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The Semi-Annual Journal of the Hawaiian Philatelic Society

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PO'OLEKA O HAWAII

The Semi-Annual Journal of the Hawaiian Philatelic Society

Number 89

January 2020

Editor's Notes

By Greg Chang, Editor

Aloha! Happy New Year 2020.

As with the past couple of years, the HPS has made its way to California hosting meet and greets at WESTPEX in April and SESCAL in October. Excellent presentations included Norbert Wild's "An Introduction to Collecting Hawaii Town Cancels" at WESTPEX and Richard Malmgren's "Hawaiian Foreign Mail" at SESCAL.

Once again, the HPS will host a meet and greet at WESTPEX 2020 in the San Francisco Bay Area this coming April 24 to 26. I hope you will have a chance to attend. Check the WESTPEX website for time and date for the meet and greet.

Starting off this issue is an article reprinted from the Universal Ship Cancellation Society which uncovers the mystery of ship covers from the USS Shaw dated December 7, 1941 even though the USS Shaw was destroyed on that date. Interesting to note our auctioneer, Ben Gale, met with Lloyd Farrell at WESTPEX and thought the article would be of interest to our members.

Next, I have provided more details on the Kahului Railroad post card which was shown on the cover of last year's issue of the PO'OLEKA.

J Lee writes about one of the exploits of the demigod Maui and how the island nation of New Zealand came to being.

To close out this issue, there is a reprinted article

from PO'OLEKA #27 on the 2¢ Perforated Kamehameha IV issue.

As always, I am in need of articles or items of interest to publish. It definitely would be nice to have items contributed by our society's members.

Aloha!

Greg Chang

Editor



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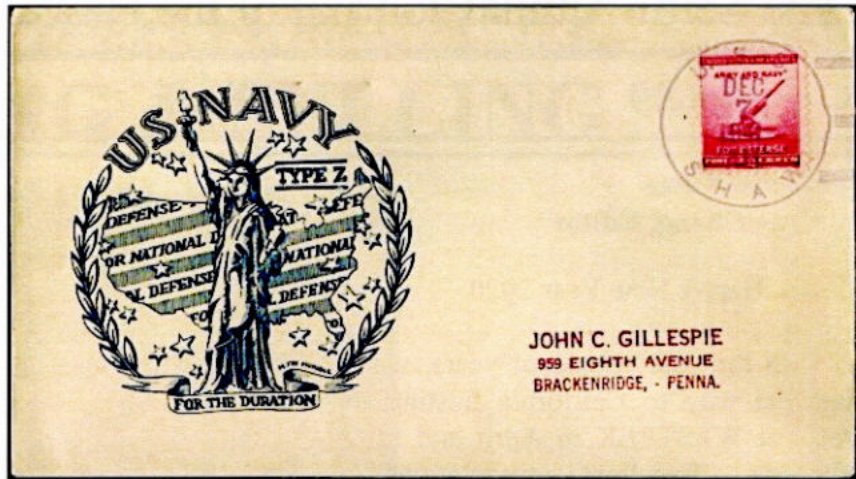
The Mysterious USS Shaw Canceled Postmarked 7 December 1941

By Lloyd Farrell (uscstreasurer@aol.com)

Reprinted from *The LOG* (April 2018), the magazine for the Universal Ship Cancellation Society

If you ever seen one of these USS SHAW covers with the 7 December 1941 cancellation, it likely caught your attention. Everything about them catches the eye. The date, the use of red ink, and the “bulls eye” cancel—always right over the center of the postage stamp. Quite unusual. Over the years, a handful of these covers have surfaced, and collectors have wondered about them. They are backdated, of course, but are still quite interesting. The question is really more about when they were made, and who was responsible for them. There will always be some mystery about them, but with the assistance of several other collectors, I think we now have a few answers. This has been a fun project, with a number of surprises along the way. Most interesting for me was locating and speaking with Frank Aplan, who was a teenager in 1942 when he purchased two of these covers.

The first time I'd even heard of the SHAW covers was when I read Frank Hoak's article in *American Philatelist* (Dec. 2011) about Pearl Harbor ship cancellations. At the time, I never figured on ever owning one, as the article said only about 12 were known. However, a couple of years later I stumbled across two of them in a dollar box. That was exciting. Then last year I purchased yet another one from Paul Huber. With it was a very interesting letter from a Pearl Harbor veteran who was the mail clerk on SHAW at the time of the attack. With this little accumulation, I began to consider doing additional research and thought it would be



Locy 3r (AC-BBT). This cover was the subject of in-depth analysis in December 1999 LOG articles done by Bruce Liddell and Dave Kent. Although the back was not scanned, they say it shows the address of William R. Welch of Seattle, and has handwritten numbers 127 and 1309, that they believe are unrelated to the history of the cover. The cachet was done by M. Fay Muridge, and is addressed to collector John Gillespie (USCS #101). (Naval Cover Museum)



Close-up of one of the covers addressed to Frank Aplan, showing the typical red ink and the cancel directly over the stamp. (personal collection)

especially helpful to obtain scans from others who had copies. Frank Hoak provided scans of his cover, as did Jay Milewski, Jim Myerson, and Joseph Connolly. Greg Ciesielski directed me to one in our own Naval Cover Museum, and others

have also been helpful in this collaboration, including Tom Koch, Steve Henderson and Dave Kent.

When Were These Cancels Made?

Well, these covers were not cancelled on board SHAW on 7 December 1941, that's for sure. During the attack on Pearl Harbor, SHAW was struck by bombs, resulting in a gigantic explosion in her magazine. Some 24 men were killed, and there was considerable damage to the ship. The ship post office was also destroyed. Back in 1981, USCS member Tom Koch of De Soto, Texas obtained the name and address of Alan C. Hawkins, Vallejo, California, former mail clerk on board SHAW. Tom wrote him a letter asking if he had cancelled or postdated any mail on 7 December 1941, and Hawkins responded right away with some very clear answers.

"Jan. 24, 1981

Dear Mr. Koch:

Your letter and inquiry received today and as I have a little time to kill I will get right with it. I take it as two inquiries, was I the mail clerk, and was there any mail cancellations aboard the ship on Dec. 7, 1941. The answers are, Yes, I was mail clerk on the Shaw on that day, and No, it is very doubtful if any mail was cancelled on that exact date as too many things had top billing. There may have been mail pass[sic] dated Dec. 7, 1941 such as on Dec. 8 or whatever as an afterthought on some ships which would have been very easy. However, I can assure you that there was no mail cancelled on Dec. 7, 1941 on the USS Shaw as the post office was destroyed and I as the one and only person authorized at that time was hospitalized as a result of the attack.

The post office was not reestablished until I was out of the hospital, about one month. All mail official or otherwise was handled through the post office at the Navy Yard Pearl Harbor on a temporary basis.

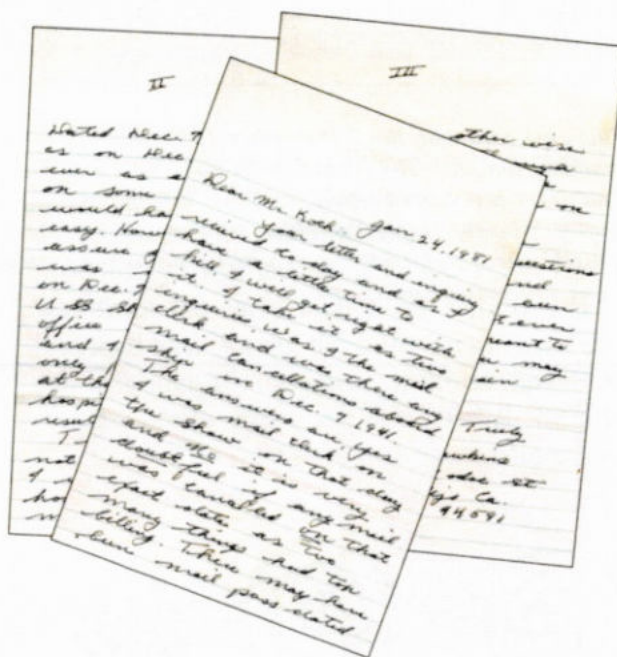
I hope I have answered your questions to some extent and the answers have been helpful in

whatever way they are meant to be. If not you may contact me again.

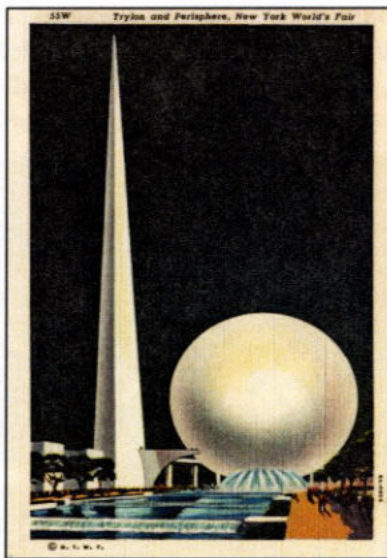
I remain, yours truly, Alan C. Hawkins"



This dramatic photo shows the moment SHAW exploded at Pearl Harbor, killing 24 men. The onboard post office was destroyed, but the Type 3 cancel was later recovered and used for these cancels.



This 3-page letter was written to Tom Koch by Alan C. Hawkins, who was mail clerk on SHAW during the attack on Pearl Harbor. Hawkins was the only authorized mail clerk and says no mail was processed on 7 December 1941. (personal collection)



This post card with the 7 December 1941 SHAW cancel is probably unique. The front depicts the New York World's Fair from two years earlier. It shows the address of well-known collector Harry Smuckler, who probably wrote it in himself after receipt (signature verified per other examples seen). (personal collection)



Front and back of Jay Milewski's USS SHAW cover. Like the others, red ink was used, with the cancel right over the stamp. The cachet is by M. Kay Muridge who worked with Deane Bartley, even though "PeeJay" Ickeringill lists himself as cachet director. The cover is addressed to Frank Stump, later USCS president. (courtesy Jay Milewski)

There was no further correspondence with Hawkins, who passed away in August 1981, just a few months after this letter was written. Tom Koch had the letter until about 3 years ago when he traded it to Paul Huber, and then I obtained it about a year ago. The original envelope is now missing, but the 3-page handwritten letter is still an important piece of documentation for collectors, all thanks Tom Koch's foresight and initiative.

Quickly recapping the letter, Hawkins says he was the only authorized mail clerk on board, the post office was destroyed in the attack, and it was not reopened for about a month. He also makes it clear he didn't cancel these covers. My research of the muster roll shows Hawkins went to the Naval Hospital after the attack, and returned to the ship on 23 December 1941, so the post office would have been reestablished not long after that. Hawkins was promoted to chief torpedoman in February 1942, and remained on board for another 18 months.

Even though SHAW had considerable damage after the attack, temporary repairs were made and two months later, on 9 February 1942, she managed to get underway for the west coast. A few days later SHAW arrived at Mare Island, where more extensive work was done at the shipyard over the next six months. Per the muster roll, her crew remained intact the entire time, but they may or may not have been on board during certain phases of the repair and renovation. With regard to the cancels, although it's possible they were done while the ship was still at Pearl Harbor, I think it's more likely they were done shortly after her arrival at Mare Island.

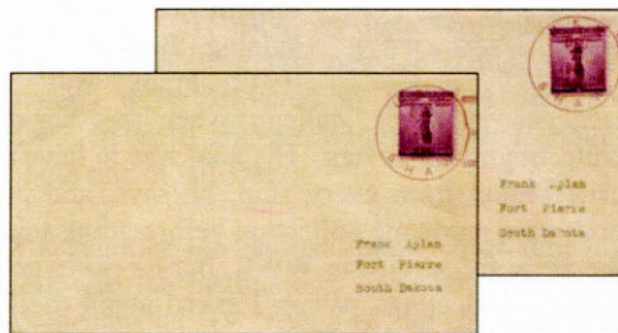
Somewhere in the wreckage of the mail room, the pre-war Type 3 cancellation device of SHAW was found and later used for these backdated covers. There is no question the device itself is authentic. We know it wasn't Alan Hawkins who made them. Besides that, he was a trained mail clerk, and these cancels all look like the work of an amateur. Quite frankly, the socked-on-the-nose cancels look like they were done by someone who didn't know what they were doing. In earlier LOG articles, it's been speculated a yard worker may have taken the cancellation device and given it to a collector. I agree a shipyard worker may have been involved but considering how few cancels were made and their overall poor quality, I think they were done on board and carried off the ship. We'll never know for sure.

The cancels were probably made in late February 1942 while SHAW was at Mare Island, and after that, it appears they were sent to the well-known dealer Deane Bartley, in Seattle. Frank Hoak mentions in his article that the back of one of the SHAW covers is marked as received in March 1942; it was Bartley's habit to annotate covers in this manner. That cover, I later found, is now part of Jim Myerson's collection.

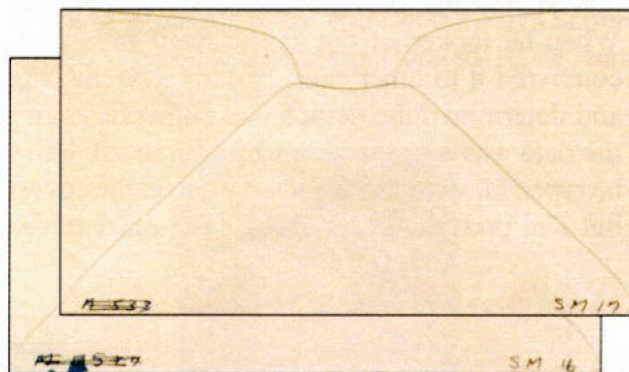
The Seattle Connection

Various details on the SHAW covers keep pointing to Seattle, and to Deane Bartley who

was the key person there. Bartley most likely had a hand in arranging for the cancels being made in the first place, and it appears all were initially sent to him by whoever did make them. The other people associated with Seattle are William R. Welch, whose name is sometimes on the back, and local artist M. Kay Muridge, whose cachets were used.



Two uncanceled covers with the 7 December 1941 SHAW cancel, both addressed to Frank Aplan. He was in college when he purchased these from Deane Bartley between March-May 1942. (personal collection)



The only markings on the back are numbers along the bottom edge: M533 with SM17; and M534 with SM16. They are probably dealer numbers.

Just recently I discovered new evidence of Bartley's early involvement. Two of the SHAW covers in my collections show the name of Frank Aplan, Fort Pierre, South Dakota, and during my



Frank Aplan - he belonged to the ANCS briefly just before WWII.

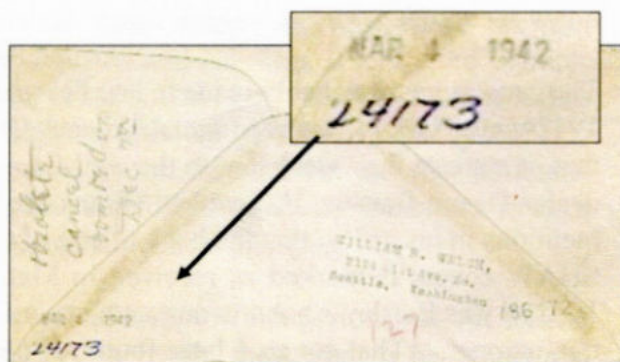
research I found Frank Aplan is presently living in Pennsylvania. Now 94 years old, he is a well-known professor emeritus at Penn State in the area of metallurgy and has had a long and distinguished career in mining. Back in 1941-1942 Frank was a teenager attending college when he began collecting naval covers. His goal was to have a cancellation from every ship, he says, and he built up a moderate collection before going into the army for service in WWII, but he never got back to collecting. When I asked about the 7 December 1941 SHAW covers, Frank said he still remembers them quite well. He says he purchased them from Deane Bartley about March 1942, or perhaps as late as May 1942, and remembers "they had red ink." At the time, he immediately questioned the date as he'd heard that SHAW had been destroyed at Pearl Harbor. When he looked at the cancel itself though, he compared it to other cancellations from the ship and determined the device was authentic even if the date was questionable. I forgot to ask him if he typed his own name and address on the covers, but I'm pretty sure he did; I have other covers

from his collection with the same typing. With regard to the SHAW covers then, this means Bartley originally sent the covers with no cachet, just the cancellation over the stamp. For the first time, with the additional information from Frank Aplan, one of the original purchasers of these SHAW covers, we now have direct evidence of Bartley's involvement. Well, we were pretty sure before, but now there is no doubt.

Deane Bartley (1882-1971) was a former USCS President, and was the driving force of the John Paul Jones Chapter in Seattle. Bartley produced and sponsored many cachets over the years, and he was still at it into the mid-1960's. Bob Clark, now of the Puget Sound Chapter, remembers going to Seattle Collectors Club meetings in the late 1960's hoping to meet Bartley, but by then he was no longer attending due to health issues. Bartley played an important role in many aspects of naval cover collecting,



Deane Bartley of Seattle was selling the SHAW covers in early 1942, and likely played a role in their being made.



This example comes from Deane Bartley's personal collection, purchased by Jim Myerson back in the 1970's. Bartley addressed the cover to himself, and it has the typical red ink cancel over the stamps, with a cachet by M. Fay Muridge. On the back, the name of William R. Welch is seen. Most interesting is the date stamp "Mar 4 1942" indicating when Bartley received the cover (a habit of his). The red pencil "127" is seen on several of the SHAW covers. Also of interest here is the pencil note "obsolete cancel, bombed on Dec 7th" probably made by Bartley himself. The same handwriting and comment about "obsolete cancel" is seen on another cover. (courtesy Jim Myerson)

and remains a legend in Seattle. It's not surprising to know he was involved with these SHAW covers.



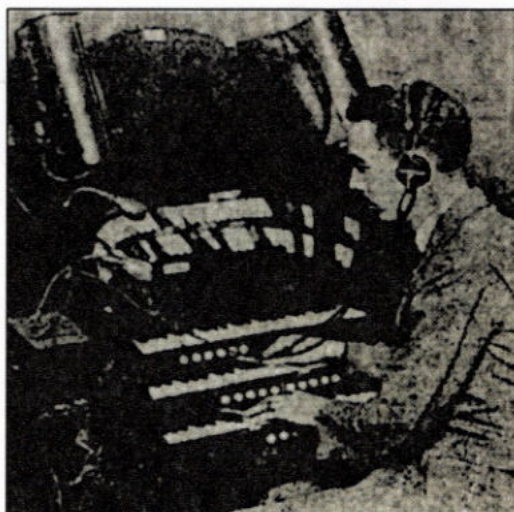
Marie "Fay" Muridge was a cachet artist who worked with Bartley.

M. Fay Muridge, an artist from Tacoma, is best remembered for her cachet work done in collaboration with Deane Bartley. Of the various artists who Bartley worked with over the years, perhaps none was better. Most of her work was from the mid-1930's until the beginning of the war, and includes several

Asiatic Fleet cachets familiar to collectors. Not all of the SHAW covers have cachets, but for those that do, so far, they have been hers—stock cachets she made for the chapter earlier, probably added by Bartley. Two different ones are seen. Marie "Fay" Muridge was born in California in 1915, but mostly grew up in Tacoma, Washington. She was an early USCS member, first belonging to the USS Porpoise Chapter in Tacoma, and after it folded, she began working with Deane Bartley and the John Paul Jones Chapter. It appears she created only a few cachets after 1941, most likely because collecting of naval covers fell off dramatically when the war began. In late 1940 she was married to Ray Suttles of Tacoma, and continued to live in the Seattle/Tacoma area for the rest of her life. Ray died in 1993, and Fay was remarried to an Ole Olson, and lived at Federal Way, Washington until her own death in 2007.

The name William R. Welch of Seattle also appears on the back of some of the SHAW covers. Just who he was has long been a mystery, except records show he was a USCS member at the time these covers were made. I also found that in 1941 he is listed as treasurer for the John Paul Jones Chapter, and he worked with Bartley and Muridge on other covers. The Naval Cover Museum has examples showing his address

stamp on the back of covers for LEXINGTON, JACOB JONES and DALLAS. His role, I think, was that of an assistant to Bartley.

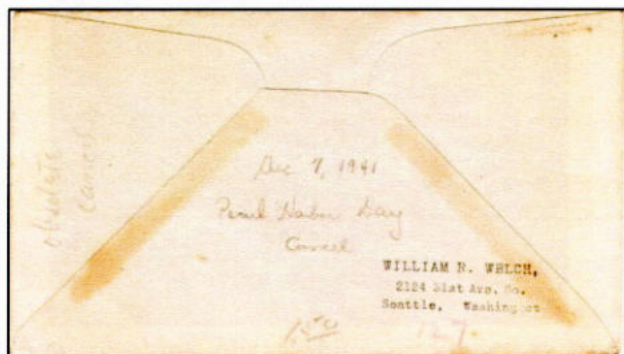


This 1923 newspaper photo shows W. Remington Welch at the console of a theater organ at a Chicago radio station.

I had some unexpected surprises when I began researching William Welch. His full name was William Remington Welch, but usually went by "Remington Welch" or "W. Remington Welch." He was born in 1896, mostly grew up in Rochester, New York and, during WWI, he was in the Marine Corps on board USS NORTH CAROLINA. After the war, he relocated to the Chicago area and began a career as a theater organist. By happenstance, this is something I know a little about, as I learned to play on an old 5-manual theater organ when I was a teenager. Some of the great players from the 1920's were still giving concerts in the 1960's, and I was



"W. Remington Welch" was a theater organist in Chicago for about 10 years. He is sometimes listed as "J. Remington Welch" as seen on this sheet music from the 1920's. By 1941 he was living in Seattle, and briefly belonged to the USCS.



This cover comes from Joseph Connolly, and shows the usual 7 December date done with red ink. It's addressed to Mrs. Cecil A. Sibley (1904-1962), a lady who joined USCS in 1941 but was only a member for a short time. The cachet is by M. Fay Muridge, and the back shows the name of William R. Welch of Seattle. Notice the red pencil "127" (probably meaning Dec 7), and the other penciled note "obsolete cancel," the same as seen on Jim Myerson's cover. (courtesy Joseph Connolly)

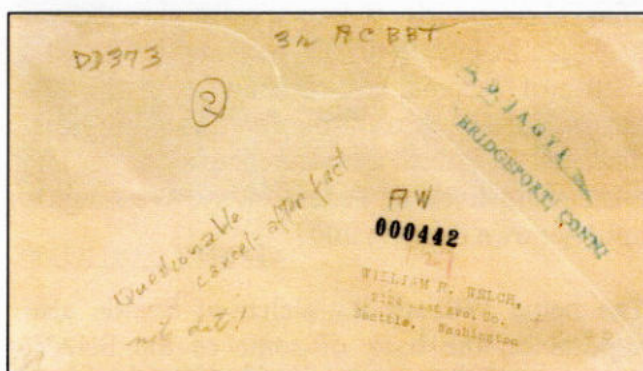
fortunate to hear some of the best. With regard to Welch, he was a headliner, who played some of the biggest venues in Chicago. These great movie palaces often had the organ console on an elevator which would dramatically rise up to the stage with the organist playing. They would play and improvise for silent movies, of course, but also would do solo work. These guys were stars, and the gigantic Wurlitzer organs were the marvel of their time. No doubt Welch must have been a virtuoso. He played professionally for at least 10 years until the era of silent movies ended in the early 1930's. Later he moved to Seattle, and in 1940 is listed as working as a clerk at a liquor store. Quite a change. It appears Welch was involved with Bartley and the John Paul Jones Chapter for only a couple of years. Little

is known about him after the 1940's, other than that he passed away at Tacoma in 1972. I would have loved to hear him perform on the theater organ.

In Conclusion

With regard to the origin of these SHAW overs, the key player was Deane Bartley of the John Paul Jones Chapter, assisted by the treasurer, William R. Welch. There are many other familiar names seen on the covers, but their connection is only incidental, i.e., original purchaser, or a later dealer. The name of the person who actually cancelled the covers remains a mystery.

Although I don't actively pursue backdated Pearl Harbor covers, they are not without interest. These SHAW covers are a case in point, and I'm



Front and back of Frank Hoak's SHAW cover. Early USCS member Fred Obst probably purchased the cover originally from Deane Bartley. The cachet by M. Fay Muridge is the same one used in other examples. On the back is the name of William R. Welch of Seattle, who worked with Bartley. It also has the familiar name of Desmond Jagyi, who probably handled the cover later. (courtesy Frank Hoak)

happy to have it in my collection. If someone reading this article has a similar cover, I would be interested in seeing a scan of the front and back. Thanks once again for the assistance and expertise of those who have helped with this project.



Main Sources

Muster Rolls SHAW (various)

Various resources at Ancestry.com, Newspapers.com, and Fold3.com

Naval Cover Museum

"Chapter News", John Paul Jones Chapter, The LOG, March 1941.

Liddell, Bruce D., "The Most Unsung Hero", The LOG December 1999.

Kent, Dave "The Joy of Covers", The LOG, December 1999.

Hoak III, Frank M., "Naval Cover Fakes, Forgeries and Frauds Part IV", The LOG, December 2008

Telephone interview with Frank Alpan, State College, PA, 9 February 2018.

Email from Tom Koch, 22 September 2017.

Hoak III, Frank M. "U.S. Naval Ship Cancels of December 7, 1941", American Philatelist, December 2011.

Emails, scans, and information provided by Frank Hoak, Steve Henderson, Jim Myerson, Jay Milewski, Joseph Connolly, Greg Ciesielski, Steve Shav, and Dave Kent.

Editor's Note: The Universal Ship Cancellation Society was founded in 1932 with over 1,100 members worldwide. The organization is devoted to Navy and maritime postal history. Further information about the society can be found on their website at: www.uscs.org.



Lunar new year stamp will be issued by the United States Postal Service on January 11, 2020. The stamp, designed by art director Antonio Alcalá with original artwork by Camille Chew, features a rat mask that calls to mind the elaborately decorated masks used in the dragon dance, a hallmark of Lunar New Year parades. The mask is mostly blue, which is said to be one of the lucky colors for individuals born during the Year of the Rat, and incorporates elements with symbolic meaning. First day ceremonies will take place in Monterey Park, California.

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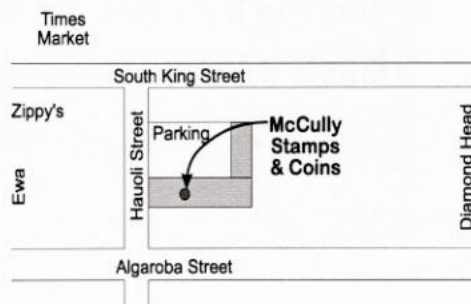
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Bogus Kahului Railroad Post Cards

By Greg Chang

The front cover of the January 2019 issue of the PO'OLEKA O HAWAII featured a 1¢ Kahului Railroad Post card with very little detail of the item. As noted on the *Post Office In Paradise Website* (www.hawaiiistamps.com), this is one of several bogus or fantasy post cards out on the market which were printed in the late 20th century by the late Dave Churchman of Indiana. He owned a printing dealership known as The Sterling Type Foundry. In addition to printing the bogus Kahului Railroad post cards, he printed numerous fantasy items.

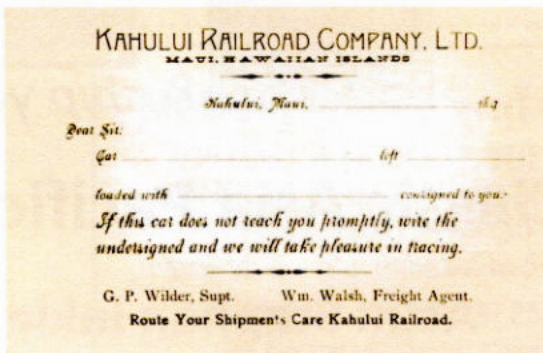
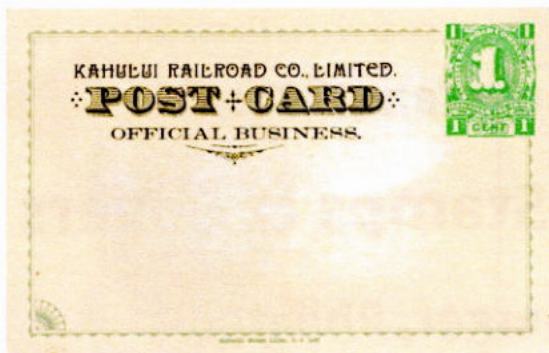
In addition to the 1¢ post card, denomination of 2¢, 3¢, 5¢, and 10¢ are known to exist. The cards are approximately 5-15/16" X 3-13/16", printed on manilla stock. The 1¢ card is denoted for Official Business, the 2¢ is for local letter card,

the 3¢ is for Inter island letter card, 5¢ is for UPU post card, and the 10¢ card is for Interisland Express.

All cards have "Kahului Railroad Co. Limited" printed on the front with a numeric rate printed on the upper right. Various ornate designs are located at the corners of the cards. The back side design varies depending on the denomination.

Shown below are images of the 1¢ and 10¢ post cards. Other examples can be seen on the *Post Office In Paradise Website*.

Every so often, you may be able to find them on e-bay or other online auction sites. As well printed as they are, please be aware that they are fantasy items and not issued by the Kahului Railroad Company.



Example of the 1¢ post card, front and back



Example of the 10¢ post card, front and back

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Maui and the Fish

By Jeff Lee

Images and content from New Zealand Post



Across the South Pacific, the heroic deeds and exploits of the legendary demigod Maui has been told for generations. In 2018, New Zealand Post issued a set of six stamps depicting the tale of Maui and the Fish, the thrilling tale of the mischievous and curious Maui and how the North and South Islands of Aotearoa (Maori name for New Zealand) were formed.



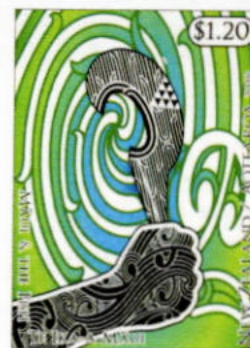
An impending storm

The tale begins on one fine day with Maui's older brothers setting out on a fishing trip. Maui decided to sneak onboard the brother's waka (canoe) while they were busy preparing for the trip. Maui sensed an impending storm was coming despite the fine weather and somehow it would bring him greatness.



Launch the waka

With the preparations completed, the waka was ready for the fishing voyage. They pulled anchor and set sail. With calm winds and waters smooth as glass, the journey to the brother's favorite fishing grounds looked to be quick.



A legendary heirloom

Hidden under a pile of cloths at the rear of the waka, Maui dared not to move fearing he would be thrown overboard if his brothers discovered him. To comfort himself during this frightening situation, he tightly gripped his late grandmother's heirloom jawbone.



The fierce battle

Upon reaching the fishing grounds, to the surprise of his brothers, Maui came out of hiding. Before they could act, Maui threw the jawbone tied to a rope overboard. Suddenly, the waka savagely jerked forwards and backwards. The jawbone had hooked onto a gigantic fish pulling the waka violently and effortlessly in all directions.



The carving of the land

Maui braced himself at the bow of the boat determined to haul in his prize. The huge fish thrashed about creating tsunami sized waves. Maui's brothers pleaded for him to let go, but Maui ignored them. Instead, he looked skyward, calling for divine intervention to give him the strength to overcome the unyielding fish.



The fish of Maui and the waka

Eventually, the fish began to tire and was slowly brought up from the depths. Upon reaching the surface, the fish hardened into a huge mass of land. The brothers jumped off the waka, retrieved the jawbone, and began hacking up the land. This created the large valleys and mountains from what was once a smooth land surface. These actions determine the ultimate landscape of Aotearoa.

This story is one of many versions which have been passed down from generation to generation on how Aotearoa came to being.



Technical Details:

Date of issue: June 6, 2018
 Denominations: \$1.20, \$1.20, \$1.20, \$2.40, \$3.00, \$3.60
 Designed by: David Hakaraia, Wellington, New Zealand
 Printer: Southern Colour Print, LTD., New Zealand
 Stamp size: 40mm X 30mm
 Stamps per sheet: 25

STAMPS OF HAWAII

The 2¢ Perforated Kamehameha IV

By L. J. Crampon and Patrick J. Hogan

(Reprinted from the PO'OLEKA O HAWAII, Issue No. 27, April 1982 with added stamp illustrations)

Hawaii's first 2¢ stamp was issued in 1851, ten years before the United States issued a 2¢ stamp. However, this Hawaiian Missionary was used for printed matter mailed overseas.

On August 1, 1859, a 2¢ charge was levied on letters of one-half ounce or less carried within the islands, a change that led to the first locally type-set Numeral.

This was followed in 1861 by the Boston engraved imperforates featuring King Kamehameha IV. The relatively low demand for this domestic mail service, plus the uncertainty of government officials concerning the future of the postal service, resulted in an order for only 20,000 2¢ Kamehameha IV stamps in 1861, to be supplemented by another order for an additional 20,000 in 1863. But the demand for these stamps exceeded expectations, leading to another order for 2¢ Numerals.

Possibly it was the growing need for 2¢ stamps - possibly it was the comments carried in foreign newspapers stating the Hawaiian stamps were the poorest in the world - that on November 4, 1863 Hawaiian Postmaster General David Kalakaua wrote to his mainland agent:

"The color and design of the new stamps I should like to have as near as possible the enclosed Nova Scotia stamp, but in place of Nova Scotia have the word and figures '2 Hawaii 2' and underneath 'Elua Keneta' in the same style of lettering as the sample. I forward also a likeness of His Majesty for the center, which please have copied as correctly as possible; the one on the old "stamp was not done well. If it will not be attended with much extra expense, I should like the sheets perforated, so as to avoid the

inconvenience of separating them with shears."
(1)

On January 21, 1864, an order was placed for 250,000 copies of this new 2¢ stamp. These stamps were delivered to Hawaii's mainland agent in April and placed on sale in Honolulu about one month later.

The supplier, the National Bank Note Company, followed the instructions. The new portrait of Kamehameha IV occupied an oval slightly smaller than on the Nova Scotia stamp, probably to allow for the numerals inserted in the upper corners. A scroll with the words, ELUA KENETA, (two cents) is below the portrait. The 1864 printing was not a true vermilion but instead, was an orange red. The reissues of 1887 and later are closer to the color of the Nova Scotia stamp. These stamps are perforated 12, as was the Nova Scotia stamp.



Nova Scotia, Scott #12

2¢ Kamehameha IV, Orange Red, 1864

Between May 1864 and March 1875, all 2¢ stamps sold and used in Hawaii were of the Kamehameha IV orange red variety with the possible exception of a small number of imperforated Numerals and Boston engraved

used during the early part of this period. Following the first printing, five additional printings were made with a total of 2,135,000 stamps. In all cases the National Bank Note Company used thin yellowish paper.

Although Kamehameha IV had died prior to the first issue of this stamp, the practice of featuring the reigning monarch on the most used postage stamp was not adopted until after former Postmaster General David Kalakaua was elected King in early 1874. His desire to have his own portrait on Hawaii's most frequently used stamp led to an order for 500,000 2¢ Kalakaua stamps on October 4, 1874. When, during the following March, the 2¢ Kalakaua was issued in Honolulu, the 2¢ Kamehameha IV might be considered as becoming obsolete although its use continued. In fact, there was probably no time until the overprinting by the Provisional Government that some variety of the Kamehameha IV stamp could not be purchased at one or more post offices in Hawaii.



Hawaii, Scott # 31

Printing and Sale of 2¢ Kamehameha IV, Orange Red

Delivered in New York:

April 2, 1864	250,000
August 31, 1865	100,000
August 16, 1866	300,000
August 14, 1868	330,000
November 17, 1869	555,000
August 8, 1871	<u>600,000</u>
Total Delivered	2,135,000

Copies sold by Post Office	<u>2,135,000</u>
Copies overprinted in 1893	0

2¢ Kamehameha IV, Orange Red, Philatelic Reissue, 1875

As early as 1868, the post office in Hawaii began to reissue obsolete stamps for sale primarily to collectors and dealers although usable for payment of postage. The 5¢ blue and 13¢ pale rose Kamehameha III imperforates were followed the next year by 2¢ Kamehameha IV light scarlet imperforates. In these cases, the philatelic reissues can be identified by ink color and paper. On February 5, 1875, an order for an additional 25,000 Kamehameha IV perforated stamps was placed, to be delivered during March. This reissue is identical in ink and paper to the earlier issues of this stamp but should be classified as philatelic rather than postal in nature.

As a philatelic printing, it is reasonable to assume that many of these 2¢ Kamehameha IV reissues found their way, probably in a mint condition, into the hands of collectors and dealers. This may account for the relatively large number of these stamps that have survived. Unfortunately, there is no way to distinguish a mint copy as an original or a reissue. Used stamps, nevertheless, may be so identified by the postmark or cancel.

Circular date stamps or any dates are not frequently found on these early used stamps. Some of the killers, however, can be dated, thus making it possible to identify stamps of the original issues from those of the philatelic reissue. The following killers are known to exist on Kamehameha IV stamps.

The typical killer of this period was cut from a cork. As a result, they tend to be rough and uneven. This is definitely true of #52 and #151. The killer composed of two circles and a large center dot can easily be distinguished from similar killers used later in that #103 is larger, 19 mm or more, and uneven. A stamp with #9, #103, or #151 must have been from the original

issues since none of these were used after 1874. If the killer is #22 or #52, chances are the stamp is from the original issues but some of these may have been used up through about 1878. Stamps with any of these five killers are definitely not from the vermilion reissues of 1887 and later. In no way is this a complete list of killers to be found on the early Kamehameha IV's.



9



22



52



103



151

***Examples of Killers Found on Kamehameha IV
Perforated Stamps Before 1880***

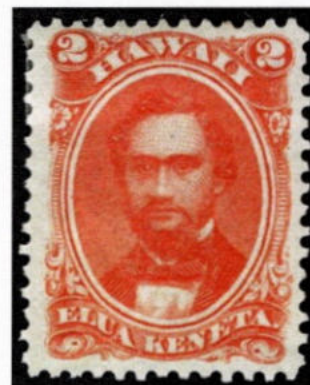
***Printing and Sale of 2¢ Kamehameha IV,
Orange Red***

Delivered in New York:	
March 4, 1871	<u>25,000</u>
Total Delivered	25,000
Copies sold by Post Office	<u>25,000</u>
Copies overprinted in 1893	0

2¢ Kamehameha IV, Vermilion, 1887

By the mid-1880's, the post office supply of 2¢ Kamehameha IV stamps was running low, and on December 12, 1886, another order was placed for 50,000 stamps. These were printed by the American Bank Note Company, not the National Bank Note Company, in vermilion, not orange red ink, and on thick white, not thin yellowish paper. Efforts to identify other differences between these American Bank Note stamps and the earlier National Bank Note stamps have been

unsuccessful. The stamp can be compared with the 2¢ Kamehameha IV overprinted by the Provisional Government since all such overprints were on American Bank Note stamps.



Hawaii, Scott #31a

For the collector who may have difficulty in distinguishing between orange red and vermilion or a faded vermilion, the date stamp found on some used copies may help. The supply of orange red Kamehameha IV stamps was all but exhausted, possibly entirely exhausted, prior to the vermilion 1887 reissue. This stamp was delivered in New York on March 2, 1887 and was probably not available at the post office in Hawaii until late April or early May.

While it is always possible someone may have had a supply of the older orange red stamps and used them for postage after May 1887, the probability a Kamehameha IV used after this date was from the early orange red varieties is low, less than 5%. Again, the killer on the used stamp can help identify the issue. If the stamp carries a circular town mark or one of the following killers, it is probably from the vermilion variety of 1887 and later.



113



119



131

***Examples of Killers Found on Kamehameha IV
Perforated Stamps After 1885***

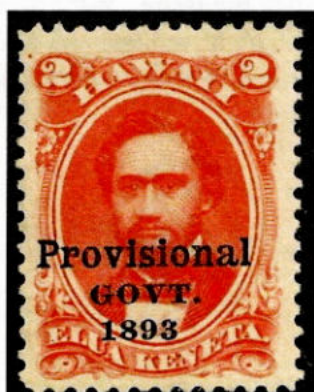
Within a few years three orders were placed for these philatelic reissues, a total of 125,000 stamps. When in 1893 the stamps of the Monarchy were overprinted by the Provisional Government, 6,250 2¢ Kamehameha IV stamps were included, leaving a net of 118,750 sold by the post office.

Printing and Sale of 2¢ Kamehameha IV, Orange Red

Delivered in New York:	
March 2, 1887	50,000
June 19, 1888	12,500
September 17, 1890	<u>62,000</u>
Total Delivered	125,000
Copies sold by Post Office	<u>118,750</u>
Copies overprinted in 1893	6,250

2¢ Kamehameha IV, Vermilion, Overprinted, 1893

On April 14, 1893, the overprinting of the stamps of the Monarchy for use by the Provisional Government began. Since stamps would be needed for postal purposes during the overprinting period, some sheets of all needed denominations were held back, to be overprinted at a later date. By May 20th, approximately two-thirds of all remaining perforated stamps of the Monarchy had been overprinted and were placed on sale at the post office.



Hawaii, Scott #65

The overprinting was done by the Hawaiian Gazette Company, using eight-point Lining Modern Antique No. 2 type for PROVISIONAL, and six-point Century Bold Extended type for both GOVT and 1893. Depending on the color of the stamp itself, the overprinting was to be in either black or red.

At this time only a small supply of the 2¢ Kamehameha IV vermilion stamps remained - 125 sheets. These were overprinted in black and all available at the post office on May 20th. Here it is interesting to note the quantity of 12¢ red lilac Leleiohoku stamps was somewhat smaller, only 75 sheets. Yet the 2¢ Kamehameha IV was the one that apparently attracted attention. Due to the short supply, this 2¢ stamp was available only in complete sets of one each, of the overprinted varieties. Writing in 1916, Charles Richards said:

"On the first day the two-cent light vermilion were all sold out, none being sold singly, but only in sets of the whole issue except to those who had ordered beforehand.

Notice was given out that all could have one in a full set, but not alone.

Sheets of fifty of this stamp were sold that day, by those having been fortunate to obtain them, as high as fifty dollars a sheet." (2)

By September 6th, *Mekeel's Weekly Stamp News* was quoting the price on this stamp at \$1.25. By September 21st, the scarcity of the 12¢ red lilac had become apparent with the following prices of the Hawaiian Stamp Company of Honolulu being listed in *Mekeel's Weekly Stamp News*:

12¢ red lilac, black overprint	\$2.00
\$1.00 salmon, black overprint	<u>1.75</u>
2¢ vermilion, black overprint	<u>1.25</u>
50¢ red orange, black overprint	<u>1.00</u>
12¢ red lilac, red overprint	<u>1.00</u>
25¢ grayish purple, red overprint	<u>0.75</u>
15¢ red brown, black overprint	<u>0.50</u>
6¢ green, red overprint	<u>0.50</u>

10¢ vermilion, black overprint	0.35
2¢ brown, red overprint	0.30
1¢ purple, red overprint	0.30

All other stamps priced at 25¢ or less, each.

Since that time, the 12¢ red lilac with a red overprint has managed to pass the 2¢ Kamehameha IV vermilion in catalogue value. In other words, today, three of the overprints, excluding the two errors, tend to sell at prices in excess of the 2¢ Kamehameha IV, despite the fact in only one case were fewer stamps actually overprinted. In addition, the 50¢ red orange, although overprinted in significantly larger quantities, sells for about the same as does a 2¢ vermilion Kamehameha IV. Although few copies of this stamp were postally used and very few copies of used stamps are seen today, the used stamps sell for about 15% less than mint copies. Lack of postal use also characterized the four other higher priced overprints. Today, used varieties of these command a 10% to 20% premium over mint stamps.

Identification of 2¢ Kamehameha IV Stamps

The majority of sources list two colors or shades of the 2¢ Kamehameha IV. In the following tabulation, the catalogue number used by each source is shown, if available; a double asterisk (**) signifies the source does not use identification numbers but does recognize this variety. The color given for the stamp is also shown.

Of the four catalogues, only Gibbons identifies the color of the overprints as being that of the 1887 stamp. Among the other sources, only Gifford fails to identify the overprint stamp color as that of the 1887 stamps, and Gifford uses a general "vermilion" rather than either of the qualified shades used for the un-overprinted stamps.

References:

- (1) As quoted in Henry A. Meyers, Frederic R. Harris, and other, *Hawaii, Its stamps and Postal History*, page 187.
- (2) Charles F. Richards, *A Check List of the Stamps of Hawaii – and More*, Page 11.

Sources consulted:

- Henry A. Meyer, Frederic R. Harris, and others, *Hawaii, Its Stamps and Postal History*.
- Charles F. Richards, *A Check List of the Stamps of Hawaii - and More*.
- Charles F. Richards, *Additional to a Check List of the Stamps of Hawaii - and More*.
- Herbert Munk, *Hawaii, "Kohl's Handbook".*, translated by Henry A. Meyer in "Collectors Club Philatelist".
- Charles G. Gill, *The Stamps of Hawaii, "Weekly Philatelic Gossip".*
- Walter M. Gifford, *Descriptive Catalogues of the Postage Stamps of Hawaii*.
- Thomas G. Thrum, *List and Description of Hawaiian Postage Stamps and Their Time of Use, "Hawaiian Almanac and Annual for 1875".*
- Richard Traut, *The Overprinted Stamps of the Provisional Government of Hawaii--1893, "Syncopated Perfs".*
- Brewster C. Kenyon, *History of the Postal Issues of Hawaii*.



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HPS Member Spotlight: Brad Hathaway

Early in 2019 the Board discussed the concept of highlighting members of the Society by publishing their biography. As an international organization, the Society's members often know nothing about their "colleagues". This is an attempt to "introduce" a fellow member and acknowledge their contributions to the hobby of philately. We hope you enjoy this first introduction.

Brad Hathaway, 87, of Mattapoisett, MA is a life member of HPS having joined in 1972. He began stamp collecting during WWII when his mother and grandmother gave him a stamp album for Christmas. It was an on again off again hobby until he was in his late 20's after he had volunteered for a tour of duty in Korea during that conflict and after graduating from Boston University with a B.S. degree in journalism.

His worldwide collection was nothing to write home about until he began specializing in three areas: the postal history of South Eastern Massachusetts, whaling covers, letters and ephemera, and the postal cards of Hawaii.

Meanwhile he began work as a cub reporter at the New Bedford Standard Times, eventually rising in rank to city editor and holding other editorial positions before retiring after 37 1/2 years.

For 40 years he wrote a stamp column for the newspaper receiving a gold award from the APS in 1968 at its Rochester NY show, the only time he ever entered that contest.

For 6 months his lengthy exhibit of whaling postal history was featured at the Cardinal Spellman Philatelic Museum on the campus of Regis College in Weston MA. Six different postal history exhibits including one with used Hawaiian postal cards, won Grand Awards at the SEAPEX shows in New Bedford over a 30-year period.

He was a member of the now defunct New Bedford Stamp Collectors Club and a life member of the American Philatelic Society.

After suffering a heart attack, he disposed of all of his collections except that of old Rochester, which Mattapoisett was a part of until the mid-1800's.

After retiring 25 years ago, he formed Quaker Missions, collecting mainly used stamps from sources worldwide, packaging and reselling them to benefit good works mostly in third world countries.

He was honored in 2018 by the Inter Church Council of Greater New Bedford for "distinguished service in Ecumenical Ministry," after having distributed more than \$100,000.

His wife of 65 years passed away in April 2019. They have three children.

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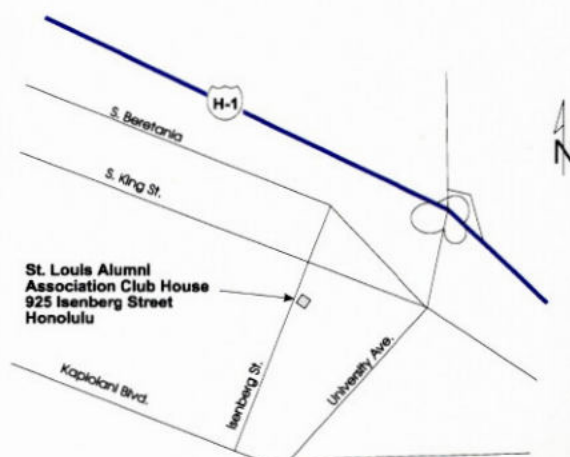
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The Hawaiian Philatelic Society meets from 7 PM to 9:30 PM on the second Monday of each month at the St. Louis Alumni Association Club House in central Honolulu. Each meeting includes a short business session, a program or slide presentation and an auction of about 100 lots. We invite you to attend, meet your fellow members, enjoy the program, and talk stamps. The public is welcome at all our meetings and we encourage you to become a member.



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Cover Illustration: Signed first flight cover from Wailulu, Maui, October 8, 1934

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