

# THE PREVIOUSLY UNLISTED FORGERIES

## FRANCE

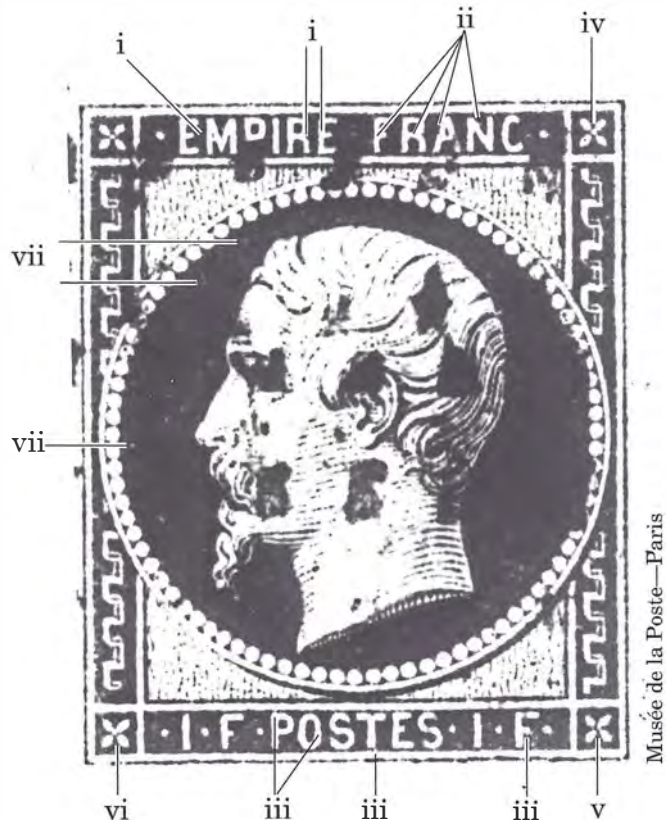
### 1852-61 One Franc Napoleon

In the archives of the Musée de la Poste-Paris there are two matrices (negatives) of a new type designated Reproduction N. It does not have the common value tablet described in Chapter IV. This matrix may not have been used since it would have required extensive retouching.

#### *Reproduction N*

##### SPECIFIC TESTS

- (i) In "EMPIRE" a horizontal white line joins the left vertical of the "M" to the left diagonal, the "R" has a bump on its right knee, and the final "E" has two coloured dots on the lower left of its vertical.
- (ii) The "F" of FRANC has a short diagonal sloping down from the left side of its vertical, starting just below its lower bar. The "R" has a white dot between its legs. The left edge of the "A" steps inward, just above the cross bar. The "N" has a short, horizontal white line attached to the right side of its diagonal, 0.75 mm from the top.
- (iii) In the value tablet the "P" has a vertical white line from the top of its vertical stroke to the white frame line above. The "O" has a dent in its right side, just above mid-height. The "T" has a white line from the right side of its foot to the white frame line below it. The right "F" has a white dot attached below the end of its lower bar.
- (iv) In the upper right square the right two arms of the cross are attached to the central dot.
- (v) The central dot in the lower right square is quite small and serves to join the two right arms of the cross.
- (vi) In the lower left square the top two arms of the cross touch the central dot.
- (vii) There is a small white dot in the background near the pearls opposite the lower end of the nose. There is a small, white comma between the hairline above the forehead and the pearls to the left. Another small, white comma is to the left of the front peak of the head.



## THE WORK OF JEAN DE SPERATI II

1869 Five Francs (Photographic Plates B & C)

Sperati forged this interesting stamp, both with and without the value. Unused and used copies are known, as well as proof impressions in both colour and black.

As early as the October 1957 issue of *The Stamp Magazine* finished unused copies of the normal and value omitted stamp were illustrated, but not discussed, in an article on page 64 by Henry de Martin, a pen name for Gérard-Henry Sassier.

Still earlier, the French expert on the stamps of Monaco, Jacques Guiraud-Darmais, wrote to Sperati to obtain for reference purposes any reproductions he might have made of Monaco. Sperati's reply is illustrated through the courtesy of Monsieur Guiraud-Darmais and a translation follows, since it is of some general interest.

From Postal Box 71 (and his home, Villa "Clair de Lune") in Aix-les-Bains on 7 February 1955, Sperati wrote (translation):

*Monsieur Guiraud at Mazamet*

*Please excuse my late reply to your letter of 30 January. I have had a bad case of influenza and, with my 71 years (not a sexagenarian as in "Match"), it lingers.*

*Since all that concerns Monaco interests you, I'll tell you that I did once make—maybe thirty years ago—a few pieces of the 1 franc and 5 francs Charles III of which I have had no more for a long time (it was my period of experimentation and I was even giving them away). Later I was no longer involved with Monaco, because everyone wanted mainly France, Spain (for South America), Europe in general, English colonies, etc.*

*But the very last of my productions, even unknown in my reference collections, because it was going to appear in the ninth supplement to the collections which never appeared—I gave up all the material that I had remaining (my age and my sight requiring that I cease my work)—I repeat that this last production has not been put in circulation, the Napoleon 5 francs Empire of large format, a French stamp which as you know has been employed in Monaco.*

*Now I have prepared twenty examples, still in my possession, which I have obliterated wholly with the cancellations of the towns of France, except two and two only obliterations of Monaco (the diamond of dots with 2387). There will be no more; these will be the only two 5 francs Empire "Sperati" productions obliterated Monaco; moreover, a "Sperati" production unknown to this day.*

*If that interests you, I shall part with them against a money order of \_\_\_ francs (postal account Lyon 1061-41).*

*Agree, Monsieur, to my distinguished salutations.*

*Jean de Sperati*

*My productions are signed on the back in pencil "Jean de Sperati".*

Jacques Guiraud-Darmais bought these two copies obliterated as in Monaco. He gave one to the royal collection in Monaco and kept the other for himself. His copy is illustrated, with its 2387 cancellation for Monaco in large numerals in a lozenge of dots. This is a "new" Sperati cancellation.

Confusion arose some years ago from six artist's proofs of the 5 franc Napoleon which were thought to have come from Sperati's archives to Cyril







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Harmer. These were described by Robson Lowe in *The Philatelist-P. J. G. B.* for January-February 1988. He thought that there were at least three different forgeries and proceeded to describe their characteristics.

With the help of David Parsons of Harmers of London the above six proofs were located in the collection of A. J. R. Aked. Mr. Aked lent them for photography and subsequently the photographs were studied by the French expert Jean-François Brun. As a result, four of the six are now judged to be genuine essay proofs made from the genuine plate. They may nevertheless have come from Sperati's archives, as they would have been relatively inexpensive in the fifties and Sperati may have thought to make some use of them. Only Lowe's types A2 and A3 are believed to be Sperati forgeries. Further, the Aked photographs were shown to the French expert Roger Calves and he came to a similar conclusion.

In addition to the above Sperati forgeries, there are three finished copies and one proof in the reference collection of the RPSL Ltd. and one finished copy and three proofs in CW's reference collection. Of all these, only one finished copy in the RPSL Ltd. collection and the two copies for Monaco described earlier are obliterated. The RPSL Ltd. copy is illustrated with its cancellation: 30 in a large star of dots, for a Paris bureau (from 1863, Boulevard Mazat; and from 1879, Boulevard Diderot). This cancellation, the *étoile 30*, has not previously been attributed to Sperati.



Thus, although Sperati may have made only twenty obliterated copies, he probably made many more unused copies and proofs.

The design in the Sperati forgeries is about 0.5 mm wider than the genuine. Proof impressions of the genuine are also about 0.5 mm wider than the genuine, probably arising from a difference in the papers used causing a difference in shrinkage or expansion. Also, specific characteristic (ix) below occurs on at least some genuine proofs. From this it appears that Sperati used as his model for the basic stamp a genuine proof without value.

Furthermore, the perforations on those copies of the forgeries which are perforated fall quite closely on all sides on the perforations on genuine copies. Thus, the lateral margins outside the printed design on the perforated Sperati forgeries should be smaller than on genuine copies. In fact, they are.

The above is not to imply that the paper and perforations on the Sperati forgeries are genuine. They appear not to be, although they are well done. Both CW's Sperati forgery and the genuine are perforation 14.2 x 13.6. The perforations of the Sperati forgeries appear a bit rougher, i.e., less clean, than the genuine.

CW's Sperati finished forgery is on a wove paper 0.071 mm thick, a good match for some of the genuine. However, the texture appears rougher, with small dents over the entire surface when viewed from the back. Richard Gratton, a paper chemist as well as a philatelic expert, describes the paper of the CW Sperati forgery as wove with almost no mesh and the genuine which is closest to it as wove with a slight mesh. Gratton tested the colour of the paper scientifically and found it a good match for some genuine copies. He feels that the paper would not be a good test for identifying the forgery. Under UV light the paper of the Sperati forgery appears white viewed from the front or back; the genuine appears light brown to brown.

The genuine stamps are violet grey and grey blue. The Sperati forgeries are in grey and light grey blue, fairly good matches to genuine copies. The genuine stamps were typographed and some copies show signs of the bite from that process. The Sperati forgeries do not.

To sum up, it is now believed that there is one basic Sperati forgery which comes with value of at

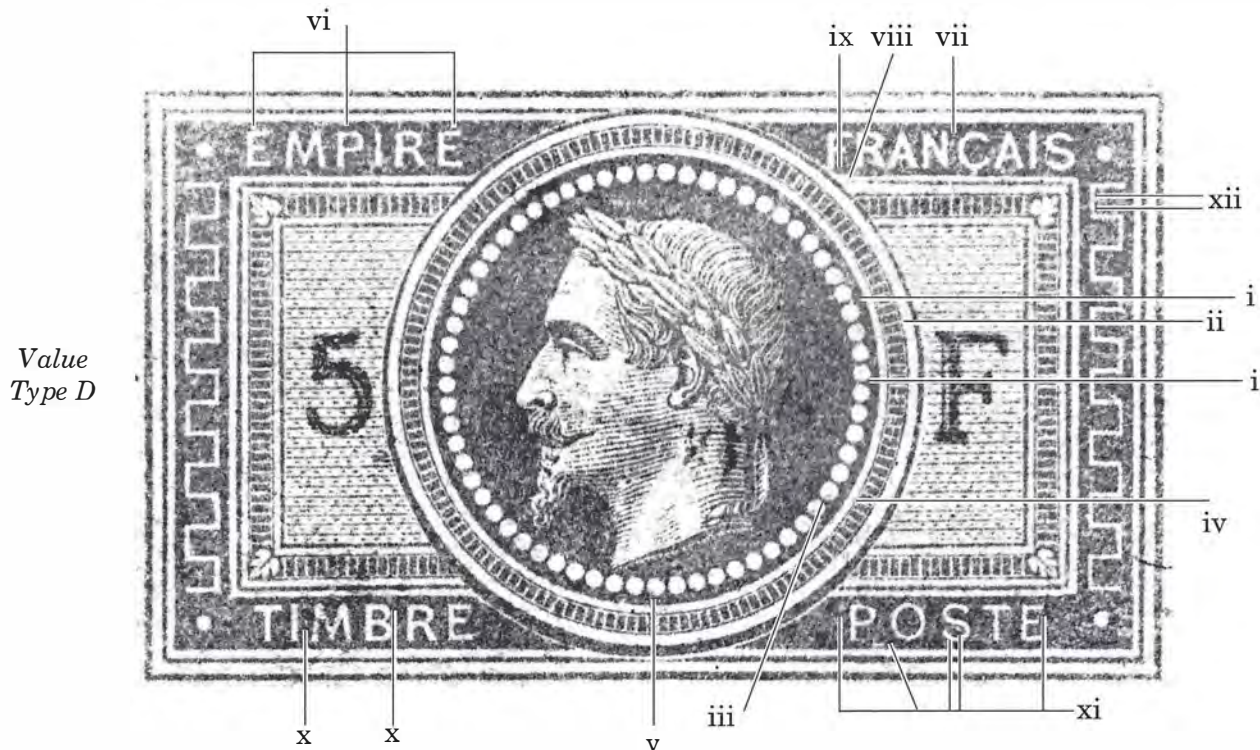
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least five types, as well as without value. In CW's reference collection there are two covered (reserve) clichés and a photographic trial print of the basic stamp without value, as well as a working proof and two clichés for three different value types. Thus, the value was printed by Sperati separately from the basic stamp, as was done with Type II of the genuine. Its positioning varies by as much as two background spaces (lines).

### SPECIFIC TESTS

For the medallion:

- (i) Two pearls at 3:00 are joined on the inside by a white line. Two pearls at 2:00 are joined at their outside by a heavy white line.
- (ii) There are two small breaks in the thin circle just outside the ring of bars at 2:30.
- (iii) The pearl four mm above the "P" of "POSTE" has a fine, curved, coloured line one half mm long in its base. The line is attached to the circumference of the pearl at 3:30 (not constant).
- (iv) SE of the above pearl a fine coloured line extends one-third mm to one-half mm from the left edge of the adjacent white circle in the direction 6:30 (not constant).
- (v) There is a faint line in the third pearl to the right of the lowest point of the bust. This line, in the form of an L, or a squared U, has its base to the SW (not constant).



For the portion of the basic stamp outside the medallion:

- (vi) In "EMPIRE" there are dots in the tops of both "E"s and the "P".
- (vii) In "FRANÇAIS" there is a diagonal line to the right of the upper part of the "N", about 0.5 mm long, running SW to NE.
- (viii) The frame line below "FRANÇAIS" slopes up as it nears the outer circle, but it does not touch the circle.
- (ix) The background below the "F" is cut away to the bottom of its vertical (a characteristic of at



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least some genuine proofs).

- (x) In "TIMBRE" a line slopes down to the right from the "I", reaching the "M". The top right side of the "I" has a bite out of it where the white line leaves. There is a white dot NE of the "B".
- (xi) In "POSTE" there is a white spot to the left of the head of the "P". An oblique dash runs SW to NE, to the right of the bottom of the loop of the "P". Below this, near the edge of the background,

there is another horizontal curved dash, 0.4 mm long, with its ends upward. There is a small white dot atop the lower tail of the "S". Just below the middle of the "S" is a curved line, about 0.5 mm long, with its ends bent downward. A coloured line runs upward and right from the right of the top limb of the "E", crossing the white border above it.

- (xii) There are two dots in the top vertical of the right Greek border.

For the value (but note that many of the following characteristics occur on genuine copies):

Type A: The "5" and "F" are in outline only, with the left vertical of the "5" and the top line of the "F" missing. The top line of the "5" drops after its left third and then rises gradually to its right end. The under side of the top stroke of the "5" curves upward toward its end, giving the stroke a pointed ending. The "5" is twelve spaces of background high, and the "F" is eleven spaces high. This type has been seen in a proof and in a finished copy cancelled Paris *étoile* 30. Also, a covered (reserve) cliché for this value type is in CW's collection.

Type B: The "5" and "F" are again in outline only. Both are eleven background spaces high. The vertical of the "5" slopes slightly to the left, proceeding from bottom to top. The top outline of the top stroke of the "5" is approximately horizontal, but its bottom curves upward at its right end, making the top end of the "5" pointed. The bottom tail of the "5" is somewhat filled in towards its end. The top outline of the top stroke of the "F" is largely missing, except for two short segments about 0.5 mm long. One is at the left and the other is in the middle. The right side of the top stroke of the "F" is also missing, above the level of the lower outline. The right outline of the vertical of the "F" is doubled in its lower half. Two proofs in black of this type have been studied, one on wove paper and the other on vertical laid paper.

Type C: The "5" and "F" are both in outline only. The "5" seems rotated slightly to the left and its upper stroke curves upward, rising from left to right about half a background space. The end of the top stroke is rounded. The "5" is eleven and a half background spaces high, because of its slight ro-



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tation. The "F" is eleven background spaces high. One copy has been examined. Also, a working proof of this value type, dated February 1952, is in CW's collection.

Type D: The "5" and "F" are now almost solid, except the left half of the vertical stroke of the "F", inside its left outline, is white. The top stroke of the "5" slopes upward very slightly from left to right and its end is not narrowed but cut off on a slight diagonal from SW to NE. The "5" is just over ten spaces of background high and the "F" is eleven spaces high. Only one proof has been examined.

Type E: The "5" and "F" are both solid, except the left third of the vertical stroke of the "F", inside its left outline, is white. The top stroke of the "5" slopes upward, its top side covering a full background space. This is not due to rotation of the numeral; it is erect. The end of the top stroke is rounded. At the left end of the top stroke, its top side is sunken over half the width of the top stroke. The "5" and the "F" both cover eleven background spaces. Two proofs have been seen, one on wove and one on vertical laid paper. Also, the cliché for this value type, dated March 1952, is in CW's collection.



# THE WORK OF JEAN DE SPERATI II

## 1870 BORDEAUX LITHOGRAPHS

In the archives of the Musée de la Poste-Paris there are six Sperati matrices (negatives) for stamps of this issue which were not described in *Sperati I*. Most of them would have required extensive retouching by Sperati before use, so it is possible that some or all were not used. Nevertheless, they are recorded here.

### *Two Cents, Report 2, Position 5*

This is similar to, but not the same as the upper left stamp in the block of four, Reproduction C, described on page 77 and illustrated in Plate 29 of *Sperati I*. It is designated Reproduction E.

### *Reproduction E*

#### SPECIFIC TESTS

- (i) There is a break in the inner frame line to the NW of the "B" of "REPUB" and another in the outer of the two circular frame lines to the right of the mid-point between the "B" and "F". There are other smaller breaks in the circular frame line under the "U" of "REPUB" and over the entire NE quadrant.
- (ii) The lower left side of the "A" of "FRANC" is pushed in. The "N" of this word has a break in its right leg.
- (iii) There is a weakness in the outer frame line over the "C" of "FRANC".
- (iv) The inner frame line is broken below the "C", to the right of the left "2". Another break is in the inner frame line to the right of the right "2".





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### *Thirty Cents, Position 2*

#### *Reproduction C*

##### SPECIFIC TESTS

- (i) A thin white line connects the top of the vertical of the "P" of "REPUB" to the white line above it. The "U" of this word has a white dot between the ends of its arms.
- (ii) There is a nick in the edge of the coloured background above the "FR" of "FRANC". There is another in the top of the upper right corner square.
- (iii) There is a break in the right outer frame line near its bottom.
- (iv) The right vertical frame line around the lower right brick work is not connected at its top to the circular coloured frame line.
- (v) There are two nicks in the bottom of the background below the "T" of "POSTES". Below the "P" the background bulges downward.
- (vi) The bottom left corner square has a notch in its right side.



### *Thirty Cents, Position 4*

#### *Reproduction D*

##### SPECIFIC TESTS

- (i) The "E" of "REPUB" has a coloured dot at the top of its upper arm.
- (ii) The "F" of "FRANC" has a bump on the background above it, its upper arm curves upward, and the vertical is thickened near its middle.
- (iii) The right arm of the "T" of "POSTES" is longer than the left arm.
- (iv) In the lower left corner cross the upper left arm has a white line perpendicular to its right side. Below this cross the outer frame line has a break.
- (v) There is a break in the outer frame line opposite the chin.
- (vi) There is a break in the two circular frame lines around the pearls, below the "F" of "FRANC".



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## *Thirty Cents, Position 10*

### *Reproduction E*

#### SPECIFIC TESTS

- (i) Two white nicks are in the bottom edge of the background below the "R" of "REPUB". Another occurs below and between the "RA" of "FRANC".
- (ii) There is a break in the horizontal line above the brick work, below the "B" of "REPUB".
- (iii) The top of the background of the value tablet has a dent, near its right end.
- (iv) There are two breaks in the fourth shading line from the bottom of the neck.
- (v) The right outer frame line is very weak. The left and bottom outer frame lines show several breaks.



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## *Eighty Cents, Position 11*

### *Reproduction C*

#### SPECIFIC TESTS

- (i) The remains of a cancellation are in the brick work and greek key pattern to the upper left of the head.
- (ii) In "REPUB" the "E" is thin, except for the top arm. The "P" narrows at its bottom. The "B" has a white spot within its top loop.
- (iii) In "FRANC" the "F" has a spiked lower arm. The "A" has a white "serif" to the left of its top. The "N" has a spiked left leg and its right leg curves left at the top.
- (iv) There is a coloured dot in the bottom right of the "0" of the left "80".
- (v) The middle arm of the "E" of "POSTES" is weak.
- (vi) The background in the value tablet is generally weak with white spots.
- (vii) The thin outer frame line is weak in many places on all four sides.



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## *Eighty Cents, Position 13*

This is designated Reproduction D. The matrix has many tiny dots around the stamp and some within. The latter would require retouching before producing a forgery. Consequently, any such dots are not included in the following tests. In general, Sperati's original appears have been heavily flawed.

### *Reproduction D*

#### SPECIFIC TESTS

- (i) The "P" of "REPUB" has two white dots on the left of its vertical, at mid-height.
- (ii) The right vertical of the "N" of "FRANC" has a thin white line from its top to the white border above it. The "C" of this word has a similar white line from near the end of its top member to the white border above.
- (iii) The coloured squares at the bottom corners have white incursions into their bases, one for the right square (as in the genuine of this position) and two for the left square.
- (iv) There are white nicks in the coloured background above the "T" and second "S" of "POSTES", as well as one below the first "S".
- (v) The brick work below the "A" of "FRANC" is weak.
- (vi) There is a white nick in the top of the coloured background above and left of the left "8", near the end of the value panel.



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POSTAGE DUE STAMPS

*1871 Typographed Sixty Centimes*

A matrix (negative) on glass of a new type, Reproduction B, for this forgery is at the Musée de la Poste-Paris. It is copied from position 3 of the "Mother plate". For use it would have required substantial retouching.

*Reproduction B*

SPECIFIC TESTS

- (i) The white loop in the upper left corner is broken in its lower right by a coloured dot (characteristic of the genuine position 3).
- (ii) The "C" of "CHIFFRE" has a nick out of its upper left. "R" of this word has a right leg pinched at its top. "E" has a coloured dot at the upper end of its top arm. There is a white dot between the foot of the "I" and the first "F" of this word.
- (iii) The white loop in the lower right corner has a white blotch to its left.
- (iv) Above the "E" of "TAXE" the coloured background is weak. The "A" of "TAXE" has a coloured dot at the bottom of the right end of its horizontal bar.
- (v) The "à" is weak.
- (vi) The "C" of "CENTIMES" has a wavy top outline. The middle arm of the "E" droops. The "S" of this word has its upper part broken away and its lower tail is pinched.
- (vii) The "p" of "percevoir" has a white nick at the middle left of its vertical.



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CANCELLATIONS FOR FRANCE

The archives of the Musée de la Poste-Paris contain a number of negatives and clichés of cancellations for France. Some of these are recorded in *Sperati I*; others are not. The latter are listed and illustrated below (at a little larger than life size), with types as in Yvert and Tellier's catalogue (*Catalogue des Obliterations des Timbres de France 1849-1876* by E. H. de Beaufond, 1947), following *Sperati I*:



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Type 16: COMINES/21/JANV./71/(57), in a single 21.5 mm circle, measured horizontally (negative and cliché).

Type 17: FONTAINEBLEAU (73)/4<sup>E</sup>|1/SEPT/71, in a double circle with outer diameter of 24.5 mm, measured horizontally (the <sup>E</sup> has a dot under it)(cliché).

MARSEILLES (12)/7<sup>E</sup>|13/AOUT/71, in a double circle with outer diameter of 24.0 mm, measured horizontally (the <sup>E</sup> has a dot under it)(negative).

MOULINS-S-ALLIER (3)/2<sup>E</sup>|10/MARS/74, in a double circle with outer diameter of 24.4



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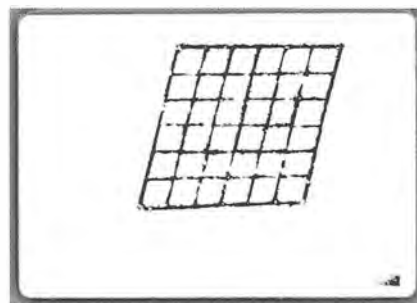
mm, measured horizontally (the <sup>E</sup> has a dot under it)(negative).

Type 17 bis: HONFLEUR CALVADOS/2<sup>E</sup>|11./JUIL./76, in a double circle with outer diameter of 22.9 mm, measured horizontally. This is an interestingly late date (negative).

PONTOISE SEINE-ET-OISE/4<sup>E</sup>|11JANV/76, in a double circle with outer diameter of 23.6 mm, measured horizontally (the <sup>E</sup> has a dot under it) (negative).

Type 57: SARD. 4 P<sup>T</sup>-DE-BEAUVOISIN 4/10/FEVR./57, in a double circle with outer diameter of 20.8 mm, measured horizontally (negative).

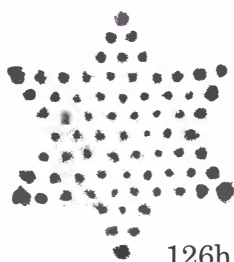
Type 122: Grill in a lozenge, measuring 27.9 mm on its long diagonal (cliché).



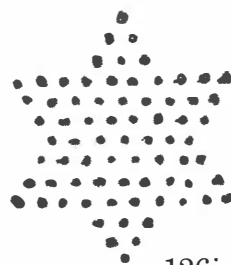
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126g



126h



126i

Type 126: *Étoile* (star) of dots, measuring 27.0 mm, top to bottom (negative and cliché). This has been seen on a pair of the 1849 1 Franc Reproduction B in carmine—126g  
*Étoile*, measuring 25.7 mm, top to bottom (negative and cliché)—126h  
*Étoile*, measuring 26.3 mm, horizontally (negative dated 1/49)—126i  
*Étoile*, measuring 24.75 mm, on its longest diameter, NW to SE (cliché, used in yellow or red)—126j (no photograph available)



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Type 165: Lozenge of dots, containing 295A in small numerals, measuring 27.4 mm on its long diagonal, for Bayonne-St. Esprit (negative)  
 Lozenge of dots, containing 2706 in small numerals, for la Rochelle, not measured (cliché)  
 Lozenge of dots, containing TB in small letters, measuring 27.6 mm on its long diagonal (cliché). This is a railroad cancellation for Toulouse-Bordeaux, used 1859-72.



P.D.



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Type 166: Lozenge of dots, containing 2240 in large numerals, for Marseille, measuring 28.5 mm on its long diagonal (not the same as the 2240 in *Sperati I*) (negative)  
 Lozenge of dots, containing 5118 in large numerals, for French post office in Yokohama, not measured (negative)

Marking P.D., slant height of P, 5.1 mm, measured along middle of its vertical (negative)



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## *Company Cachets for France*

In the archives of the Musée de la Poste there are negatives and/or clichés for a number of company cachets, not previously recorded. These were for use on fabricated covers made by Sperati. Those for concerns in France, taken alphabetically by cities, are as follows:

### Bordeaux:



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“E. LABAT/BORDEAUX”, in a double lined frame of 26.0 mm horizontal width (negative and cliché)

“CH. Montagut & C<sup>o</sup>/ (rectangle with scrolls at sides) /BORDEAUX”, the rectangle being 20.8 mm wide (negative and cliché)

“Le Fils de J. J. PIGANEAU/BORDEAUX”, the top line being 42.1 mm wide, measured from the left serif of the L (negative and cliché)



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### Havre:

“S. TYABJEE & C<sup>o</sup>/\*HAVRE\*” in double oval of 35.3 mm diameter (negative and cliché)

### Marseilles:

“HAY BERGASSE & C<sup>e</sup>/MARSEILLES”, 36.4 mm top line, from the left serif of the H to the right of the E (negative and cliché)

“ROBERT GOWER & CO/•MARSEILLE•” in a double oval, the inner oval being 22.75 mm in diameter (negative and cliché)

“HUTTER-DROUHET & C<sup>o</sup>/MARSEILLE (the <sup>o</sup> having a dot under it), 41.9 mm from extreme upper left of H to upper right of <sup>o</sup> (negative and cliché)

“JOSEPH JEDE/(four small flowers in a diamond) MARSEILLE (four small flowers in a diamond)”, in a triple oval, two outside the lettering, the inner one being pointed at left and right and 28.2 mm wide (negative and cliché)



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Nantes:

“H. BARDO/NANTES” in an oval of width 26.5 mm (covered cliché, recorded only by a copier)



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Paris:

“BISCHOFFSHEIM GOLDSCHMIDT & C<sup>O</sup>/•PARIS•” in a double oval, 39.3 mm diameter to outer oval (negative)

“LE BRETON, MARCHAND, DERRAY & C<sup>IE</sup>/•A PARIS•” in a triple oval, with two outside the lettering, 31.4 mm diameter to outer, thick oval (negative)

“R. BRUNEAU/(scroll)/M<sup>D</sup> d' Eau-de vie (in script)/en gros (in bold script)/& Distillateur (in script)/Rue Grénétat, N<sup>O</sup> 6./Paris” (dot under <sup>O</sup>) in a corded circle of diameter 35.8 mm (negative and cliché)



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“CAMUSET, HEINA & C<sup>IE</sup>/PARIS/24 R. DES FOSSES S<sup>T</sup> GERMAIN L'AUXERROIS” in a double oval (dot under <sup>T</sup>), the outer oval being 43.0 mm in diameter (negative and cliché)

“A. DELMAS/•PARIS•” in a double oval, the inner one being 28.8 mm wide between pointed ends on the left and right (negative and cliché)

“D. Labadie Ainé/Paris.” in script, the “D. Labadie” being 23.0 mm wide (negative and cliché)

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Poste—Paris

“LAPOSTOLET FRÈRES./•A PARIS•” in a double oval, the outer one having a width of 34.5 mm (negative and cliché)

“AUG<sup>TE</sup> LECOIN/BANQUE & RECOUVREMENTS/•PARIS•”, in three straight lines, the middle line being 42.9 mm long (negative and cliché)

“EUGENE PENIN/11 PGE SAULNIER.PARIS”, “EUGENE PENIN” being 38.7 mm long (cliché, with the word “Brüder” written on it by Sperati, recorded only by a copier)

“L. F. PIERSON & C<sup>IE</sup>/85, RUE LAFAYETTE PARIS” in a double oval, the outer one being 35.8 mm wide (negative and cliché)

“VIAL D'ARAM & C<sup>O</sup>/28 Rue Olivier Paris” (dot under O), the top line being 45.4 mm long (covered cliché, recorded only by a copier)



Musée de la  
Poste—Paris



Toulouse:

“\*G ÉZE FRÈRES\*/(diamond of four dots) A TOULOUSE (diamond of four dots)” in a double oval, the outer one being 26.4 mm wide (negative and cliché)

“SABATÉ/(floral pattern)A TOULOUSE(floral pattern)” in a triple oval, two outside the letters and one inside, the outermost oval being 26.8 mm in width (negative)

*Note:* There are also company cachets for Geneva which were associated with those for France in the archives of the Musée de la Poste-Paris. These are described under Switzerland.



## THE WORK OF JEAN DE SPERATI II

- (ii) "POSTZEGEL" has a tiny projection from the upright of the "L", just above the horizontal.
- (iii) There are two small satellites to the NE and below the stop after "STG".

### UGANDA

pages 65-66, 1896 FIVE RUPEES

An unused example has been seen.

### FRANCE

page 71, 1849-52 FORTY CENTIMES ORANGE

A cliché for Reproduction A at the Musée de la Poste-Paris is dated January 1949. Another for Reproduction C is dated May 1948.

pages 72-73, 1849-52 ONE FRANC

At the Musée de la Poste-Paris a matrix (negative) for Reproduction A is dated 1941. A cliché for Reproduction E is dated December 1946. A matrix (negative) for Reproduction G is dated February 1949.

page 74, 1852 TEN CENTIMES PRESIDENT

A cliché for Reproduction B at the Musée de la Poste-Paris is dated 4 June 1948.

### 1853-54 ONE FRANC EMPIRE

Sperati's reproductions of this stamp are described on pages 74-76 and illustrated on Plates 26-28. The actual models photographed by Sperati for his Reproductions A, B, C, D, F, H, J, K (a pair) and L (a tête-bêche pair) have been available for study. These employed used examples of the 20 centimes blue from which the value tablet was cut out and replaced with a reproduction in blue of a value tablet from a genuine 1 franc stamp. (See Colour Plate III.)

The reproductions in blue of the lower portion of a genuine 1 franc stamp, copied for its value tablet, have the following constant flaws in their value tablets:

- (a) First "F". A pendulous stroke below the centre of the head of this letter.
- (b) "O". A flaw in the top of the central background.
- (c) "T". Colour impinges on the white at the left joint.
- (d) "E". A flaw on the left side of the upright.
- (e) Second "S". A white flaw in the background

above the breast.

- (f) Second "1". There are two colour spots impinging on the upright and there is a white "flag" in the background on the top right.

As all the models mentioned employed the above common value tablet, its flaws occur on them all and can be considered additional specific tests. Examination of Reproduction I confirms that it also was made from a model using this common value tablet and Reproduction M, being a transfer from K, also has this value tablet. Thus, only Reproductions E and G appear to have been made otherwise. As noted previously Reproduction G was known in 1932.

In view of this new information, it should be noted that specific tests (vi) and (xxxii) apply to all the reproductions with common value tablets. Further, the statement about the right stamp in pair K should read, "The original model for the right stamp in Reproduction K was first used for Reproduction F".

One must comment on Sperati's skill in retouching the clichés of Reproductions C, F, J, K and L whereby he removed all traces of the cancellations that show on the models. Furthermore, comparison of the models with Sperati's reproductions shows amazing faithfulness of the reproductions to the originals, with the most minute flaws being carried over. (See Colour Plate IV.)

A cliché at the Musée de la Poste-Paris for Reproduction L is dated January 1944.

### 1870 BORDEAUX LITHOGRAPHS

pages 76-77, TWO CENTIMES

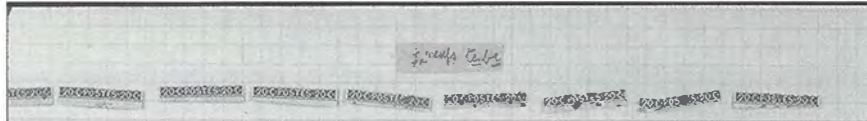
A matrix (negative) for Reproduction A at the Musée de la Poste-Paris is dated February 1948. A cliché for Reproduction B is dated December 1948. A cliché for Reproduction C (block of four) is dated December 1948.

### FOUR CENTIMES

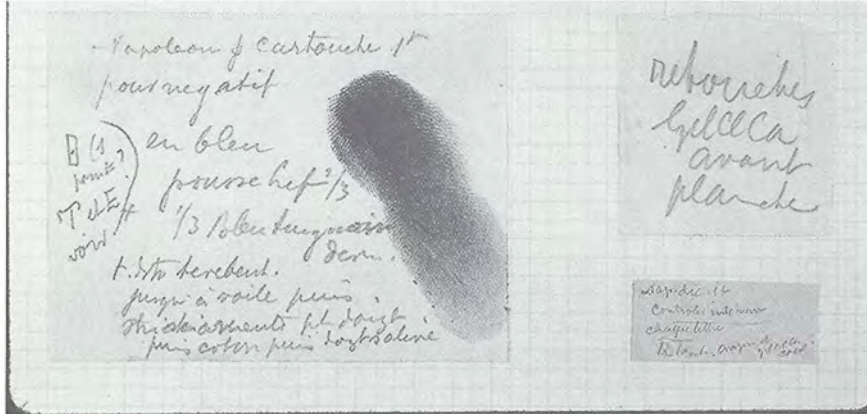
A cliché at the Musée de la-Poste for the first reproduction is dated May 1948; others for the second reproduction are dated 30 & 31 December 1948.



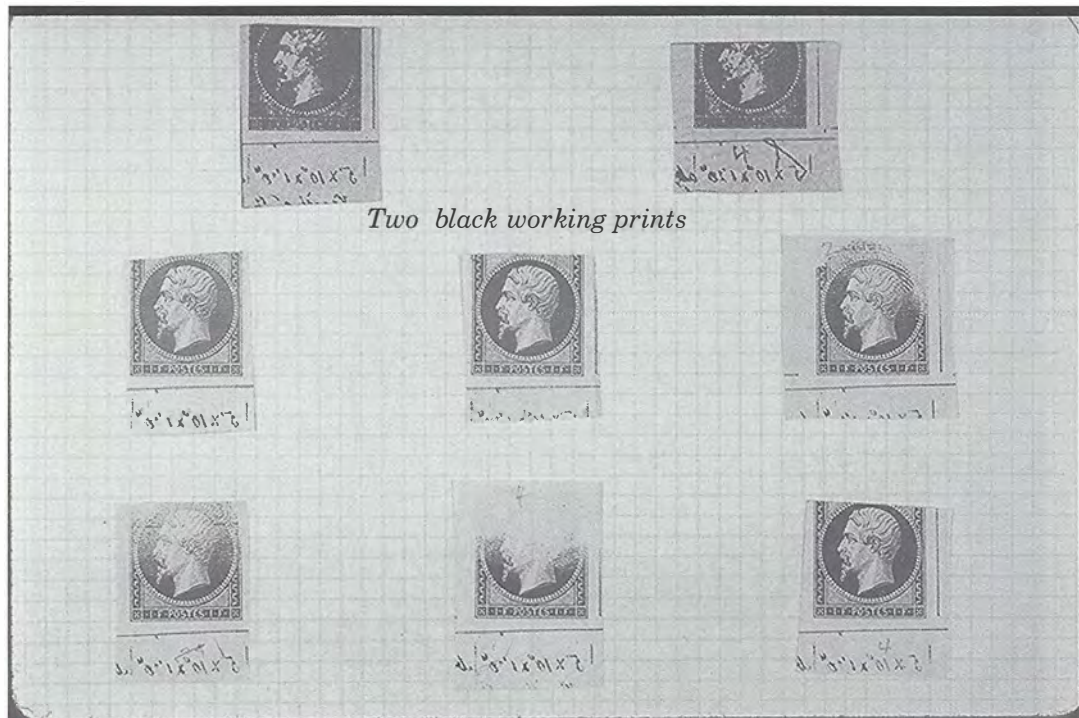
THE WORK OF JEAN DE SPERATI II



The actual value tablets cut from nine of Sperati's Twenty Centime Models



More Sperati Notes



Six impressions of the One Franc Value Tablet in various blue shades