

## THE PREVIOUSLY UNLISTED FORGERIES

- on the right at the bottom and along the entire bottom.
- (vi) In "Genève." there is a dot to the left of the middle of the first "e". The "n" has a nick on its right leg.
  - (vii) The "U" of "LUX" has its left arm bent outward.
  - (viii) In the vertical shading lines of the shield there are a number of extra breaks. The shading line to the left of the barrel of the key has a blob on it, near its top.
  - (ix) The base of the P of "Port" is nearly broken away. The "t" has its bottom stroke broken away and two cracks across the vertical.
  - (x) The "l" of "local" has its top serif nearly broken away and nicks in the left side (2) and right side. The "c" has its top arm broken away and a notch in its left, just above the mid-point.

### *1845 Basel Dove* (Photographic Plate D)

One of the more interesting Sperati forgeries not reported in *Sperati I* is the Basel dove. It will be recalled that Sperati could not complete his agreement with the BPA until he had fulfilled his outstanding contracts for manufacturing forgeries of Switzerland. The range of his Swiss forgeries was quite complete, so it was previously a mystery that the Basel Dove did not seem to be included, although its three colours and embossed dove present special difficulties.

While a finished copy of this forgery has not been seen, it appears that at least some were made. Sperati's daughter has stated that her father sent her to Geneva with a copy for a customer whom she met in a café near the Gare Cornavin. She also stated that she did not remember the name of this client.

In Sperati's archives there was a certificate for a genuine Basel dove, signed by a Swiss expert, Dr. G. Fulpius of Geneva, on 9 November 1948. He found the stamp to have rather fresh colour, normal margins on four sides, and with the embossed dove being quite distinct. It was strongly thinned on the reverse side, over about half of its surface. Thus, it was an ideal copy for use as a model by Sperati. Of course, Sperati could also have used a proof as a model and it appears that he did so, at least in part.

Through Sperati's daughter a substantial amount of material relevant to this forgery has been obtained and studied. This includes his extensive notes for the procedures he planned to use in producing the embossing of the dove, tests of the embossed dove, glass matrices (negatives) and a cliché for the black portion, a glass matrix for the entire stamp, photoprints of entire stamps, and proofs of the blue background burelé. The central crimson background for the dove itself has not been seen, except as part of an item for the entire stamp.

Sperati's notes and his three test pieces with embossed doves indicate that he experimented extensively, both with photoengraved copper and zinc, different cushions or pads, and with wet and dry processes. The notes are dated between 15 June 1952 and 16 March 1953. Sperati's results were rather good, although the tip of the right wing appears to bend to the left too much.

At least one of Sperati's burelé prints seems to have been taken from a genuine essay, not an original, judging by his notes.

Sperati would have used photographic filters to achieve colour separation and create clichés for the separate colours. While we illustrate some of his work in progress, only the black part is useful for identification. Two identical glass matrices (negatives) for this have been studied, one of which is at the Musée de la Poste-Paris. It is, of course, possible that some of the following tests were retouched out by Sperati for the final cliché.

Opus Breuillel      Study Colombe 15  
 6/52 Praegedack - Relief à sec  
 en utilisant un négatif renversé  
 incavo cliché = relief image  
 saillie cliché = creux image

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tout ce qui est en incavo cliché ou relief image  
 dans négatif sera noir  
 dans positif sera blanc

meilleure  
 d'écriture  
 saillies  
 blanches  
 (le  
 globe)

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tout ce qui est en saillie (cliché) ou creux image  
 dans négatif sera blanc  
 dans positif sera noir

meilleure la pellicule  
 à sec  
 à sec  
 saillies  
 incavo relief image  
 positif  
 sans pt caractères blancs  
 à caractères  
 auto-hauteur résist pt. court

forte  
 papier pl. blanche  
 humide? sec?

Page from Sperati's notebook dated 15/6/52 referring to the Basle Dove.  
 Blue ball-point with pencil annotation. 80% actual size.



Tracy Druck Note 6.2.53

Si en 2 coups l'impression: - 1° extérieur  
2° détails (après étude sur les Colombe de Paris)

Le 1<sup>o</sup> <sup>impression</sup> devant avec tête en creux (cellophane la colombe en noir) et expo côté des <sup>calque</sup> ~~calque~~ <sup>calque</sup> ~~calque~~

Contre ce squadré qui viennent sera placé un bnt papier



Le 2<sup>o</sup> portera <sup>à la</sup> même place les squadré mais sur cellophane en bleu sur le fond noir



cette allophe portera en de plus noir les parties creuses et la feuille se fera du dos (alors que 1° fut sur le devant)

Pour le repère du 2<sup>o</sup> des bords du pap] ayant touché le repère du 1<sup>o</sup>; touche tout des squadré de 2<sup>o</sup>

Note 16/3/53 Pour faire COLOMBE A SEC en dernier (b)

sur la celloph de papier au et copier la Colombe p trop en noir  
y cal que les contours extérieurs et prolonger  
les 4 cotés - cela verra en creux de creux et  
à creux

D'autre part le ce cadre faire un négatif - puis clié primitif  
à l'encre noir (né s) hie même rembourré (voir cette imprim)

Dans ces papiers <sup>à copier</sup> faire fenêtre pour libérer la Colombe  
et superposer au tr les cadres - en l'y collant. col. ou  
oxy ou lylla -

puis repérer et les traits blancs cerise et  
presser pour obtenir la Col. a sec -

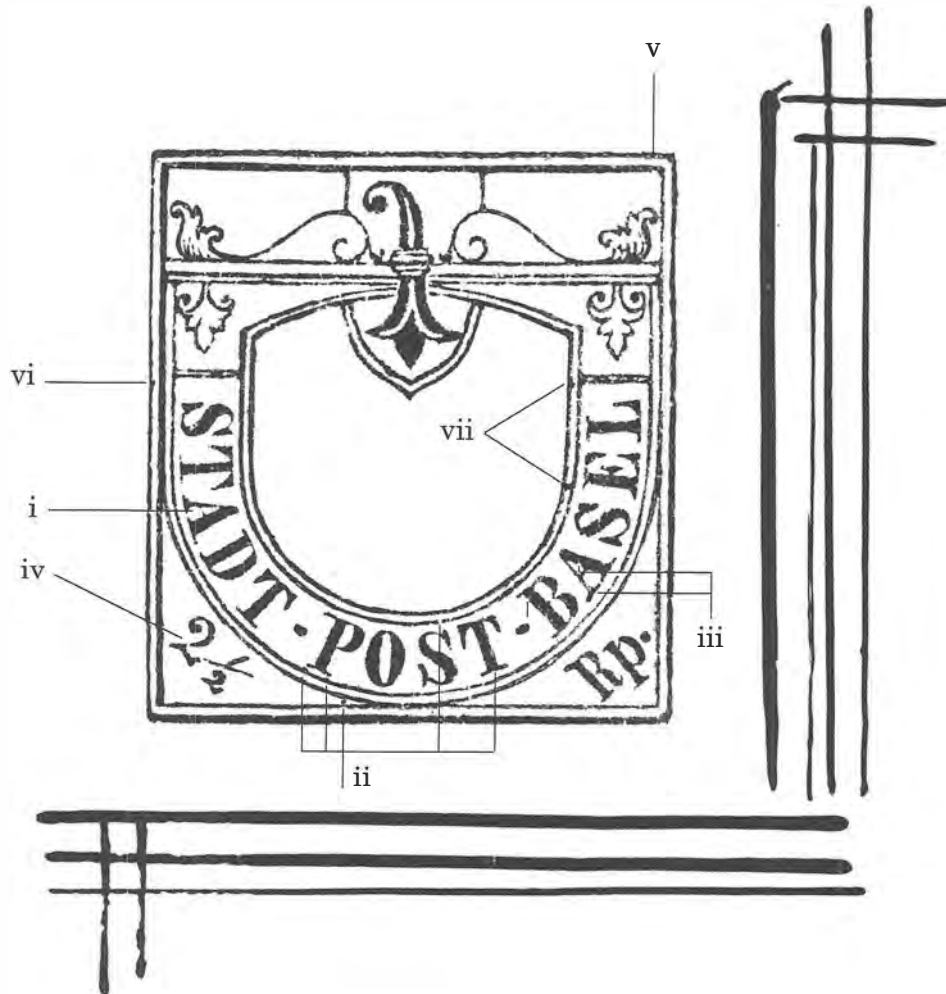
Notes dated 6.2.53 and 16/3/53 in black ink (with ballpoint annotation) and blue ballpoint.  
80% original size.



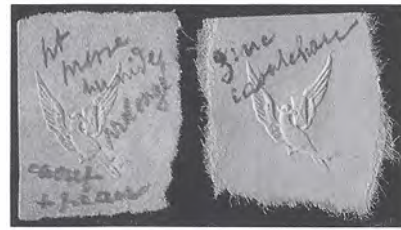
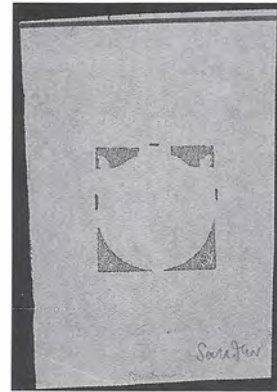
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### SPECIFIC TESTS, black part

- (i) The crossbar of the "A" of "STADT" is broken to the left of center and the left leg is broken near its top.
- (ii) The curved line under "POST" has a dot on its top side under each end of the serifs of the "P". The triangle containing "2" has a black dot below the "PO" of "POST". The line above the "S" is broken over the right side of this letter. The right lower serif of the "T" is thicker than the left lower serif. The base of the "T" is slightly concave.
- (iii) The top of the "B" of "BASEL" is slightly concave. The upper left side of the right stroke of the "A" has a crack proceeding halfway across it. The bottom of the left stroke is slightly concave.
- (iv) The top part of the large "2" in the lower left corner is broken away from its base.
- (v) The inner of the two top outer frame lines has a notch in its lower side near its right end.
- (vi) There is a dot on the inside of the outer frame line, just above the "S" of "STADT".
- (vii) There is a dot on the right side of the innermost frame line (around the crimson background), slightly below the two horizontal lines above the "L" of "BASEL". The two inner frame lines (around the crimson background) are joined above the "SE" of "BASEL".
- (viii) All the lines appear rougher than the genuine.



THE WORK OF JEAN DE SPERATI II



*Sperati Working Proofs and Tests for the Basel Dove*