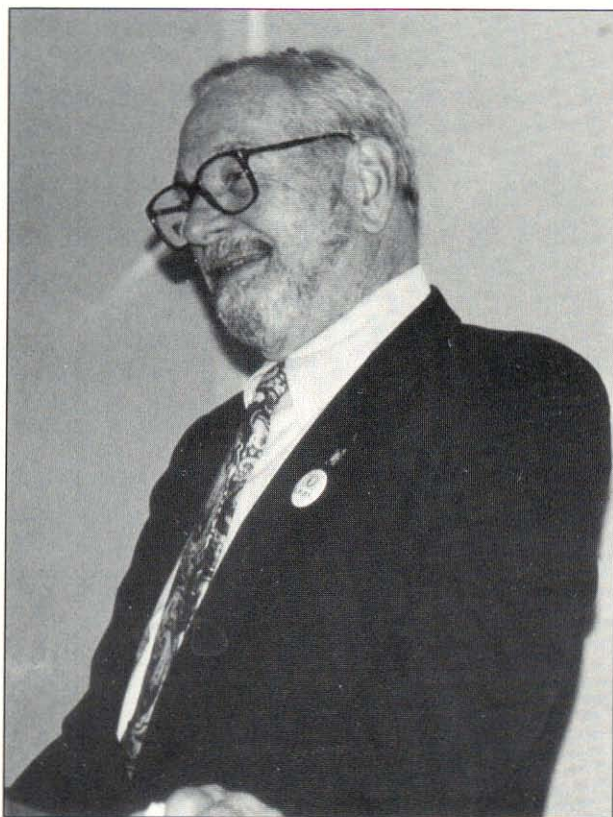




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Volume XIX, No. 1



EUGENE A GARRETT
1920-1996
First Quarter, 1997

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Philippine Philatelic Journal

Somewhere in my files is a note from someone named Gene Garrett congratulating me on an article I had written for Linn's. There's another from the same man in regards to an award won at a local show.

The letters and phone calls received over the years from people related to stamp collecting all have similar stories: Gene was there to congratulate, to advise, to support and to encourage each of us to dig a little deeper, to look a little harder and to ask a few more questions about whatever philatelic puzzle we encountered. Lest we lose our way, he was always in the forefront, always digging a little deeper, and always sharing his findings with all of us in a style of writing only Gene could use successfully.

He shared his knowledge with anyone and everyone. He wrote articles that could be read and understood by all who were interested . . . but every article had a dual purpose: to give information to searchers of today, and to preserve information for the researchers of tomorrow.

Most would consider Gene's crowning glory his incredible book on the Japanese Occupation of the Philippines. As a piece of philatelic literature, that probably is true. I've never seen or heard of any philatelic reference book, especially in this area, that even comes close to its historic accuracy, detail, and completeness . . .

But I don't think that was Gene's most important contribution. Rather, I think his greatest achievement was his caring for and his nurturing of those who were lucky enough to make his acquaintance. His support and encouragement has resulted in a new respect and appreciation for philately in general, and Philippines philately in particular.

Future generations will read Gene's book and his articles and judge him to be a researcher and a scholar, and they will be correct; those of us who have known him say that is only part of the story. We will remember him as a source of inspiration and encouragement, and a great friend.

Gene cannot be replaced. We can hope that his example will inspire others to share their interests and effort, and continue what he has started.

Bob Yacano

PHILIPPINE STATIONERY: THE LIBERATION OF MANILA

By Eugene A. Garrett

In Philippine postal history, the date February 3, 1945, is significant for the reason that it marks the end of the Japanese Occupation postal service. It is perhaps stretching strict historical accuracy a bit to say that the Liberation of Manila occurred on this specific date, because ahead lay a fierce month-long battle for the city. But it was on this date that the employees of the General Post Office learned that advance elements of the U.S. Army had reached the city limits of Manila. They, and their Japanese advisors, locked up the two-tiered main vault behind the sales windows in the first-floor rotunda and at 4:00 P.M., abandoned the building to an Imperial Japanese Army garrison which was preparing to defend it to the last man.

While preparations for evacuation were being made during the afternoon of February 3, 1945, a substantial number of "Last Day Covers," chiefly embossed envelopes and postal cards, were processed with the familiar "Post Your Mail Early" Universal machine cancel. Many of them later (obviously!) were given the rubber-stamped cachet, in purple ink, illustrated in Figure 1, prepared by an unknown cachet-maker. The cachet was applied with two separate rubber stamps, one for the legend and one for the "V" with stars. Some postmarks show the time as early as 2:30 P.M., but the great majority show the final hour of 4:00 P.M.

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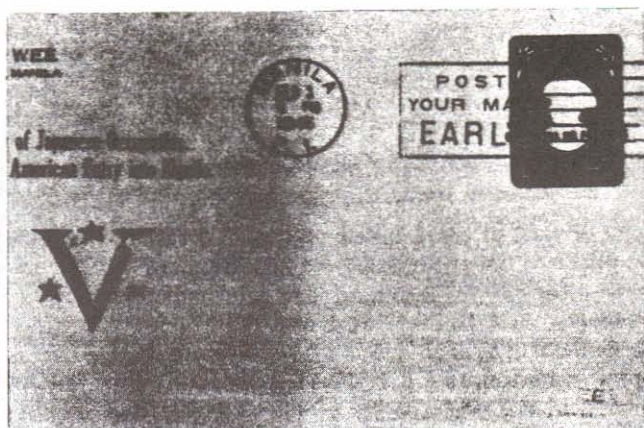


Fig. 1

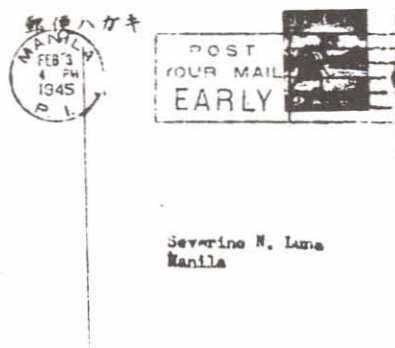


Fig. 2

This activity was accomplished at considerable personal risk to the Filipino philatelists who ventured into the General Post Office on that day, as evidenced by the Last Day Japanese Occupational postal card (UPSS No. S22) illustrated in Figure 2. There is a handwritten message on the reverse side, reading as follows: "This card was cancelled on the last day and last hour of the Jap. Occupation. I passed by the P.O. to have some cancelled and on my way back home, I bumped into the arriving tanks of the American forces. Had I dallied a little bit more at the P.O., I would have been shut off on the north side of the city and would have met the fate of so many who were killed by the Japanese when they learned that the American forces arrived south of the city. (signed) Severino N. Luna."



Fig. 3

Today, Mr. Luna is the distinguished National Executive Director of the Community Chests and Councils of the Philippines, Inc. A veteran philatelist, he was a long-time stamp dealer (Luna & Son Trading) in Manila, and during the Japanese Occupation prepared many FDC's; most Philippines collectors have examples of his work.

Another interesting Special Cover, illustrated in Figure 3, was prepared exactly one year later, on February 3, 1946. Found almost exclusively on the "Victory" postal cards. (UPSS No. S27, et seq.), this one commemorates the First Anniversary of the Liberation of Manila. The cachet was sponsored by the Philippine Philatelic Club, as evidenced by the legend "P.P.C. Cachet" appearing in the design. The central theme of the U.S. Army tank amidst the ruins of Manila symbolizes the historic events of that terrible time.

After Lt. General Walter Krueger's Sixth Army poured ashore over the beaches at Lingayen Gulf on January 9, 1945, The American forces were immediately grouped for the march south to Manila. General of the Army Douglas MacArthur had placed the highest possible priority on freeing the military prisoners in the Japanese Prisoner of War camps in the Central Plains of Luzon, and the civilian prisoners interned at Santo Tomas University in Manila itself, before any further harm from their captors could befall them. To accomplish this objective, he needed the essential elements of speed and surprise. "For the drive to Manila, (Major) General (Verne D.) Mudge organized two reinforced motorized squadrons that soon became known as Flying Columns. Each included a cavalry squadron, a medium tank company, a 105-mm. howitzer battery, other supporting elements, and sufficient vehicles to lift all troops."¹

One of the Flying Columns was the 2nd Squadron, 8th Cavalry, which raced southward across Luzon and by February 3 was in the outskirts of Manila. "The 8th Cavalry's Flying Column met scattered resistance in the Grace Park area, but with tanks in the caravan firing on all positions suspected of harboring Japanese, the column continued forward and crossed the city limits about 1900. (Brig.) General (William C.) Chase, in contact by radio, directed the Flying Column to speed on into Manila. Guided by guerrillas, the force followed city streets and swept past hidden Japanese riflemen who sniped away at the column and, about 1930, drew up at the gates of Santo Tomas University. Within the walls and held under close guard by the Japanese Army, were almost 4,000 American and Allied civilian internees who were running dangerously low on food and medical supplies."²

"Upon their arrival at Santo Tomas, the advance elements of the 8th Cavalry, a medium of the 44th Tank Battalion serving as a battering ram, broke through the gates of the campus wall. Inside, the Japanese Army guards - most of them Formosans - put up little fight and within a few minutes some 3,500 internees were liberated amid scenes of pathos and joy none of the participating American troops will ever forget."³

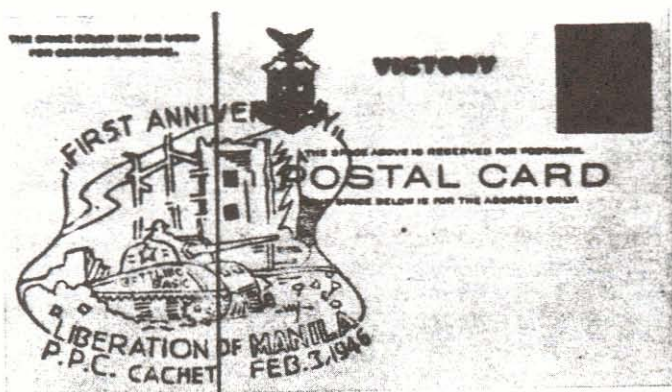


Fig. 4

Any further doubt concerning the significance of this cachet was ended upon receipt of the following information from Severino N. Luna in a letter dated April 28, 1971 "The UX23 postal card with a tank cachet may have come from me. The cachet was my own design which I furnished the P.P.C. I was with the 44th Tank Bn. (U.S.A.) and Battling Basic was the tank I rode. Incidentally, Battling Basic and it's commander, Captain Jesse Walters was the same tank which broke the gate of Sto. Tomas Internment Camp and freed the Allied internees on February 3, 1945. Battling Basic belonged to B Company of the 44th Tank Bn. and was the first in Manila on that fateful evening of Feb. 3, 1945." Mr. Luna saw considerable action with this battalion in the Liberation of Manila and was awarded the Combat Infantryman's Badge and the Bronze Star by the U.S. Army in recognition of his service.

If it is possible to overshadow this fascinating first-person account, then the enclosure which accompanied Mr. Luna's letter does it. It is another "Victory" postal card, and the fact that it is rather battered and stained; that the attachment on the reverse side (see Figure 4) is fastened at the four corners with badly rusted staples, doesn't detract from it's status as a philatelic treasure. On the face of the card in Don Severino's handwriting, is the legend, "Original sketch of the cachet on Battling Basic. The Artist is Napoleon Jamir. For your collection (signed) Luna."

Published in Postal Stationary, March-April 1974

- 1 Robert Ross Smith. "U.S. Army in World War II. The War in the Pacific. Triumph in the Philippines." Washington, D.C. Office of the Chief of Military History. 1963. p. 215.
- 2 Ibid. pp. 220, 221
- 3 Ibid. p. 251. After the immediate liberation of the approximate 3,500 internees in the main building, "some sixty Japanese under Lt. Col. Toshio Hayashi, the camp commander, held as hostages another 275 internees, mostly women and children. Hayashi demanded a guarantee for safe conduct from the ground for himself and his men before he would release the internees. General Chase, who had come into the University campus about an hour after the 8th Cavalry entered, had to accept the Japanese conditions. Negotiations between Chase and Hayashi actually took place on the 4th, and it was not until morning of the 5th that Hayashi and his men left, releasing their hostages." ■

JAPANESE OFFICIAL SEALS

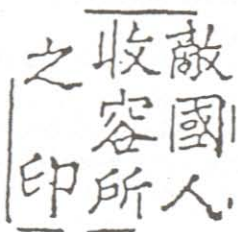
by Eugene A. Garrett

A number of Japanese official seals were used in the Philippines during the Japanese Occupation, some of which - a small sampling - are illustrated on the next page in actual size, prepared by member Mr. Fumihiko YANO of Sakai City, Japan.

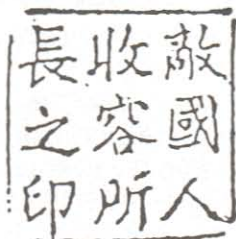
- (1) Official Seal of Enemy Alien Internment Camp.
- (2) Official Seal, Commandant, Enemy Alien Internment Camp.
- (3) Official Seal, Commandant, Philippine Prisoner of War Camp.
- (4) Official Seal of the Chief, Philippine Bureau of Fisheries.
- (5) Official Seal of Defense Headquarters
- (6) Official Seal of Governor Quirino of Nueva Vizcaya Province.
- (7) Official Seal, Chief, Judicial Division.
- (8) Official Seal, Chairman of the Executive Commission.

Impressions of the seals are found on a variety of official documents, non-philatelic of course. The example illustrated in Figure 1 records the release of a Filipino prisoner of war from the camp at Cabanatuan. Of some 50,000 Filipino officers and enlisted men captured at Bataan and Corregidor, about half died in captivity at Camp O'Donnell. The Japanese Military Administration of the Philippines eventually realized that the Filipino public could hardly be expected to embrace the Japanese propagandistic program "Asia for the Asiatics" while some 25,000 of their surviving young men were being held prisoner under unspeakably barbaric conditions. The survivors were therefore paroled after signing a pledge to support the JMA and were permitted to return to their homes and families.

The document is a "RAIL ROAD PASS OF RELEASED PRISONER" for one of the Filipino prisoners, bearing the Official Seal of the Commandant, Philippine Prisoner of War Camp [at Cabanatuan POW Camp No. 1] - Illustration (3). The Japanese inscriptions are as follows:



(1)



(2)



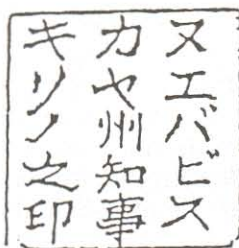
(3)



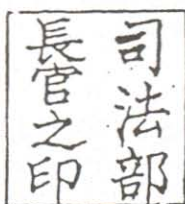
(4)



(5)



(6)



(7)



(8)

ILLUSTRATIONS

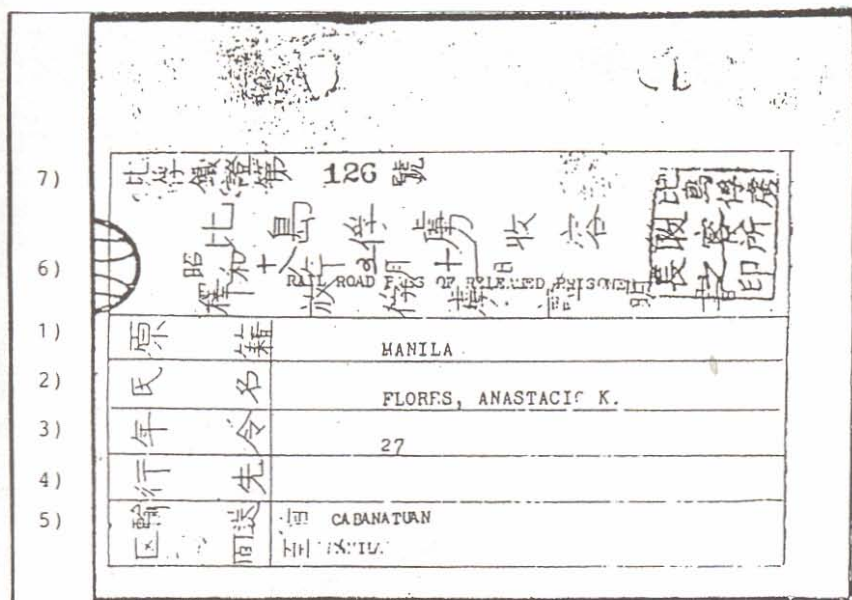


Figure 1. Actual size unknown

1. Original domicile
2. Name
3. Age
4. Destination
5. Transportation Section
6. Date of issue: May 11, 1943
7. Registration No. 126

Legitimate impressions of any such Official Seals are unknown on philatelic covers, cards or postage stamps. "Illegitimate" impressions, however, are encountered frequently. A prime example is the cover illustrated in Figure 2 with a strike of the Official Seal of the Chairman of the Executive Commission, Jorge B. Vargas - Illustration (8). The Executive Commission was dissolved with the inauguration of the puppet republic on October 14, 1943. Vargas was appointed Ambassador to Japan and had departed for Tokyo on February 11, 1944. Perhaps the device was looted from Malacañan during the battle for the Liberation of Manila and eventually wound up in the hands of a stamp collector.

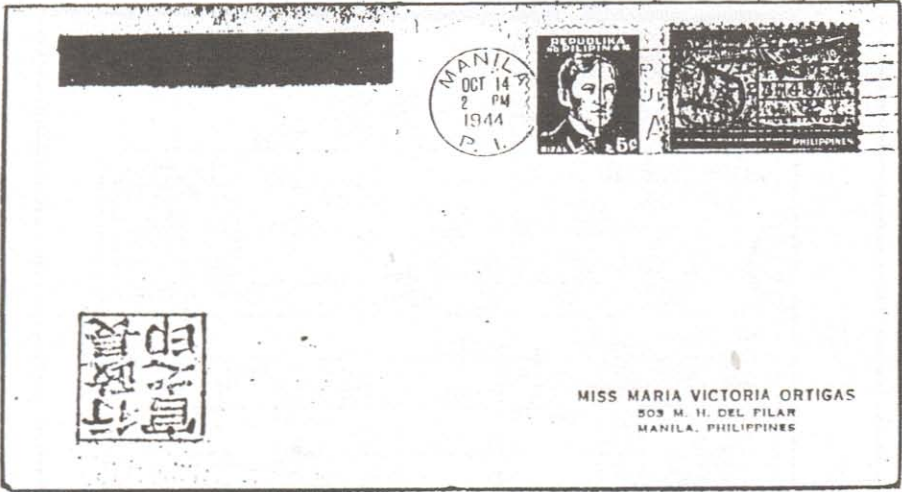


Figure 2 (Reduced)

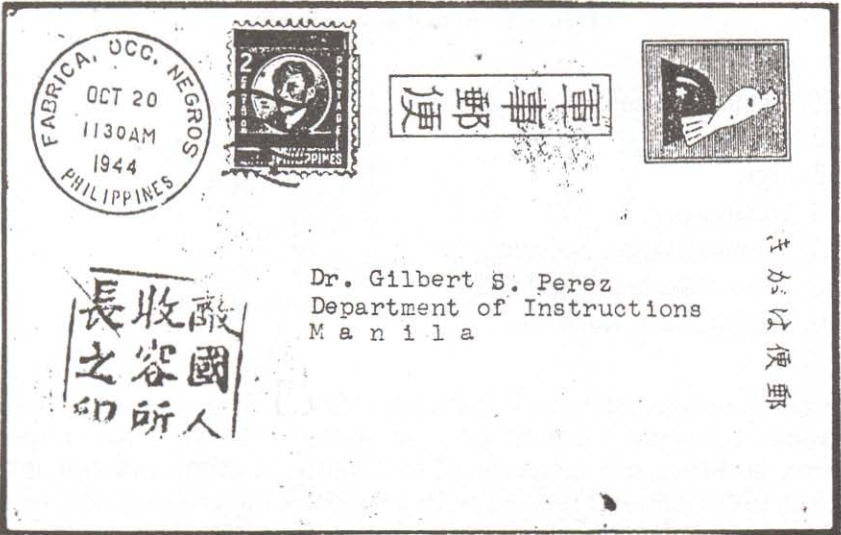


Figure 3

It is, of course, absurd to believe that Chairman Vargas would have struck his Official Seal of Office on a philatelic cover, especially since the impression is upside down!

The most frequently seen Official Seal impression found on philatelic covers and cards is the example illustrated in Figure 3, that of the Commandant, Enemy Alien Internment Camp: Santo Tomas Civilian Internee Camp No. 1, Manila - Illustration (2). Dr. Gilbert S. Perez, an internee, made no secret of the fact that he "liberated" the Official Seal from the desk of the Commandant, Lt. Col. Hayashi, immediately after he was escorted out of the camp by American soldiers.

To the consternation and confusion of future collectors, Dr. Perez struck the seal on a variety of philatelic and non-philatelic materials after his liberation - just about anything he happened to come across.

JAPANESE PERSONAL SEALS



Figure 4

In an article in *Japanese Philately*, Vol. XIV: No. 2, 1959, pp. 51-2, journal of the International Society for Japanese Philately, the late R. P. Alexander wrote of the so-called "Yamamoto Overprints" found on stamps of the Japanese Occupation of the Philippines:

"... four sheets of stamps [were received] from his uncle, obtained by the latter upon American re-entry into Manila during the course of World War II, each stamp bearing a red overprint not previously reported. The four different stamps were as follows;

"a. The 2-centavos, green, Malacañan Palace (15 Nov. 1939) [Figure 4]

b. The 4-centavos, green Pictorial (15 Feb. 1935)

c. The 2-centavos, apple green, Jose Rizal (14 Apr. 1941) overprinted O.B.

d. The 2-centavos, green, Farm Woman, issued by the Japanese Authorities on 1 April 1943 (Engraved by Noma Kenichi).

Dr. Robert M. Spaulding has commented illuminatingly on this overprint as follows:

"The red overprint is a private personal seal of a man named M YAMAMOTO, consisting of the seal-style form of the character YAMA and MOTO. Such seals are used in Japan, China, and other Oriental countries in lieu of a signature, on all important documents. Similar seals have been used in other philatelic situations as validating overprints - notably in Japanese-occupied Malaya, where various British-issued Malayan stamps were overprinted with the seal of a Japanese official (usually but not always in combination with some other overprint as well) in order to indicate their continued validity for paying postage. . .

Similar seal-overprints are found in the World War I period on stamps of the German Pacific island colonies, but it is generally believed that these were privately applied, and they are not recognized by any catalog, though many specialists collect them.

In the case of your Philippine 2-centavos Farm Woman, the basic stamp was issued by the Japanese authorities to begin with, and is inscribed wholly in the Japanese language. Consequently, there would have been no point in applying an overprint to validate the stamp for use during the occupation, and obviously the seal of a Japanese would not have been used to make the stamps acceptable after the occupation. Thus, although there is to the best of my knowledge no record of such an overprint, I feel there can be no doubt whatever that the overprint is wholly unofficial and private in character, having no status as a postal issue. Probably what happened was that a Japanese officer decided to create souvenirs with his personal seal, or perhaps some Filipino after the war came into possession of a seal of some Japanese killed in the war, and thought to use it to create philatelic oddities, and applied this YAMAMOTO seal to the Farm Woman stamp as well as to the other three stamps. I would keep the stamps in my collection as oddities, but without any thought that they have special value, and certainly no thought that they are an official issue in this form."

Previously Unpublished

JAPANESE OCCUPATION ENVELOPES: QUITE COMMON AND EXCEEDINGLY SCARCE?

By Eugene A. Garrett

The excellent Scott "Specialized Catalogue of United States Stamps" lists two Japanese Occupation envelopes, NU1 and NU2. Both are similarly surcharged with black bars and a new value, 5c on the original 2c carmine on white "Juan de la Cruz" Commonwealth envelopes, with NU2 having the added inscription "REPUBLIKA NG PILIPINAS". The specialist collector of Philippines postal stationery, however, is not content with the listing of only two general types of envelopes, but is also concerned with size knife, watermark, and whether the envelope has a printed Corner card return address. The specialist, therefore, recognizes eight distinct and different varieties, issued on three separate dates.

If you have read this far, then STOP! — and don't let yourself be intimidated by the seeming intricacy and mystery of size, knife and watermark: if I can cope, then anyone can!

Besides, the Occupation envelopes are all the same size (size 5) and knife (knife 81), so all we are concerned with are the watermarks (36 or 39) and whether the envelope is plain or has a general request corner-card: "Return in. . days to etc:" The corner-card is quite obvious to even the casual observer, so the only "hard" part is holding the envelope up to a good light to determine whether the final number in the lower loop of the "S" in US is a 7 (in 1937) or a 1 (in 1941) 1, preceded by a 3 or a 4, as follows:



The reason for inviting you to make the specialized identification of the Occupation envelopes in your collection is that four of the varieties seem to be quite common and easily found, whereas the other, four might well be exceedingly scarce. The basis for this opinion of the writer is explained in the following tabulation and inventory of an accumulation of 950 Occupation envelopes:

Issue of April 1, 1943 — 50,000 overprinted:

Scott No.	UPSS No.	Wmk.	Description	Quantity			
NU1	114	36	Plain	1.2	3	8	.8
NU1	114a	36	General Request c/c	.8	2	140	.6
NU1	115	39	Plain	11.0	27	140	.67
NU1	115a	39	General Request c/c	5.3	1.3	106	11.2

Issue of February 17, 1944 — 50,000 overprinted:

Scott No.	UPSS No.	Wmk.	Description	Quantity			
NU2	116	36	Plain	.4	1	4	6
NU2	117	39	Plain	25.2	28	323	34

Issue of June 12, 1944 — 20,000 overprinted:

Scott No.	UPSS No.	Wmk.	Description	Quantity			
NU2	118	36	General Request c/c	40.3	100	353	37.2
NU2	119	39	General Request c/c	0	10	15.6	
				244	950		

A total of only 950 examples from a printing of 120,000 is statistically a very small sampling too small to permit the formation of any firm conclusions. But if other collectors can confirm that the relative scarcity of the Japanese Occupation envelopes is approximately the same as indicated above then perhaps we are dealing with some material which is considerably scarcer than is generally realized, and we should take a second look at the traditional pricing for these envelopes. ■

Published in Philippine Philatelic News, July-Aug. & Sept. 1976

ALL YOU EVER WANTED TO KNOW ABOUT THE RIZAL MARTYRDOM POSTAL CARD ... but were afraid to ask.

by Eugene A. Garrett

Indeed, this article may contain MORE than you really wanted to know! But when an in-depth study is made, even of an apparently ordinary postal card, finding the answer to one question inevitably leads to another question, then another, and pretty soon a full-blown book will result, if one is not careful. But fear not; this is not going to be a "book," but you should be warned that it leaves more questions unanswered than answered.

Any study of the overprinted Rizal Martyrdom postal card must begin with an examination of the original issue, which was made during the earliest days of the Liberation under the Joint Military/Commonwealth Government, while Manila was still under Japanese Occupation. The first day of issue was at Tacloban, Leyte, on January 19, 1945, however, both Scott's Specialized Catalogue and the Bureau of Posts recognize only the "second first day of issue" at the reopening of the Manila Post Office on May 16, 1945. The official Bureau records indicate a total of 1,092,000, but the record is silent as to whether that total includes the earlier release at Tacloban. So here we encounter the first unanswered question- what was the exact total printing of the "VICTORY" postal card?

The original card is listed in various catalogs as Scott's #UX23 (2 varieties), Higgins & Gage #46 (3 varieties); and UPSS #S27 (8 varieties). Briefly, the UPSS catalog describes the varieties as (1) the normal card with the black "VICTORY" overprint evenly spaced, letters with serifs; (2) "close IC" in "VICTORY", letters with serifs- (3) evenly spaced, but letters "IC" sans serif; and (4) "close IC" letters, sans serif. All four of those varieties occur with "short dividing line," making the total of eight varieties. This writer is not completely satisfied with the present listing of the varieties in the very fine UPSS catalog; we are troubled by the fact that many examples do not seem to fit neatly into any of the four major varieties. For examples we have many cards with abnormally thin letters "IC," sans serif, with the adjacent letters "V" and "T" partially sans serif, suggesting the possibility that all four letters were subject to progressive wear and deterioration during the printing process, rather than being a separate type setting of distinctively different style. We have made inquiries of the U.S. Postal Service in Washington, D.C., but have not yet received an answer — and there is question #2.



Figure 1

When the independent Republic of the Philippines was inaugurated on July 4, 1946; the "VICTORY" postal card was the only card then valid for postal use, and it remained in use for several years. To commemorate the 50th Anniversary of the Martyrdom of Jose Rizal, on December 30th 1946, 150,000 of the "VICTORY" cards were overprinted in red as illustrated in Figure 1. A special "Manila Post Office" cancel, in black, and official rubber stamped cachet, in purple, were applied on the first day of issue (Figure 2). It has been reported unofficially that about 20,000 FDCs were prepared.

For many years, it was generally believed in the US that only the "normal" card ("VICTORY" overprint with evenly spaced letters, with serifs) had been selected for the Rizal Martyrdom overprint, normal cards with "short dividing line" represented the only variety. But unconfirmed rumors have circulated which suggest that some, many or all of other six varieties had been found with the December 30, 1946, overprint, and had changed hands at fabulous prices. Recently, an example of the "close IC," letter with serifs, surfaced in the US and was illustrated and described in the UPSS journal, "Postal Stationery," May-June 1974, pp. 107-8, but none of the other varieties has been confirmed. As you have already guessed, that is unanswered question #3: was the Bureau of Posts indeed highly selective in selecting only the normal cards for overprinting? If so, were some or all of the other varieties overprinted mistakenly or illicitly?

The example illustrated in Figure 3, only the second we have seen of the "close IC," was sent to us for examination by Linda Stanfield, Editor of this Newsletter. This card was used as the vehicle for the first day of Scott's "515, the Manuel L. Quezon souvenir sheet released November 28, 1947, at NAPEX," the big stamp show sponsored by the Philippine Philatelic Club. This card illustrates the common practice of "enhancing" interesting examples of postal stationery with various adhesives and special-event cancels and cachets which have no relationship with the original card or envelope. The practice of adding

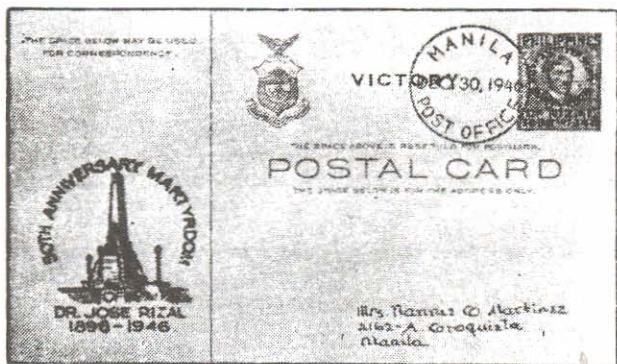


Fig. 2

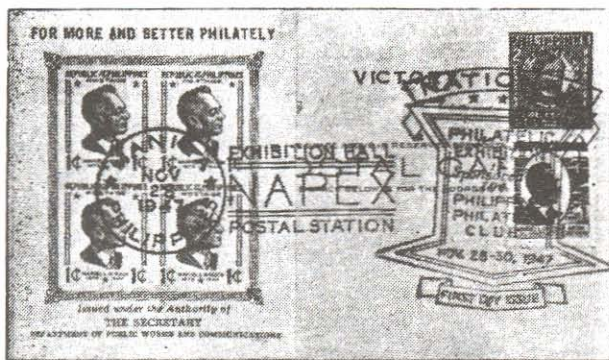


Fig. 3

embellishment delights some collectors, but is a source of despair to others, especially the "purist" postal stationery collector. Fortunately, there is plenty of room in our hobby for both schools of collecting.

Although we are certainly not an "expert", nor do we have any sophisticated measuring devices, we examined Linda's card with great care, compared it with known genuine examples and with known forgeries (more about that subject later); measured it in all directions; and, frankly, it appears to us to be perfectly genuine. However, Linda's letter raises another disturbing question; the overprint on her card is in a distinctively light shade of red or pinkish-red, almost "carmine," and a knowledgeable dealer has advised her that the "color variety" brands the card as a fake!

In an effort to check this out, we examined all the Rizal Martyrdom cards in our modest collection, a total of 74. Statistically, that is much too small a sampling to permit the luxury of jumping to any conclusions, but a total of 9 cards was found with the "carmine" or light pinkish-red overprint, and all the rest with the "normal" darker shade of red, the latter in several very slightly different shades, perhaps due to inking or to fading. We also note a 1968 reference about which more later (1) which states, in describing a known forgery ". . . not all reddish-pink overprints are fake." Having examined all of our cards until very nearly cross-eyed; finding them all to look quite OK, regardless of the color shade of the overprint; and not being capable of resolving the matter with certainty, we therefore pose question #4: were two (at least) different shades of red ink used in the overprinting of the Rizal Martyrdom postal card?

Thus far in this narrative, we have left the reader with four unanswered questions, but we will now provide some answers. For some time, we had heard vague reports that a very clever forgery of the Rizal Martyrdom postal card was in circulation, but we were unable to pin down any solid evidence. Then our good friend Linda sent us a copy of "Popular Philippines Magazine," published in Manila by Mr. Ted V. Reyes, then a prominent Manila dealer. It is too bad that magazine survived only a few issues; it contained some excellent philatelic articles, as well as others of general interest. An article by Justin Vasquez on pp. 26-27 of Vol. 1, No. 1, July, 1968, provides a detailed description of a quite dangerous forgery of the card, which this writer promptly paraphrased and published in the May-June, 1976, issue of "Postal Stationery," pp. 94-95. Then in September, 1976, Mr. Severino N. Luna, during a business trip to the US, presented us with two examples of the forgery, one unused and one with first day cancel and cachet. So thanks to the kind generosity of Don Severino and Linda Stanfield, we can now describe the- fake with some authority.

The article relates how the fake was first identified by a sharp-eyed Manila stamp dealer, the aforesaid Mr. Ted V. Reyes, who submitted examples to the Questioned Documents & Laboratory Section of the Bureau of Posts. Mr. Vasquez reports what followed:

"After an analysis of the item in question, the laboratory in a report numbered 56-313-46, dated March 13, 1964, signed by Mr. Hermelio Battad, Senior Document Examiner, stated in part as follows:

'Laboratory examination of the specimens submitted disclosed that the questioned two-centavos postal card is genuine. However, there are indications that the overprint inscription . . . appearing over the printed two-centavo postage stamp was not printed from the same inscription on the standards submitted.'

In plain English, therefore, the laboratory found the original postal card to be genuine, but with fake overprint.

Seen by itself, the fake is quite difficult to detect, but with a genuine example at hand for comparison, close examination will quickly expose the fake. In regard to the overprint, there are a number of discernible differences between the genuine and the fake, but the following are the most significant:

1. The "Y" in "MARTYRDOM" has virtually no tail and looks like a "V" on the fake, while the letter is well formed on the genuine.
2. The "D" in "MARTYRDOM" is misshapen on the fake.
3. The "4" in "1946" has virtually no tail on the fake.
4. The "6" in "1896" is much narrower on the fake.
5. The entire overprint is slightly (about 0.5 mm.) smaller in both directions on the fake.
6. The original article stated the overprint to be ". . . generally rough and of bright reddish-pink (although not all reddish-pink overprints are fake.)" Both of our cards have the bright red overprint, but one is somewhat darker than the other, so we can't confirm that the color characteristic is proof positive of the fake.

Both the black postmark and the purple cachet were applied by hand-stamp, so the impressions will naturally vary from over—and under-inking; the force applied; etc. Not all strikes, therefore, will exhibit all the characteristics described below; it is necessary to select cards with good, clear strikes for comparison. In regard to the first day postmark, the following defects are found in the fake (Figure 4) as compared with the genuine (Figure 5):

1. The space between "MANILA" and the circular outer frame line is narrower on the fake (1 mm. or less) than on the genuine (about 2 mm.).



Figure 4



Figure 5

2. The "6" in "1946" has a grossly distorted top stroke in the fake
3. The "3" in "30" is not evenly curved in the fake.
4. The "0" in "30" is tilted to the right in the fake.
5. The "S" in "POST" gives the appearance of being inverted in the fake.

The cachet, a depiction of the Rizal Monument in Luneta Park in Manila, also has many tiny defects in the fake (Figure 6), of which the following are the most visible when compared with the genuine rubber-stamp impression (Figure 7 - on page 16):

1. The figure of Jose Rizal is more to the left-hand side of the monument in the fake.
2. There is a "vacant space" without horizontal lines under the left lamppost in the fake.
9. The letters "AR" in "ANNIVERSARY" are narrower in the fake, wider and rather poorly drawn in the genuine.
4. The letters "RS" in "ANNIVERSARY" are set apart in the fake, joined in the genuine.
5. The "T" in "60TH" has a short cross stroke in the fake.



Figure 6



Figure 7



The sensational-appearing invert illustrated on the above is a classic example of the counterfeiter letting himself be carried away by his greed. Not only are the overprint, postmark and cachet fakes, but the inverted overprint is impossibly placed directly over the indicia instead of in the lower left hand of the card, and the original card is a relatively scarce variety, UPSS #S28a, with sans serif letters "IC" in "VICTORY", a variety unknown with the Rizal Martyrdom overprint. It was the latter two anomalies which first raised the suspicion that the card is a fake: another case of the perpetrator's greed leading to his ultimate exposure.

We are grateful, dear reader, that you stayed with us during this over long dissertation; but if you really want to see gratitude, just provide the answers to any or all of the questions we have asked!

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