion of unstamped letters on which the 3 cent fee was collected in cash can only be surmised. Until quite recent years stamp hunters did not save such stampless covers and the number of them which is now in philatelic hands may be no greater—if it is as great—than those of that period which bear stamps.

* "100 Years Ago," page 32.

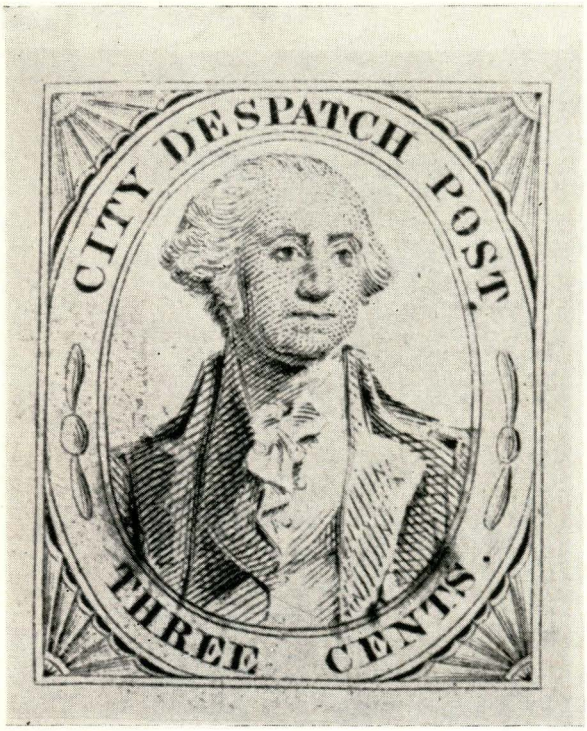


Figure 5

All authentic City Despatch Post THREE CENTS stamps of 1842 and TWO CENTS stamps of 1847-50 (or later) were printed from one and the same plate. No evidence whatever appears that the plate was ever used to make either THREE CENTS or TWO CENTS reprints.

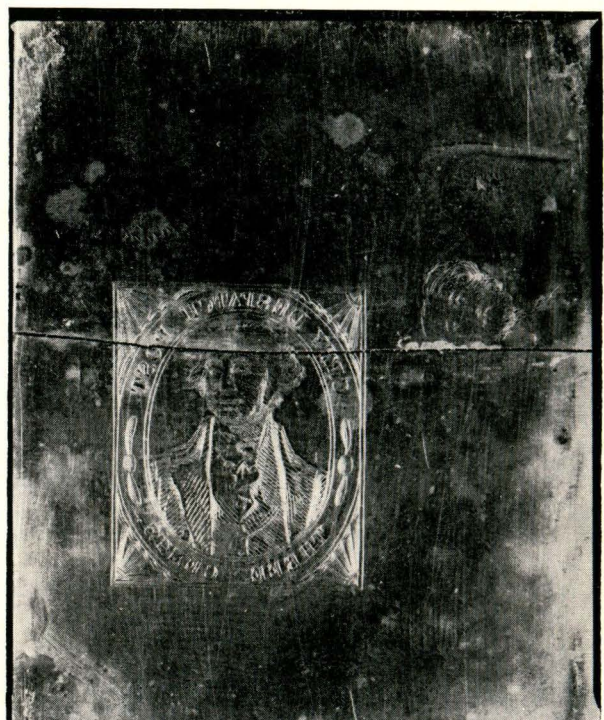
Figure 6

The die of the accepted "CITY DESPATCH POST—THREE CENTS" design of 1842 was cracked while reprints were being made from it in 1892. The illustration is from a photograph which was taken about April 1940. Part of another design, including a bearded face, can be seen to the right just above the crack.

Figure 5

This illustration is from one of the reprints which were taken from the original die of Greig's "City Despatch Post" stamp half a century later, viz., in 1892. The hair is complete as it appears on the essay die (Figure 1). Either some fine lines were not taken up properly on the transfer roll or, as seems more likely, were damaged on the roll, thus causing the colorless areas which are noted in the hair on all impressions from the "City Despatch Post" plate.

All of the few reprints seen were printed in black. The papers were crimson, orange, or green surfaced—all glazed—and white (unglazed). Altho the fact that these reprints are from the THREE CENTS *die* (Scott 40L1) was published in "100 Years Ago" in 1942, the Scott catalog still persists in noting them as "Reprints of 40L2" which is a TWO CENTS *stamp* from which *no authentic die ever existed.*



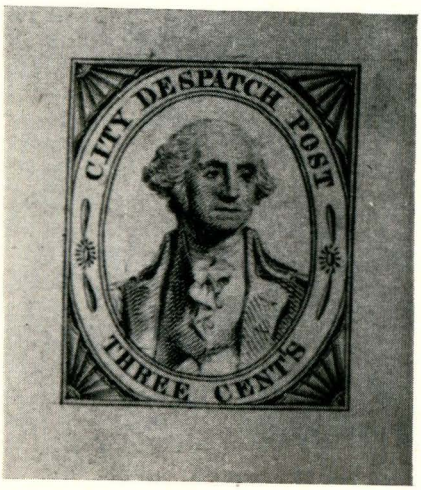


Figure 7

"City Despatch Post"—"Three Cents" essay 1842.

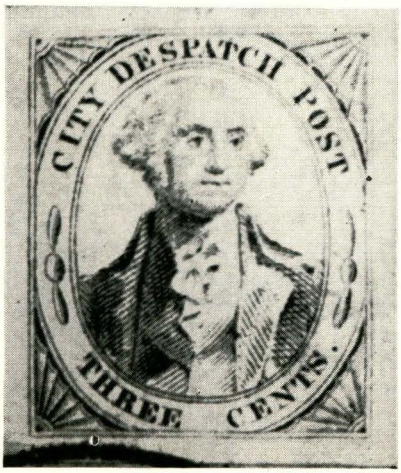


Figure 8

"City Despatch Post"—"Three Cents" stamp. February to August 1842.

Showing sequence of changes in the design, and use of the two plates.

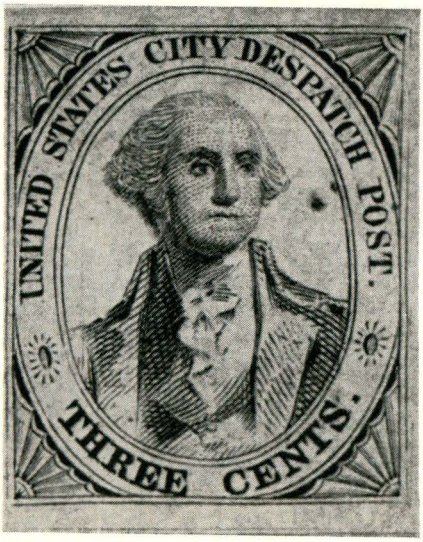


Figure 9

"United States City Despatch Post"—"Three Cents" stamp. August 1842 to November 1846.



Figure 10

"City Despatch Post"—"Two Cents" stamp. From about January 1, 1847.

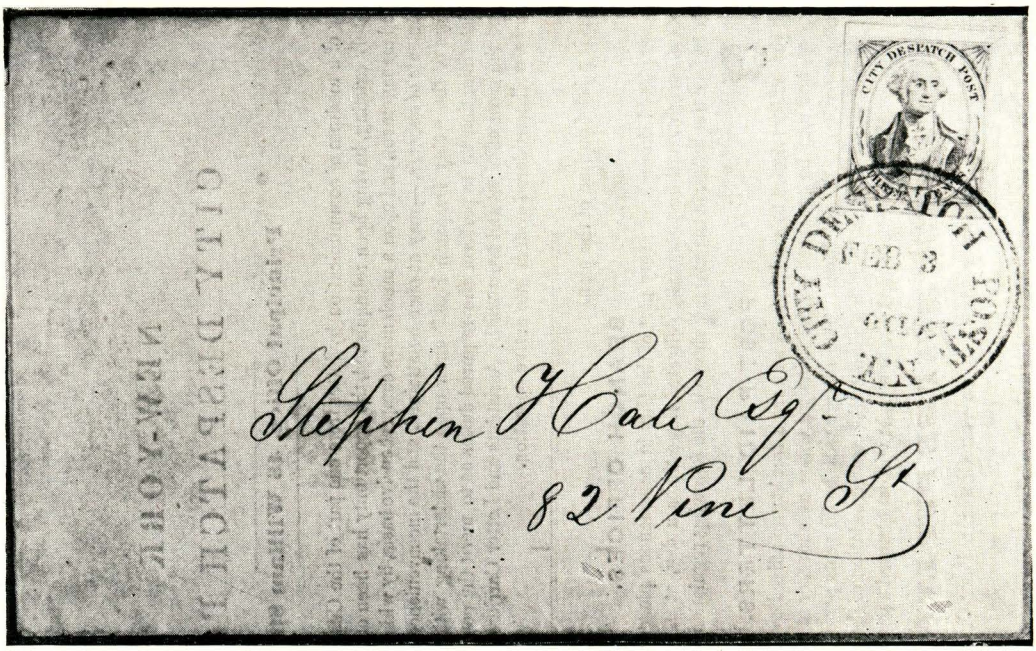


Figure 11



Figure 12

Figure 11

February 3, 1842. First stamp and first postmark or canceller.

City Despatch Post stamp used on a circular of the post which is identical with the circular illustrated on pages 6 and 7 of "100 Years Ago." This type of postmark (with "N. Y." upside down), is known with several dates from February 1 to February 25, and again on the 12th and 13th of August, in 1842 only. Use of any other canceller than this postmark at a date earlier than the F. A. Hollowbush cover of March 4th (Figure 6-A in "100 Years Ago"), has not been found.

On this circular the postmark was not redated and struck again as it was on Figure 3 in "100 Years Ago," nor was the date changed by pen as on Figure 3B in that handbook. No date earlier than February 3rd, on which the post was delivering its own announcement, or other matter, has been noted.

By comparing Figures 3 and 3B noted above with Figure 11 here it will be seen that both datings in Figure 3 show the delivery hour "9 O'CLOCK" and that the figure for the hour—9 (A.M.) 1 or 4 (P.M.) was omitted when the covers shown as Figure 3B in 1942 and Figure 11 in this supplement were postmarked. Figure 11 is shown by courtesy of Miss Katharine Matthies.

Figure 12

February 12, 1842 (Saturday)

St. Valentine's Day was the following Monday. The enclosure is a handwritten valentine. The cover is postmarked and the stamp is cancelled with one strike of Greig's first postmark—Type I with "N.Y." upside down —which was the practice until late in February or early in March.

Figure 13

Friday, February 25, 1842

Latest date of use found of the Type I postmark until August. Another example of this dating is illustrated on page 5 of "100 Years Ago."



Figure 11A

February 1842

Greig's first postmark used as a canceller on a local delivery cover to "Mary Rodman, 59 Hester St., N. Y." The second figure of the date is not legible, but as the first figure is "1," a date not earlier than the 10th nor later than the 19th of February is indicated. The illustration is by courtesy of B. D. Forster.



Figure 13



Figure 14

Friday, August 12, 1842.

The City Despatch Post was still in operation and in the last few days the Type I postmark was again employed as a canceller. Similar use on August 13th is illustrated on page 10 of "100 Years Ago."

Figure 15

Greig's "CITY DESPATCH POST" used as a United States carrier stamp. This local delivery letter of October 14, 1842 was postmarked by the U. S. City Despatch Post and the stamp was struck with the framed "U.S." the next day. The complete authenticity of this philatelic gem is beyond question. It was found by F. W. Geissenhainer about 1916 among old letters of his grandfather (Rev. F. W. Geissenhainer), which were then exactly as they had been when received through the mail. (Sidney A. Hessel collection)

Referring to a cover of August 16, 1842 to the same addressee and same address, which is illustrated on page 21 of "100 Years Ago," it would seem reasonable to doubt that a cover from the Geissenhainer correspondence that was unearthed in 1916 or thereabouts, could have belonged to F. W. Hunter as stated below the illustration of that cover.

Figure 16

Greig's "CITY DESPATCH POST" stamp used as a United States "carrier" on a local delivery letter postmarked by the U. S. City Despatch Post and stamp cancelled with the "U.S." in an octagonal frame. The pencilled notation on the front reads,

"W. C. Little—Nov. 22. at the Astor House for several days & will call on you."

This cover in the collection of H. Warren K. Hale is believed to be authentic in every way. The stamp is from the second position in the bottom row—No. 38 on the sheet.

In an advertisement of August 13, 1842 which was reproduced on page 1133 in *Pat Paragraphs* No. 37, and reprinted on page 21 of "100 Years Ago," Alex. M. Greig, Agent, stated:—

"All stamps issued by the City Despatch Post will be received by the Government."

So far as is known the City Despatch Post stamps which were outstanding on August 16th, 1842 not only became valid from that date to prepay the 3 cents carrier fee of the United States City Despatch Post, but continued to remain valid until the latter post ceased operation late in November 1846, if not under the succeeding regime—that is, the privately operated "Post Office City Despatch" of Abraham B. Mead et al, 1846-1847.



Figure 15 October 15, 1842, 9 o'clock delivery

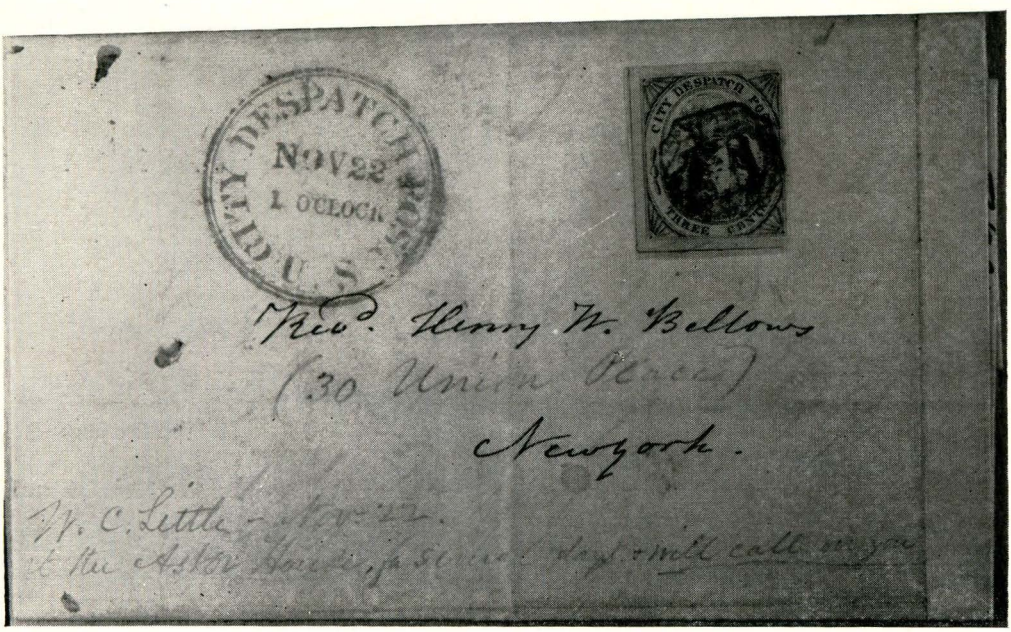


Figure 16 November 22, 1842, 1 o'clock delivery

Rosy Buff Paper (1842?)



Figure 17A



Figure 17B

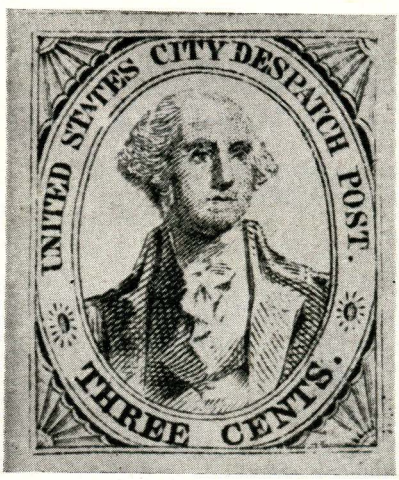


Figure 17C

Sidney A. Hessel collection

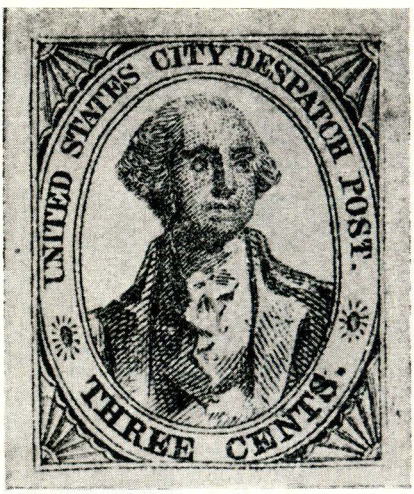


Figure 17D

Conrad S. Ham collection

Four copies on rosy buff paper, colored through and unglazed are illustrated. Each is from a different position on the "UNITED STATES CITY DESPATCH POST—THREE CENTS" plate. Whether impressions on this paper were for use as samples, or were prepared for use as regular stamps, is a matter of conjecture. They are not known used on cover and no cancelled copy has been found. Illustrations 17A and 17B are from photographs in the *Pat Paragraphs* files.

1842—Bluish gray wove paper colored through, not glazed.



Figure 18

Unused pair with top sheet margin

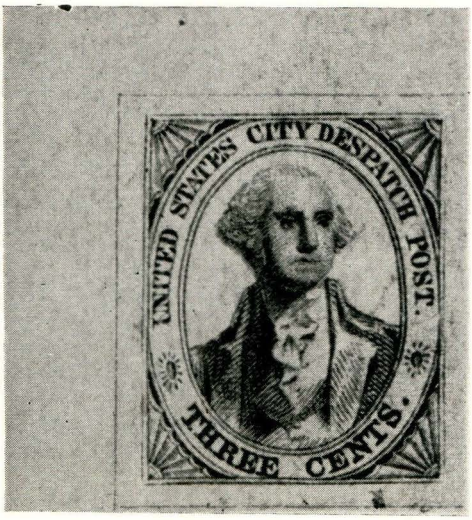


Figure 20; Unused single with sheet margins from upper left corner.



Figure 21; Cover of October 25, 1842. The stamp is from an upper left corner, but not the same corner as shown in Figure 20.



Figure 19

Unused pair

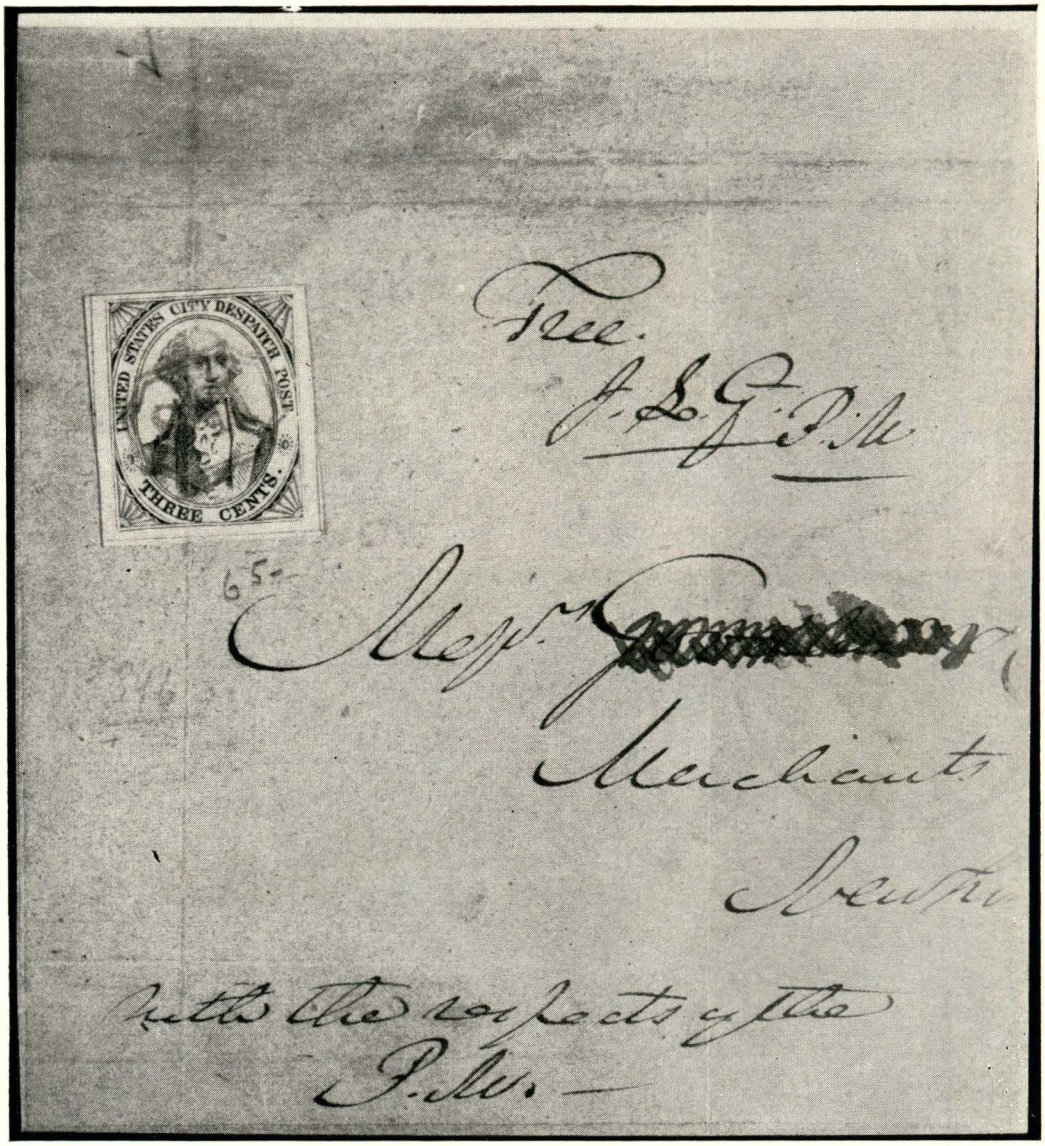


Figure 22

Stamp used on the fourth day of operation of the UNITED STATES CITY DESPATCH POST.

Figure 22; Friday, August 19, 1842 (4th day of use). This letter from the New York Post Office appears to be the earliest known use of the United States City Despatch Post stamp and the framed "U.S." cancellation. The stamp is on bluish gray wove paper, not glazed. The endorsement "Free J. L. G. P. M." beside it was by (or for) John Lorimer Graham, Postmaster at New York.

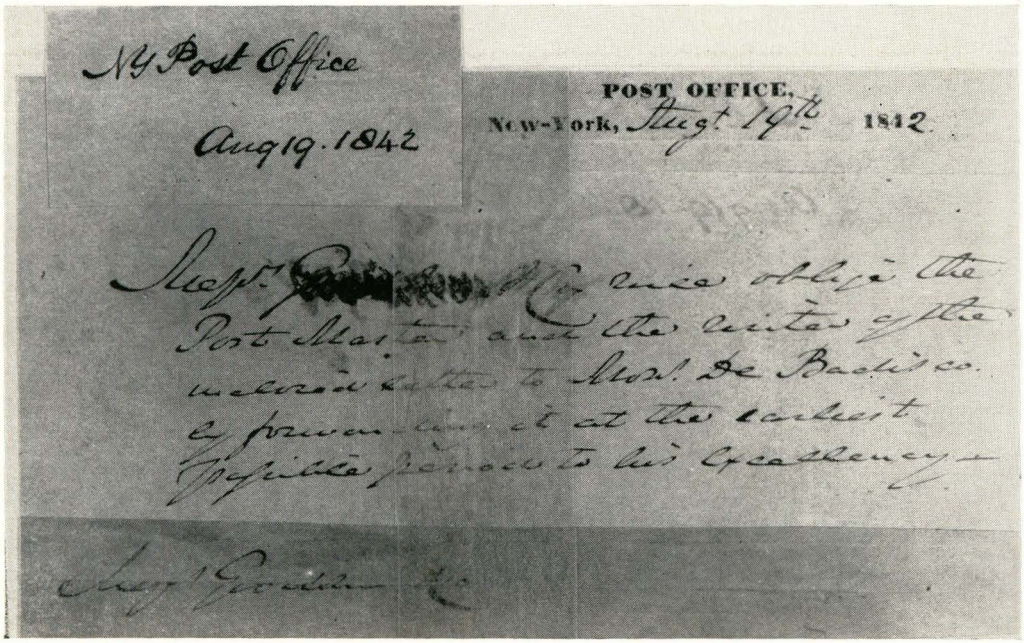


Figure 22A

The note reads,

"Messrs. Goodhue & Co. will oblige the Post Master and the writer of the enclosed letter to Mons. De Badisco by forwarding it at the earliest possible period to his excellency."

That use of the United States City Despatch Post stamps to prepay U. S. postage through the mails was suspected as early as 1889 is shown by a brief paragraph in an article by Dr. W. H. Mitchell in the Philatelic Journal of America for March of that year. This mention also indicates that covers or stamps which had been so used were unknown to that writer, if known at all.

"Diligent research to try to prove that a letter, pre-paid with a sufficient number of the stamps (i.e., United States City Despatch Post adhesives, Ed.) for both city and general postage, went through the U. S. M(ails) without further charge, would be to antedate the issue of the N. Y. P. O. in 1845, but we have failed to learn of any such specimens now preserved."

The N. Y. P. O. issue in 1845 which Dr. Mitchell mentioned is the well known 5 cent provisional of Postmaster Robert H. Morris, (Scott 9X1).

February 12, 1844

"☞ *U. S. City Despatch Post.*—In consequence of the near approach of Valentine's Day, (14th inst.) extensive arrangements have been made, and every precaution has been taken, to insure a prompt distribution of these annual tokens, and with a view to guard against the possibility of disappointment by delay, it is desirable that the names of those to whom they are addressed, together with the number of the residence, the name of the street, and the whole address, be distinctly written in full. It is suggested that the most appropriate method be adopted in prepaying these mementoes. by attaching free stamps, as it will facilitate their distribution. They can be obtained at the upper and lower Post Offices, and at all stations, at 3 cents each, or $1.25 the box of 50 stamps.

JOHN LORIMER GRAHAM, P. M."

fe12 2tr

(Journal of Commerce)

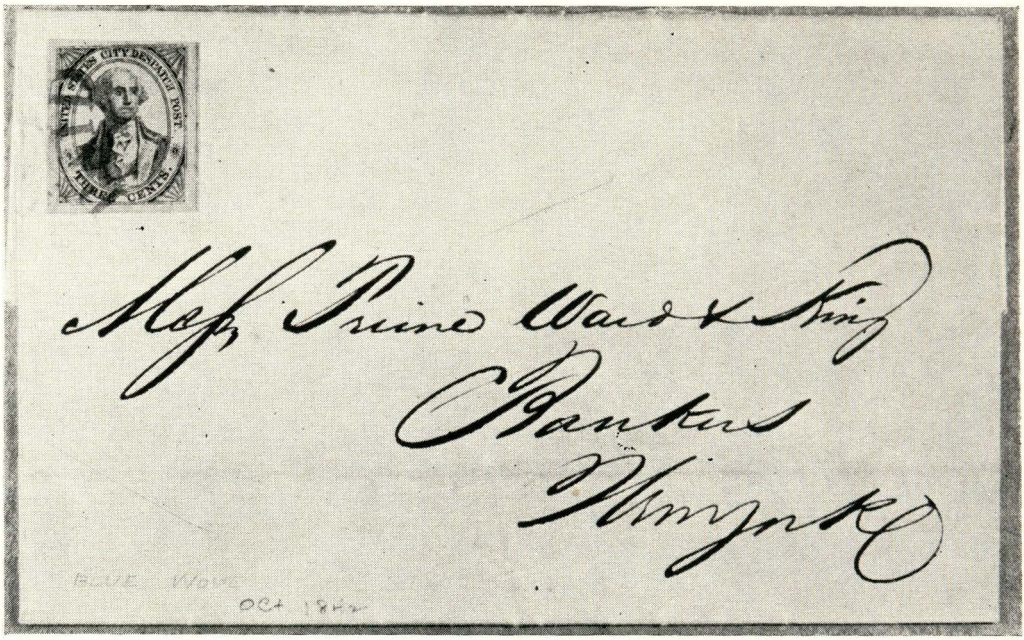


Figure 23

October 1842. Bluish gray wove paper. No postmark.

Use of the curved "PAID" handstamp to cancel a stamp of the United States City Despatch Post on a local delivery letter is believed to be very rare. This may be a unique example. Apparently the communication was deposited in the New York post office instead of in a collection box of the post, or at the office of the post. If the firm addressed held a post office box the stamp might have been used in lieu of a 1 cent postage stamp, that is, to prepay only the U. S. "drop letter" postage, which was 1 cent until July 1, 1845. As will be seen by referring to page 7 of "100 Years Ago" Prime, Ward & King headed the list of firms who recommended Greig's "City Despatch Post" in February 1842.

Figure 24

October 20, 1842. Bluish gray wove paper. The letter was delivered locally and the stamp is tied to the cover by the framed "U.S." cancellation struck several times, which is not usual. Sidney A. Hessel collection.

Figure 25

December 30, 1842. "4 O'CLOCK" delivery.

This locally delivered letter of December 29, 1842 shows the earliest use yet noted of a stamp on the green paper which has the surface glazed but is not colored through. George T. Turner collection.



Figure 24



Figure 25

All the covers on which the prepayment of postage from New York to destination was evidenced by United States City Despatch Post stamps have several features in common:

(a) Each stamp was struck with the framed "U.S." in red, which was the regular cancellation of the United States Despatch Post. The strike was usually near the middle of the stamp, which was also the common practice when the stamps were cancelled on local letters.

(b) The dater postmarks are always handstamps of the New York Post Office. In no instance does either the first (1842-1843), or the second (1844-1846), variety of "U. S. CITY DESPATCH POST" postmark appear.*

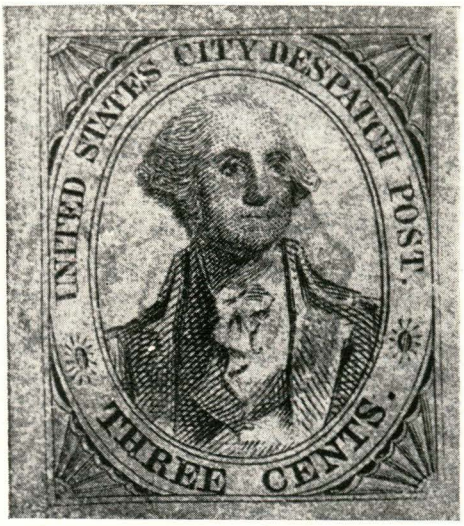


Figure 27

Stamp on dull—"apple green"—glazed surface paper, with the framed "U. S." cancel lightly struck. This is by far the finest of the few copies which have been found. The color suggests that whoever named it had a russet apple in mind.

A third copy was formerly in the Hind collection and is on the cover of February 1843 which is illustrated on page 27 of "100 Years Ago."

* Type I appears on the covers Figures 25 and 30. Type II appears on the covers Figures 40 to 44. Both types are illustrated on page 27 of "100 Years Ago."

Figures 26 and 27 are from photographs in the *Pat Paragraphs* files.

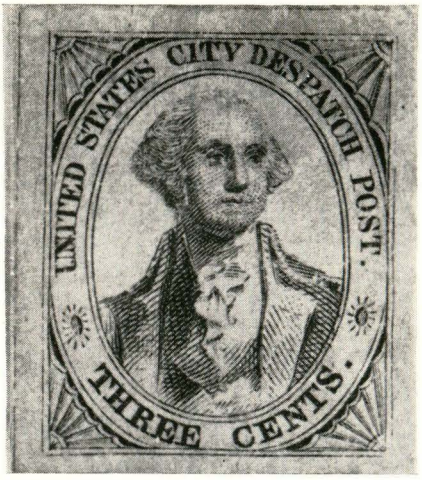


Figure 26

Stamp on (bright) green paper, colored through and not glazed. No other impression has been seen on this paper.

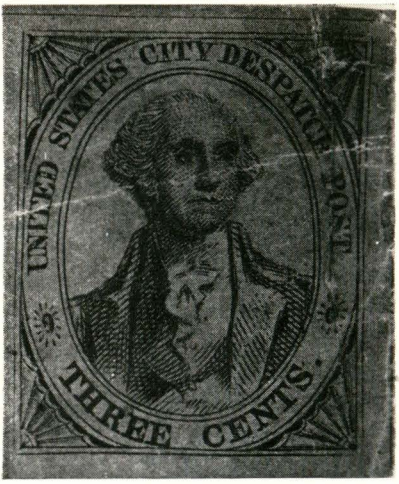


Figure 28

Another copy on the "apple green" glazed surface paper, somewhat the worse for wear but apparently it is uncancelled. Illustrated by courtesy of George B. Sloane.

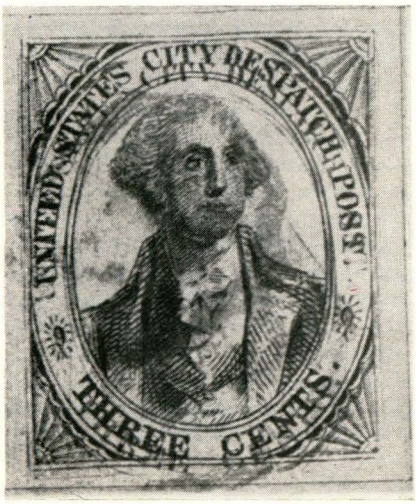


Figure 29A



Figure 29B

These two stamps show a so-called "double impression"—a normal impression with a fainter impression below. On 29B the displacement is greater and duplication of the design is fainter than on 29A.



Figure 32

This pair is tied to a small piece of cover by the curved "PAID." It is on the blue glazed paper which occurs as early as July 1843 and is commonly found in 1844. Until June 30, 1845 the U. S. postage on a single letter carried up to 30 miles was 6 cents. However, more than two despatch stamps may have been on this "mail letter."

(c) Each letter was struck in red with the curved "PAID", which handstamp of the New York post office was in regular and constant use there for many years to show full prepayment of U. S. postage.

It will be noted also that the same practice as (a) and (b) appears on an unpaid letter to Carlisle, Pa., which cover is illustrated on page 28 of "100 Years Ago," and that a manuscript rating for postage due was used instead of the "PAID" handstamp because the postage to Carlisle was to be collected from the addressee.

The following solution is suggested as a possibility which seems reasonable whether or not it is correct. Altho in general it agrees with the facts, it may not explain all the covers equally well.

During the period of 1842-1846, in which the United States City Despatch Post stamps were current, comparatively few "mail letters" were sent from New York with the U. S. postage to destination prepaid. The number of "mail letters" which were delivered to the New York Post Office by that Despatch Post was only a fraction of the total outgoing mail. Hence it is highly probable that only an occasional letter which was handled by that Despatch Post had the U. S. postage prepaid to destination. In these few instances such prepaid letters may have included any or all of three kinds;

(d) full prepayment by cash

(e) full prepayment by the despatch stamps

(f) part payment by cash and part by stamps.



Figure 30

January 31, 1843. "4 O'CLOCK" delivery.

This letter from Paris, December 1842, has a stamp on green glazed paper and the first type of "U. S. CITY DESPATCH POST" postmark. Only three letters from foreign countries and which were handled by the United States City Despatch Post have been noted, viz., this cover, one from Canada shown on another page, and a cover from Santo Domingo which is illustrated on page 38 of "100 Years Ago."

The procedure was quite simple. When a letter with sufficient, insufficient, or no despatch stamps affixed to it, and with enough cash to equal or complete the carrier fee *and the U. S. postage,* was handed in at the office of the post, or to a carrier of the post on his route, as many United States City Despatch Post stamps as were needed to make the total of stamps on the letter equal to the U. S. postage on that letter were then affixed by the Post, and the "U.S." canceller was struck on all the stamps.

Any cash which was received with a letter was retained by the despatch post pending a quarterly or other periodic settlement with the post office, and the post office account was credited for an amount equal to the U. S. postage which each letter required.

When outgoing letters were deposited in the New York Post Office by the United States City Despatch Post those which bore properly cancelled stamps of the post to the amount of U. S. postage which was needed were marked "PAID" and were forwarded as prepaid letters. The despatch stamps on them showed that the U. S. postage had been prepaid and had been credited to the post office on the latter's account at the office of the Despatch Post.

The purchaser of a postage stamp obtains tangible evidence of the right to have a service performed, and to choose the time of purchase or a later time for the performance of that service. If the suggested solution is correct, whoever handed cash to an employee of the United States City Despatch Post in prepayment of U. S. postage was, in effect, purchasing United States City Despatch Post stamps, whether or not actual possession of them remained with the post.

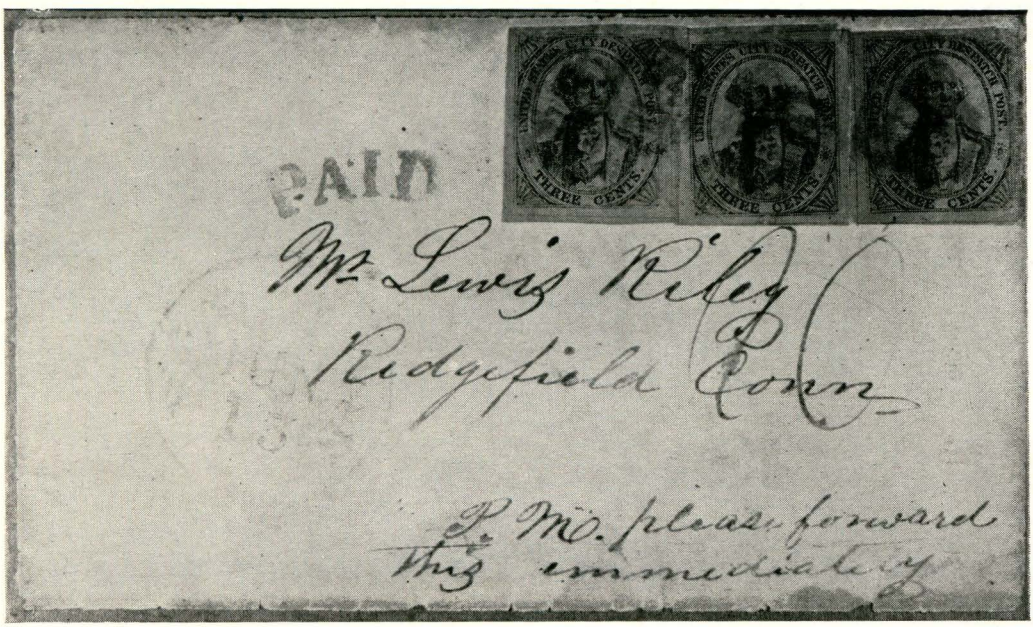


Figure 31

June 13, (1843?); 10c rate, 30/80 mile zone.

Prepaid letter to Ridgefield, Connecticut, about 70 miles from New York. This cover was described on pages 229 and 230 in Luff's U. S. book. The three stamps on this cover are singles. Other multiple use covers contain at least one pair or strip. "Paid 10" was written under the stamps, and the curved "PAID" with manuscript "10" on the face of the letter shows the full postage to have been prepaid. The stamps do not represent the full amount which was evidently paid in cash.



Figure 34 May 25, 1843; 12½c rate, 80/150 mile zone.

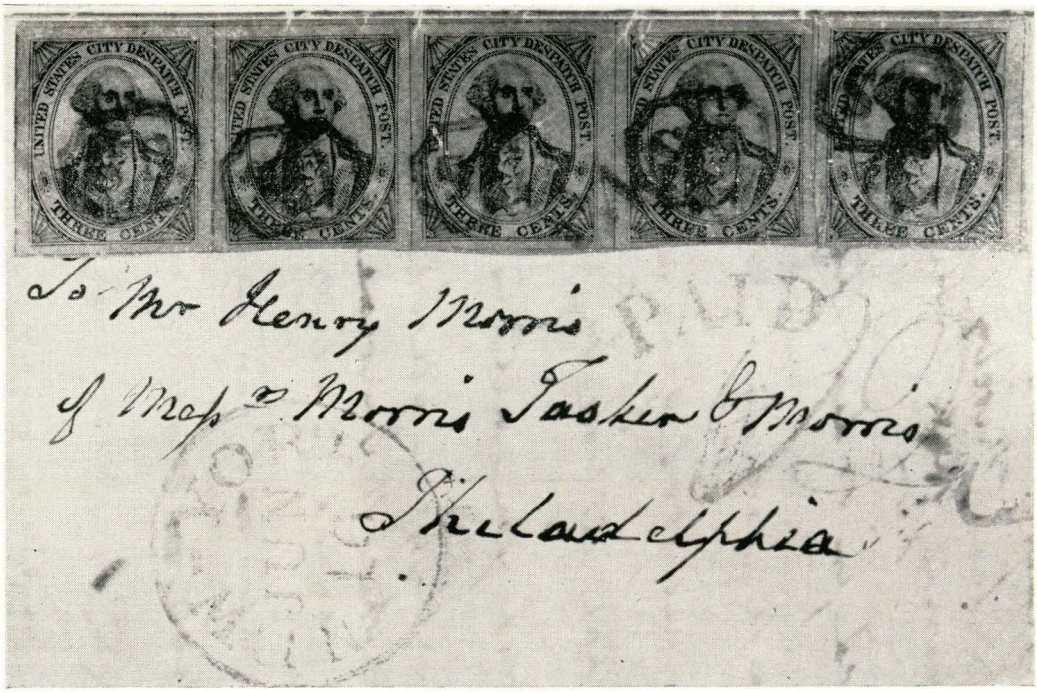


Figure 35 June 16, 1843; 12½c rate, 80/150 mile zone.

Figure 34

Strip of three and pair (originally a horizontal strip of five ?), on a prepaid letter to Philadelphia. The first two stamps of the strip are from the same plate positions as the second pair shown in Figure 33. Therefore the strip is from the second horizontal row, and the 1st, 2nd and 3rd vertical rows of that pane or sheet. The reconciliation of rates as suggested in connection with Figure 33 applies to this cover also.

Figure 35

Strip of four and single on a prepaid letter from the same correspondence to Philadelphia as the covers which are illustrated as Figure 34 and Figure 36. The same reconciliation of rates applies. The strip of four is from the upper left corner of the same pane as are the two pairs on the cover which is illustrated as Figure 33.

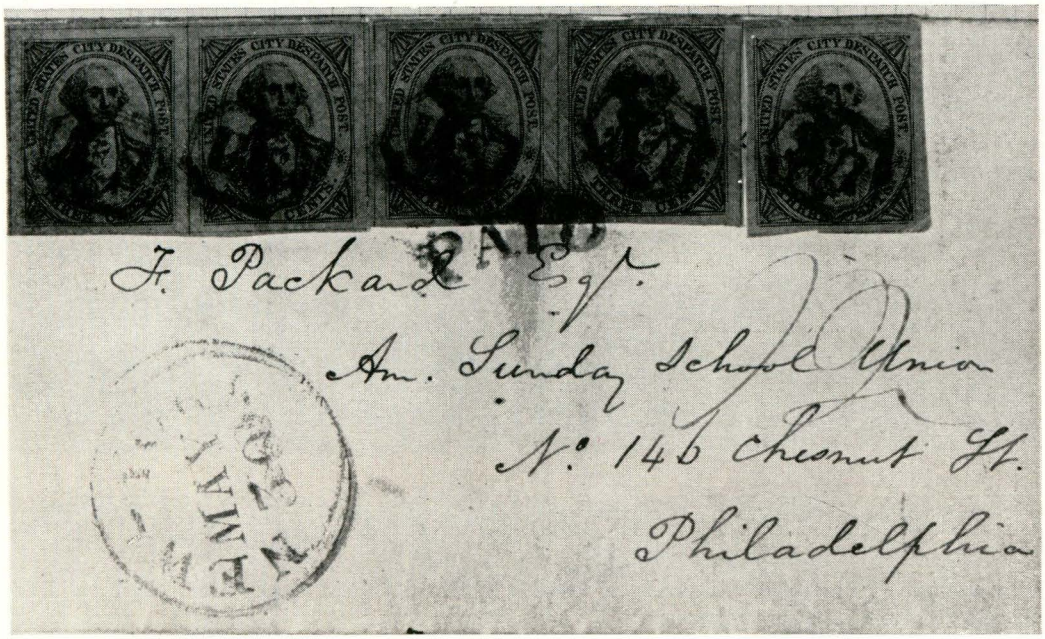


Figure 33

May 30, 1843; 12½c rate, 80/150 mile zone.

Two horizontal pairs which originally were a block of four from an upper left corner of a pane or sheet, used with a single stamp on a prepaid letter. This cover was noted on page 229 of John N. Luff's U. S. book. Under the stamps was written,

"Paid 3 cents for City Despatch
12½ for Philadelphia. Paid"

The rates noted under the stamps total 15½ cents, whereas five stamps at 3 cents each total only 15 cents. But as five stamps at the $2.50 per 100 rate would total the postage rate to Philadelphia (12½ cents), the annotation may mean that the (U.S.) "City Despatch" fee of 3 cents was in addition to the stamps and was paid in cash.

On the other hand, if the United States City Despatch Post received 15 cents by selling the stamps at 3 cents each it could have paid the 12½ cents postage and had 2½ cents remaining for its own fee. Whether or not the Post Office Department received at the New York post office 1 cent of the U.S. City Despatch Post fee for each "mail letter," as it did on city letters, is not apparent.



Figure 36 July 5, 1843; 12½c rate, 80/150 mile zone.

Strip of five on a prepaid letter to Philadelphia from the same correspondence as the covers illustrated as Figure 34 and Figure 35. The same reconciliation of rates applies to all.

This letter contains a pertinent paragraph;

"If the post office cheat again in respect of this letter please inform me. I have been reimbursed in respect of the other."

The obvious explanation is that the letter of June 16th (Figure 35), had been treated as unpaid when it arrived at Philadelphia; that protest had been made on the writer's behalf; and as the stamps showed that the full postage had been prepaid, the writer was entitled to and received proper reimbursement.

Whether a "mail letter" had any despatch stamps on it, or none, when the United States City Despatch Post received it, makes no difference. When "mail letters" bore valid despatch stamps which the post cancelled to show that the post office was receiving a corresponding credit, the stamps became tangible evidence of the sender's right to a service. That service was transportation to destination in the United States mail of the letters to which they were affixed, because the United States City Despatch Post—as agent of the New York Post Office—had already received the postage money which they represented.

If an Act of Congress had authorized the Postmaster General to issue postage stamps to prepay the rates which were in effect in 1843, a purchaser of such stamps would, or could, have obtained the same service for them at New York that is shown by the prepaid "mail letters" which bear the United States City Despatch Post stamps used in multiple on outgoing mail from that city.



Figure 37 October 18, (1843?); 12½c rate, 80/150 mile zone.

Vertical strip of three and single stamp on a prepaid letter to Athens, New York, which is on the Hudson River about 120 miles north of New York City. The four stamps do not represent the full amount which was evidently paid in cash.

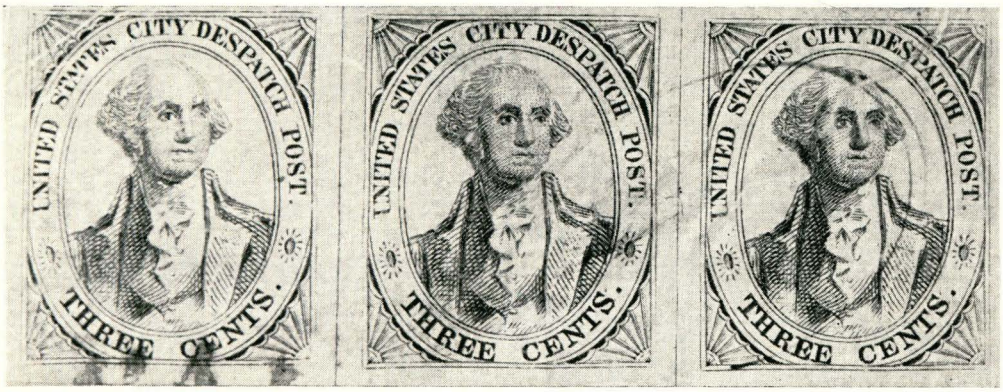


Figure 38

Strip of three on blue glazed paper in the Sidney A. Hessel collection. The left end stamp shows part of the curved "PAID" which was struck in the New York post office on prepaid letters for the outgoing mails. This is the only multiple use of the stamps which has come to the author's notice where the framed "U.S." cancellation was not used.

All of the four covers to Philadelphia bear dates from May 25th to July 5th in 1843 and the stamps are on green (greenish blue) glazed paper. It seems probable that the June 13th cover to Ridgefield (Figure 31), and the October 18th cover to Athens (Figure 37), were also used in 1843. However, it is by no means certain that such usage of the United States City Despatch Post stamps for ordinary postage was confined to a period of about five months in 1843.

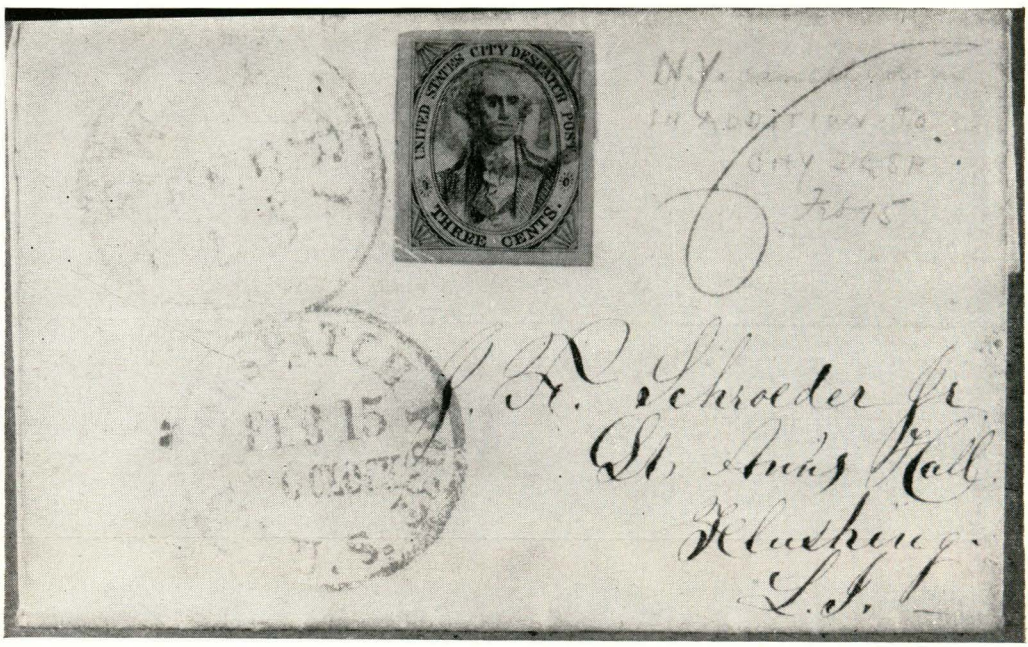


Figure 39 February 15, 1844 (or 1845?).

This cover to Long Island shows a scarce combination of postmarks, viz., a U. S. City Despatch Post postmark, (second type, 1844-46), and also a New York post office dater of the same date. The manuscript "6" is for 6 cents U. S. postage to Flushing, about fifteen miles. The framed "U.S." cancellation is struck near the center of the stamp, as was the usual practice. Sidney A. Hessel collection.

Figure 40

This, the only block of which a record has been found, is on blue paper with glazed surface, but not colored through, and unused. It is believed to come from the lower right corner of a pane or sheet.

Positions 1, 2, 4 and 7 on this block show the upper third of the frame line at right weak or missing. On position 12 this section of the frame was recut.

On position 9, under the last E of THREE and just over the dividing line between position 9 and the stamp below (position 12), a short diagonal line (gash?) appears which is a constant mark.


UNITED STATES CITY DESPATCH POST.
THREE CENTS.

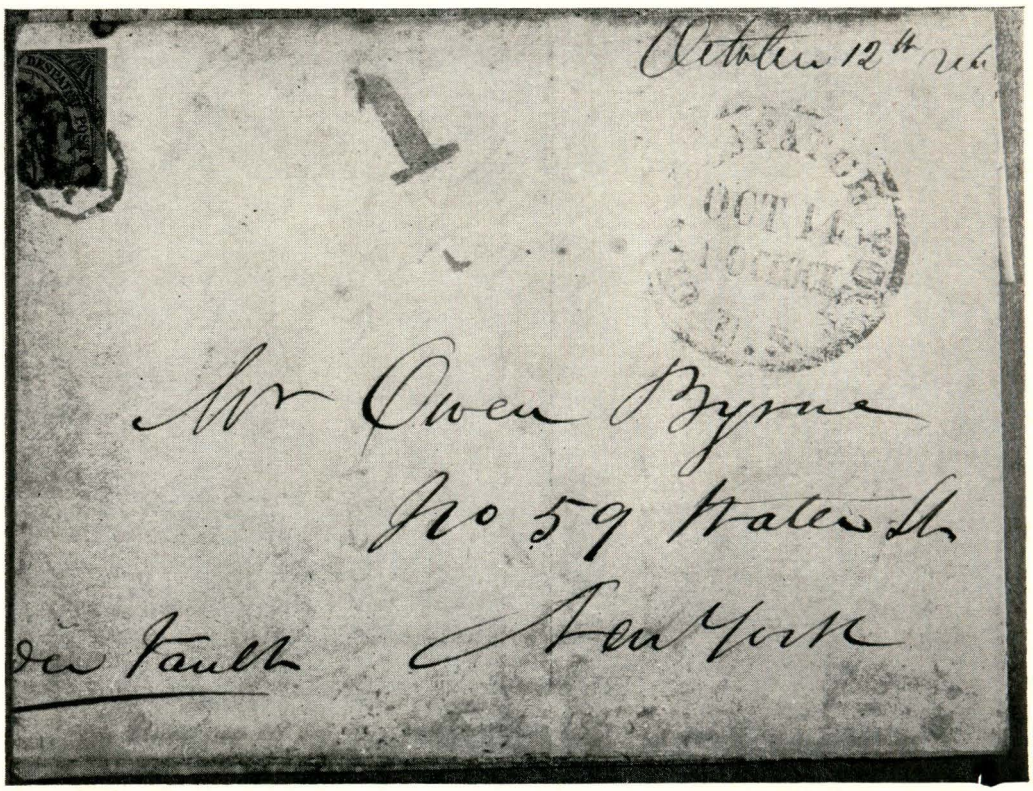


Figure 41 October 14, 1844.

Upper right quarter of U. S. City Despatch Post stamp cancelled with "U.S." in octagon frame. Large numeral "1" and second type of U. S. City Despatch Post postmark struck on a cover to a local address.

This postmark was in use from early in 1844 to late in 1846. The drop letter postage rate was increased from 1 cent to 2 cents beginning July 1, 1845. The quarter stamp seems to have been intended to prepay 1 cent drop letter postage. Whether it did or not depends upon whether the "1" indicates postage due or something else. In any case the only October in which the 1 cent drop letter rate would occur in connection with this postmark would be in 1844.

Figure 42

As shown by the printed label, the endorsement, and the New York "2 cts" postmark, this stampless cover which was dated at Montreal on August 6th, was brought to New York by express and deposited in the New York post office for local delivery. On August 12th it was postmarked as a "drop letter" and turned over to the U. S. City Despatch Post for delivery to the addressee and collection of the drop letter postage—2 cents.

Altho the Act of 1845, which prohibited private express mails on U. S. mail routes, had been in effect beginning July 1st, this letter evidently was considered to be in the class of consignee's mail and was accepted and handled in the regular way, as if it had originated in New York city.

Figure 43

The surcharged "2" and bar obliterating "THREE" are in red.

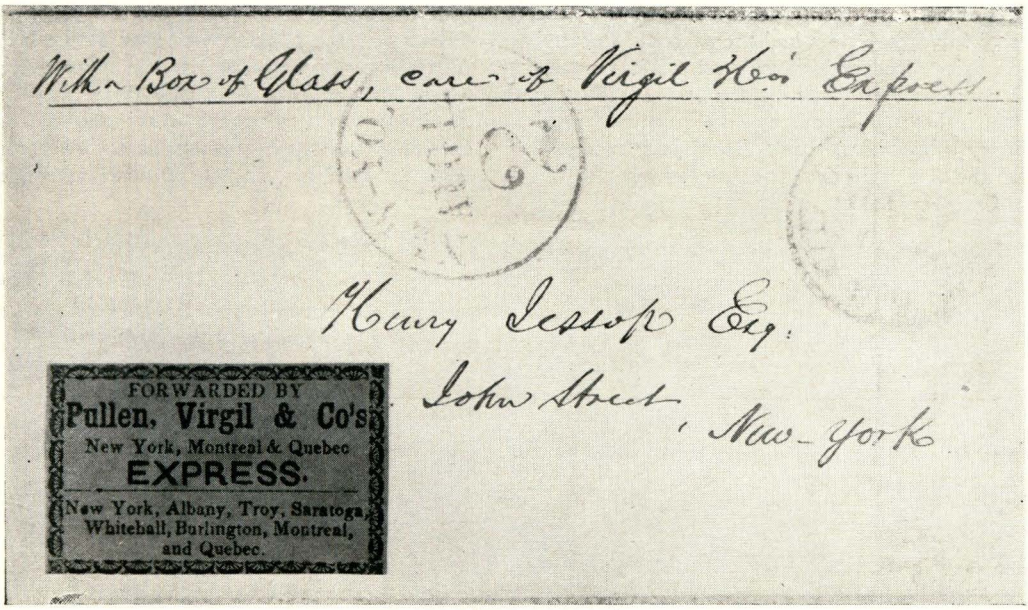


Figure 42 August 12, 1845.



Figure 43 St. Valentine's Day, 1846.

This cover is described on page 230 of Luff's U. S. book and is commented upon on pages 43 and 44 of "100 Years Ago" with correction of Luff's erroneous statement that; "By Act of Congress, approved March 3, 1845, the rate for drop letters was reduced to two cents."

For at least twenty years prior to 1845 the rate for drop letters had been 1 cent. Instead of being "reduced to two cents" it was *increased to two cents* by the Act of 1845 to which Luff referred, and so remained until it was restored to 1 cent (from July 1, 1851), by the Act of March 3, 1851.

The large New York postmark including "2 cts" was used to indicate this 2c drop letter rate of 1845-1851 and similarly for a printed circular rate of 2c in 1845-1847. Altho in the past various writers assumed it to be a carrier postmark, no reliable evidence to sustain this assumption has been found. The facts are that the "2 cts" postmark (always struck in red), was used at the New York post office and not at the office of the United States City Despatch Post, and that no New York postmark was used on the incoming mail which was given to letter carriers of the New York post office to deliver to addressees.

Evidently the total charge on this St. Valentine's Day "drop letter" of 1846 was four cents. The United States City Despatch Post received 2 cents when it sold the surcharged stamp and collected 2 cents "drop letter postage" for the post office from the addressee.

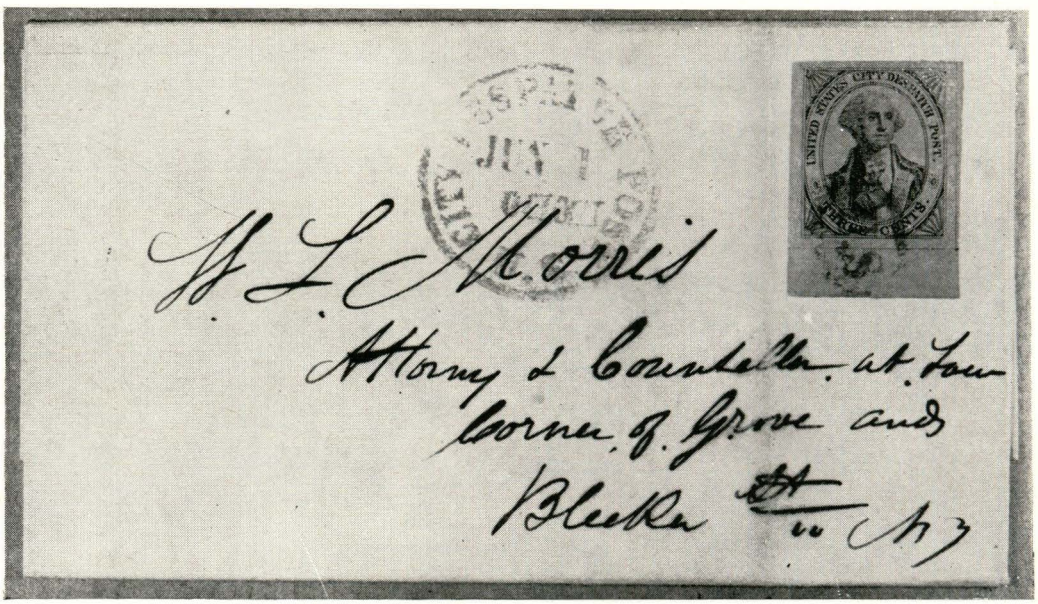


Figure 44

June 1, 1846. Delivery hour omitted before "O'CLOCK".

Letter dated May 29, 1846 prepaid by a stamp on blue glazed paper with lower sheet margin which is cancelled with the usual framed "U.S." The postmark is found in 1844-1846 and is the second type which was used by the post. Stamps showing any part of a sheet margin are extremely unusual and for that reason alone this cover is most remarkable.

A statement on page 230 of Luff's U. S. book indicates he believed that "numerous three cent stamps of the United States City Despatch Post (are) to be found on letters dated in 1845 and 1846 * * * *." Such covers seem to have mostly disappeared since that statement was written, if indeed it ever was true. Illustrations (Figures) 43, 44 and 45 are the only such covers of 1846 seen by the present writer and very few others have been recorded. Those dated later than June 30 in 1845 have been equally difficult to find.

When the drop letter rate was increased from 1 cent to 2 cents commencing July 1, 1845, the United States City Despatch Post had to charge 4 cents (retail) or 3½ cents (wholesale) on each drop letter which the post handled, and 3 cents (retail) or 2½ cents (wholesale) on other letters. None of the private posts charged more than 2 cents and they got more and more of the business until November 1040 at which date the government's "City Despatch" quit.

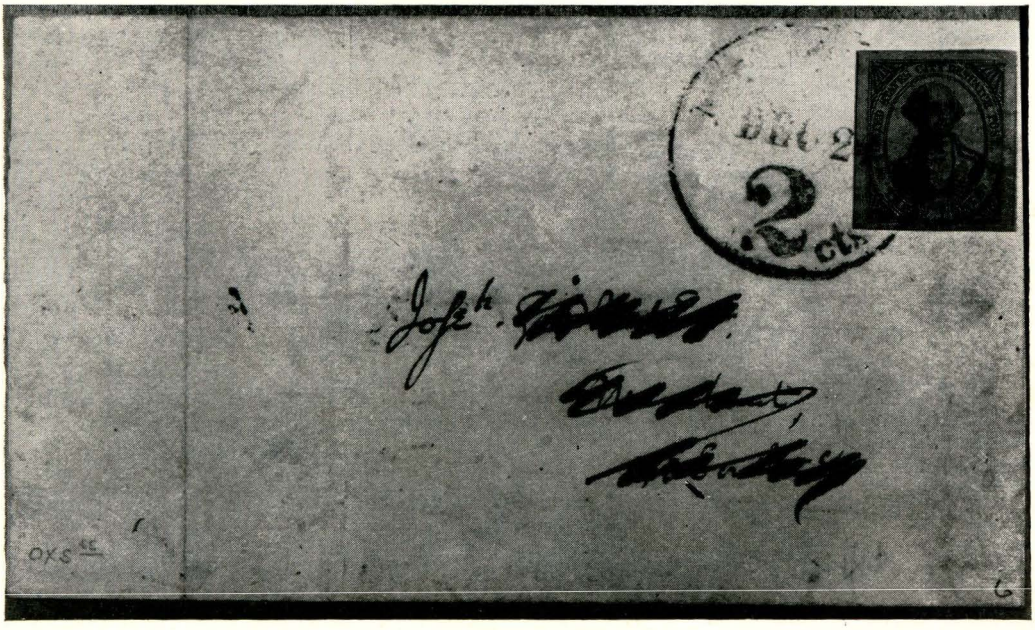


Figure 45

Stamp cancelled with drop letter postmark. December 24, 1846.

When Greig's City Despatch Post was purchased by the Post Office Department and continued in operation as an official service with the name changed to "United States City Despatch Post," the City Despatch Post stamps which were outstanding remained valid and altho they had been sold as "locals" they were usable after August 15th, 1842 as U. S. carrier stamps in New York.*

Similarly, when the Postmaster General discontinued the U. S. City Despatch Post late in November 1846 and that government service was succeeded by a private post, outstanding U. S. City Despatch Post stamps were redeemable at the New York post office, or remained valid for use locally on letters which were delivered by that private post, at the option of the holder.† Examples of such use seem to be very rare. In the author's experience the letter which was received on Christmas Day and was answered on December 26th, 1846, is unique.

The United States City Despatch Post stamp on this drop letter was cancelled by the drop letter postmark of the New York post office before being turned over to Mead's "Post Office City Despatch" for delivery to the addressee. The postmark shows 2 cents was due for drop letter postage to be collected from the addressee.

(To be continued.)

* *Pat Paragraphs* No. 37, page 1133 and page 21 in "100 Years Ago."

† *Pat Paragraphs* No. 35, page 1030 and page 42 in "100 Years Ago."

Another Look at the

HAWAIIAN NUMERALS

Typographic evidence reveals new chronological sequence for these typeset stamps

By J. F. Westerberg

WE HAVE seen that the Hawaiian Numerals can be divided into ten *border types* by noting certain typographic features that did not change from one setting to another.[1]

We turn now to the utilization of typographic evidence from another point of view. Instead of looking for similarities we shall look for significant differences between the stamps of the same type. By utilizing this evidence we shall try to find out how many settings were required and in what order they followed one another.

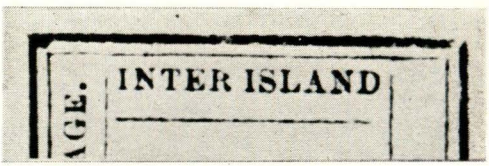
The Four Major Chronological Groups

Group 1—Nos. 10 and 11
Group 2—Nos. 12, 14 and 16
Group 3—Nos. 15, 17, 18, 19, 20, 23 and 24
Group 4—Nos. 21, 22, 25 and 26

The stamps of border Type II reveal these four groups very clearly. In the first group the spacing above and below the words "INTER ISLAND" is normal. In the second group "INTER ISLAND" is close to the top border rule. The space below the line is correspondingly increased, showing that the lead over "INTER ISLAND" was taken out or fell out and was then reinserted below the line. In the third group the space above "INTER ISLAND" is again normal but the space below is still excessive, showing that a new lead was added above the line without removing the misplaced lead below. In the fourth group the border inscriptions were changed.



Type II, Group 1



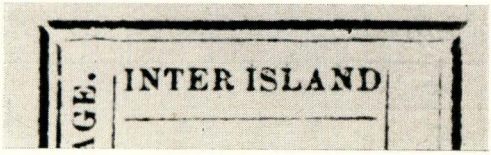
Type II, Group 2

The Settings in Group 1

First Setting
No. 11, 2 cents light blue
Second Setting
No. 10, 1 cent light blue
Third Setting
No. 11, 2 cents light blue

Two settings of No. 11 are required to account for some of the wandering center numerals. The so-called "flat back" numeral is found in border Type I and also in Type III. The familiar "blotchy" numeral is found in Types VIII and X.

[1] The Collectors Club Philatelist, October, 1947, by the author.



Type II, Group 3

The 1 cent stamp is found in only one setting, although there is evidence of two press runs. This stamp satisfies the requirement that there be an intervening setting of another denomination between the two settings of the 2 cent stamp.



"Flat back" Numeral



"Blotchy" Numeral

The Settings in Group 2

Third Setting (cont'd.)
Early press runs (1860)
No. 12, 2 cents black, *grayish white*
No. 16, 2 cents black, *grayish*
Later press runs (1862)
No. 12, 2 cents black, *grayish white*
No. 14, 2 cents black, *greenish blue*
No. 16, 2 cents black, *grayish*

The type form must have been locked and unlocked many times between the various press runs for we find many changes that could have been made only on the stone. Yet, as far as we can see, no changes were made in the location of the center numerals. The "blotchy" numeral, for example, is still found in Type X, the "flat back" numeral in Type I. So there is no evidence to show that a new setting was required until we come to No. 15, 1 cent black, in the next group of stamps.

The Settings in Group 3

Fourth Setting
No. 15, 1 cent black

Further proof that No. 15 was printed after Nos. 12, 14 and 16 is found in Type X. Here the printer restored the lead under the line "1 Cent" which is once more normally spaced as it was in Nos. 10 and 11.

Fifth Setting
No. 18, 2 cents black, *blue gray*
No. 17, 2 cents dark blue
No. 20, 2 cents black

The missing lead under "2 Cents" in Type X is probably the most prominent feature that ties Nos. 17, 18 and 20 together. In No. 18, type VII, the letter "I" of "INTER" is not raised. In No. 17 and 20 and also in No. 19 of the next setting, this letter is raised. That puts No. 18 ahead of Nos. 17 and 20 chronologically. No. 20 is linked to No. 19 in the next setting, by evidence in Type IX. In these two stamps the word "Postage" has dropped, so that the letter "E" is no longer opposite the line "INTER ISLAND." That leaves No. 17 in the middle.

Sixth Setting
No. 19, 2 cents black

No. 19 is tied to the fifth setting by the missing lead under "2 Cents" in Type X and by the raised "I" of "INTER" in Type VII. We have already noted the close relationship to No. 20.

Seventh Setting
No. 24, 2 cents black, laid paper
Eighth Setting
No. 23, 1 cent black, laid paper

No. 24 is the logical choice to follow No. 19 since there must be an intervening stamp of another denomination between the two 1 cent stamps No. 19 and 23. Confirmation is found in Type X. In all stamps of this type in Group 3, except No. 23, the center numeral is offset 2 points to the left. In No.

TRACING THE SEQUENCE OF PRINTINGS IN GROUP 3

BORDER TYPE	SCOTT'S CATALOGUE NUMBERS						
	15	18	17	20	19	24	23
II	Space above and below "INTER ISLAND"						
X		No space under "Cents"				No space above or below "INTER"	
VII			"I" of "INTER" raised				
IX				"GE" of "POSTAGE" dropped			"HAW. POST." reset
IV		Large numeral broken					
II						"UKU LETA!" Spread	
X		Large Numeral offset 2 points to the left					

23 the numeral is back in the middle of the stamp. Therefore, No. 23 must have been the last stamp to be printed in Group 3.

The Settings in Group 4

Ninth Setting
No. 21, 5 cents blue, *blue*
Tenth Setting
No. 26, 2 cents dark blue
Eleventh Setting
No. 25, 1 cent dark blue
Twelfth Setting
No. 22, 5 cents blue, *blue*

The use of a new type face for the line "5 cents" in No. 22 is an indication that this stamp was the last one to be printed. Another clue is the bent rule in Type X. This rule is undamaged in Nos. 21 and 26. Since No. 26 is linked to No. 25 by having the same border inscriptions, it follows that No. 21 must have been the first stamp to be printed in this group.

In a forthcoming article we shall see if there is any supporting evidence for the above listing to be found in the historical records of the period.

JOSHUA FREDERIK WESTERBERG, an engineering draftsman of Mill Valley, Cal., and formerly a member of the American Society of Cinematographers, and is currently a member of The Collectors Club and the American Legion. His philatelic interest is Hawaii, in general, and the Numeral issue in particular. He wrote "A Prelude to the Hawaiian Numerals" for *The Pacific Historical Review* in 1946, and "Hawaiian Numeral Border Types" for THE COLLECTORS CLUB PHILATELIST. As he puts it, he's good for an article a year. His familiarity with typesetting, resulting in his work in the Title Department of Paramount many years ago, led to the discovery of discrepancies in the analysing of the typography of the Numerals. The "case" of the Hawaiian Numerals has been his pet investigation ever since.

R. A. DE VILLARD

and the Stamps of China

A new discovery throws light on Chinkiang and points to changes in the catalogue listings of the Empress Dowager issues of the Customs Posts.

By Lyons F. Livingston

TO study Chinese stamps of the 1893-97 period, some attention must be devoted to the men who designed, printed and authorized them. Many of the stamps of this period have been a puzzle to beginners and specialists alike, and there has long been a controversy as to where the Dowager issue was actually printed.

I was fortunate enough to make a find, a short time ago, of the official files of the Chinkiang Municipal Post Office. The files consisted of ledgers, invoices, letters and the official regulations and notices of the post office. Among the letters was a large group written by R. A. de Villard, containing information that was new and authentic, and in some cases, in great detail.

Mr. de Villard, the first issue of Chinkiang, the Customs Post Dowager Jubilee issue and the Sino-Japan war of 1894, are all related philatelically, and each had a part in the postal history of the period.

Most of the narrative which follows is based upon documentary proof, a little of it on strong circumstantial evidence, and a few observations are personal theory.

CHINKIANG

The Municipal Council of Chinkiang, a Yangtze river treaty port about 150 miles from Shanghai, made the necessary arrangements in 1894 with the municipal postal officials at Shanghai, established the Chinkiang Municipal Postal Service, entered the Treaty Port postal system, and took over the Shanghai Agency at Chinkiang. The actual operations of the post office did not begin until August 6, 1894, but preparations and arrangements were undertaken in March, 1894.

The Council instructed F. Gregson, Secretary of the Council, to make inquiries and receive estimates for printing stamps for the postal service. Gregson contacted R. A. de Villard and made the necessary arrangements with de Villard for the designing and printing of a set of stamps for use at Chinkiang.

The contract was let to Yih Tsz Yuen,* a printer whom de Villard had previously employed for Customs work, and who, de Villard knew, would ask no questions and carry out instructions to the letter. As a matter of fact, de Villard wrote as if he owned the printing shop, and as if Yih Tsz Yuen were more of an assistant than the owner.

At this point fate stepped in. A fire in a cotton shop next door to the printing establishment caused considerable damage to the printing machines and stones then ready for printing. In de Villard's own words, this fire caused him "a monetary loss of over $100." De Villard, in spite of the nominal fee he was being paid for his services, dispatched his brother-in-law, Thomas Deighton, to Tokyo with drawings and photographs to arrange to have the Chinkiang stamps printed there. On the spur of the moment Deighton, an engineer with the Mitsui Bussan Kaisha, Shanghai, took a month's leave without pay, and went to Tokyo.

Deighton contacted the Tokyo Tsukiji Type Foundry Co., 17 Tsukiji Nichome, Tokyo, who agreed to do the job, that is, to engrave dies, prepare plates for seven values,

* This name is spelled in various ways in contemporary records, including Yeh Tsz Yuen and Yih Tzu Yun, the latter being used by Juan Mencarini. The form most generally accepted is Yih Tsz Yuen. No Chinese name can be transliterated exactly.

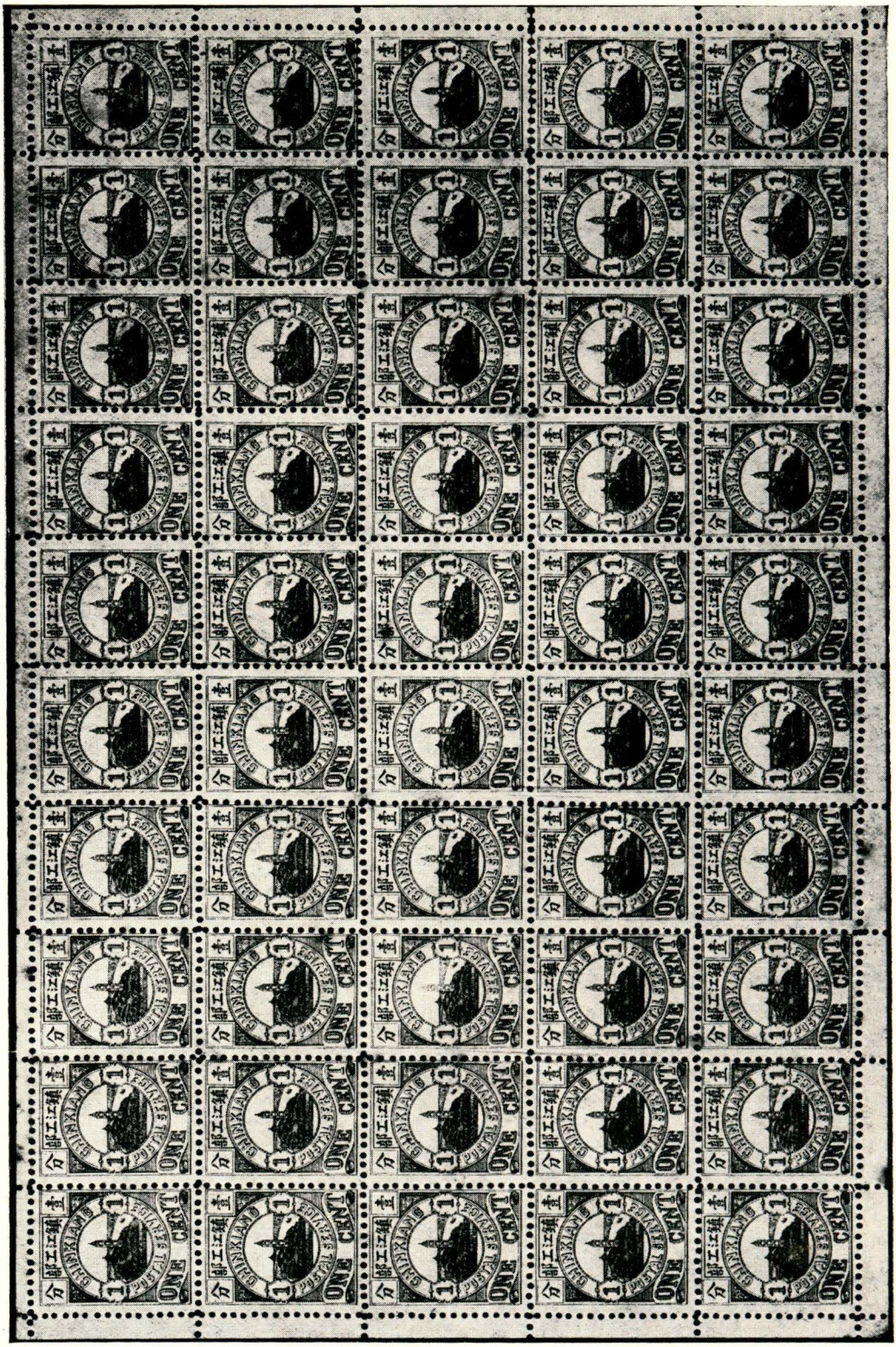


Plate VIII of the 1 Cent Value of the First Issue of Chinkiang.

and to print, perforate and gum 400,000 stamps, all in slightly over two weeks. To complete the stamps in the very limited time allowed required all the speed and short-cuts the printers could devise.

Stereotyping, one of the fastest methods known, was selected as the process. A workman engraved a separate die, in relief, for each value, and these dies were used to produce papier-mache' plates, from which type-metal plates used for printing were cast. The plates were made in the following manner:

The engraved die was placed in a transfer press, or similar device. A blank papier-mache' form or plate was also placed in the press. Then the workmen operated the transfer press so that the die was pressed into the papier-mache' form, raised up and then pressed again and again until fifty separate impressions were made. From this completed papier-mache' form a type-metal plate was cast and used for the actual printing.

The quantities of all values of this issue are small, and yet more than one plate exists of all values except the ½c. Could individual stereos have been used for printing, and the various plates be due to different lock-ups of these stereos? The proof of multiple plates lies in the varying spacing of subjects on the plates in relation to other positions, and this could be readily explained by the use of individual stereos.

However, individual stereos were not used, for no markings are constant on more than one plate. With sufficient study and eye-strain, almost every position can be described and located, yet this description will not fit any position on any other plate. This completely rules out the possibility of individual stereos.

This leaves us with the perplexing question of why so many different plates were used. I can't give any certain answers, but believe the solution is a complex one, resulting from the following situations:

1. The job was rushed—the printers worked an extra two hours each day.
2. Once the master die was engraved, plates could be made in little time and at small cost.
3. The drying, gumming and perforating would require the most time—so that it was necessary to print as fast as possible.
4. De Villard probably gave the Tsukiji firm to believe that there would be further printings, or that the plates would possibly be purchased (actually the plates were not purchased, but were destroyed on orders from Chinkiang.)

Listed below are the known plates and a brief description of their identification. The proof that these are all different plates, and not stages of one plate, lies in the fact that the horizontal and vertical spacing between positions on the plates are not alike.

For example, position 1 on plate A is entered 3mm. higher than position 2, and on plate B position 1 is entered 3mm. lower than position 2. This could not possibly be caused by plate wear, and as individual stereos are not possible either (for reasons previously explained) plates must be different ones and not repaired states of one or a few original plates.

Each of the markings listed for plate identifications are constant, easy to distinguish, and not present on any other plate. A great many more constant markings could be listed but are not required for identifying the various plates. Only two sheets each of the 1 cent, plates IX and X, are known, but for all the other plates three or more sheets have been studied and found constant.

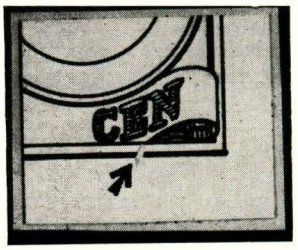
First Issue.
August 6, 1894.
Perf. 11, 11½ and compound.

Designed by R. A. de Villard. Printed in sheets of fifty (10 across by 5 down) by the Tokyo Tsukiji Type Foundry, 17 Tsukiji Nichome, Tokyo. Authorized and issued by the Chinkiang Municipal Council. Valid for prepayment of postage to, and including local delivery in: Amoy, Chefoo, Chinkiang, Chungking, Foochow, Formosa, Hankow, Ichang, Kewkiang, Nanking, Newchwang, Ningpo, Pagoda Anchorage, Peking, Swatow, Taku, Tientsin, Wenchow, Wuhu and Shanghai. Printed on unwatermarked foreign wove paper purchased in Shanghai by de Villard and sent to Japan for printing.

The Plates

½ cent, rose

Plate I. Position 25 is entered higher than position 24.



1 cent, blue

Plate I. The lower frame line is broken under the "E" of "Cent" in position 4.

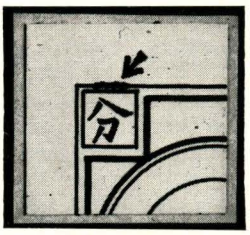


Plate II. The top frame-line has been retouched in position 3.

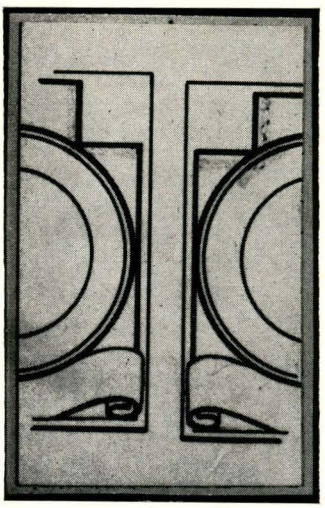


Plate III. Position 47 is entered higher on the plate and not in line with position 48.

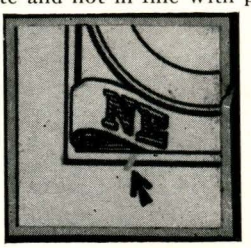


Plate IV. There is a break in the lower frame-line under the "N" of "ONE" in position 17.

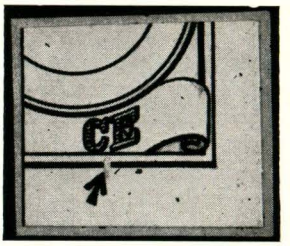


Plate V. The lower frame-line is broken under the "C" of "CENT" in position 48.

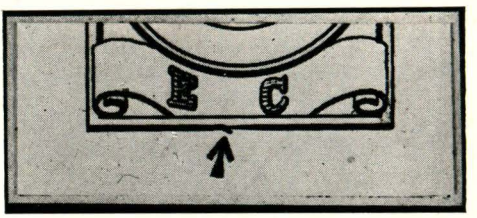
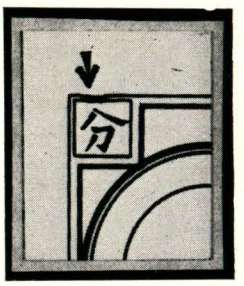


Plate VI. The lower frame-line has been retouched under the white area between "ONE" and "CENT" in position 4.



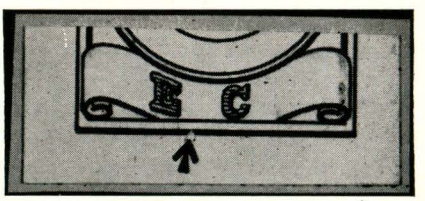


Plate VII. The top left corner of position I has been retouched. There is a break under the "E" of "ONE" in position 29.

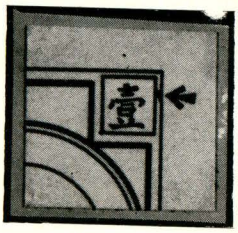


Plate VIII. There is a dash of color in the top right border of position 48.

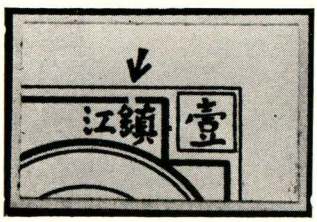


Plate IX. There is a break in the right section of the top inside frame-line in position 3.

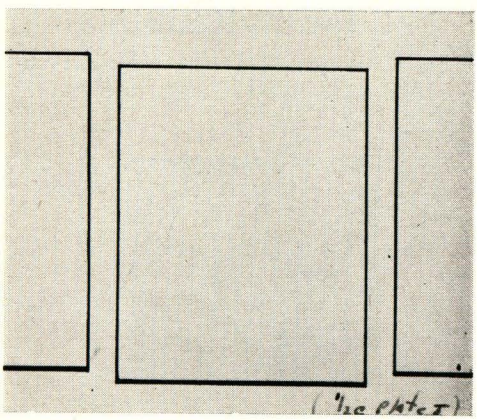


Plate X. Position 42 is entered lower than position 41 or 43.

2 cents, brown

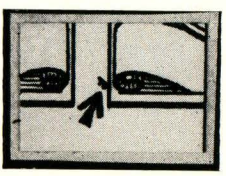


Plate I. There is a large mark of color to the left of the lower left corner of position 42.

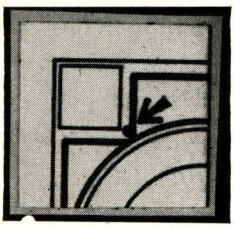


Plate II. There is a dot of color on the frame-line enclosing the upper left Chinese character in position 31.

4 cents, yellow

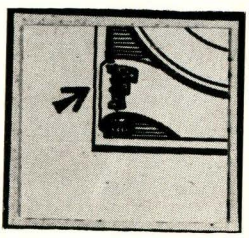


Plate I. The "F" of "FOUR" in position 10 is poorly formed and unevenly shaded.

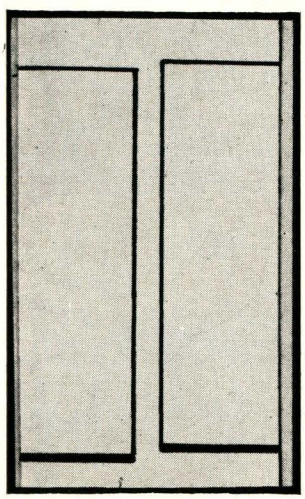


Plate II. Position 41 is entered lower than position 42.

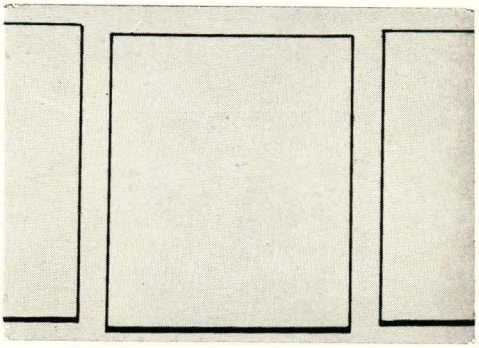


Plate III. Position 42 is entered lower than positions 41 and 43.

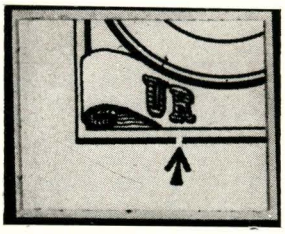


Plate IV. The lower frame-line is broken under the "R" of "FOUR" in position 20. Position 44 is entered higher than position 45.

5 cents, green

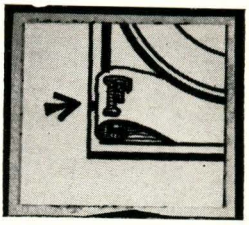


Plate I. There is a dot of color in the left border opposite the "F" of "FIVE" in position 29.

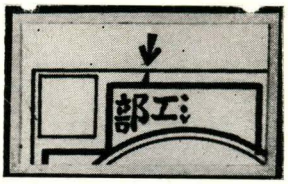


Plate II. There is a dot of color in the top border in position 22.

6 cents, mauve

Plate I. Position 9 is entered lower than position 10. No dot of color is on the "X" of "SIX" in position 13.

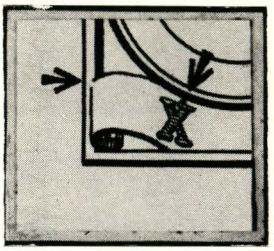


Plate IA. As Plate I, but with a dot of color on the "X" of "SIX" in position 13. This is not a separate plate but a later stage of Plate I.

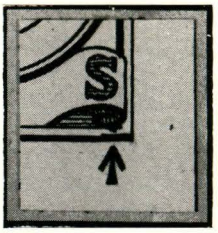


Plate II. Retouched lower frame-line under "S" of "CENTS" in position 35.

10 cents, orange

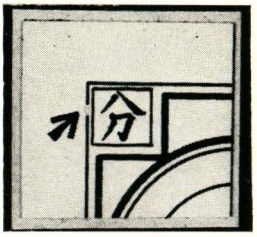
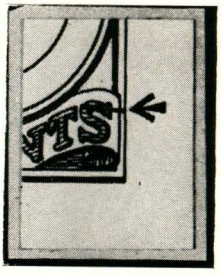
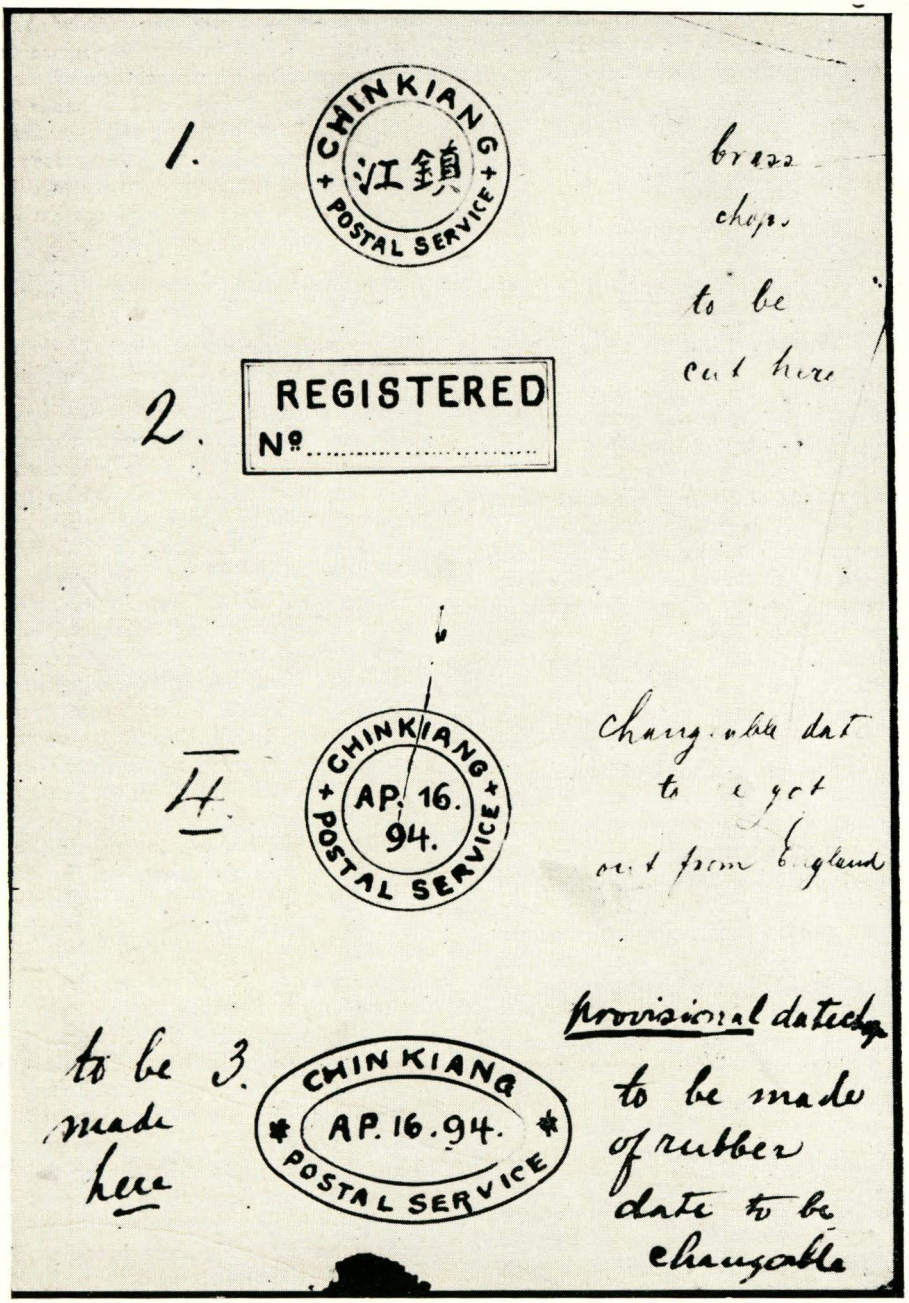


Plate I. There is a break in the left frame-line near the top in position 33.





De Villard's sketches of the cancelling chops to be cut by Kelly & Walsh in Shanghai for the Chinkiang post-office. Type 3 is not otherwise known and possibly was never made. Type 4 is believed to have been made later by a stationer in London.

Plate IA. As Plate I, but with a scratch (line of color) on the "S" of "CENTS" in position 4. This is not a separate plate but a later stage of Plate I.

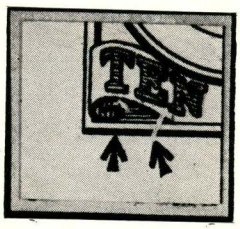


Plate II. There is a break in the line of color under the "TE" of "TEN."

Three different perforations occur on these stamps: perf. 11, normal holes; 11, large holes; and 11½. Many sheets received compound perforations but only the 1 cent value is known with the large hole perforation 11. All the known perforations are listed in the table below. At least some of the sheets were perforated five at a time. The rarity of the 4 cents, perf. 11, is due to the fact that almost the entire stock was overprinted for use as postage dues.

The de Villard letters indicate that proofs and printers waste once existed, though I have seen none. Essays of the ½ and 1 cent values exist in other than issued colors. These essays differ in details from the issued stamps, and were lithographed in Shanghai by de Villard himself. With the exception of the 1 cent, rose-red, perf. 11½, none of these essays ever passed through the hands of the Chinkiang authorities, and the cancelled copies are undoubtedly the handiwork of de Villard, as Chinkiang did not even have a cancelling device when these appeared and the Post Office was not inaugurated until August 6, 1894.

Quantities of the First Issue

	Printed	Ovpt'd or Destroyed	Net Issue
½c.	100,000	25,000	75,000
1c.	150,195	30,000	120,195
2c.	50,000	5,000	45,000
4c.	33,860	5,000	28,860
5c.	30,450	5,000	25,450
6c.	24,850	5,000	19,850
10c.	19,500	5,000	14,500

The subsequent issues of Chinkiang, made by the Japanese firm, by a Shanghai printer named E-Shing, and possible by Yih Tsz Yuen, are full of interest, but since they do not bear on the larger question of the Dowager issue, no attempt will be made to deal with them here. It was only the first issue that was printed by a letter-press method and that used the stereotype plates of a kind so important in any consideration of the Dowager printings.

The Maritime Customs (Haikuan) Posts—

The Issue for the Sixtieth Birthday of the Dowager Empress Tzu Hsi

The Maritime Customs service was established in 1854, following the ravages of the Tai-p'ing disorders on the Chinese economy. Until the political upheavals which began in 1927 it was operated largely by foreigners of various nationalities. Its postal division was established sometime in the 1860's by the most famous of all the Inspector-Generals, Sir Robert Hart, who took office in 1863. At first the postal services were restricted to the use of Customs personnel and government officials, but in 1878 they were opened to the public. Gradually an extensive network of postal routes grew up, although the Chinese government itself firmly resisted all efforts to induce it to set up a post office. It is interesting to note that while the Chinkiang local post was destroyed by the Imperial Edict setting up, as of February 2nd, 1897, an official government postoffice, the operation of that postoffice was left entirely in the hands of the Maritime Customs until the revolution of 1911.

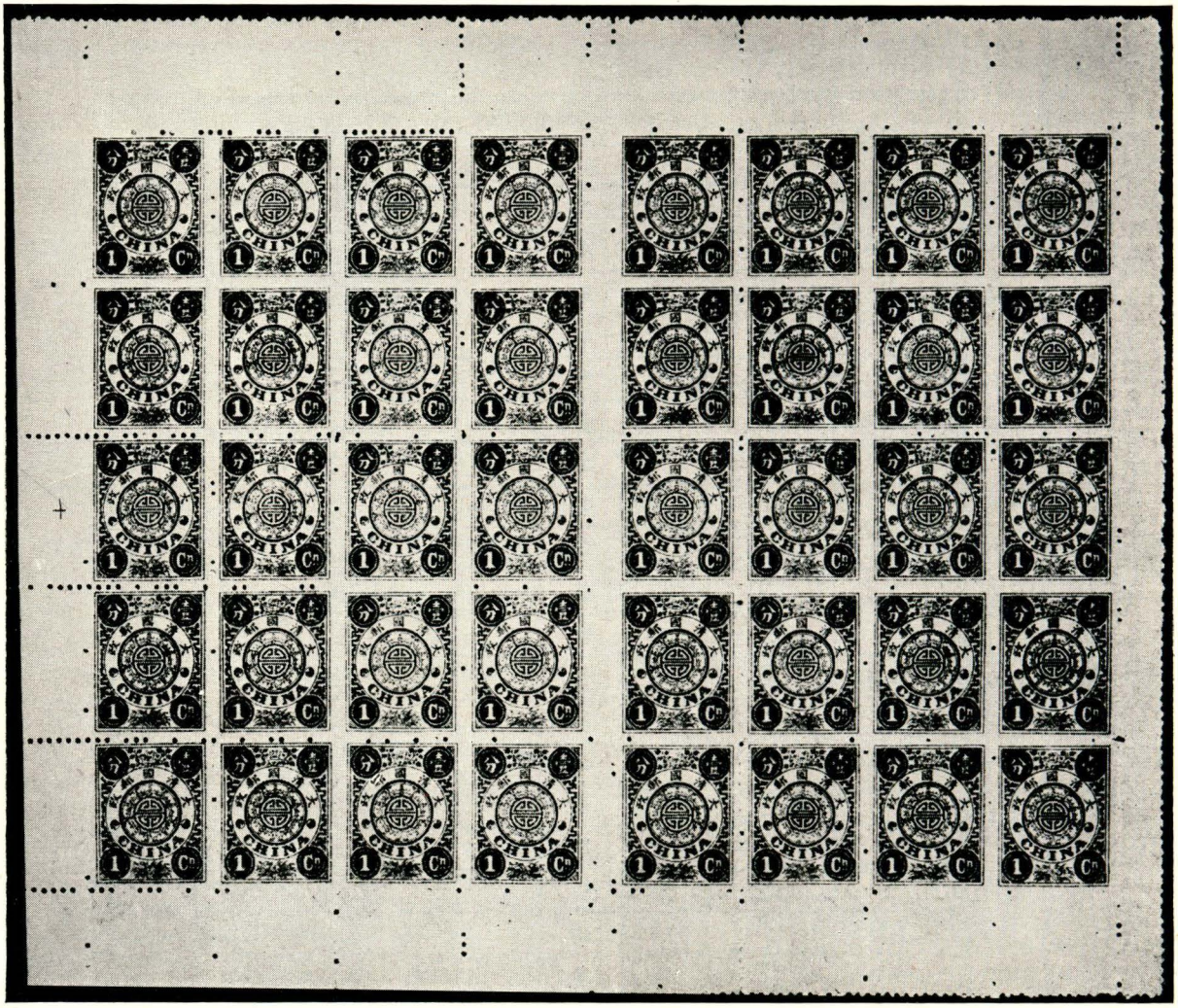
By 1894 there were the Customs operated postal facilities at Peking, Tientsin, Shanghai, Ningpo, Chinkiang, Newchwang, Kiukiang, Wuhu and many other important commercial centers. The Customs post was looked on abroad as a local service, and its stamps were not recognised by foreign postal officials, could not carry a letter to a Chinese city not having a Customs post agency, and secured delivery nowhere.

In 1894, as a gesture of good will and to arouse the Dowager Empress's interest in his postal problems, Sir Robert decided to produce a special issue of stamps honoring the Dowager's sixtieth birthday.

VALUE	PLATE	PERFORATION				SHEET SIZE*
		11	11½	11×11½	11½×11	
½ CENT	I		●			
1 CENT	I		●			216 × 136
"	II		●			216½ × 136
"	III		●			218 × 135
"	IV		●			217½ × 135½
"	V		●			220 × 135
"	VI		●			217½ × 135
"	VII		●			219 × 135½
"	VIII		●			217½ × 135
"	IX		●			216 × 134½
"	X		●			215 × 135
2 CENT	I		●		●	219 × 135
"	II		●		●	218 × 134½
4 CENT	I		●			216½ × 135½
"	II		●			216½ × 135½
"	III		●			219½ × 135
"	IV	●	●			219½ × 135
5 CENT	I		●		●	221½ × 135
"	II		●		●	221½ × 135
6 CENT	I		●			220 × 135½
"	IA		●	●		
"	II	●	●			219½ × 135
10 CENT	I		●		●	219 × 135
"	IA	●	●		●	
"	II	●	●	●		219 × 135½

* IN MILLIMETERS

Key to the plates of the first issue of Chinkiang.



Panes 5 and 6 of the 1 candarin sheet, showing a complete setting of 40 subjects.

De Villard was instructed to design the stamps, and he recommended details of their printing. In many of de Villard's letters were statements that no one in China was expert enough to turn out other than somewhat crude work. Even the long-established English firm of Kelly & Walsh in Shanghai could not do a satisfactory job. Kelly & Walsh printed the first issue of Chungking and the second issue of Wel-Hai Wei, and both of these issues are crudely done. The Central Press in Kewkiang printed the Kewkiang stamps, and de Villard's letters note his scorn of their work. His dislike for the Chromo Litho Co. of Shanghai was even greater.

Of the known stamp printers that left only Yih Tsz Yuen, but again de Villard wrote that the Tokyo Tsukiji Type Foundry did far superior work, and he remarked further that they had done satisfactory work for the Customs Post on earlier occasions.

It all boiled down to the fact that there was no engraver on the China coast who could do a competent job of engraving a die from which plates or stones could be made. Kelly & Walsh, in 1894, was unable to sup-

ply even a simple thing like a brass cancelling chop, because their Chinese engraver had left them. Therefore, if such a simple item as a cancelling chop was all but unprocurable in Shanghai, it would appear impossible to secure someone capable of making fine engravings.

De Villard knew photolithography and was versed in ordinary lithography, but knew little of engraving, letter-press printing and stereotyping, if his letters are a true indication.

It was not by chance that Tsukiji invoices had "Representative: Mr. R. A. de Villard, Shanghai" printed on them. Doubtless he had secured many Customs and Treaty Port contracts for them, and it was natural that he should go to Tsukiji for the Dowager issue.

In his letters to Gregson of July 5, 1894 and July 6, 1894, he makes positive statements that "the Japanese are printing by order of Pekin, through my agency, the Double Dragon Designs! [by Double Dragon designs, de Villard is referring to the 9 and 12 candarins values of the Dowager issue, each of which have two dragons in the design]. A limited number of copies and their explanation given to me re the Chinese Double Dragon stamp, shows, in a very simple and fine affair, our stamp engraved by hand, and all the others are cut on the same plate mechanically by some new invented machinery." Later he writes, "Kindly send me back the original estimate as we require this for stamps to be done for the Customs (Empress Dowager birthday) which are also made by the Japanese."

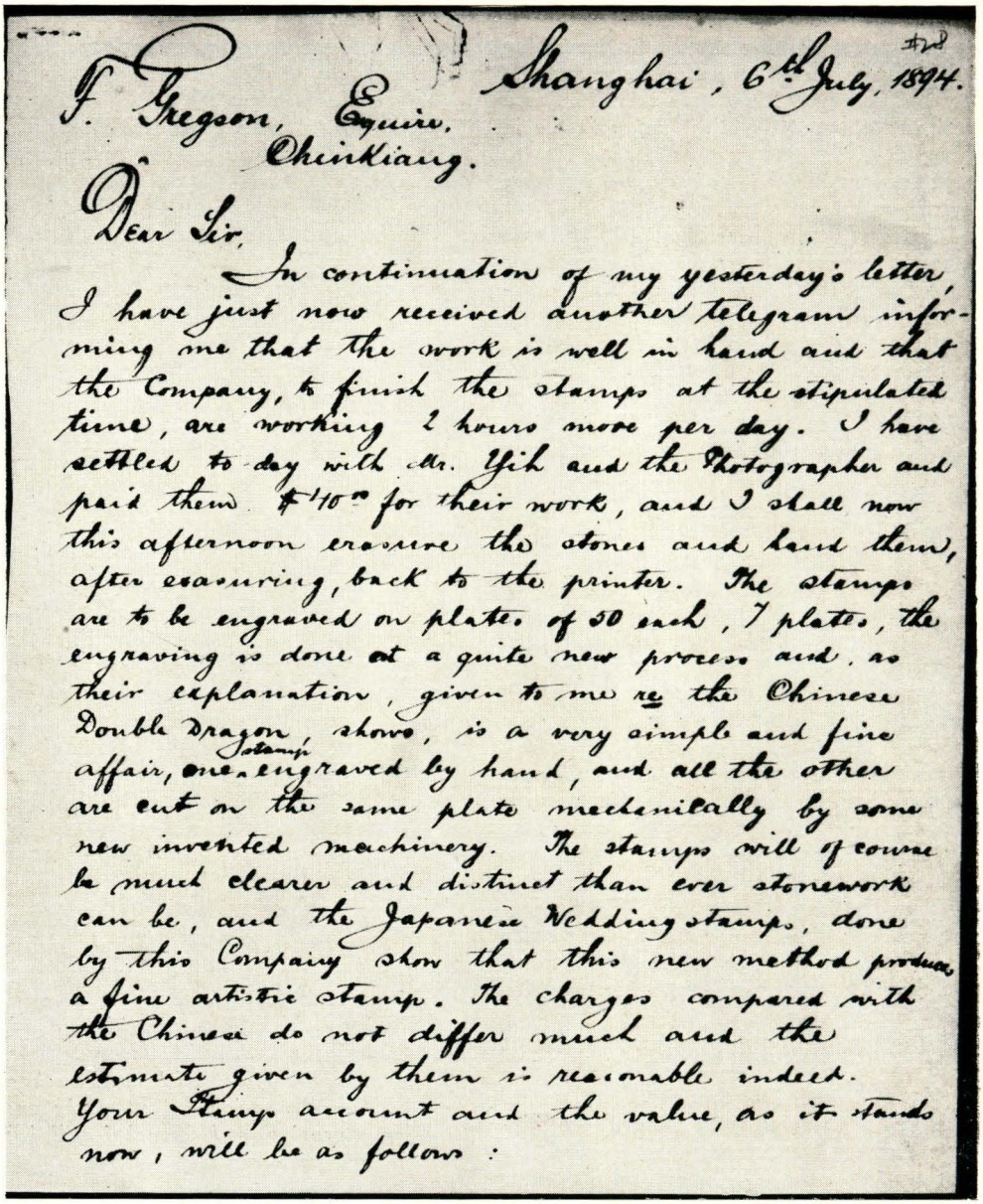
First, then, is the positive statement that the Tokyo Tsukiji Type Foundry was printing the Empress Dowager issue on orders from Peking; second, is de Villard's description of the plate making process and his statement that the Chinkiang and Dowager issues were being done by the same process. This process, from his description, could be either engraving or stereotyping. The Chinkiang stamps were stereotyped as "examination will show, and the modest cost would be too little to suppose that the stamps were to be printed from engraved plates." So we can safely assume that the Tokyo Tsukiji Type Foundry had executed trial essays for the Dowager issue, and had been awarded the contract.

At this point we can go back to Deighton's sudden spur of the moment trip from Shanghai to Tokyo after the fire. Was his purpose only to oversee the Chinkiang stamps, or did the trip by some chance fit in with a previously planned trip to oversee the plate making and printing of the Dowager issue? Does a man take a month's leave with no advance notice and rush off to another country, with no apparent remuneration? I can't offer proof, but I believe Deighton had planned, on de Villard's request, to take the Dowager drawings to Tokyo, to stay there and to oversee the printing of the Dowager issue, and that circumstances made it possible to kill two birds with the one stone. De Villard seemed to trust no one but his brother-in-law, and this tends to indicate that Deighton's trip was not, as it might have seemed, made wholly on the spur of the moment.

Once again fate took a hand, as it did in the cotton-shop fire. The outbreak of the war between China and Japan, declared on August 1, 1894, but brewing since early spring, switched the Dowager issue from Tokyo to Shanghai. The following letter was found by T. W. Walmsley, Esq., member of the London Philatelic Society's China Section. It was from Sir Robert Hart to H. Kopsch, his postal secretary, dated August 17, 1894, and was quoted in "The International Relations of the Chinese Empire," Vol. 3, page 63.

> *"The fates are not precisely smiling on the Empress Dowager's birthday preparations, and if Japan attempts a march on Peking I doubt if there will be a celebration. Thus one does not approach the idea of a Jubilee stamp with much enthusiasm. Further, Japan is now out of the question for engraving, and Shanghai will have to do the work—can it?"*

This letter tells us several things. Coupled with de Villard's remark about "limited printing" it appears that Japan's job was to make the plates and prepare proof sheets. Deighton was probably to see that none of the proofs went astray, and personally to bring back the plates for printing in Shanghai. In spite of Sir Robert's statement that Japan was out of the question, it appears that, by the time his letter reached Shanghai, it was too late to change plans, and in all prob-



Shanghai, 6th July, 1894.

F. Gregson, Esquire,
Chinkiang.

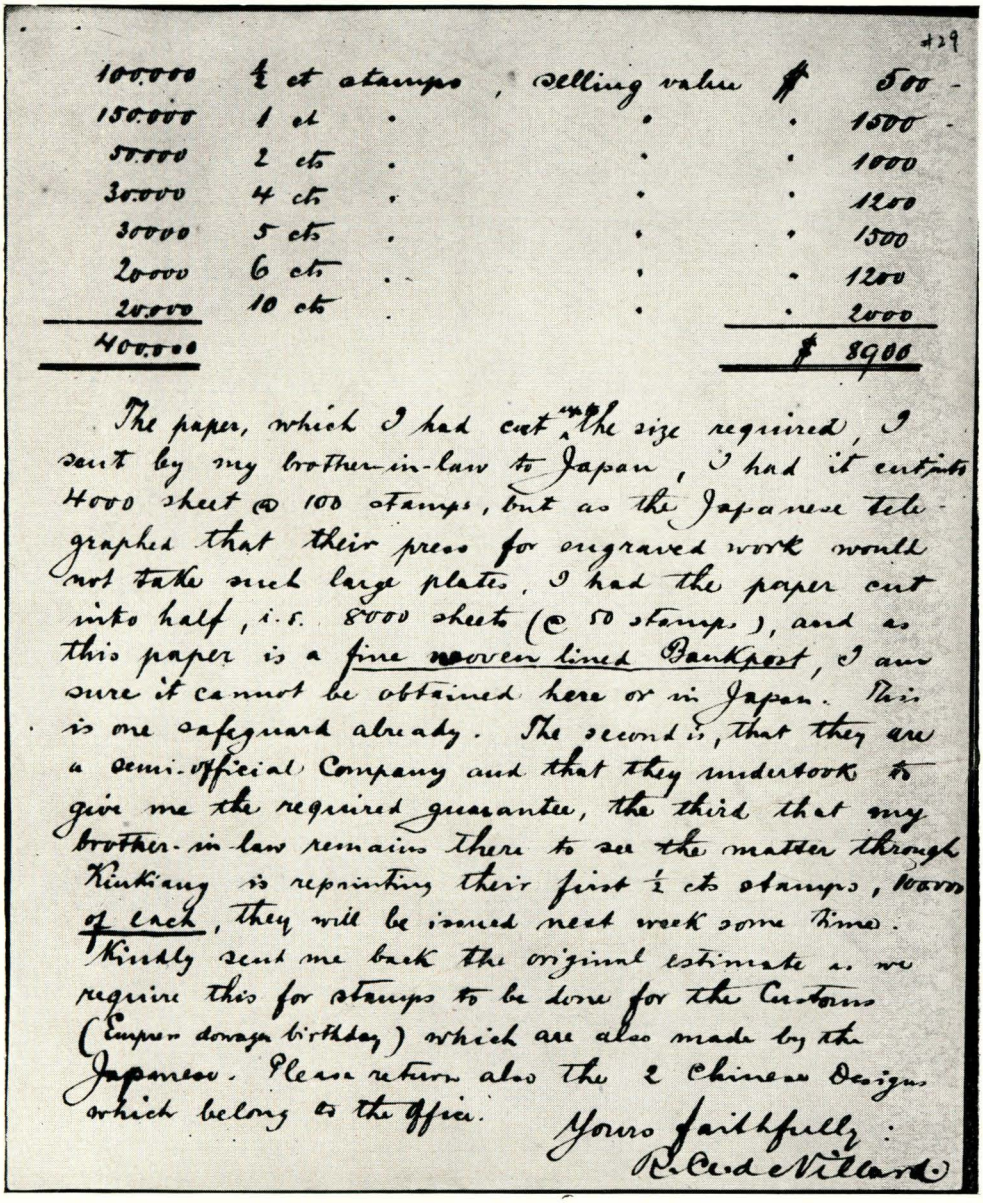
Dear Sir,

In continuation of my yesterday's letter, I have just now received another telegram informing me that the work is well in hand and that the Company, to finish the stamps at the stipulated time, are working 2 hours more per day. I have settled to day with Mr. Yih and the Photographer and paid them $40.00 for their work, and I shall now this afternoon erasure the stones and hand them, after erasuring, back to the printer. The stamps are to be engraved on plates of 50 each, 7 plates, the engraving is done at a quite new process and, as their explanation, given to me re the Chinese Double Dragon, shows, is a very simple and fine affair, one stamp engraved by hand, and all the other are cut on the same plate mechanically by some new invented machinery. The stamps will of course be much clearer and distinct than ever stonework can be, and the Japanese Wedding stamps, done by this Company show that this new method produces a fine artistic stamp. The charges compared with the Chinese do not differ much and the estimate given by them is reasonable indeed. Your Stamp account and the value, as it stands now, will be as follows:

The letter describing the process proposed for the Dowager issue by Tsukiji. It appears to have been based on impressing an engraved die on some sort of matrix, probably a stereotype mat, from which plates could be cast. The letter reads:

"In continuation of my yesterday's letter, I have just now received another telegram informing me that the work is well in hand and that the Company, to finish the stamps [those of Chinkiang] at the stipulated time, are working 2 hours more per day. I have settled today with Mr. Yih and the Photographer and paid them $40.00 for their work, and I shall now this afternoon erasure the stones and hand them, after erasuring, back to the printer. The stamps are to be engraved on plates of 50 each, 7 plates, the engraving is done at a quite new process and, as their explanation, given to me **re** the Chinese Double Dragon, shows, is a very simple and fine affair, one stamp engraved by hand, and all the others are cut on the same plate mechanically by some new invented machinery. The stamps will of course be much clearer and distinct than ever stonework can be, and the Japanese Wedding stamps, done by this Company show that this new method produces

(Continued on next page.)



100.000	½ ct stamps	selling value	$ 500 -
150.000	1 ct		1500 -
50.000	2 cts		1000
30.000	4 cts		1200
30000	5 cts		1500
20000	6 cts		1200
20.000	10 cts		2000
400.000			$ 8900

The paper, which I had cut up to the size required, I sent by my brother-in-law to Japan, I had it cut into 4000 sheet @ 100 stamps, but as the Japanese telegraphed that their press for engraved work would not take such large plates, I had the paper cut into half, i.e. 8000 sheets (@ 50 stamps), and as this paper is a fine woven lined Bankpost, I am sure it cannot be obtained here or in Japan. This is one safeguard already. The second is, that they are a semi-official Company and that they undertook to give me the required guarantee, the third that my brother-in-law remains there to see the matter through. Kinkiang is reprinting their first ½ cts stamps, worn of each, they will be issued next week some time. Kindly sent me back the original estimate as we require this for stamps to be done for the Customs (Empress dowags birthday) which are also made by the Japanese. Please return also the 2 Chinese Designs which belong to the Office.

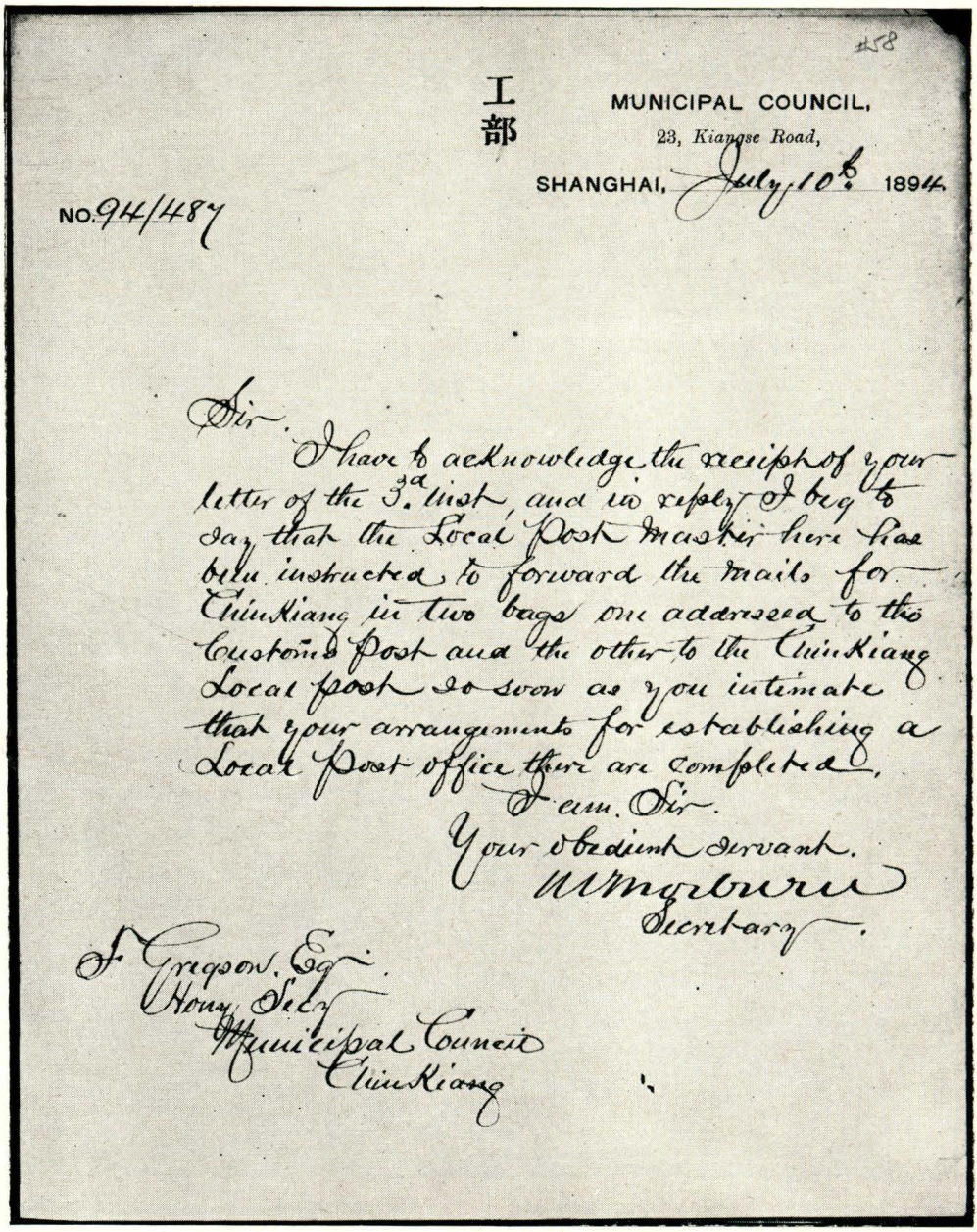
Yours faithfully:
R. A. de Villard.

a fine artistic stamp. The charges compared to the Chinese do not differ much and the estimate given by them is reasonable indeed. Your stamp account and the value, as it stands now, will be as follows:

100,000	½	ct. stamps,	selling value	$500
150,000	1	ct. stamps,	selling value	1500
50,000	2	cts. stamps,	selling value	1000
30,000	4	ct. stamps,	selling value	1200
30,000	5	ct. stamps,	selling value	1500
20,000	6	ct. stamps,	selling value	1200
20,000	10	ct. stamps,	selling value	2000
				$8900

The paper, which I had cut up to the size required, I sent to my brother-in-law to Japan. I had it cut into 4000 sheets at 100 stamps, but as the Japanese telegraphed that their press for engraved work would not take such large plates, I had the paper cut into half, i. e. 8000 sheets (at 50 stamps) and as the paper is a **fine woven lined Bankpost**, I am sure it cannot be obtained here or in Japan. This is one safeguard already. The second is, that they are a semi-official Company and that they undertook to give me the required guarantee, the third that my brother-in-law remains there to

(Continued on next page.)



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工部 MUNICIPAL COUNCIL,
23, Kiangse Road,
SHANGHAI, July 10th 1894.

NO. 94/487

Sir.

I have to acknowledge the receipt of your letter of the 3d inst, and in reply I beg to say that the Local Post Master here has been instructed to forward the mails for Chinkiang in two bags one addressed to the Customs Post and the other to the Chinkiang Local post so soon as you intimate that your arrangements for establishing a Local Post office there are completed.

I am, Sir,
Your obedient servant,
W. M. Groves
Secretary.

F. Gregson, Esq.
Hony Secy
Municipal Council
Chinkiang

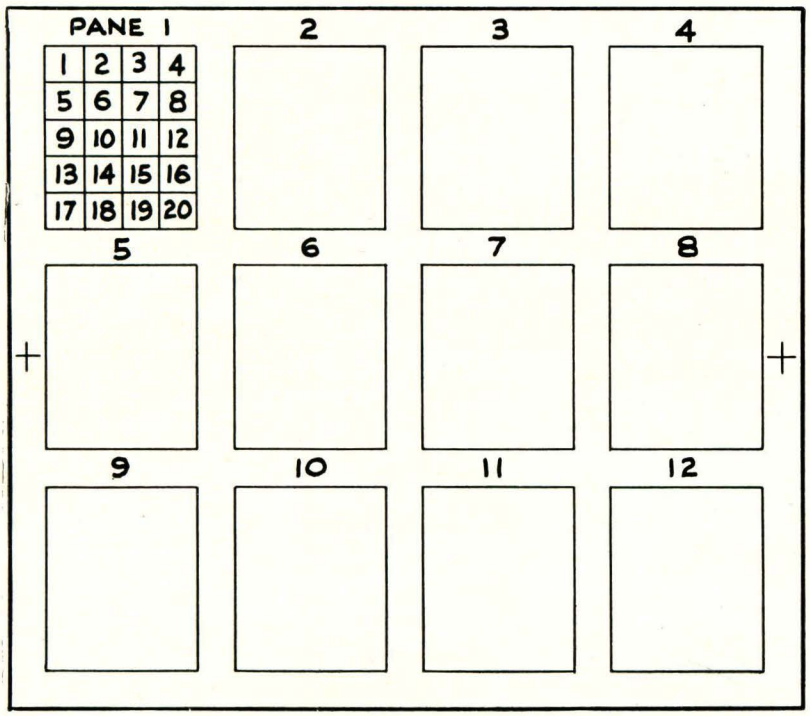
see the matter through. Kiukiang is reprinting their first ½ cts. stamp, 100,000 **of each,** they will be issued next week some time. Kindly send me back the original estimate as we require this for stamps to be done for the Customs (Empress Dowager birthday) which are also made by the Japanese. Please return also the 2 Chinese Designs which belong to the office."

It was probably the small size of the Japanese press beds that caused the original press plates for the Dowager issue to be made up in sheets of 40, like the sheets of the small dragon issue.

Above: The letter from the secretary to the Board of Works of the Shanghai Municipal Council to F. Gregson, dated July 10th, 1894, confirming the arrangement between the post offices of the two treaty ports to handle customs post mail and treaty port mail independently. This letter, like much other evidence, makes it obvious that the Chinkiang issues have the same standing as those of Shanghai.

ability the work was completed, or almost completed.

With the printing done in Shanghai, the old She-Dragon, the Empress Tzu Hsi, need never know that Japan was even remotely connected with the issue. There is no doubt in my mind that plates were completed, at least in the form of stereotypes, in Japan, and for the time being the reader is asked to subscribe to this premise, though he may form his own opinion after reading the information on plating, and bearing in mind that de



1, 2, 3, 4, 5 and 6 Candarins: Stone Layout

Villard not only supervised the printing, but did much of the actual stonework, transfers and printing.

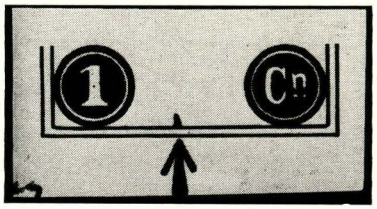
The Dowager Jubilee Issue
November 19, 1894
Perforated 11½-12

Designed by R. A. de Villard. Single die, hand-engraved, for each value, used to make stereotype plates. Dies and plates made in Japan. Printed, gummed and perforated, probably, in the establishment of Yih Tsz Yuen,* under the personal supervision of de Villard. Printed on paper watermarked with the Ying Yang symbol, made in England for the Customs Posts at a cost of £8 per ream.

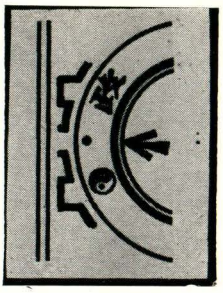
Stone layout and plating:—The six lower values were printed in sheets of 240 subjects, broken down into 12 panes of 20 stamps, separated by gutters.

* In 1937 the great Chinese philatelist, M. D. Chow, published Juan Mencarini's "Descriptive Catalogue of Chinese Postage Stamps," based on a manuscript completed by Mr. Mencarini, in Singapore about 1930. In that catalogue occurs one statement of great significance in connection with the Dowager issue: "Printed in honor of Her Majesty the Empress Dowager's 60th birthday. Lithographed, the first issue in Japan and latter ones at Shanghai . . . No record being accessible to distinguish the Japanese from the Shanghai imprint, the issues of each cannot be given, the only available record shows that a local printer, named Yih Tzu-yun printed 8542 sheets for the Customs Statistical Department in November 1894." The official date of the issue was November 16, 1894, so that the Yih printing could even by Mencarini's account have been made in time to meet the necessary date. In an appendix Mr. Chow points out some of the errors and shortcomings in the catalogue, but there is no reason to doubt the accuracy of the reference to the Yih printing.

Dies of the 1 Candarin

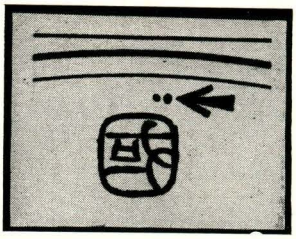


Position 11 in the odd-numbered panes.

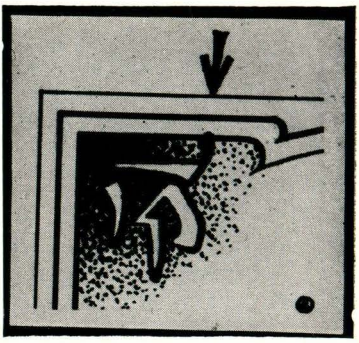


Position 17 in the even-numbered panes.

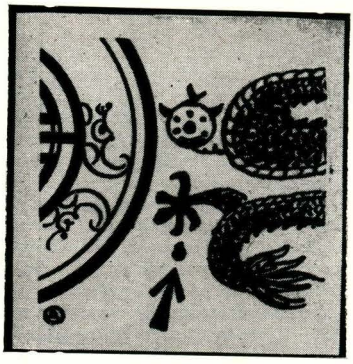
Dies of the 9 Candarins



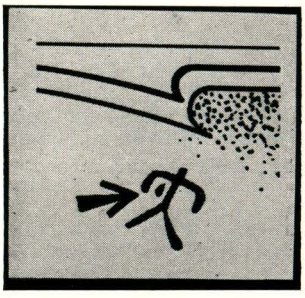
Position 7



Position 9



Position 12



Position 13

A study of four double panes of the 1 candarin value have yielded some valuable results. The transfers were laid down in double panes, 40 stamps at a time. Thus panes 1, 3, 5, 7, 9 and 11 have the same transfer types and are entirely different from panes 2, 4, 6, 8, 10 and 12, which also have like types, proving that the source of these transfers was a double pane of 40 subjects.

The breaks, constant marks of color, and other markings, are of the type one would find in a sheet of stamps printed from plates made by stereotyping.

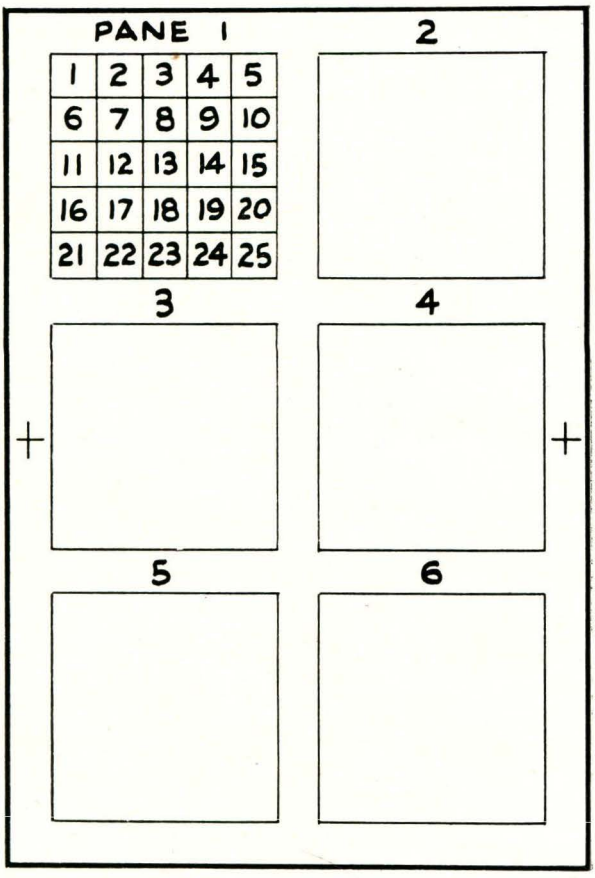
Yet the stamps themselves are definitely lithographed, and so it is necessary to determine the process used as the source of the transfers laid down on the stone. The source could have been an engraved plate, a lithographic stone called an original, mother, or transfer stone, or a stereotype plate. Actually it was the latter.

The stereotype plate made in Japan was inked by the lithographer in Shanghai, and using transfer paper, six separate transfers of two double panes were taken and laid down on the stone. If either an engraved plate or an original stone had been used for taking transfers, the stamps would not have the stereotyped appearance, but would have the kind of markings found in engraved or lithograved stamps.

The transfer types are difficult to identify, but I have found a few that are constant and easy to recognize. Once a characteristic constant in a position on two or more panes is determined, it is easy to check. To find these constant characteristics is the difficult job. However, they must exist, and in time all will be worked out by specialists in this issue.

Collectors should not confuse markings constant throughout the printing, but on only one position on the complete 240-subject stone, with the transfer types. These markings occur because it is impossible to register a perfect transfer from plate to stone, and were made during the transferring process. Each of the transfer types is present six times on the stone and there were 40 types, though I have identified only a few:

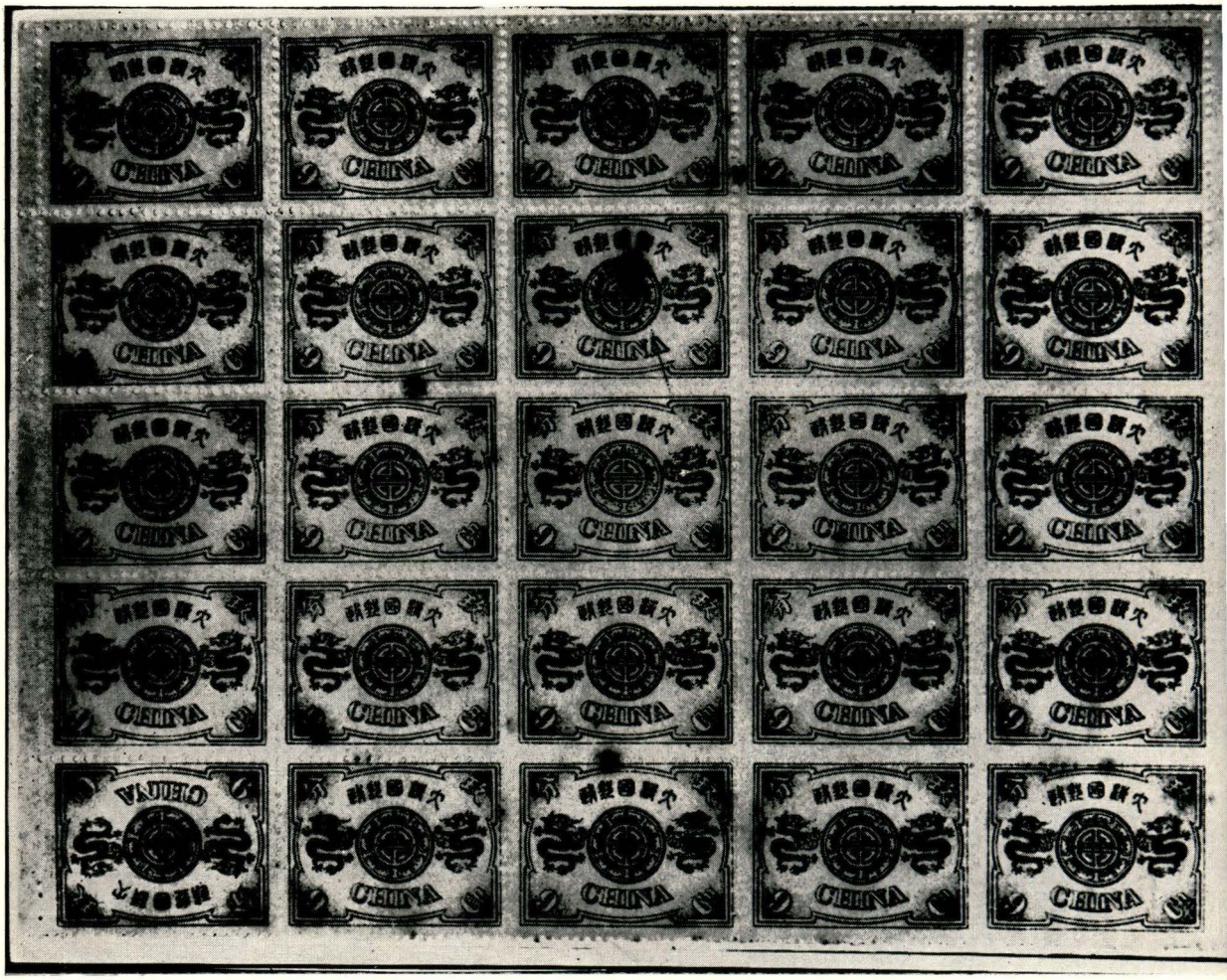
1. Position 11 on panes 1, 3, 5, 7, 9 and 11. There is a strong marking in color above the center section of the lower frame line.
2. Position 17 on panes 2, 4, 6, 8, 10 and 12. There is a dot of color in the area below the first Chinese character in the oval border. This is very faint on some stamps.



Stone layout of the 9, 12 and 24 candarins

A lack of material and time has made it impossible to prove the transfers and system used for preparing stones for the 2, 3, 4, 5 and 6 candarins values, but I believe further study will show that these values were made in the same manner, and have a 40-subject master setting.*

* The preceding issue, printed from a lock-up of individual cliches made from dies originally engraved by Waterlow & Sons, was in the form of two 20-subject panes, divided by a gutter. The 40-subject Japanese



Pane 3 of the 9 candarin sheet, showing engraver's mark at the right and the tete-beche cliche at lower left. The inexplicable presence of the tete-beche in this value makes it the most important one for study. Two full panes of 25, two part panes of 20, a part pane of 10, and many blocks, pairs and singles were examined. The singles were valuable for checking the constancy of markings that occur only once on the 150-subject stone, but were not used for reconstructing the stone.

stereo plate was probably made up to produce actual letter-press printing plates of almost exactly the same size as the earlier issue (Scott Nos. 4-6). What occasioned the change in plan and the production of the huge Shanghai printing stones will never be determined definitely, but it was probably due to the necessity of printing great quantities of stamps quickly on machinery which, compared to the high-speed letter-press machines available in Toyko, was slow and cumbersome and must therefore produce more copies at each impression. The similarity between the basic plate layouts of the two issues is too great to be ignored.

Each pane of the 9 candarins value had the same transfer type. Thus there are 25 transfer types, each repeated six times on the stone of 150 subjects. Again the transfer types and stone appearance have the markings one would expect from a stereotype plate. These transfers were taken from a 25-subject stereotyped plate made in Japan.

The following positions have been identified:

1. Position 7—there are two dots of color (sometimes only one shows clearly) above the central Chinese character.
2. Position 9—there is a strong dot of color under the lower left claw of the right dragon.
3. Position 12—the top left Chinese character has an extra line running to the top border.
4. Position 13—there is a dot of color in the right Chinese character of the last character at top.

There have been many articles on the retouches found on the Dowager issue. One lists various stages of the 9 candarins retouches in the upper right corner. These are not stages of retouching, but are three entirely separate retouches, each occurring in position 5 on three different panes, and were made before printing began. The retouching was necessary because the transfer paper became wrinkled while lifting from the plate and putting it on stone. There are other small retouches on the 9 candarins stone, but these have also been found constant on all material examined, and apparently were made before printing any stamps. Retouches occur also on other values.

The most perplexing and extraordinary thing about the 9 candarins value is the existence of the tete-beche in position 21 of every pane. How could such a thing happen? My first thought was that only 24 subjects were transferred at a time, and that the six tete-beches were entered separately. However, a careful check showed that the spacing between subjects is identical for all panes, and this ruled out my assumption. If the Japanese plate makers were responsible it seems likely they would have had to do one of the three following things.

The first possibility is that they forgot one position, and, in impressing the missing position, entered it upside down. The second and third possibilities are that either the papier-mache' mould was deliberately removed and then reinserted in the transfer press in a manner to produce a tete-beche' or that the engraved die was changed and impressed incorrectly.

Considering the thoroughness of the Japanese, the size of the order, and the reputation at stake, I am inclined to feel that the plate was entirely normal when shipped from Japan.

The simplest and most plausible reconstruction of what happened is that later on, in Shanghai, the normal stereotype plate was inked and a transfer taken, which was laid down on an original, or mother, stone. On this stone one position (21) was carefully erased and another transfer—upside-down—substituted. From this stone, the equivalent of the more modern transfer roll, six transfers were taken and laid down on the larger stone which was used to print the tete-beche sheets.

Another possible explanation is that the stereotype plate itself was sawed apart and that position 21 was reversed and then soldered back into position. Whether this was done, and transfers made from it, or whether the intermediate stone was employed, the fact remains that the tete-beche bears every earmark of having been deliberately contrived by someone in Shanghai connected with the printing.

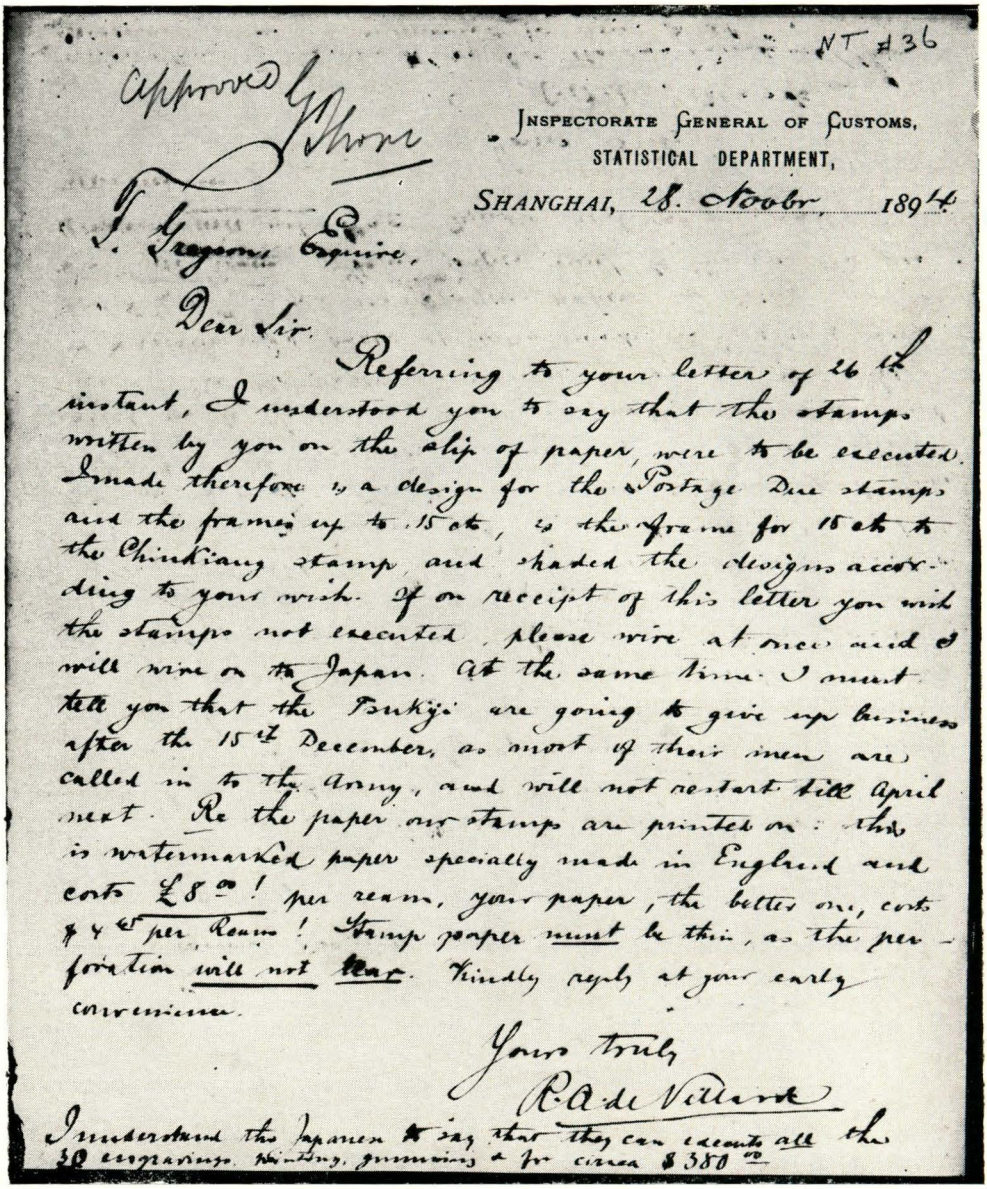
Several values of this issue occur on unwatermarked paper. An unwatermarked copy of the 9 candarins was in the Finegan sale of 1937, and was said to be a margin copy that escaped watermark. I have examined two blocks of four of the 9 candarins, both showing no trace of watermark. On plating both blocks were found to be from pane three, one block being from position 1, 2, 6 and 7, and the other from position 4, 5, 9 and 10.

Positions 5 and 10 of pane three are about as far as any position could be from the sheet margin. They are in the center of a full sheet of 150 stamps, and there is no doubt that all these stamps are proofs.

The Dowager issue was first released November 19, 1894. In a letter dated November 16, 1894, de Villard wrote: "The new stamps will be sold to dealers and the public on Monday, the 19th inst. Today only the Post offices of the Custom have been supplied. Not to let this mail slip I applied for the stamps for you."

On November 24, 1894, de Villard wrote to a London dealer: "I beg to enclose herein a complete set of the China stamps, 9, printed here."

In another of his letters, on January 3, 1895, he wrote: "As the stones have been



NT #36

Approved J Thorn

INSPECTORATE GENERAL OF CUSTOMS,
STATISTICAL DEPARTMENT,
SHANGHAI, 28. Novbr, 1894

J. Gregson Esquire,

Dear Sir.

Referring to your letter of 26th instant, I understood you to say that the stamps written by you on the slip of paper, were to be executed. I made therefore a design for the Postage Due stamps and the frames up to 15 cts, & the frame for 16 cts to the Chinkiang stamp, and shaded the designs according to your wish. If on receipt of this letter you wish the stamps not executed, please wire at once and I will wire on to Japan. At the same time I must tell you that the Tsukiji are going to give up business after the 15th December, as most of their men are called in to the Army, and will not restart till April next. Re the paper our stamps are printed on: this is watermarked paper specially made in England and costs £8 00! per ream, your paper, the better one, costs $4.65 per Ream! Stamp paper must be thin, as the perforation will not tear. Kindly reply at your early convenience.

Yours truly
R.A. de Villard

I understand the Japanese to say that they can execute all the 30 engravings, printing, gumming &c for circa $380 00

De Villard's letter of November 28, 1894, containing the statement that Tsukiji (because of the Sino-Japanese war) planned to shut down business as from December 15th. The resumption date, put by De Villard as April, 1895, was advanced to February, probably because of the spectacular Japanese successes in the campaign. It is interesting to note that the paper ordered by De Villard for the Dowager issue was to cost £8 a ream, against $4.65 a ream for the paper the Chinkiang authorities had supplied for their stamps.

rubbed out, it is not likely that the stamps will be reprinted." He goes on to state in this letter what the actual number of stamps issued was. For the sake of comparison I have added Mencarini's published figures for the same printing.

	De Villard	Mencarini
1 Candarin	150,000	100,077
2 Candarins	200,000	78,404
3 Candarins	350,000	188,494
4 Candarins	200,000	44,689
5 Candarins	240,000	32,779
6 Candarins	350,000	54,247
9 Candarins	100,000	56,182
12 Candarins	40,000	33,509
24 Candarins	30,000	34,035

The above totals include these stamps of the 1894 printing that were surcharged with new values in 1897. Proofs of the 1894 printing will be listed later on in this article.

1897 Printing of the Dowager Issue.

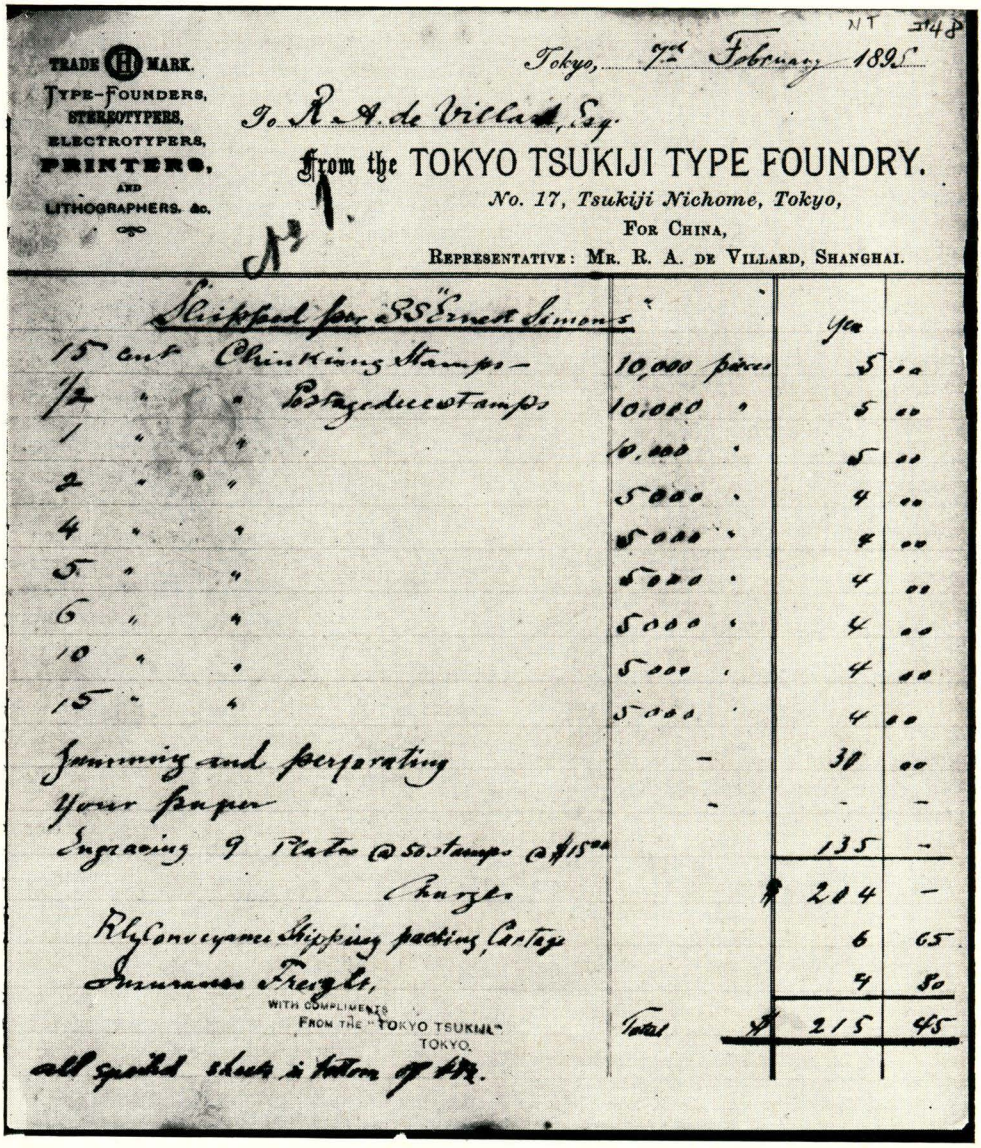
In the latter part of 1896 China had begun to make definite arrangements for joining the Universal Postal Union. The Imperial Chinese Post Office was officially inaugurated to take over the existing Customs post. At this time the unit of value was changed from candarins * to cents. No stamps were available with values in cents so the decision was made to surcharge all old issues with new values.

All stocks of stamps were called back from the various post offices to Shanghai for surcharging. Some of the Small Dragon, 1888 issue, were returned, as well as the 1894 Dowager issue. Both were surcharged with new values. A few words here about the 1897 surcharges may be helpful, since some catalogue listings are not easy to follow.

While orders were sent to all post offices to return all stamps to Shanghai, it is natural that not all were returned immediately, but arrived from time to time as the order reached the various post offices and was acted upon. The various surcharges are all separate issues and are listed below in chronological order.

1. January or February (early), 1897. Small figures of value.
   A. Surcharged on the Small Dragon issue (1888 printing). 40-subject setting.
   B. Surcharged on the 1894 Dowager printing. 80-subject setting for the six lower values; 25-subject setting for the three high values.
   Both 3 and 4mm. spacing between the value and Chinese characters exist, and occur se tenant. They do not represent separate printings.
2. March, 1897. Large figures of value. 2½mm. spacing.
   A. Surcharged on the 1894 Dowager printing.
   B. Surcharged on the 1897 Dowager printing.
   C. The 30 cents on 25 candarins of both printings is known with 2mm. instead of 1mm. between "Cents" and the Figures of value, and occurs se tenant with the normal spacing.
   80-subject setting for the six lower values; 25-subject setting for the three higher values.
3. May, 1897. Large figures of value. 1½mm. spacing.
   A. Surcharged on the 1894 Dowager printing.
   B. Surcharged on the 1897 Dowager printing.
   The setting of A and B is the same as for the March, 1897, issue.
   C. Surcharged on the Small Dragon issue (1888 printings). These stamps, to my knowledge, were never issued. 40-subject setting.

* The currency of China in the late nineteenth century was based on a silver unit, called *liang* by the Chinese and *tael* by foreigners. The tael was in turn divided into ten mace or one hundred candarins. Since there were no taels minted and each transaction involving them had to be carried out in bank notes, silver bullion, copper cash, or foreign currency, the government turned in 1894 to the establishment of a more usable and uniform currency. For this purpose the so-called Mexican dollar, widely circulated throughout China since the eighteenth century, was adopted. Under the name of *yuan*, with cents called *wen* in Chinese, this currency has been in use up to the present time. In 1894 the yuan was worth about fifty U. S. cents; in August of this year it took more than 14,000,000 of them to buy one U. S. dollar.



TRADE MARK.
TYPE-FOUNDERS,
STEREOTYPERS,
ELECTROTYPERS,
PRINTERS,
AND
LITHOGRAPHERS. &c.

NT 348

Tokyo, 7th February 1895

To R. A. de Villard, Esq.

From the TOKYO TSUKIJI TYPE FOUNDRY.

No. 17, Tsukiji Nichome, Tokyo,

FOR CHINA,

REPRESENTATIVE: MR. R. A. DE VILLARD, SHANGHAI.

Shipped per SS "Ernest Simons"

			Yen	
15 cent	Chinkiang Stamps —	10,000 pieces	5	00
½ " "	Postage due Stamps	10,000 "	5	00
1 " "		10,000 "	5	00
2 " "		5000 "	4	00
4 " "		5000 "	4	00
5 " "		5000 "	4	00
6 " "		5000 "	4	00
10 " "		5000 "	4	00
15 " "		5000 "	4	00
Jumping and perforating		—	30	00
Your paper		—	—	—
Engraving 9 Plates @ 50 Stamps @ $15.00			135	—
	Charges		$ 204	—
Rly Conveyance Shipping packing Cartage			6	65
Insurance Freight,			4	80
		Total	¥ 215	45

WITH COMPLIMENTS
FROM THE "TOKYO TSUKIJI"
TOKYO.

all spoiled sheets in return of this.

The bill from Tokyo Tsukiji Type Foundry for the last issue of Chinkiang postage dues, dated February 7th, 1895. The Sino-Japanese war, declared on August 1, 1894, was over in the late fall of 1894, and before the treaty of peace was signed on April 17, 1895, Tokyo Tsukiji was back in full operation. Note that all printer's waste was shipped to Chinkiang. Most of it later reached the philatelic market.

The 1897 printings of the Dowager designs do not occur in the Small Figure issue, because these printings were made *after the Small Figure Surcharges were issued.*

The bulk of both the Large Figure Surcharge issues are printed on the 1897 printings of the Dowager designs. A small quantity of the 1894 printing received these two surcharges because of delay in being returned to Shanghai for surcharging. The shades of the 1897 printings, surcharged in May, 1897, differ slightly from stamps of this printing surcharged in March, 1897. It is probable that the basic stamps were not all printed at one time, but in two groups, and possibly from different batches of ink. I hope the above will show clearly the order in which the above stamps were printed and issued, and why there was a new printing in 1897 (Scott's Nos. 17b-17j) of the Dowager design.

The quantities of stamps returned to Shanghai for surcharging were not large. A regular issue, with value in cents, had been ordered from Japan, but it was expected that some values would be exhausted before this new issue (Scott's Nos. 50-62) arrived.

More stamps were needed immediately, and so the authorities ordered the Dowager issue reprinted, to be surcharged in dollars and cents. The original stones had been rubbed out. We have de Villard's statement for this, and from his letters one realizes how scarce and valuable fine lithographic stones were, and that it would have been most unusual to store them. But the Japan-made stereotype plates were small, and had been stored away. They were, therefore, brought out of storage and put to use again for laying down stones.

This time de Villard had learned more about lithography, or had hired a new printer, or perhaps Yih Tsz Yuen had become more expert in his trade. Whatever the explanation, the 1897 printings are far superior in workmanship to the first printing. There are fewer breaks in the frame lines, the designs are clearer, and so far no evidence of any wrinkled transfers has been found.

New stones were laid down in the same manner as for the 1894 issue. The Japan plates were once again the source for the transfers. On the 9 candarins the transfer type showing the dot of color under the dragon's claw (position 9) is clear. Some of the other transfer types are extremely faint, but they are present and prove that the same source for transfers was used for both printings. De Villard could not use the stereotype plates for any other purpose, and perhaps their initial cost influenced the authorities to save them.

In the 1897 printing, the inverted position of the 9 candarins is no longer inverted. Again the spacing of multiples examined, including full panes, shows identical spacing for every pane. In other words, a complete pane was transferred each time. The same thing occurred in the 1894 printing. How does position 21 of the pane happen this time to be right side up? Position 21 is spaced slightly differently than in the 1894 printing. I will let you ponder your own explanation. My theory is that somone, and I think it must have been de Villard, deliberately made the tete beche in the first printing and used the original stereoplate, with all subjects correctly made, for the second plate.

The Mollendorf issue appears to be from the stones used for the 1897 printings. The same transfer types are found in the Mollendorf printing as are found in all other Dowager printings. A lack of sufficient material has hampered the complete plating of this printing, but there is no tete-beche in the 9 candarin, and I feel safe in assuming that no special stones were laid down for such a small printing, generally reputed to be only 5,000 sets.

The 1897 printings were not issued for sale in the unsurcharged state to any post office. Before they were printed the currency for stamps had been changed from candarins to cents. The unsurcharged stamps are favor stamps which leaked out through high officials, including de Villard. While they are of interest to specialists, they must be considered as stamps never intended for postal use.

The Mollendorf issue was never sold to the public, nor was it surcharged. It is on thick unwatermarked paper, and was printed by order of Baron von Mollendorf, of the Customs Statistical Department, for presentation to high government officials, and to diplomats and other distinguished foreigners.

The Dowager issue, 1894 printing, was first catalogued as lithographed in Japan on

the authority of Juan Mencarini. However, several of Mencarini's statements have not stood up through the years, and his careless use of English—he was an Italian citizen, has, I think, in this case led to a misinterpretation of his intended meaning:

Proofs of the Dowager Issue

1894 Printing:

1. Stone proofs in issued colors on very thin horizontally or vertically laid paper, imperforate (referred to as cigarette paper).
2. Stone proofs on thin wove paper, perforated 12.
3. Stone proofs on a thicker wove paper in pale shades, imperforate.
4. Stone proofs on laid paper, in paler colors, perforated 12. These are known cancelled Anping (Formosa).

1897 Printing:

1. Stone proofs in issued colors on a high quality paper similar to Japanese vellum paper, imperforate. These are printed from stones made from the second set of stereos.

There are six or seven other sets of so-called proofs in black, perforate or imperforate, and in varying sizes. I consider all of these as essays or experiments of de Villard, and made primarily for his sample book.

De Villard could, however, still improve. The large overprint on the 1888 issue was a limited printing of 480 stamps of each value —the entire issue having been purchased by the de Villard family. Also, one sheet of each value was cancelled-to-order in Shanghai, though the stamps were never issued.

Perhaps it will be of interest to know also that every sheet of the 2nd Postage Due issue of Chinkiang went to press twice (30 subjects were printed from one run, and then 20 subjects were printed the second time the sheet went to press) so that inverted overprints and tete beche's could more easily be made. This overprinting was done under de Villard's personal supervision. The varieties were not shipped to Chinkiang, and when, through philatelic channels, Gregson learned of these errors his blistering letter almost upset de Villard's iron poise. However, he stood his ground, and it should be noted for the record that the documentary proof exists to show that the production and sale of errors was not due to the Chinkiang authorities but to de Villard. The story of the small Shanghai book and stamp store that was used to market the varieties, of Captain Archie Binns, de Villard's ubiquitous friend whose treaty port covers are in so many collections, and of other details of de Villard's impact on Chinese postal history, must await another article. My purpose here has been to trace, through the Chinkiang correspondence and in other ways, the correct story of the Dowager printings.

The author expresses appreciation to Malcolm Johnson, W. R. Rankin, Clarkson Stevens and the late Major James Starr for assistance and the loan of material for study; to H. B. R. Clarke, Esq., who made available his reference notes on the Dowager issues; to Carl E. Webb for the preparation of photographic illustrations; and to Allison Severs, art instructor at Maryland Institute, for drafting the art work and charts.

In accordance with the facilities offered specialist groups by the Collectors Club Philatelist, *reprints of this article by one of the most distinguished members of the China Stamp Society are being supplied to the Society at cost for distribution to all its members.*

LYONS F. LIVINGSTON, a professional, of Catonsville, Md., has come up with one of the most important "finds" in years insofar as Chinese postal history is concerned —the original de Villard correspondence relating to the stamps and postal history of the 1893-7 period. Through the good offices of Malcolm Johnson and the China Stamp Society, this valuable information is being published in The Collectors Club Philatelist for the first time. Mr. Livingston, a collector for 17 years, is interested in 19th century China, has won awards at several shows, and has written a handbook on Chinese Treaty Ports. He "hopes" his wife will someday tackle the stamps of early Greece or the Philippines.

CANADA

The Two Cent Rose of 1864

Notes on the first Two Cent stamp of Canada. In memory of Alfred F. Lichtenstein.

By Senator James A. Calder, Ottawa

THE first decimal series of Canada which was issued on July 1, 1859, with the addition of a 2 cent value in August 1864, has been the particular study of Senator James A. Calder of Ottawa, and Regina, Canada. His work on the five cent of this issue which appeared in *The London Philatelist* (Vol. XLVIII, 1939) won for him the Tapling Medal of the Royal Philatelic Society, and his studies of the 17 cent which were published in the Crimson Book and the Brown Book of *The Stamp Specialist,* are examples of philatelic research and writing at its best. It is to be regretted that, owing to failing eyesight, Senator Calder is unable to continue his studies and writings. However, permission has been granted to us to continue to publish these studies from the various notes which we have found in the files of the late Alfred F. Lichtenstein.

We therefore feel privileged to edit the studies of this issue by Canada's eminent philatelist, in memory of his great friend and co-worker.

Winthrop S. Boggs.

The Two Cent Rose of 1864

On June 14, 1864 the Canada Post Office Department sent the following letter to the American Bank Note Company concerning a two cent stamp:—

P. O. D. 14 June/64

W. R. Bliss, Esq.,
Sec'y, American Bank Note Co.,
New York.

Sir,

This Dept. desires to add a two cent stamp to the stamps already in use—the device and color of the two cent should be the same as in the one cent stamp—and the only difference between the two descriptions of stamp would therefore be in the substitution of the words "two cents" as expressing the value of "one cent."

Will you be so good as to have the two cent plate prepared accordingly and a first impression of two hundred thousand stamps forwarded with as little delay as possible.

(Sd.) W. H. Griffin."

The bank note company immediately prepared the plate by using the transfer roll of the one cent to lay down an impression on a die block, which impression was suitably altered to "Two Cents," and the numerals "2" added to the upper corners. The bank note company was aware that two stamps of the same color should have the denominations clearly distinguishable. From this die a transfer roll containing two reliefs was

made and a single plate of one hundred stamps was laid down arranged in ten rows of ten. The imprint "American Bank Note Co., New York" in upper and lower case letters, 28 mm. long, was placed eight times in the margin, twice on each side, reading normally at the top and bottom, up at the left, and down at the right. The method of laying down the plate was similar to that for the other denominations, which is fully explained in the articles referred to.

Plate proofs were made in the issued color, and in green. A sheet of proofs in the issued color was sent to Quebec on July 26, 1864, and on the following day a shipment of 1000 sheets of 100 stamps was forwarded by express to Canada.

In 1879, this value was included in the so-called "Goodall" proofs, which occur in black, deep green, gray blue, deep brown, and dull red. Copies are also known in the issued color overprinted in blue "Proof" in sans-serif block letters. These also were made about 1879.

In all eight orders were sent, totalling 865,000 stamps; that is 8,650 impressions of the plate.

A table of the orders, quantities, days between orders, etc., is given at the end of this article.

The Varieties



Composite Diagram Illustrating the Varieties

In so far as varieties are concerned, there is some evidence that the frame lines were worked over by a hand tool, as there are a number of instances of the outer frame extending too far upwards or downwards. For instance on Nos. 12, 19, 27, 38, 40, 48, 52, 53, 63, 66, 67, 69, 70, and 96, the left frame extends downwards, while on Nos. 24, 57, and 64 it extends upwards. On Nos. 11, 13, and 16 the right frame extends downwards. On Nos. 4, and 21 both side frame lines extend downward.

The enlarged drawing shows a composite of the various other varieties that occur on this stamp.

1. Colored dash in tail of lower right "2", and outside lower left frame line.

2. Colored scar on bust (No. 77 and 97 in sheet).

3. Colored dash and dot in left oval of lower right "2", and dot of color in margin opposite left "2". (This latter is sometimes punched out by perforations).

4. Dash of color in foot of lower right "2", and similarly above "D" of "Canada." (No. 71 on sheet).

5. Dash of color lower right frame line.

6. Colored dot above upper left "2". (Sometimes punched out by the perforations.)

7. Small curved colored line below "P" of "Postage."

8. Dot of color above "S" of "Postage," and in spandrel opposite "T" of "Two".

9. Small curved line of color from oval into "O" of "Two."

10. Dot of color in "C" of "Cents."

Varieties 1, 8, and 9, occur on all printings, but the others have been noted only on printings 4A and later, although it is quite possible and indeed probable that they occur on all printings.

Canada 2c '64 Issue

LIST OF P. O. DEPARTMENT ORDERS

Orders	Dated	Quantity	Sheets	Time between Orders	Notes
1	June 14, '64	200,000	2,000	Days	3 printings
2	Nov. 28, '64	10,000	100	167	1 printing
3	Jan. 28, '65	50,000	500	61	1 printing
4	Apl. 22, '65	200,000	2,000	84	3 printings
5	Sept. 25, '65	200,000	2,000	156	2 printings
6	July 27, '66	100,000	1,000	305	1 printing
7	Feb. 22, '67	100,000	1,000	210	1 printing
8	Dec. 4, '67	5,000	50	285	Small order 1 printing
		865,000			Total of 13 printings

A days run on a single press of the type then used was around 750 sheets.

An examination of over four hundred copies of this stamp, of which fifty-five were dated, resulted in the following data:

ANALYSIS OF DATED COPIES

Group I — **Perf. 12 x 11¾**

Order	Printings
1st O. June 14, '64	1-A
	1-B
200,000	1-C
2nd O. Nov. 28, '64	2-A
10,000	
3rd O. Jan. 28, '65	3-A
50,000	

Dated Copies

1864	1865
Oct. 22, '64	Jan. '65
Dec. 8, (64?)	Mch. 15, '65
Dec. (9?), '64	May 12, '65

Apl. 15, '65
May 18, '65
June 5, '65
June 3, '65

Ju. or Au. 3, '65
June '65
July '65
Sept. 9, (65?)

Sept. 13, '65
Dec. 7, '65
1866
Nil

Total .....16 copies, perf. 12 x 11¾

Group II

Order	Printings
4th O. Ap. 22, '65 — 200,000	4-A, 4-B, 4-C
5th O. Sept. 25, '65 — 200,000	5-A, 5-B
6th O. July 27, '66 — 100,000	6-A
7th O. Feb. 22, '67 — 100,000	7-A
8th O. Dec. 4, '67 — 5,000	8-A

Dated Copies

1865
Oct. 13, (65or66)
Dec. 7, '65
1866
Feb. '66
(Mch.?) 23, '66
Apl. 23, '66
Mch. 20, '66
Mch. (66?)
July 23, '66
July 26, '66
Sept. 1, '66
Sept. 8, (66?)
Oct. 4, '66
Oct. 13, '66
Oct. 27, '66
Oct. '66
Nov. 17, '66
Nov. (9?) '66
Dec. 24, '66

1867
Mch. 21, '67
Mch. (13?) '67 (pair)
Ap. or Sp. 20, '67
May 18, '67
May 23, '67
May 27, '67
June 14, '67
July 2, (68?)
July '67
Aug. 6, '67
Aug. 13, '67
Sept. 28, '67
Oct. 5, '67
Oct. 23 (67?)
Nov. 16, '67
Nov. 25, '67
Dec. 6, '67
Dec. 23, (67?)
1868
Jan. 30, '68
Mch. 6, '68
Apl. '68

Total .....39 copies, perf. 12 x 12

Senator Jas. A. Calder

As a serious student of Canadian philately few have equalled Senator Calder. At an early age his interest was aroused by the many striking and varied colours and shades of the Canada 1859 10c stamp and through his researches in the P. O. Department archives at Ottawa and the examination of a large quantity of dated copies for perforation varieties he was able to separate the twenty-seven orders for this stamp which was manufactured by the American Bank Note Company. A display of this research at the New York Exhibition in 1926 was received with wide acclaim. His book "Some Phases of the Canada '59 Issue" was published by the Royal Philatelic Society of London in 1939.

Senator Calder has the honor of being one of two Canadians elected to the Roll of Distinguished Philatelists. He is also a Fellow of the Royal Philatelic Society. In 1925 he was honorary president of the 3rd Canadian Philatelic Exhibition held in Montreal and the following year vice-president of the International Philatelic Exhibition, New York.

The Handstamped Overprints of

PAKISTAN

Provisionals used in Pakistan exist in four types, determined by size of overprints and position.

By Harrison D. S. Haverbeck

THE handstamped overprints offer a new challenge to the research students of Indian philately. In March and April of the year 1948 some new varieties of the "Pakistan" overprints were received in this country through normal channels. All of the used copies I have examined originated in the city of Peshawar in the Northwest Frontier Province. Indian sources have also reported the use of provisionals from Quetta in Baluchistan and from the capital city of Karachi. Local sources, when questioned, reported as follows: "With regard to the overprint being in different places, the Post Office has put a stop to these, because they were overprinted by unauthorized parties."

These provisionals have one thing in common. They are all handstamped from rubber stamps, and there is no regularity of placement on the basic stamps. The overprints so far have been seen both in black and in violet inks. The normal lithographed overprints are illustrated for comparison. A brief description of the overprints that I have examined follows:

Type 1. Measures 16½x3 mm., applied in black ink. Seen both mint and on cover from Peshawar. So far, known only on the 14 Anna "air plane" type.

Type 2. Measures 15½x3 mm., applied diagonally in violet ink. Seen on cover from Peshawar. So far, known only on the 2 anna 6 pies "Dak Bullock Cart" type.

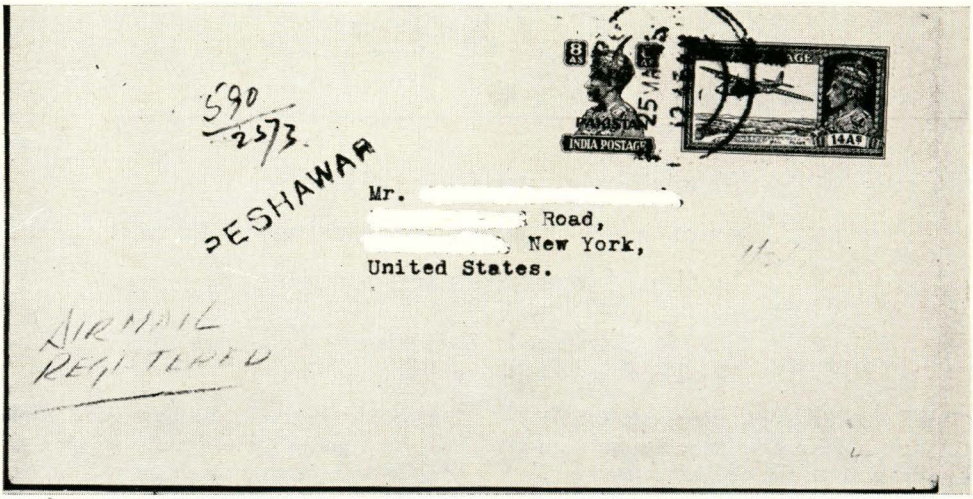
Type 3. Measures 17½x3½ mm., applied in grey-black ink to the 6 anna air letter. Known on cover from Peshawar.

Type 4. Measures 12½x3 mm., applied horizontally in violet to the 6 anna airletter. This item has only been seen by me on a piece and the town of origin is unknown.



Provisionals used on piece, such as that above from Karachi, reported as halted "because they were overprinted by unauthorized parties."





Above: Type 1, measuring 16½ x 3 mm., applied in black ink and known only on the 14 annas "air plane" type.

Below: Type 2, measuring 15½ x 3 mm. applied diagonally in violet, known only on the 2a.6p. "Dak Cart" type.







Left: Type 4, measuring 12½ x 3 mm. on 6a. air letter. Above: Unused copy of Type 1 on 14a. "air plane" type.

I have not described the Quetta and Karachi types mentioned above as I have not as yet seen them. They are known upon the 1 and 2 anna king's head stamps of British India. At present, these provisional overprints have been seen on letters bearing dates during March and April of 1948.

The problem posed by these stamps is a simple one. Was there any official authorization for the provisional overprint; what cities issued them, and how long were they in use? I have hopes that this brief statement will arouse enough curiosity among students of the postal issues of Pakistan and India so that further light will be shed upon the subject.

I should like to thank Jules Wacht for the loan of the material illustrated. Credit is due to Henry Goodkind for arousing my interest and in assisting me in obtaining information and material. S. Rodvien has been helpful in obtaining information at the source. Finally, I want to acknowledge my indebtedness to Jal Cooper, F. R. G. S., and to *India's Stamp Journal* for the information regarding The Quetta and Karachi overprints.



Below: Type 3 applied to the 6 anna air letter from Peshawar.

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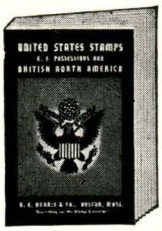
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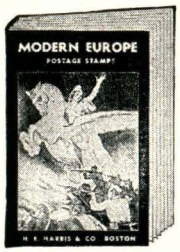


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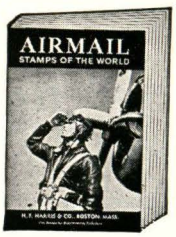


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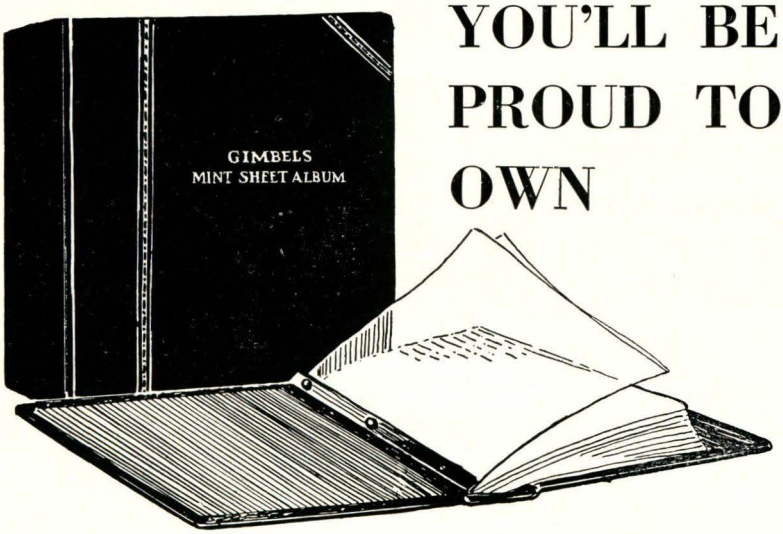
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