

on the same topic. Warren apparently was unaware of the information and therefore unsure whether the Type 7a overprint existed. Boggs, on the other hand, knew of the overprint, but not the background of its production. Fortunately, these separate lines of evidence have come together, thanks to the help of Len Diamond. I can only conclude that the Type 7a overprint is genuine and should be included in the list of Philippine commercial stamps.

*Reprinted from Possessions Vol. 7, No. 2.
Whole No. 24 Second Quarter, 1984.*

References

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5. Warren, Arnold, "Philippine Commercial Postage stamps," *The American Philatelist* 63 (10) 765-774 (July 1950). ■

PHILIPPINES TYPES

By Bertram W. H. Poole

A correspondent asks if we can explain the differences between the four types of the 5c and 10c values of the 1859 issue of the Philippines listed in the Scott catalogue as numbers 10 and 11. Both these stamps were produced by lithography and the four types represent the four varieties in the transfer block from which the stones were laid down. This block of four designs was enclosed by an outer frame line and lines were drawn between the stamps vertically and horizontally so that all four are equidistant. When the stones were laid down these blocks were separated by a fairly wide gutter so that on the finished sheets the first and second horizontal rows appear close together, there is a wide space between the second and third rows, and so on alternately down the sheet. The same is true of the stamps vertically - the space between the first and second row being much narrower than that between the second and third and so on. Consequently, if one has a block in which the types are not in their correct order one will find a wide space with two frame lines either vertically or horizontally.



The 5c was made first and the original stone consisted of 56 stamps. This was composed of 12 blocks of four in four horizontal rows of three each (accounting for 48 stamps) and the seventh vertical row was composed of vertical pairs of types 1 and 3 or 2 and 4 which were arranged as follows: - 1-3, 1-3, 2-4 and 2-4. As a result there are exactly the same number of each type in a sheet though in two instances blocks may be had composed of types 2 and 4 only (two of each). It is believed two stones were made for this value, the second one differing in the arrangement of the seventh vertical row. In this the types are arranged in order downwards, viz. 1-2-3-4 and 1-2-3-4. Specialists find varieties pointing to the existence of the 5c value in sheets of 130 and 192 as well as 56 and it is presumed that at some later date one of the original stones of 56 was added to so that larger sheets could be printed.

There was no special stone or transfer block for the 10c denomination. This was made by taking one of the original 56-set 5c stones (the one first described above), removing the "5c" and replacing this with "10c". As this work was done by hand there are, presumably, as many varieties as there are stamps in the sheet but the differences between many of them are very minute. The four main types are, of course, exactly the same as those of the 5c. Granted sufficient margins the types may be readily identified by the outer frame line, this indicating the corner of the block from which the stamps came. The distinguishing distinguishing marks of the four types are as follows: -

- (1) There are 71 pearls in the circle enclosing the portrait. One pearl, slightly below the center on the right side, is nearly always missing and the N of INTERIOR is distinctly below the level of the other letters.
- (2) This also has 71 pearls, which are always complete, and the N of INTERIOR is normal.
- (3) This type has only 65 pearls.
- (4) This type has 67 pearls and there is usually a distinct break in the line below the N of INTERIOR.

*Reprinted from Mekeel's, 48:407
August 20, 1934 ■*