

THE REST OF THE WORLD

BUENOS AYRES

SHIP TYPE

The following comments apply to all these reproductions. The genuine stamps were typographed and the reproductions were made by photo-lithography and under magnification the bite of typography is noticeably missing.

For **comparison** use the genuine stamps of the common denomination

The **impressions** of many of the reproductions are very like the genuine, particularly when Sperati has properly aged his wares.

BASIC TESTS: *C, D and F.*

The cancellations are dealt with in a special section at the end of this country.

1858 TWO PESOS PLATE 120

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions. There are two clichés, both dated August 1942, but this reproduction must have been made at an earlier date as there is an example in Sperati's *Livre d'Or* which has been signed by a famous Italian expert.

The **colour** of the genuine varies from pale blue to blue and deep blue and the reproductions are in two shades of blue and deep blue. The **paper** is very similar to the genuine.

SPECIFIC TESTS

- (i) The second "R" of "CORREOS" has an extended top left serif which curls round and joins the upright, and the foot of the "S" is broken.
- (ii) The head of the "D" of "DOS" is broken, there is a double break at the bottom of the "O" and the bottom of the "S" is broken.
- (iii) There are dots before and after the central horizontal stroke of the "F" of "FRANCO" and the upright of the "R" is separate from the rest of that letter.
- (iv) There is a white spot in the top part of the interior shading of the "E" of "BUENOS," a crack in the background joins the head of "N" to the "O" and there is a diagonal stroke through the background in the foot of the "S."
- (v) There is a dot in the head of the "E" of "AIRES."
- (vi) There is a break in the oval frame immediately below the upright of the first "R" of "CORREOS."
- (vii) There is a spot of colour in the white line immediately over the left serif of the "E" of "AIRES."

CANCELLATIONS: Types 1a, 1b, 2a, 2b, 4 (sometimes in combination with other types) and various manuscript types, some of which are illustrated (Plate 122).

1858 THREE PESOS PLATE 120

There are three reproductions of which Sperati is known to have made "die" proofs in black and in colour, as well as used examples of the first two.

There are two clichés of reproduction A, one of which is dated April 1942. The cliché of reproduction B is dated April 1942.

The genuine stamps may be found in pale green, green, deep yellowish-green and grass green. Reproduction A is found in yellow-green, grass green and green. Reproduction B has only been seen in deep green and reproduction C in the form of a "die" proof in deep yellow-green.

Reproductions A and B are both particularly realistic in appearance and in Sperati's *Livre d'Or* there are three examples, two of which have the certificates of Expert Committees of France and Great Britain and the third copy is signed by a well-known French expert. In spite of their excellence it should be noted that the cancellations are always in the identical position and they can be readily recognized by this factor alone.

SPECIFIC TESTS

Reproduction A

This reproduction always has cancellation type 1b in the same position and it should be noted that when the reproduction is cut with full margins it shows a considerable portion of the impression of the stamp above.

- (i) There is a spot of colour in the top right of the "E" of "CORREOS" and another in the head of the second "O."
- (ii) The head of the "P" in the left panel is broken.
- (iii) There are two white dots before "BUENOS."

THE REST OF THE WORLD

Buenos Ayres—1858, 3 Pesos—*contd.*

Reproduction B

This reproduction always has cancellation type 1a in the same position.

- (iv) There is a horn coming out of the head of the "C" of "CORREOS."
- (v) There is a coloured spot joining the background above the "P" in the left panel with the oblong frame line around the ship.
- (vi) The centre of the "B" of "BUENOS" is broken and there is a diagonal stroke emerging from the top right.

Reproduction C

- (vii) There is a horizontal crack in the outer frame above the "RE" of "CORREOS."
- (viii) There is a defect in the head and the centre is malformed in the first "R" of "CORREOS" and there is a nick in the centre of the upright of the "E" and a dot in the lower right serif.
- (ix) There is a dot in the white space over the "R" of "TRES."
- (x) The "S" of "TRES" joins the frame line below.
- (xi) There are two dots in the head of the "B" of "BUENOS" one in the right of the "N" and another in the head of the "S."

CANCELLATIONS: Reproduction A—type 1b; reproduction B—type 1a, both in the static position (Plate 122).

1858 FOUR PESOS PLATE 120

Sperati is known to have made "die" proofs in black and in colour as well as used reproductions. The cliché is dated August 1947.

The colour of the reproductions is a very good match for the genuine, particularly when they have been properly aged. No dull vermilion shade has been noted among the reproductions, all of which appear to be the vermilion or bright vermilion.

SPECIFIC TESTS

- (i) There is a spot of colour in the top left circle.
- (ii) There is a flaw in the background below the "C" of "CORREOS."

- (iii) There is a flaw in the background below the second "O" of "CORREOS" that makes this letter appear to be a "Q."
- (iv) There is a thickening of the frame line of the left panel immediately over the "C" and a further flaw over the "T" which joins the panel to the inner frame.
- (v) The foot of the "C" of "CUATO" is broken and the centre of the "A" is almost solid.
- (vi) The top half of the "F" of "FRANCO" is solid and the horizontal of the "R" is broken.
- (vii) There is a flaw in the background above the "NO" of "BUENOS."

CANCELLATIONS: Type 1a in black and in blue and type 4 in blue (Plate 122).

1858 FIVE PESOS PLATE 120

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions, in greenish-ochre (used only), brownish-yellow and bright orange.

In comparison, the colours of the genuine stamps are similar with the exception of the first which is dull yellow-ochre.

SPECIFIC TESTS

- (i) There is a curved stroke like an inverted comma in the circle in the upper left corner.
- (ii) There is a heavy spot of colour in the upright of the first "R" of "CORREOS."
- (iii) The right leg of the "N" of "CINCO" extends upwards.
- (iv) The head of the "F" of "FRANCO" is solid and the "R" is broken at the top.
- (v) There are spots of colour in the foot and in the right side of the "O" of "BUENOS," in the top and bottom of the "I" in "AIRES" and in the top and bottom of the upright of the "E."
- (vi) There are two spots of colour in the white space below the "UEN" of "BUENOS."

CANCELLATIONS: Greenish-ochre—types 1a and 2b.

Brownish-yellow—types 1a and 2a.

Bright orange—types 1a in black and in blue, 2a, 2b, 4b in black and in blue (Plate 122).

THE REST OF THE WORLD

Buenos Ayres—*contd.*

1858 FOUR REALES PLATE 121

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions. This reproduction has been made by taking a transfer from the negative of the 1858 4 pesos denomination printed in vermilion.

The colour of the genuine stamps is either grey-brown, reddish-brown or chocolate-brown and of these shades the grey-brown and reddish-brown have been successfully imitated.

SPECIFIC TESTS: As for the 1858 4 pesos vermilion, also (viii) The head of the "R" of "RS" is solid as the negative has been retouched.

CANCELLATIONS: Types 1a, 2a, 2b, 3 (in blue) and 4 (Plate 122).

1859 ONE PESO PLATE 121

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions, of which there are two. There are two clichés of reproduction A, one of which is dated March 1942, and a transfer from this was made in August 1949. The cliché of reproduction B is dated August 1949. From these reproductions Sperati made *tête-bêche* pairs showing reproduction B (inverted) on the left and A on the right. He also made the variety printed on both sides, which he normally mounted so that reproduction B was on the top and A underneath.

These reproductions have been seen matching the blue, deep blue and indigo shades of the genuine, but none have been seen to match the pale blue shade.

The paper is a fair match for the genuine.

HEAD OF LIBERTY TYPE

The following comments apply to all the reproductions. The genuine stamps were produced by typography and the reproductions by photo-lithography.

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

The paper is very similar to the genuine.

BASIC TESTS: C, D and F.

1860 FOUR REALES PLATE 121

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. There are two reproductions and of

the first there are two clichés, dated January 1942 and August 1953.

Both reproductions can be found in two colours, blue-green which matches no shade of the genuine

SPECIFIC TESTS

Reproduction A

- (i) The top left circle contains two spots of colour and the background on the left is broken.
- (ii) There is a spot of colour in the lower part of the "C" of "CORREOS," the background above the "O" is broken and the "S" is broken so that it looks rather like the figure "8."
- (iii) The centre of the loop of the "P" in the left panel does not join the upright.
- (iv) The line below the left panel is broken 8 mm. from the foot of the stamp.
- (v) There are two spots of colour between the "AN" of "FRANCO" in the right panel.
- (vi) There is a spot of colour in the upright of the "R" of "AIRES."

Reproduction B

This stamp is of particular interest as it is from this negative that Sperati made a transfer which he retouched and turned into the 1858 5 pesos reproduction. Therefore, specific tests of the 5 pesos (i), (ii), (iii), (iv), (v) and (vi) also apply to this stamp. There is a further test which only applies before the transfer of the 5 pesos was made.

- (vii) There are four heavy spots of colour, one in the margin above and to the right of the "S" of "CORREOS," another below the "EO," the third above the foremast of the ship and the fourth on the lower frame line between the words "BUENOS" and "AIRES."

It should be noted that when cut with full margins this reproduction shows the lower frame line of the stamp above and the top left portion of the frame line of the stamp below. The same remarks apply to a slightly lesser extent to the 5 pesos.

CANCELLATIONS: Types 1a in black and in blue, 2a, 2b, 3 (in blue) and 4 (Plate 122).

THE REST OF THE WORLD

Buenos Ayres—1860, 4 Reales—*contd.*

and yellowish-green which is a very fair match for the genuine. In the case of reproduction A the impressions are rather oily and tend to show through the paper in a manner very similar to that of some printings of the genuine.

SPECIFIC TESTS

Reproduction A

- (i) There is a flaw in the background in the shape of a wavy line attached to the bottom of the right leg of the first "R" of "CORREOS" and another flaw above and following the "S."
- (ii) In the left panel the diagonal stroke of the numeral "4" is broken, and there are breaks in the head and centre of the "R," the head of the first "E," the foot of the "L," the head and foot of the second "E" and the head and foot of the "S" of "REALES."
- (iii) The left frame is joined to the background in many places by spots of colour.
- (iv) The head of the "F" and the head and centre of the "R" of "FRANCO" are both broken.
- (v) There are several white spots in the background under the "A" of "AIRES."

Reproduction B

The original of this reproduction must have been made from a print of a very foul plate, as there are numerous flaws, several of which have not been noted in any example of the genuine examined by the Expert Committee.

- (vi) The top frame is very battered and broken.
- (vii) There is a heavy white flaw running through the "C" of "CORREOS" and extending downwards 4 to 5 mm., the second "R" is very misshapen and the "S" hardly recognizable as a letter.
- (viii) There is a spot of colour outside the design of the stamp at the top 2.3 mm. from the right corner.
- (ix) All the letters in the left panel are defective and there are two nicks in the inner frame line below the "R" and "E" of "REALES."
- (x) There is no foot to the letter "F" of "FRANCO" and there is a break in the head, there are breaks in the head of the "R" and in both legs of the "N."
- (xi) There is a spot of colour outside the design of the stamp immediately to the right of the head of the "N" of "FRANCO" and a further spot of colour in the right panel over the head of the "C."

- (xii) All the letters in the bottom panel are very defective, particularly the "UEN" and there is a heavy stroke of colour that follows the cap and extends down between the words "BUENOS" and "AIRES."

CANCELLATIONS: Types 1 in black and in blue, 3b in black and in blue, 4a, b and c, 5a, b and c, 6 and 7 (Plate 122).

1859 ONE PESO PLATE 122

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

The colour of the reproductions is in two shades, light blue and bright blue, and no examples have been seen that would match other genuine shades—deep blue and bright blue.

The impression is of the intermediate state and compares favourably with the genuine, although it lacks the bite of typography.

SPECIFIC TESTS

- (i) There are spots of colour that join or nearly join the top frame line to the background below, 1.75 mm., 3 mm., 3.75 mm. and 5 mm. from the left corner.
- (ii) There is a flaw in the background above and between the "EO" of "CORREOS" and a further flaw which joins the head of the "E" to the white space above.
- (iii) There are several spots of colour between the left frame and the design of the stamp and notably 2.5 mm., 6.5 mm. and 11 mm. from the top of the stamp.
- (iv) The head of the "P" of "PESO" is broken, there is a double break in the head of the "E" and a single break in the head of the "S."
- (v) The right frame line is smudged and there is a spot of colour in the background over the top left serif of the "R" of "FRANCO."
- (vi) There are several spots of colour in the white space between the lower frame line and the design above, notably 7 mm., 14 mm. and 20 mm. from the left of the stamp.
- (vii) There is a flaw in the background just above the "U" of "BUENOS" and a colourless spot following the "S."

CANCELLATIONS: Types 1a, 4 and 5a (Plate 122).

THE REST OF THE WORLD

Buenos Ayres—*contd.*

1859 TWO PESOS PLATE 122

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. The cliché is dated March 1942, although it is believed that this reproduction first appeared several years earlier.

There are two examples of this reproduction in the *Livre d'Or*, one signed by an Italian and the other by a German expert.

The **colour** of the reproduction is deep red and closely matches that shade of the genuine. The **paper** is yellowish wove as in the case of the genuine.

SPECIFIC TESTS

- (i) There is a heavy spot of colour between the background over the first "O" of "CORREOS" and the frame line above.
- (ii) There is a white spot between the legs of the first "R" of "CORREOS."
- (iii) There is a flaw in the background just below the chin which gives the appearance of a goatee beard.
- (iv) In the left panel the numeral is broken at top and where the diagonal should join the foot, there is a break in the head and the centre of the loop of the "P," a break in the head of the "E", the head of the "O" and the head of the last "S."
- (v) The right frame line is broken and defective over the "R" of "FRANCO" and there are two spots of colour that join the frame to the right panel.
- (vi) The head and horizontal of the "R" of "FRANCO" are broken.

(vii) There are several smudges and coloured dots between the background and the outer frame in the bottom left corner and along the bottom of the stamp, particularly below the "B" and "UE" of "BUENOS" and the "A" of "AIRES."

(viii) The circle round the head is broken immediately above the space between "BUENOS" and "AIRES."

CANCELLATIONS PLATE 122

1. Diamond diaper with emergent rays.
 - (a) 64 dots, 8 × 8
nine different impressions as illustrated, one of which is in a constant position on the 3 pesos reproduction B. Noted in black and in blue.
 - (b) 100 dots, 10 × 10
one impression, only seen in the constant position on the 3 pesos reproduction A.
2. Diabolo of dots with horizontal lines.
 - (a) 85 dots, 10-5-10
one impression, found in black and in blue.
 - (b) 96 dots, 11-6-11
two impressions, found in black and in blue.
3. Oval containing a grid.
two impressions, found in black and in blue.
4. Circular date-stamp—unframed, found in black and in blue
"CORREOS DE BUENOS AYRES/21/OCT/58"
5. Circular date-stamp, double circle.
 - (a) "BUENOS AYRES/S/6/FEB/60"
 - (b) "BUENOS AYRES/S/1/ENE/62"
 - (c) "BUENOS AYRES/S/0/MAR/62"
6. A pattern of diamond shaped dots.
7. Oval date-stamp, framed
"ADMON DE CORREOS/24/MARZO/1862/MONTE-VIDEO" (this is the same as Uruguay type 1n.).

BOLIVIA

PLATE 123

1862 TEN CENTAVOS "CONDOR"

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. The negative is dated 1941. There are two reproductions which are found as a pair or in singles. The sheet positions copied are the 28th and 29th.

For **comparison** use the genuine stamp.

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

The **colour** of the originals varies from shades of

brown, black-brown and grey-brown, whereas the reproductions are brown and black-brown, both being rather more grey than the genuine.

The **paper** of the genuine is greyish or yellowish-toned and rather thin, whereas the reproductions are white to yellowish-toned and rather thicker than the genuine.

The **gum** of the reproductions is rather yellow.

The **impression** of the genuine stamps shows through on the back, but the reproductions do not show through.