

GERMAN STATES

BREMEN

All the genuine stamps are printed by lithography and the reproductions by photo-lithography. The specific tests and the cancellations are the important aids to the identification of Sperati's work.

The **cancellations** are described on page 86 (Plate 45).

1855 THREE GROTE TYPE II PLATE 44

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

The **paper** test is of value under MVL as the genuine appears bluish, bluish-grey or grey (thin paper printings) while the imitations are so dark that the design is unrecognizable.

Basic tests: *C and E.*

SPECIFIC TESTS

The first two tests identify the sheet position of the genuine.

- (i) In the top left corner the background extends to join the left frame line.
- (ii) There is a dot between the background and the outer frame line at right to the right of the figure.
- (iii) The top right corner of the shield has been retouched to remove a small constant flaw and in consequence the right thin vertical line of shading has a break.
- (iv) There is a small dot between the crown and the top of the shield.
- (v) There is a flaw in the left side and at the right foot of the letter "A" of "STADT" (Plate 44).
- (vi) There is a defect at the top left of the letter "R" and a nick in the left side of the right foot of the letter "N" of "BREMEN."
- (vii) There is a small mark extending from the background below the right figure "3" and a defect in the outer frame just below; there is a weakness in the extreme corner of the outer frame at bottom right.

CANCELLATIONS PLATE 45

This stamp has been recorded with types 1, 2, 3, 5, 9, 11 and 12.

1856 FIVE GROTE TYPE II PLATE 44

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. The negative is dated October 1946.

The **colour** of the genuine under MVL is grey on pink (the thin paper printing appears almost white) while in comparison the reproduction is black or very dark grey on a dirty pink or dirty white with a tinge of pink.

The **paper** of the genuine is faded rose, thin to medium, and the impression shows through on the back; the reproduction is bright pale rose, medium to thick, and the impression does not show through.

The **impression** of the genuine is fine and the dividing lines have few breaks while the reproduction shows so many breaks that the dividing lines look like a roulette in colour.

Basic tests: *C, E and F.*

SPECIFIC TESTS

- (i) The following tests identify the sheet position copied by Sperati:
 - (a) The outer frame line at top is broken above the letter "M."
 - (b) There are two dots in the outer frame line just above the right oval containing the figure "5."
 - (c) The inner frame line at right is broken opposite the "e" of "marke."
 - (d) There is a white spot over the "n" and a coloured spot in the last "f" of "funf."
- (ii) There is a white spot over the "r" of "Franco."
- (iii) The right serif of the "t" of "Grote" forms a loop at the head of the letter (Plate 44).

CANCELLATIONS PLATE 45

This value has been recorded with types 2, 3, 4, 5, 6, 9, 12, 15 and 16.

1856 SEVEN GROTE PLATE 44

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. The cliché is dated August 1946. The sheet position of the genuine stamp is the second in the last row but one.

The **paper** of the genuine varies in shade and the design shows through on the back quite clearly; in comparison the reproductions are always pale yellow and the design does not show through on the back. Under the MVL the genuine paper appears to be dark olive but the reproduction is so dark that the design is unrecognizable.

The **impression** of the reproduction is heavier than the genuine.

Basic tests: *C and F.*

SPECIFIC TESTS

- (i) The following tests identify the plate position on the genuine and are repeated in the reproduction.
 - (a) In the unshaded edge of the panel above "Franco" there are several black spots, the largest being over the letter "r."

G E R M A N S T A T E S

Bremen—1856 Seven Grote—*contd.*

- (b) The top right serif of the letter "M" in "Marke" is broken away. There are two small dots in the head of the "r" and one in the upright of the "k."
- (c) In the unshaded panel below the word "Sieben" there are two diagonal strokes below the "i" and one below the "b."
- (d) There is a black horizontal break in the head of "e" of "Grote."
- (ii) The central vertical line of shading does not continue through the inner frame line finishing at the outer top frame line as in the genuine.
- (iii) There is an additional black spot in the "r" of "Marke" towards the bottom of the letter.
- (iv) The right serif of the "t" of "Grote" is completely broken away and there is a vertical as well as a horizontal break in the head of the "e" (Plate 44).

CANCELLATIONS PLATE 45

This reproduction has been recorded with types 2, 3, 4, 5, 9, 12, 15 and 16.

1861 FIVE SILBERGROSCHEN PLATE 44

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. He made five reproductions, four of which are in a block, the cliché of which is dated August 1953 (possibly the last date on which a print was made). The sheet position of A is 33 and of B, C, D, E—21, 22, 30, 31 respectively. All were copied from the second transfer.

The colour of the reproductions is generally deeper than the genuine and contains less yellow. Under the MVL, reproductions A, B and C appear dark green (very like some of the genuine) while D appears a distinctive yellow-green (unlike any of the genuine).

The paper of the reproductions varies from white to yellowish-toned but the genuine are always yellowish toned. Under the MVL the reproductions appear (A) deep yellow-orange, (B) pale bright yellow, (C) and (D) toned. In comparison the genuine appear yellowish-toned, sometimes white, and the chalk-surfaced paper gives a very clear and sharp impression.

Basic tests: C, D and E.

SPECIFIC TESTS

Reproduction A

- (i) The inner frame line is broken over the first "E" of "BREMEN."
- (ii) There is a dot of colour in the central pearl in the left frame.

- (iii) There are several breaks in the vertical shading above the figure "5."

Reproduction B

- (iv) There is a break in the vertical shading above and slightly to the right of the figure "5."
- (v) There is a break in the quarter circle frame to the left of the figure "5" (Plate 44).

Reproduction C

- (vi) There are signs of retouching in the vertical lines of shading below the first "E" of "BREMEN."
- (vii) In the lower left corner there is a break in the background to the left of the "V" (Plate 44).

Reproduction D

- (viii) The loss of white space between the horizontal lines of shading in the right and left panels is very noticeable and in many cases the lines have run together in the reproduction.
- (ix) There is a blob of solid colour in the right frame where the second pearl should be. A second large spot of colour breaks the inner frame line just above the central pearl in the right frame.

Reproduction E

- (x) There is a break in the vertical line of shading above the serif of the "g" in "Sgr" (Plate 44).
- (xi) There is a weakness in the background on the right side of the "V" in the lower right corner and a small white spot or weakness below the left serif.

CANCELLATIONS PLATE 45

These reproductions have been noted cancelled with types 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15 and 16 from the following list:

CANCELLATIONS

BREMEN

1. Unframed straight line: "FRANCO"
2. Boxed straight line: "BREMEN Bahnhof"
3. " " " " "BREMEN 8 9 5—6"
4. " " " " "BREMEN 22 9 5—6"
5. " " " " "BREMEN 23 10 5—6"
6. " " " " "BREMEN 18 8 5—()"
7. " " " " "BREMEN 19 11 5—()"
8. " " " " "BREMEN 7 4 6—7"
9. " " " " "BREMEN 15 4 6—7"
10. " " " " "BREMEN 26 5 6—7"
11. " " " " "BREMEN 23 6 6—7"
12. " " " " "BREMEN 4 7 6—7"
13. " " " " "BREMEN 14 8 6—7"
14. " " " " "BREMEN 22 12 6—7"
15. " " " " "BREMEN 30 4 7—()"
16. " " " " "BREMEN 26 2 7—8A"