

20¢ Hong Kong Print – Huang Hsing



Apr. 3, 1941, Shanghai via Siberia to Amsterdam, Holland (international surface letter rate 50¢, first 20 g + registered fee 50¢). Both the 20¢ Peking and Hong Kong prints are on this cover – an unusual occurrence.



Perfin. Y.T.T.  
Yee Tsoong Tobacco  
(British American Tobacco Co.)  
Transfer Variety  
Dot in UL Box  
Position 14/25

# 20¢ Hong Kong Print – Huang Hsing



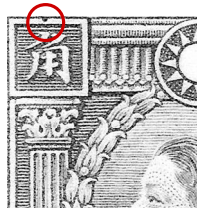
Double Perf in Margin  
Group 3



Vertical Pair  
Imperf. Between  
Group 3



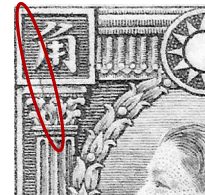
Imperf.  
Group 5



Transfer Variety  
Faded '2' in LL Box  
Position 6/25



Transfer Variety  
Dot in UL Box  
Position 14/25 (center cliché)



Constant Plate Variety  
Crack in TL Column  
Position 118/200

## 21¢ Hong Kong Print – Chu Chin-hsin

This value was intended to be used as a single stamp franking fee for registered domestic letters (8¢ postage plus 13¢ registry fee) in effect from September 20, 1940. Subsequent postal rate changes made the value practically obsolete after a relatively short period of usage. A unique element of this design is the radicals of the 'Chen' character, which were not altered from the original Peking dies: the secret mark of the Commercial Press does not appear on this issue.



July 4, 1942, Chengtu to Chungking, overpaid Domestic Airmail  
(ordinary letter rate 16¢ plus air surtax 25¢ overpaid 1¢)



Group 3



Group 4



Watermarked



Perforation Variety  
12 x 12



Perforation Variety  
12½ x 12½



Perforation Variety  
12½ x 13



Perforation Variety  
13 x 13



## 25¢ Hong Kong Print – Ch'en Ch'í-mei

Used to pay the registry-express service fee on mail to Macao and Hong Kong. After November 1941 it was also used to satisfy the registration fee for domestic mail.



Dec. 6, 1942, Lanchow (Kaolan) via Chungking Dec. 14, Airmail censor to USA

The Pacific War abruptly terminated commercial flights ((Pan American Airlines (PAA) Foreign Air Mail Routes (FAM)) that carried mail from Hong Kong to San Francisco. This cover is not marked by a specific carrier, but the rate strongly suggests it traveled via FAM, or another of the foreign airline carriers established to continue mail service from China to the rest of the world.

The \$11.75 postage includes a combined international surface rate and full air rate to the USA. There was much confusion in air routes and rates during this period of transition; postage applied to letters was frequently wrong. This cover shows no Chinese airport transit postmark which might suggest it was carried by postal personnel through war zones already fallen to Japanese forces. No postmarks appear on the back of the envelope which further complicates defining the actual route. It may always remain a mystery.

# 25¢ Hong Kong Print – Ch'en Ch'i-meí



Group 3



Watermarked



Group 5



Imperf. Bottom Margin  
Inspector's Mark on back Selvage  
Group 5



Perforation Variety  
12½ x 12



Perforation Variety  
12½ x 12½



Perforation Variety  
12½ x 13



Perforation Variety  
13 x 13

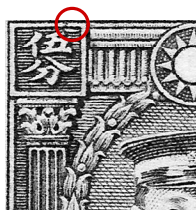


Perforation Variety  
13½ x 13½

# 25¢ Hong Kong Print – Ch'en Ch'i-meí



Transfer Variety  
Dot in LR Corner of UR Box  
Position 8/25 (center cliché)



Transfer Variety  
Tiny Spots in UR Corner of UL Box  
Position 11/25 (center cliché)



## 28¢ Hong Kong Print – Sung Chiao-jen

Intended for franking domestic registered express letters combining the 8¢ and the 20¢ fee into one stamp. As both postage rates and service fees increased after November 1, 1941, this value was soon obsolete and found little use after that time.



Group 3



Watermarked  
Normal



Perforation Variety  
12½ x 12½



Perforation Variety  
12½ x 13



Perforation Variety  
13 x 13

June 12, 1941, Wuhu, Domestic Registered to Pengpu

## 30¢ Hong Kong Print – Liao Chung-k'ai

This value became the scarcest in terms of number produced. Some usage was applied to airmail postage. Used supplies are small, which explains the short print production, one that met philatelic demands instead of postal necessity. The stamp's color was not a logical choice, because the 15¢ Hong Kong print applied the same design and approximately the same color.



May 18, 1941, Tientsin to USA (international surface letter rate 50¢, first 20 g + airmail surcharge 30¢)



Group 3



Watermarked  
Normal



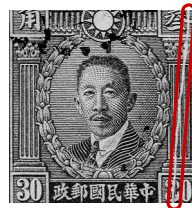
# 30¢ Hong Kong Print – Liao Chung-k'ai



Watermarked  
Vertical Pair, Imperf. Between



Transfer Variety  
Dot in LR Value Box  
(Ink Smear Top Margin)  
Position 1/25



Pre-printing  
Paper Fold  
Diagonal Line  
Along RS



Victoria, Canada  
Paquebot

## 40¢ Hong Kong Print – Huang Hsing

Although the exact issue dates are unknown, it is believed this stamp appeared from December 1940 through February 1941. It was not produced to meet any immediate need. However, in November 1941, the fee for express registration on local and domestic mail reached 40¢, which validated its useful application.



Group 3



Watermarked  
Normal



Watermarked  
Reverse



Group 5



Imperf.  
Group 5



Transfer Variety  
Outside Bottom Frame in  
UL Box Open at Left  
Position 19/25



Double Perf. in Margin  
Group 3



Plate Variety  
Broken Frame LL Box  
Position 164/200

# 40¢ Hong Kong Print – Huang Hsing



Feb. 5, 1941, Shanghai, via USA to England (international surface rate 50¢, first 20 g + airmail to England via PAA FAM14/18 rate \$5.40, first 20 g) opened by censor on arrival, with HSBC (Hong Kong & Shanghai Bank), Shanghai perfin



Perforation Variety  
12 x 13



Perforation Variety  
12½ x 12½



Perforation Variety  
12½ x 13



Perforation Variety  
13 x 13



Perforation Variety  
13½ x 13



## 50¢ Hong Kong Print – Ch'en Ch'i-mei

One of the first issues to appear in this series. This rate satisfied higher fees on parcels and international mail. Also used to pay registration fees to U.P.U. (Universal Postal Union) countries which increased to 50¢ on September 1, 1939. The first 20 g of international letter rate out of China was 50¢.



Group 1



Watermarked  
Normal



Watermarked  
Reverse

6696  
2380

005446

No. \_\_\_\_\_

寄件人姓名住址  
Sender's Name and Address \_\_\_\_\_

\_\_\_\_\_

寄達地方 LOCAL  
Destination \_\_\_\_\_

\_\_\_\_\_

種類 C. 6  
Description \_\_\_\_\_

件數 200  
Number \_\_\_\_\_

重量 20g  
Weight \_\_\_\_\_

投遞費  
Delivery Fee \_\_\_\_\_

寄費 1.00  
Postage \_\_\_\_\_

備註  
Remarks \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

經手人簽署

VOUCHER No. 12-104-39



Perforation Variety  
12½ x 13



Perforation Variety  
13 x 13

Parcel voucher used to pay a \$1 postage receipt for a local 20 g shipment: the stamps prove ownership when both pieces of the document properly align.

50¢ Hong Kong Print – Ch'en Ch'i-mei



1940 Shanghai to USA (international surface letter rate 50¢, first 20 g) tied with Perf. 12 x 12



Mar. 29, 1941, Shanghai to USA (international surface letter rate 50¢, first 20 g) illustrative cover, received Apr. 30



# 50¢ Peking Print – Ch'en Ch'i-mei



Aug. 30, 1940, Fohai, Yunnan to USA (international surface rate 50¢, first 20 g)

This letter was probably posted by a traveling American missionary. It is not marked for airmail service, but was most likely flown from Yunnan to Kunming via the CNAC (China National Aviation Corporation) domestic air service, then continued by rail to Lashio where it traveled by truck along the Burma Road and possibly by a second railroad to Rangoon where it was opened by a British censor.

The remainder of the cover's journey remains a mystery because there are no additional markings to determine how it got from Rangoon to New York. Perhaps it went by ship through the Suez Canal or to Australia via the Indian Ocean, then flown to New Zealand on QUANTAS (Queensland and Northern Territory Aerial Services Limited) where it would have transferred to PAA (Pan American Airlines) for the US.



Morenweiser: H/S Type  
1A2, SC7  
Tape Type 1A1, SC5



Watermarked Normal  
Meter Cancel



### Production Properties on New Peking “Imitative” Prints 1932 ~ 1939

Printed by the Bureau of Engraving and Printing, Peking

#### Identification

##### “Cheng” Character without Secret Mark

The 8¢ value was the first and only value issued in this series. It was on sale for two weeks, suggesting used copies are rare. The sale was suspended when the puppet regime decided to issue stamps overprinted or surcharged with Chinese characters representing the “Six Districts” of China. Cliché width and value and character box details distinguish the Peking prints from the New Peking prints.



Peking  
'Ba' Character  
Points Open



Cliché 20½ mm Wide



New Peking  
'Ba' Character  
Points Closed



Engraver's Imprint and Plate Number

# Production Properties on Japanese Occupation Six District Overprints 1941

Overprinted by the Bureau of Engraving and Printing, Peking

### Identification

During 1928 the Japanese acquired control over the Chinese Bureau of Printing and Engraving and stamp stocks stored by the Directorate General of Posts (DGP) in Nanking. The DGP printed stamps for occupied and free China. The Commercial Press, Hong Kong began printing definitive issues as early as 1939.

Speculating there might be a shortage of stamps, the Japanese puppet regime of North China instructed the Bureau of Printing and Engraving, Peking to produce more product. The result of that production is commonly referred to as the “New Peking Imitative” prints.

To control currencies in various Chinese provinces, the Peking, and Hong Kong prints were overprinted with two-character Japanese designs. Overprinting was intended to combat currency speculation. When the currency in south China depreciated, stamps were smuggled into the Japanese-occupied northern provinces for re-sale at a profit. The overprints aided in restricting sales within the districts identified on each stamp.

The first issued examples of these overprinted stamps were sold on 1 July 1941. Shown are examples of the “Small Character” designs on various Peking and Hong Kong ½¢ prints from each district:



Honan  
Peking Print  
High Type



Hopeh  
Peking Print  
Low Type



Mengkiang  
Hong Kong Print



Shansi  
Peking Print  
High Type



Shantung  
Hong Kong Print



Supeh  
Hong Kong Print

And this portion of the story continues with material dedicated to the Japanese occupation overprints ...