

CHAPTER TWELVE

THE REST OF THE WORLD

In this chapter are described the South and Central American countries, United States of America, Mexico, Hawaii and Persia, of which Sperati made 106 different reproductions of 79 different basic stamps. For ten of the countries he made 113 different cancellations of which 25 were for Buenos Ayres, 26 for the United States and 27 for Uruguay. In addition, he applied manuscript cancellations to many of the early classics which are found in this condition when genuine.

Some of these imitations were made many years ago, the earliest recorded date being 1916 on the negative of the Argentina 1910 twenty pesos. Some of the Colombia, Dominican Republic and Uruguay were being sold in the 'twenties but there is little doubt that visitors to France since World War II were among the chief buyers responsible (innocently or otherwise) for the distribution of these dangerous imitations throughout the Americas. Some of the South American reproductions were manufactured by Sperati at the order of a well-known collector.

There are many instances in this group where the standard of reproduction is of the highest. The Argentina 1910 twenty pesos, the Mexico 1895-97 five and ten pesos have been noted in collections formed by very competent philatelists who have not realized that a stamp printed on genuine paper with genuine watermark and perforations and a genuine cancellation is not of necessity genuine. While the experienced collector would not be misled by the early American imitations, the Confederate States "TEN CENTS" blue has defeated several clever experts. It is only in this group that there is evidence that Sperati attempted any method of printing other than photo-lithography—the Mexican high values show definite signs of recess printing.

Fortunately, for the great majority of these reproductions there are basic and specific tests which simplify identification. In a very few cases, the imitations are of such a poor standard that it would be hardly excusable for anyone professing to know the genuine stamps to be misled.

ARGENTINA

1862 FIFTEEN CENTAVOS PLATE 119

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions. The cliché is dated December 1946 but there is good reason to believe that this reproduction first appeared some years earlier.

For **comparison** use the genuine stamps of the common denominations.

The genuine stamp was printed by lithography and the reproduction by photo-lithography.

The **colour** of the originals varies considerably and there are three distinctive shades of the reproduction, pale blue, dull blue and greenish-blue. Under the **MVL** all the genuine stamps appear blue and, while there is a wide range of shade of the reproduction, all of them show a tinge of greenish.

The **paper** is very similar to the genuine. The **impressions** are rather more coarse than the genuine but this is only noticeable under high magnification.

BASIC TESTS: *C, D, E and F.*

THE REST OF THE WORLD

Argentina—1862, 15 Centavos—*contd.*

SPECIFIC TESTS

- (i) The top frame line is broken 2 mm. from the left and .8 mm. from the right.
- (ii) The left frame is broken 5.5 mm. from the bottom.
- (iii) The right frame does not join the top, and there are two breaks, one 2.5 mm. from the top, the other 6 mm. from the bottom.
- (iv) There is a break in the curved line at top left 3 mm. from the top of the stamp and 1 mm. from the left.
- (v) There is a heavy dot in the rays just left of the "P" of "REPUBLICA" 1.25 mm. from the left frame and 8.5 mm. from the bottom.
- (vi) There are breaks in the bottom frame 7 mm. from the left and 8 mm. from the right.
- (vii) The final "A" of "ARGENTINA" is misshapen, the top of the letter is curved and there is a flaw on the right side which gives the appearance of being a retouched "R" rather than an "A."

CANCELLATIONS PLATE 119

1. Framed half circle "CORDOBA/FRANCA" in black and in blue.
2. Circular date-stamp "CORREO DEL ROSARIO/18/NOV/62" in black and in blue.
3. Various manuscript types of which one example is illustrated.

1910 TEN PESOS PLATE 119

Sperati is known to have made "die" proofs in colour and probably made unused and used reproductions on genuine paper.

For **comparison** use the genuine stamp.

The genuine stamps were engraved and the reproductions made by photo-lithography.

As the British Philatelic Association has not seen any example of this reproduction other than the "die" proof, it must be presumed that the finished article would be printed on genuine watermarked paper with the genuine perforation.

The **impression** is not as fine as the genuine.

BASIC TESTS: *A, D, F and G.*

SPECIFIC TESTS

- (i) The quadrille shading towards the top of the stamp is quite rough and the outer vertical line is apparently missing on both sides, whereas in the genuine stamp the vertical lines are clean cut.

- (ii) All the little breaks in the background and at the top are quite unlike the genuine.
- (iii) The flag pole in the centre has practically disappeared in the course of reproduction.
- (iv) The lines of vertical shading at the left side of the pillar are very broken when examined under magnification x 10; in the genuine these lines of shading are continuous.

1910 TWENTY PESOS PLATE 119

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions on genuine paper.

For **comparison** use the genuine stamp.

There are four clichés of the head and five of the frame. One of the head clichés is dated February 1941 and endorsed from the original March 1916. One of the frame clichés is dated the 20th February 1945.

The genuine stamps were engraved and the reproductions made by photo-lithography.

The **colour** is a good match but the surface of the **paper** lacks the greenish tinge of the genuine. Under the MVL the genuine stamp retains the blue frame, whereas the reproduction appears practically black. As in the case of most of Sperati's reproductions printed on genuine paper, under the MVL the paper of the genuine appears bluish while the reproduction is toned yellow. The back of the genuine is almost fluorescent bluish, whereas the reproduction shows the rosy buff staining which is common to so many of these reproductions printed on genuine paper.

None of the reproductions examined have gum. The **impression** of the reproduction is not as sharp as that of the genuine.

BASIC TESTS: *A, D, E, F, G and K.*

SPECIFIC TESTS

- (i) The guide dot in the left hand margin which is found on all copies of the genuine is missing in the reproduction.
- (ii) There are many weaknesses in the horizontal and vertical shading.
- (iii) There are several breaks in the right frame line which is quite firm and continuous in the genuine.
- (iv) The fine shading in the top left panel is very weak and broken.

CANCELLATIONS: Genuine. See Chapter IV, page 28.