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Philippine Philatelic Journal

UNRECORDED(?) PRESTAMP POSTAL MARKINGS

by Nestor C. Nunez

An article on the Philippine Postal Service until 1877 written by Emmanuel Encarnacion in 1987 (1) traced important events in Philippine postal history, identified the postmasters general, listed the post offices, enumerated other various postal related information, and identified eleven types of postal markings during the prestamp era. This article adds more information to Mr. Encarnacion's article, and suggests revisions to certain information. For the benefit of readers who do not have access to the article, the eleven types are reproduced below, with permission from the IPPS Journal editor. These types will be used in the following discussions (i.e.) T.1 refers to the boxed straight-line "FILIPINAS", and will be cross-referenced to an expanded list at the conclusion of this article.

Last year, I obtained from an auction at Westpex an entire (referred to subsequently as "Westpex cover") in 1783 from Manila (Fig. 1), addressed to "Monsieur Francois Bellettz" in Rome. The item was part of a lot of mixed prestamp materials, and was in an envelope indicating it was last auctioned by Robson Lowe of London on Feb. 6, 1963 (Lot No. 363). What makes this cover interesting are two postmarks, consisting of "FILIPINAS" in italics (T. 3), and "MA/NILA" inside an upright oval, both struck in red. As the "MA/NILA" marking was not among the postmarks identified in the foregoing list, this set off a mini research on the prestamp marking, which culminated in this short article.

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1. Straight-line "FILIPINAS" in a box, in red ink, placed in Spain on letters from the Philippines between 1776-1790.



2. Straight-line "MANILA" enclosed in oblong, in black ink, applied in Spain about 1820.



3. Straight-line "FILIPINAS." with period, stamped in Manila on letters from the Philippines, in red ink about 1837-1842 and also in black ink about 1824-1842.



4. Numeral handstamp with "Rs" or reales, applied as a local postal charge in Manila on incoming mails from Spain and colonies not yet prepaid and also from countries with which Spain had no postal treaty, from 1846 to 1850, in blue or black; numerals seen are 6R's and 792Rs.



5. Oval "FILIPINAS - Manila (or Mananila or Manilla) - date", applied from 1842-1844 in black.



6. Straight-line "MARCAS DE FRANQUICIA", applied in black in 1841-1843 in Manila on prepaid outbound mail.



7. Straight-line "FRANCA", applied also in black in 1838-1843 in Manila on prepaid outbound mail.

FRANCA

8. Circular dated "MANILA - 31 date 31 - ISs. FILIPs.", applied in black in 1843-1869 and also in blue in 1849-1854; the "31" stands for the Philippine Islands being the 31st postal demarcation of Spain.



9. Enclosed straight-line "FRANCO", applied in black and in blue in 1846-1855 on all prepaid outbound mail.



10. Circulater dated "MANILA - 31 date 31 - ISLs. FILIPI.", applied in blue in 1851 and also in black in 1851-1863.



11. Numeral handstamps without "Rs.", applied as a local postal charge in Manila on all incoming mail from countries with which Spain had no postal treaty, from 1852-1872 in black; numeral so far seen are 1, 1-1/2, 2, 3, 3-1/2, 5-1/2, 7 and 9.



In the course of researching this article, I went through some auction catalogues from Spain (which I previously had given cursory reading), and uncovered a number of interesting pieces of information which I missed before! The Soler & Llach, Barcelona auctions of June 1991 and February 1992 were particular gold mines, as they included several gems as follows:

June 1991 Auction

1. Lot 2287, 1787 entire to Rome with italic "FILIPINAS" (T.3) in red and "Franca Azas" inside a scalloped-line circle (Fig. 2).
2. Lot 2288, circa 1790 entire to Guatemala postmarked with "MANILA" inside an upright oval, and "3.P" inside an oblong, both struck in red (Fig. 3).
3. Lot 2289, 1819 to Mexico, postmarked "MANILA" inside box and oblong (T. 2), struck in black.
4. Lot 2290, front to Guatemala, postmarked "FILIPINAS" (T.3) and "3.P." in oval, corrected by a superimposed "4.U." also in oval, all stuck in red. The "4.U." marking was in turn superimposed with "6" manually.
5. Lot 2292, front to Spain with "FILIPINAS" (T.3) and "FRANCA" in upright Roman type (T.6).
6. Lot 2301, 1850 cover to Cadiz via Gibraltar, with boxed "Filipinas" (T.1) in red.
7. Lot 2303, 1851 cover to Spain, with double ring marking "31 MANILA 31/ISs. FILIPs." (T.8) and date in the inner circle, identified in the catalogue as "Type II" of the postal district 31 marking.

February 1992 Auction

8. Lot 3001, circa 1800 cover to Vitoria with T.3 and "4.U." in oval, both struck in red.
9. Lot 3002, 1838 cover to London, with T.3 and "FRANCA" on an arch-shaped alignment, claimed by the catalogue to be the only one known.
10. Lot 3005, 1847 cover to Spain via Singapore with T.1 in red.
11. Lot 3006, 1850 cover from Madrid to Manila, with tax of 6Rs (T.11).

A more detailed discussion of my Westpex cover and the foregoing lots are now in order. My entire (Fig. 1) had no other external markings, and because it is very fragile, I have not opened it entirely, although I have taken a peek inside the folds. The letter mentions "galleon", giving a basis for the supposition that the letter was carried by a Spanish galleon which travelled from Manila to Acapulco. This is also the supposition of a collector of Spanish Mexican postal history

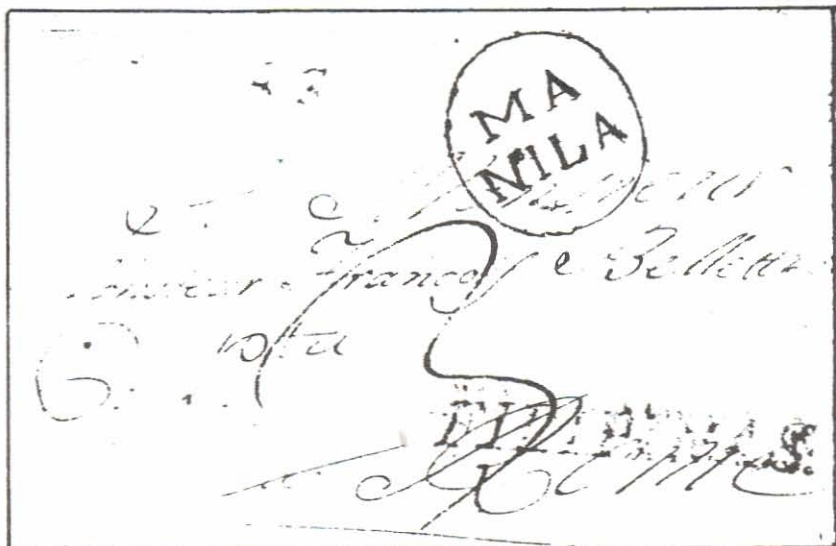


Fig. 1 "Manila" enhanced

who was an underbidder for the item. This entire shows a much earlier date of usage (by over 50 years) of T.3 to 1783, which the Encarnacion article concluded to be the year of the establishment of the Philippine postal service. Of more particular interest is the "MA/NILA" postmark. The letterings in this postmark are rather crude (compared to "FILIPINAS"), and were not strictly Roman in type. Although seriffed, the legs of the "M" and the "N" were not upright, making the letters broader at the top. The letterings are 5 mm. tall, and the upright oval measures 23 mm. at its broadest side and 27 mm. at its tallest. The inking of this marking, compared to that of "FILIPINAS" leads one to conclude that they were struck at the same time.

The Lot 2287 cover also shows very early usage of T.3, and is remarkable for the "Franca/Azas" marking. What makes this letter important, however, is that it is not only addressed to "IL Sig.r Francesco Belletti", but that a close examination of the penmanship shows that it was written by the same writer as my Westpex cover. It is slightly intriguing, however, why the writer would address this letter in Italian, compared to the French he used earlier. The writer could have been an important personage, and could have been related to the church; indeed, he could have been a member of the clergy.

Lot 2288 confirms the genuineness of my entire's "MA/NILA" marking. The marking in this cover is slightly different from mine, from comparison of the shape and position of the letters (Figs. 4a). The illustration in the catalogue was reduced, thereby not permitting

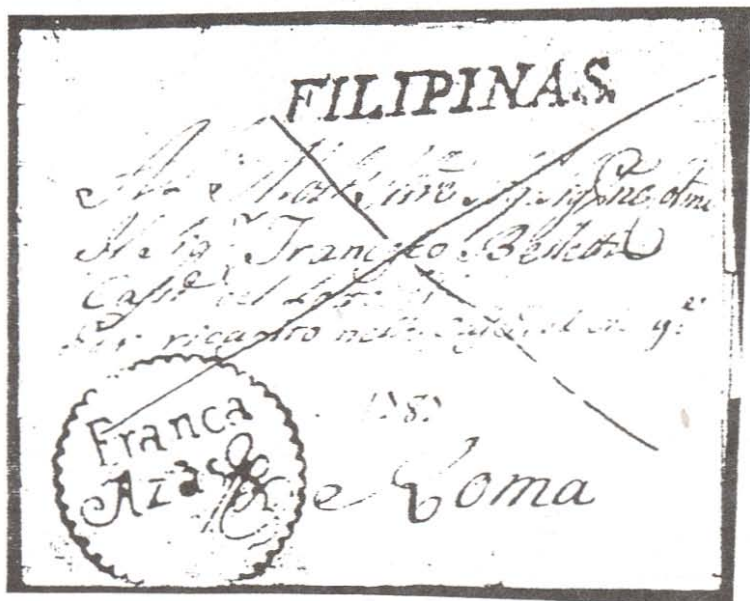


Fig 2

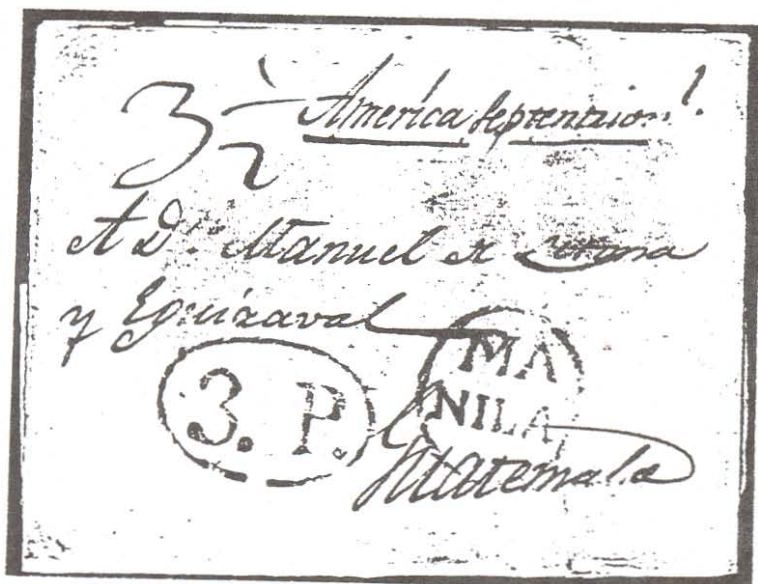


Fig 3

an accurate measurement of the letters and the upright oval; Fig 4a assumes that this other marking approximates the height of the letters of the Fig. 1 (also Fig. 4b) marking. This letter also shows an unrecorded marking, "3.P." enclosed in an oval, shown enlarged in Fig. 5.



Fig. 4a



Fig. 4b



Fig. 5

The Encarnacion article mentioned that T.1 and T.2 were "placed/ applied in Spain on letters from the Philippines..." The article cited W.R. Wellsted as the authority for this statement. Further reading of articles published by IPSS revealed that Wellsted made the following observation (2) which was quoted in an earlier Encarnacion article (3):

"In the early stages, mail was carried from Manila either via Mexico or Africa. It is impossible to differentiate which route was used, but the Bellini correspondence of 1779-1790 is useful as it shows the method of arrival of letters at Manila. It is clear that the regular service is the Acapulco Galleon but that occasional additional mails were carried by Spanish naval vessels via Africa.

At this time, letters from Manila were handstamped with the words "FILIPINAS" in black or red. This handstamp was applied on arrival in Spain and was used through until 1845."

The foregoing observation was then repeated in the article when describing one of the illustrations of prestamp letters. I do not have access to, nor have been able to read the entire Wellsted article, so I wonder on what he based the foregoing observation. I am aware of other postal systems using some type of marking to indicate a broad origin of incoming mail (for example the "INDIA" markings on letters from the East going to England). My limited knowledge of other postal histories has, so far, indicated that these markings are more generic, rather than specific. Where markings were specific,

they pertained to the point of receipt or transit handling of the mails (i.e. the various shipletter markings applied in English seaports), rather than the origin. I am therefore, more inclined to believe that the Wellsted statement is either incorrect, or if correct, does not rule out application of the postal markings at the point of origin. This is almost undisputedly supported by Lot 2288, 2289 and 2290, which were sent to Guatemala and Mexico. These letters obviously did not transit through nor reach Spain, thus disproving the theory that T.2 or other types were necessarily applied on arrival in Spain.

If one assumes that Wellsted is partially correct (that indeed such postal markings were applied in Spain), the situation raises several questions: which additional marking types were used in Spain, considering that up to 1845 (Wellsted's date), T.1 to 8 have been recorded as used during the prestamp era? Why was the practice changed in 1845? Why were some postmarks in red and others in black? (In other countries, early practice meant that a red postmark indicated prepayment, and black means postage needed to be collected). When did Manila finally start applying the postmarks? These are some which come quickly to mind.

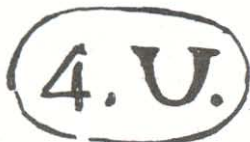


Fig. 6



Fig. 8

Moving on the other covers: the Lot 2290 cover shows another unrecorded marking, "4.U." enclosed in an oval. Again, it is not possible to measure the dimensions of the postmark in Fig. 6. The oval appears to be slightly larger than the "3.P"'s. Lot 2292 shows concurrent use of T.7 "FRANCA" with T.3, while Lot 2301 showed usage of T.1 in 1850, extending the later use of this postmark by sixty years. The handstamp had gotten so worn or dirty at this point that the top of "FIL" and the bottom of "IN" in "FILIPINAS" had merged with the border of the box.

Lot 2303 shows, at first glance, usage of T.8, dated January 3, 1851. The catalogue, however, mentioned that the postmark is Type II (Types I and III as illustrated in other lots conformed to T.8 and T.9), and indicated a reserve of 20 times the other two types. It went on to state that the postmark is exceptionally rare, having been used only during the first months of 1851, and that few are known. A closer



Fig. 7 (Manila) enhanced

examination of the color illustration shows that, while it is similar T.8 in inscriptions, the bars separation "31" from the upper and lower semi-circular tablets are not rounded outward; they are rather like those of T.10, except that of course, the lower inscription is "ISS. FILIPS." rather than "ISLs. FILIPI." As the separating bars are not outwardly rounded, there is more space between the bars and the lower inscriptions. A thorough examination of my collection revealed that I have one cover with this postmark (which together with T.9, is struck in blue), dated January 2, 1851! (Fig. 7). This postmark's outer circle measures 29 mm., while T.8 (Type II) is 28 mm. and (Type III) is almost 30 mm. As I assume that the postal offices were closed on New Year's day, January 2 was the first business day of the new year, thus making this date the earliest recorded usage date for this postmark.

The Lot 3001 item shows the "4.U." (Fig. 6) marking used also in the Lot 2290 item, and gives a rough estimation of usage circa 1800. The Lot 3002 "FRANCA" marking (Fig. 8, claimed to be unique so far) shows that T. 7 was not the only such marking in 1838, and raises the possibility that there could be other types yet undiscovered. A close examination of the illustration shows that the arch-like styling did not result from a deterioration of a T.7 handstamp, as the letters were crisp and not distorted. It is clearly of a style different from T.7. Lot 3005

confirms that the late usage of T.1 shown in Lot 2301 (1850) was by no means isolated. Finally, Lot 3006 adds "6Rs" to numerals listed in the Encarnacion article.

Taking the new information of the foregoing items, the list of prestamp postmarks should thus be expanded as follows:

Nunez	Encarnacion	Usage Dates, New Remarks
A.	1.	1776-1850 (new date), applied in red in Manila.
B.1	n/a "MA/NILA" in oval (Fig. 4a)	1783. Applied in red in Manila.
B2.	n/a "MA/NILA" in oval (Fig. 4b)	1790. Applied in red in Manila.
C.	n/a "3.P." in oval (Fig. 5)	1790-1824(?). Applied in red in Manila
D.	2	1819 (new date) - 1820.
E.	n/a "4.U." in oval (Fig. 6)	1800-1824 (?). Applied in red in Manila.
F.	3	1783 (new date) - 1842 in red - 1842 in black
G.	4	1846 - 1850 in black or blue
H.	5	1842 - 1844 in black
I.	6	1841 - 1842 in black
J.	7	1838 - 1843 in black
K.	n/a "FRANCA" (Fig. 8)	1838 in black
L.	8	1843 - 1869 in black 1849 - 1854 in blue
M.	9	1846 - 1855 in black or blue
N.	n/a "31" cancel (Fig. 7)	1851 in blue
O.	10	1851 - well into the 1860s
P.	11	1852 - 1872 (add "6Rs" to list)

It is the hope of the writer that this short article should stimulate more research into this fascinating period of Philippine postal history, and that other collectors should write about their finds. There could be gems unnoticed in collections, just like the T.N. which I uncovered serendipitously in the course of researching this article.

Editor's Note: As so often happens, the Franca/Azas reference has stirred a debate as to its meaning and usage. Rather than suggest a solution that might have to be rescinded later, Mr. Nunez has decided to pursue the matter further and present a more complete evaluation of this particular marking at a later date. If you can help, please contact the editor - information received will be passed on to the author.

Endnotes:

1. Encarnacion, Emmanuel, "The Philippine Postal Service Until 1877," *Philippine Philatelic News, IPPS, Vol. 9 Special Edition, November 1987.*
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3. Encarnacion, Emmanuel, "Establishment of the Postal System of the Philippines," *Philippine Philatelic News, IPPS, Vol. 7, No. 1, January 1985* ■

PHILIPPINE COMMERCIAL POSTAGE STAMPS**1910-1936, Part IV**

by Arnold Warren

**On stamps of the 1917-25 Regular Issue - Perforation 11.
Unwatermarked**

- 2c green (on Scott's No. 290b)
- 4c carmine (on Scott's No. 291)
- 10c deep blue (on Scott's No. 294)
- 20c orange yellow (on Scott's No. 297)
- 30c gray (on Scott's No. 299)
- 1p lilac (on Scott's No. 300)
- 16c olive green (Dewey) (on Scott's No. 303a)

1926 (June). Overprinted in black H MANILA P: I. in three lines of capitals between two horizontal triple lines, 19mm long. Each triple line consists of a heavy line between two thin lines. The overall height of the overprint 17.75 mm. This overprint (Type 9) was used by the H. E. Heacock Company until about 1929, when it was superceded by the overprint HEACOCK'S MANILA (Type 12).

**On Stamps of the 1917-25 Regular Issue - Perforation 11.
Unwatermarked**

- 2c green (on Scott's No. 290b)
- 4c carmine (on Scott's No. 291)
- 6c lilac (on Scott's No. 292a)
red violet (on Scott's No. 292b)
- 8c orange brown (on Scott's No. 293a)
- 10c deep blue (on Scott's No. 294)
- 20c orange yellow (on Scott's No. 297)
- 30c gray (on Scott's No. 299)
- 1p lilac (on Scott's No. 300)

Note: Mr. Ramon Catala states that the overprint occurs inverted on the 2 centavos green. The writer has not seen the inverted overprint.

1927 (June 6). Overprinted in black "C. S." MANILA P. I. in three lines of capitals between two horizontal triple lines, 19mm long. Each triple line consists of a heavy line between two thin lines. The overall height of the overprint is 18mm. This overprint (Type 10) was used by the Camera Supply Company of Manila until the business was liquidated (probably in 1928 or 1929) after the owner died.

On Stamps of the 1917-25 Regular Issue - Perforation 11. Unwatermarked.

- 2c green (on Scott's No. 290b)
- 4c carmine (on Scott's No. 291)
- 6c lilac (on Scott's No. 292a)
- 8c orange brown (on Scott's No. 293a)
- 10c deep blue (on Scott's No. 294)
- 20c orange yellow (on Scott's No. 297)
- 30c gray (on Scott's No. 299)
- 1p lilac (on Scott's No. 300)
- 16c olive green (Dewey) (on Scott's No. 303a)

1929. Overprinted in black RAMBLER MANILA in two lines of capitals between two horizontal triple lines, 19mm long. Each triple line consists of a heavy line between two thin lines. The overall height of the overprint is 14.25mm. This overprint was used by the Rambler Shoe Company. It superseded the earlier overprint MANILA P. I. (Type 7) used by the same company. This business of the Rambler Shoe Company was liquidated in 1929. Hence the overprint RAMBLER MANILA (Type 11) was used only during 1929.

On stamps of the 1917-25 Regular Issue m- Perforation 11. Unwatermarked

- 6c violet
- 12c red orange (on Scott's No. 295)

Note: A 6-centavos stamp overprinted RAMBLER MANILA was reported by a collector in the United States prior to the Second World War. The writer has not seen this stamp.

1929 (?). Overprinted in black HEACOCK'S MANILA in two lines of Gothic capitals between two single horizontal lines, 18mm. long. The overall height of the overprint is 11.5 mm. This overprint, used by the H.E. Heacock Company, superseded the earlier overprint, H MANILA P.I. (Type 9) used by the same company. The overprint HEACOCK'S MANILA (Type 12) remained in use until 1935, when further use of this overprint was prohibited by the Bureau of Posts, and the unused remainder of stamps bearing this overprint was returned to the Bureau of Posts.

On Stamps of the 1911-14 Regular Issue - Perforation 12. Wmkd. Single-line PIPS

26c blue green (on Scott's No. 269)

On Stamps of the 1917-25 Regular Issue - Perforation 11. Unwatermarked

- 2c yellow green (on Scott's No. 290)
- dark green (on Scott's No. 290a)
- green (on Scott's No. 290b)
- 4c carmine (on Scott's No. 291)
- carmine rose (not listed by Scott)
- 6c red violet (on Scott's No. 292b)
- 8c brown (not listed by Scott)
- 10c deep blue (on Scott's No. 294)
- 20c orange yellow (on Scott's No. 297)
- 30c gray (on Scott's No. 299)
- 16c olive bistre (on Scott's No. 303)
- olive green (on Scott's No. 303a)

On Stamps of the 1935 Regular Issue - Perforation 11. Unwatermarked

- 2c rose (on Scott's No. 383)
- 20c olive bistre (on Scott's No. 390) ■

COMMERCIAL OVERPRINT

Type 7a - Update by Warren L. Zahler

Since the first articles appeared on the finding of a potential copy of the Warren Type 7a commercial overprint,^{1,2} much new information has surfaced, including many new copies. A group of these overprints, in the collection of J. Leonard Diamond, was reported by Geoff Brewster in a recent issue of this Journal.³ In addition, I have been contacted by Don Peterson and another friend who also have copies of the Type 7a overprint. Thanks to the generosity of these collectors I have been able to study and directly compare eleven copies of the overprint and to examine photocopies of the remaining examples. Finally, Len Diamond has just provided me with a copy of a 1945 article which describes and illustrates the Type 7a overprint.⁴ The purpose of this report is to summarize this new information, to provide a listing of the known copies and to clarify some misconceptions about the overprint.



Figure 1 presents a typical example of the Type 7a overprint on a one peso stamp, perf. 10, Scott No. 284. The lettering of "Manila/P.I." is essentially identical on all copies of the overprint, and the use of both capital and lower-case agrees with the description given by Warren.⁵ Above the word "Manila" is a single horizontal bar which extends across the entire width of the stamp.

This is a constant feature of all the other reported copies of the Type 7a overprints, with one exception. On the 30c stamp reported earlier^{1,2} the bar ends a few millimeters from the left edge of the stamp, and I mistakenly reported its length as 19mm.² This is the only known copy which has an end to the bar, and a careful examination of ten other copies showed no evidence of a break or discontinuity. This suggests that a single bar may have been used to overprint an entire row of stamps. The one 30c would then come from the left margin of the pane.

A listing of the known copies of the Type 7a overprint is given in the following Table:

Regular Issue of 1911-13, Perf. 12:
 10p Deep Green, on Scott No. 274, 3 copies.
 Regular Issue of 1914-23, Perf. 10:
 1p Pale Violet, on Scott No. 284, 3 copies
 Regular Issue of 1917-25, Perf. 11:
 2c Green, on Scott No. 290b, 4 copies.
 4c Carmine, on Scott No. 291, 2 copies.
 6c Color uncertain, on Scott No. 292, 292a or 292b.
 8c Yellow Brown, on Scott No. 293, 2 copies.
 20c Orange Yellow, on Scott No. 297, 3 copies.
 30c Gray, on Scott No. 299, 3 copies.
 2p Violet Brown, on Scott No. 301, 2 copies.
 4p Blue, on Scott No. 302, 2 copies.
 Regular Issue of 1923-26, Perf. 11:
 16c Color uncertain, on Scott No. 303 or 303a.

As this list shows, most of the Type 7a overprints are on the issue of 1917-25 and are perf. 11. The 1 peso, however is perf. 10, and the 10 peso is perf. 12. Overprints have not as yet been found on the 10c, 12c, and 26c denominations. These gaps may be filled by future reports, or they may reflect denominations not included in the overprinting, as was apparently the case with other commercial overprints. In addition to the gaps, it is noteworthy that the overprints include the high values of 2, 4, and 10 pesos. These are not found with the other commercial overprints and suggest a special need for high value stamps by the Brias Roxas company which ordered the overprints.

Probably the most exciting new development concerning the Type 7a overprint is an old article by James T. Boggs. Mr. Boggs, in a 1945 issue of the *Precance Optimist*, lists and illustrates the different "Manila/P.I." overprints. Included in the illustration is a Type 7a overprint on a 10 peso stamp. It is clear from the text that Mr. Boggs was aware of the purpose of these stamps and the companies that used them. He did not, however, know the user of Type 7a. Boggs lists four copies of the overprint on the 2c, 30c, and 10p stamps, and his article is the source of the claim that 10 pesos overprint is unique.³ It is interesting that he lists the 10p stamp as perf. 11, while his illustrated 10p stamp is clearly perf. 12.

The new information outlined above provides strong evidence that the Type 7a overprints are genuine. Most important is the Boggs article which reported the Type 7a overprint five years before Warren wrote

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.*

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2. Zahler, Warren L. "Philippine Commercial Overprint Type 7a," *Possessions* 6 (1) 12-13 (January 1983).
3. Brewster, Geoffrey, "Type 7a 'Precancels'", *Possessions* 6 (3) 8 (July 1983).
4. Boggs, James T., "Manila, P.I. Overprints," *Precancel Optimist* May 15, 1945.
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 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 ■*

Philippines, 4 Pesos, N. 445



This is the stamp with the small "Commonwealth" overprint, one of the best in the 20th Century issues of the Philippines. The stamp was scarce almost immediately after its first issue, and today it is well regarded, particularly among collectors in Manila.

For many years prior to the Japanese attack, December, 1941, I had a continuous correspondence with the late Walter Bruggmann, leading Manila dealer, who automatically sent me supplies of every new Philippine issue. The large "Commonwealth" overprints were slowly being succeeded, a few at a time, by the new overprint in smaller type, and one day the 4 Peso (No. 445) was issued with the new overprint. Accordingly, Mr. Bruggmann sent me supplies, but I believe few dealers in the Islands, including Bruggmann, laid in any stocks of the stamp in the belief it would be obtainable whenever wanted.

After a short time I re-ordered the stamp from Bruggmann but to his surprise, and mine, he was unable to find any at the post office. When newly received packages of 4 Peso stamps had been opened at the Manila post office, it was discovered that the stamps were all of the old large overprint. If my memory serves, the Manila post office never got any more of the small overprints in the 4 Peso. The war came along and shipments from Washington ended. Ever since, this 4 Peso has been a good one, currently listed by Scott at \$25 unused and \$5 used. The stamp is just as scarce used, in fact, it is scarcer, and this latter quotation of Scott's eventually will have to be moved up to meet the unused price.

*Reprinted From SLOANE'S COLUMN
March 27, 1954 ■*

Ed. Note: Napp's Numbers, Volume two, states the following: "The FYE shipment of 5,000 Four Peso stamps was reported (Warren via Slone) to have contained only 2,000 of the new style SMALL commonwealth overprints." How many actually exist?

THE AGUINALDO STAMPS OF THE PHILIPPINE ISLANDS

by J. F. McGee

Four Cuartos Correos (6 $\frac{1}{4}$ c Postage). Coat of Arms, with letters, "E. F. B." instead of the "K's." Dated 1899. Black. Pin perforation. Evidently the perforating of the sheet was done before the printing. The pin depressions account for the breaks in the frame.



This stamp is one of a horizontal strip of three owned by Mr. H. Edgar French, New Castle, Ind. Mr. French states he acquired the specimens several years ago in Indianapolis from a Captain Clark of the army, whose father had brought them from the Philippines.

Although I believed other varieties of these Filipino stamps existed, even of the Spanish issue surcharged for the republic, I was rather surprised to find a type like this one. Yet I have no doubt of its genuineness.

One the wide margin on the left of the strip is penciled, "Januay Republican." I take this notation to mean, "Januay's stamps of the Filipino republic." I believe the penciling is a clue to the origin of the items. Unfortunately, I do not have a record of a local Filipino warlord of the name "Januay," and to obtain information about him will require research, and consequently time.

However, the denomination, 6 $\frac{1}{4}$ centavos (probably the inter-island rate), the substitution of the initials "E. F. B." for the "Katipunan K's," the simple design and the pin perforation, indicate a provisional issue by the revolutionary government on one of the islands other than Luzon. The identification of "Januay," undoubtedly would be a lead as to which other island, and possibly also the significance of the initials "E. F. B."

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The King Faruk Collection

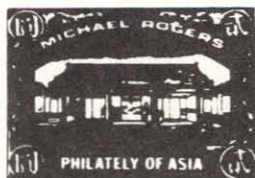
Born in 1920, he became King of Egypt in 1936. Lived in a life of luxury. Formed a fabulous stamp collection. Abdicated his throne in July 1952 and went into exile in Europe. Died in 1965.

King Faruk's "chop" is shown above.



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