

## THE REST OF THE WORLD

United States of America--*contd.*

### NEW YORK CITY DESPATCH

1841 THREE CENTS PLATE 132

Sperati is known to have made "die" proofs in black on white and on coloured paper, as well as unused and used reproductions. There are probably two reproductions, one of which has not been seen by the B.P.A. but there is a static cancellation of the "FREE" type of which the negative is dated March 1950. The second negative is dated April 1950 and there is a cliché which is in all probability a second transfer dated March 1953. These reproductions are often found on pieces.

For comparison use the genuine stamp.

The genuine stamp was line-engraved and the reproduction made by photo-lithography. The colour of the latter is slightly more dark than the original.

The impression of the reproduction is spotty, the letters lacking definition under magnification x10.

BASIC TESTS: *B, E and F.*

#### SPECIFIC TESTS

- (i) There is a white spot in the middle of the "I" of "CITY."
- (ii) There is a doubling of the lower left serif of the "D" of "DESPATCH" and a small scratch below this letter, the upright of the "T" is broken, higher on the left than on the right.
- (iii) There is a nick in the bottom right of the "O" of "POST" and a small dot following the top serif of the "S."
- (iv) There is a heavy black spot in the loop of the "R" of "THREE."
- (v) The genuine stamp has a smudgy appearance above the "TS" of "CENTS" which has become a series of dots in the reproduction.
- (vi) The inner frame line at bottom is broken immediately following the final "E" of "THREE" and has been partially retouched with curved lines.

CANCELLATIONS: Usually type 3 in red. One impression (which has not been seen by the B.P.A. on a finished reproduction) is obviously static, i.e. always in the same position on the stamp. Also type 5d in red but this is usually struck on the piece on which the reproduction has been mounted (Plate 133).

## CONFEDERATE STATES

1862 TEN CENTS

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. The negative is dated January 1951. For comparison use the genuine.

The genuine stamps were printed by lithography and the reproductions by photo-lithography. The colour of the reproduction varies from bright rose to dull rose and deep dull rose, but all are more reddish than the genuine.

The paper of the reproduction is rather better quality than the poor soft fibrous paper of the genuine and the impression is rather coarser.

BASIC TEST: *C.*

#### SPECIFIC TESTS

- (i) The top right "10"—the "1" is short and out of alignment.
- (ii) Lower left "10"—the left "1" has a major flaw at the bottom and there is a white spot below and to the right of the "0."

- (iii) The background around the head is almost solid and there is no definition of the coat. Even the worst impressions of the genuine at least show some sign of the right collar.

CANCELLATIONS: This reproduction is known with types 4d, 6a, 6b, 6c, 6d and 6f in black and probably exists with others (Plate 133).

1863 TEN CENTS PLATE 132

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. There are two reproductions, A and B, and of the latter there are three clichés, all stemming from the same negative. For comparison use the genuine.

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

The colours of reproduction A vary from dull, milky blue, pale bright blue to greenish-blue, and reproduction B from milky-blue, bright blue, deep blue to greenish-blue.

THE REST OF THE WORLD

Confederate States, 1863, 10 Cents—*contd.*

The paper is rather a better quality than the genuine. The gum on the unused copies is toned and crackly. The impression is not so soft as the genuine but it is a very fine looking reproduction.

BASIC TEST: A.

SPECIFIC TESTS

Reproduction A                      PLATE 132

- (i) There is a constant white spot in the centre of the solid shading contained in the curl-shaped ornament between "Confederate" and "POSTAGE."
- (ii) There is a white spot in the background following the top right serif of the "E" of "POSTAGE."
- (iii) The small dot that represents the tongue of the "e" of "The" is missing.

Reproduction B

(ii) and (iii) as above.

CANCELLATIONS: These reproductions are recorded with types 4d, 5c, 6a, 6b, 6c, 6e, 6f and 6h, all in black, and probably exist with other types including 6g (Plate 133).

CANCELLATIONS                      PLATE 133

- 1 Various types in manuscript, in black.
- 2 Curved "PAID" unframed in red.
  - a. serifed letters, three different impressions.
  - b. sans-serif letters, three different impressions.

3 Framed "FREE" in red—two impressions, one static.

4 Dumb cancellations

- a. Grid of horizontal lines, in red, in blue or in black.
- b. Circle containing horizontal lines, in red, in blue or in black, three different impressions.
- c. As b but unframed in red and in blue.
- d. Four concentric circles.

5 Circular New York date-stamps.

- a. "NEW YORK/APR/11/5cts" in red.
- b. "NEW YORK/30/APR/10cts" in red.
- c. "NEW——/PAID/JUL/10" part impression in red (1845 N.Y. 5c) and in black (Confederate States)
- d. "CITY DESPATCH POST N.Y./20 APR/1 O'CLOCK" in red.

6 Other circular date-stamps in black.

- a. "CHARLESTON S.C./SEP 21"
- b. "CHATTANOOGA Ten./AUG/8/1863"
- c. "CINCINNATIO./JUN/20"
- d. "DETROIT/JUN/20" part impression
- e. "MIDDLE BURY Vt/MAY/10"
- f. "MOBILE ALA" double circle, date illegible.
- g. "—RLEANS LA/—/2" part impression
- h. "RICHMOND Va./MAY/10/1865"

It is not without interest to note that the Confederate Army had evacuated Richmond at least a month prior to 10th May 1865!

HAWAII

1862 TWO CENTS

PLATE 134

The B.P.A. have not seen this reproduction but possess the negative from which the illustration was made.

The following points are revealed by the examination of the negative.

The genuine stamp photographed by Sperati was on vertically laid paper and the laid lines show on the negative. In order to reduce the appearance of the laid lines in the photograph, Sperati retouched the negative removing all signs of the line of shadow in the lower panel. Some of the laid lines were retouched in the dark background above the head and on the coat.

The breaks and weaknesses in the frame lines are probably sufficient to identify any finished examples of this reproduction but it is not certain that Sperati ever produced the finished article.