

Ángel Laiz

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This catalog was used to calculate the catalog
value of the collection detailed herein.

**Catálogo Especializado
de los Enteros Postales
de
España, Colonias Españolas
y Dependencias Postales**

TOMO II

**COLONIAS Y DEPENDENCIAS POSTALES ESPAÑOLAS
AÉROGRAMAS**

TERCERA EDICIÓN

EDITA


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Dependencias Postales*

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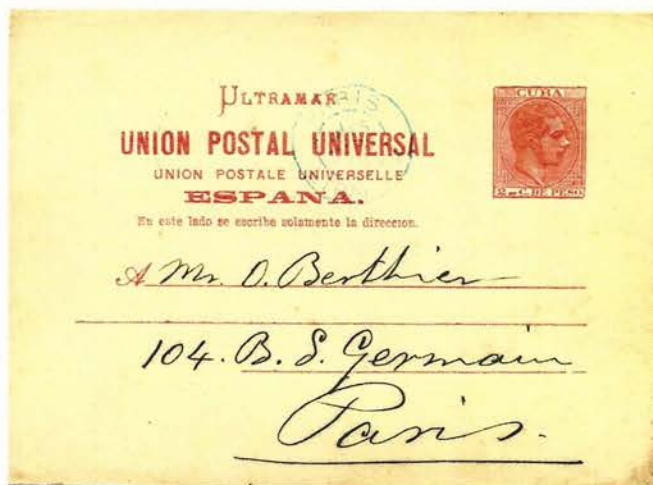
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POSTAL CARDS OF SPANISH COLONIAL CUBA, PHILIPPINES AND PUERTO RICO

ROBERT LITTRELL
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Right: The 25 céntimos de peseta indicium showing the elaborate detail of this design by José García Morago




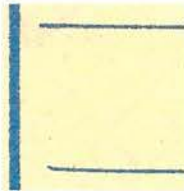

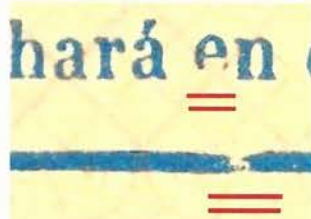
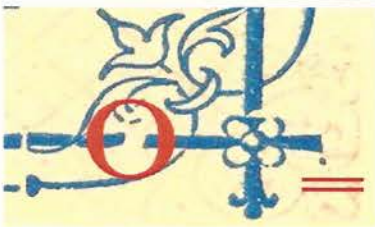

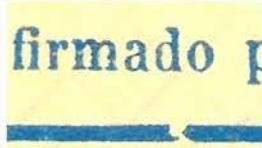


Another word about color is in order. Exposure to light, a tropical climate and acidity of the paper stock cause wide variations in the color of the paper over time. This is called toning. Also the printers used varying colors of paper. Although all catalogs list the foreground color as “blue”, there is a wide range to blue-black since the control of the inks used was not strict and they, too, may vary with time.

As stated previously, each of the 20 cards printed on one sheet of card stock has individual variations. Due to the survival of a complete sheet of the 1878 cards, we can identify unique variations for all twenty positions. They are as follows:

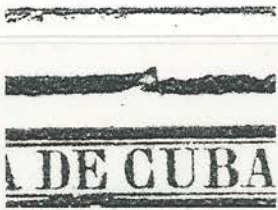
Position	Characteristics and Variations of the 1878 Postal Cards	
1	Tiny on non-existent period after <i>Sr</i> and broken top thick frame line above “C” of Cuba.	
2	Broken base of “en” in <i>remitente</i> .	
3	Broken right foot of the first “A” in <i>TARJETA</i> .	

Position	Characteristics
4 10	Broken right side of the foot of the first "T" of <i>TARJETA</i> . 
5 10a	Beginning of first address line slightly bent downwards and smaller font in "á" of <i>hará</i> (1 mm high) in the note. 
6	Broken left side of the foot of the second "T" in <i>TARJETA</i> and break in the left thick frame line to the left of the second address line. 
7 10b	In the note there is a smaller font in the "á" in <i>hará</i> and a broken "e" in <i>en</i> which looks like "c". 
8 10c	Two small breaks at bottom of large loop in "D" of <i>Sr. D</i> . First address line ends .5 mm before the next two lines. The "rs" or <i>reverso</i> and "r" of <i>por</i> are in bold face. 
9 10d	The period after <i>Sr</i> is twice as large as adjacent one after <i>D</i> . 
10	Worn upper left corner of the indicium and broken "b" in <i>debe</i> . 
11	In the note there is a broken "e" in <i>en</i> which looks like "c". Also there are breaks in both frame lines above the "OS" in <i>POSTAL</i> . 
12	The first address line ends 1 mm before the second and third lines.
13	Spacing between <i>el</i> and <i>remitente</i> is 2 mm versus 1 mm normal spacing. Also, there are extraneous colored specks near the "T" in <i>POSTAL</i> . 

Position	Characteristics
14 ice	Deformation in the upper part of the "E" in <i>TARJETA</i> . 
15	Broken inside loop in the "D" of <i>Sr. D.</i> and nick in the top thick frame line above the left corner of the indicium.  
16	Beginning of the third address line in bent upwards slightly. 
17 icf	Small break in the top left serif of the "J" of <i>TARJETA</i> and breaks in the "e" of <i>en</i> in the note and in the thick frame line below it.  
18 icg	The adornment on the end of the lower thick line is absent and the lower thick frame line is broken 4 mm to the left of the corresponding vertical line. 
19 ich	The letters "scribirse" in <i>escribirse</i> are in bold face type. 
20	Break in the bottom thick frame line below the "d" in <i>firmado</i> . 

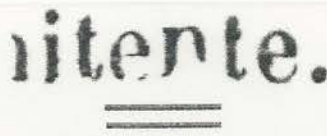
Compared to later issues, the 1878 card was quite elegant. Its engraver (at least of the indicium) was José García Morago whose initials, JG, appear at the base of the bust.

Mint copies are plentiful, but used copies are exceedingly scarce.

Position	Characteristics and Variations of the 1878 Postal Cards
1	<p>Tiny on non-existent period after <i>Sr</i> and broken top thick frame line above "C" of Cuba.</p> 



Edifil
No. 1
40e

2	<p>Broken base of "en" in <i>remitente</i>.</p> 
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Ed. 1
40e

Position	Characteristics
4	Broken right side of the foot of the first "T" of <i>TARJETA</i> . T



Ed. 10
60C

5	Beginning of first address line slightly bent downwards and smaller font in "á" of <i>hará</i> (1 mm high) in the note. se hará
---	--



Ed. 10
40C

9

The period after *Sr* is twice as large as adjacent one after *D*.

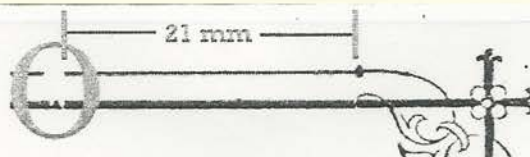
Sr. D.



Ed. 1
40c

11

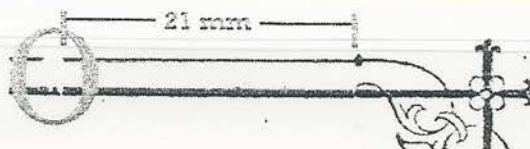
In the note there is a broken "e" in *en* which looks like "c". Also there are breaks in both frame lines above the "OS" in *POSTAL*.



Ed. 1cb
45c

11

in the note there is a broken e in *en* which looks like "c". Also there are breaks in both frame lines above the "OS" in *POSTAL*.



25 c., azul oscuro y naranja sobre anteado.

VARIEDAD DE COMPOSICION: "cn" en lugar de "en", en la nota.



Ed. 106

45e

17

Small break in the top left serif of the "J" of *TARJETA* and breaks in the "e" of *en* in the note and in the thick frame line below it.



Ed. 107

40e

18

The adornment on the end of the lower thick line is absent and the lower thick frame line is broken 4 mm to the left of the corresponding vertical line.



Ed 109
50 E

19

The letters "scribirse" in *escribirse* are in bold face type.

escribirse
bold face



Ed. 109
70 E

20

Break in the bottom thick frame line below the "d" in *firmado*.**firmado** fEd. 1
40e

Total of section above = 510 Euros