

I T A L I A N S T A T E S

Naples 1860—Half Tornese—*contd.*

Type (*d*) is static.

CANCELLATIONS PLATE 58

Most of the above are found in red as well as in black.

1. Circular date stamp: "PARTENZA DA NAPOLI."

<p>(<i>a</i>) 1 FEB 1861 (<i>b</i>) 2 FEB 1861 (<i>c</i>) 17 FEB 1861 (<i>d</i>) 11 APR 1861</p>	<p>(<i>e</i>) 22 MAG 1861 (<i>f</i>) 7 GIU 1861 (<i>g</i>) 25 LUG 1861 (<i>h</i>) 23 OTT 1861</p>
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2. Double-framed "ANNULLATO" in a straight line, four different impressions. There are probably others.

3-8. Unframed "ANNULLATO"—six different types as illustrated.

NEAPOLITAN PROVINCES

1861 TWO GRANO

PLATE 59

Variety with head inverted

Sperati is known to have made "die" proofs in black and in colour, as well as used reproductions on genuine paper from which the normal frame of a common stamp has been successfully removed, leaving the genuine embossed head. The reproduction of the frame has then been printed in the inverted position. This reproduction is commonly found on a piece or original cover from which the original genuine stamp was removed and upon which it was replaced after its "improvement."

For **comparison** use the normal unused stamp.

<p>PRINTING COLOUR DL PAPER DL</p>	<p>GENUINE <i>Lithography</i> <i>Shades of pale blue, blue and indigo</i> <i>White</i></p>	<p>SPERATI <i>Photo-lithography</i> <i>As genuine</i> <i>White or greyish toned</i></p>
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BASIC TESTS: *C, D, E and F.*

SPECIFIC TESTS

- (i) There is a break in the top outer frame line over the "S" of "POSTE."
- (ii) There is a break in the frame line just below and to the left of the "T" of "POSTE."
- (iii) There is a break in the frame line just above the "E" of "DUE."
- (iv) There is a dot in front of the upper left serif of the "P" of "POSTE" (Plate 59).

CANCELLATIONS: Genuine. See Chapter IV, page 28.

1861 TWO GRANO

Error of Colour in Black

BASIC AND SPECIFIC TESTS as for the 1861 2 grano in blue.

PARMA

The following tests apply to all three denominations described. Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions.

For **comparison** use a genuine 20c.

The genuine stamps were typographed and the reproductions made by photo-lithography.

The **impression** of the genuine stamps is crude and the reproductions are even worse, the frame lines particularly so under magnification \times ten. All typographic bite is lacking.

Basic tests: *B and F.*

CANCELLATIONS PLATE 60

1. Circular date stamp "PARMA/19/NOV/58." Always with right side missing.

2. Circular date stamp "SANSE.../4/MA./18.."

3. Circular (double) date stamp "PARMA/. ./ . / (1) Only seen in blue.

ITALIAN STATES

Parma—*contd.*

1859 FIVE CENTESIMI PLATE 60

There are two different reproductions. Both are copied from type 58 on the second setting of the genuine.

The colours of the reproductions closely match the genuine but under the MVL the genuine appears very yellow-green while the two shades of the reproduction appear (A) near emerald green, and (B) near yellow-green.

The paper of the genuine under the MVL appears yellowish while the reproductions appear (A) grey and (B) bright cream.

SPECIFIC TESTS

Reproductions A and B

The clichés for these reproductions are taken from the same negative and the following tests will serve to identify both. Owing to a certain amount of retouching the following identifying marks have disappeared which are to be found in the genuine stamps from this sheet position.

A small nick in the left outer frame opposite the "S" of "STATI" has been repaired and the dot in the outer frame over the "A" of "STATI" has been removed. A dot below the left leg of the "N" of "CENTESIMI" has been removed. This sheet position can be readily identified by (a) the small "T" and (b) the large second "E" of "CENTESIMI."

- (i) There is a nick in the outer frame at left opposite the foot of the "P" of "PARMENSI."
- (ii) The central stroke of the "E" of "PARMENSI" does not exist, there is only a serif.
- (iii) There is a dot between the "T" and the "E" of "CENTESIMI."

1859 FORTY CENTESIMI PLATE 60

The sheet position of the genuine stamp is No. 16 in the second setting. The cliché is dated August 1953 but this probably denotes the last time of use.

The colours are a good match but the paper is yellowish toned as against the off-white of the genuine. Under the MVL the red shade appears deep intense red on deep grey (genuine—pale red on yellowish) and the deep brown-red shade appears on deep grey (genuine—grey).

SPECIFIC TESTS

This sheet position may be identified by the upper point on the left which is shaved off, a dot in the frame below and to the right of the "I" of "PARMENSI," a mark in the foot

of the "E" and the head of the "S" in "PARMENSI." There has been a considerable amount of retouching and the tests are all negative.

- (i) In the genuine stamp there are small dots below the lower right leg of the "N" of "CENTESIMI" to the top left of the first "I" and above the left leg of the "M." All these have been touched up in the Sperati reproduction.
- (ii) In the genuine there is a somewhat bolder dot between the "I" of "STATI" and the "S" of "PARMENSI" which has been touched out in the reproduction.
- (iii) In the genuine there is a large dot in the frame line over the "A" of "STATI" which has been touched out in the reproduction, in consequence the middle frame line is broken in the centre.

1859 EIGHTY CENTESIMI PLATE 60

There are four different reproductions of three different sheet positions—A—18, B—30 and C—21. There are two clichés made from reproduction A. The clichés are all dated April or August 1941 and the Type 1 cancellation is dated March 1944.

The reproductions are found in both the olive-yellow and bistre-yellow shades. The colour and paper tests are not of use for this value.

SPECIFIC TESTS

Reproduction A

The sheet position of this variety may be identified by (a) the sloping "E" above the numeral and (b) the dot in the lower half of the "S" of "PARMENSI."

- (i) The upper point of the frame line at left is broken away.
- (ii) The upper part of the right side of the "N" of "CENTESIMI" is broken away, and there is a split in the head of the "T."
- (iii) The long upper serif of the "S" of "CENTESIMI" has broken and appears as a dot between the serif and the breast of the letter.
- (iv) The heavy dot that should appear in the frame line above the "A" of "STATI" has been touched out.

Reproduction B

This sheet position can be readily identified by (c) the break in the top left of the "E" of "PARMENSI" and the top left of the "S"; (d) the top left of the letters "T" and "S" of "CENTESIMI" are also broken and there is a nick in the inner frame below the value; (e) there is also a constant definite spot in the right frame opposite the "M" of "CENTESIMI."

- (v) There is a break in the central frame line over the "A" of "STATI."
- (vi) There is a blob of ink protruding in the right lower point of the frame.

ITALIAN STATES

Parma 1859—Eighty Centesemi—*contd.*

Reproduction C

This sheet position can be readily identified by (*f*) the gash in the top right corner of the frame and the fact that the lower part of the central "E" of "CENTESIMI" is missing.

(vii) There is a blob of colour in the frame line to the left

of the letter "P." The "AR" of "PARMENSI" are joined at foot as in the genuine but the serifs are about twice as thick.

(viii) There is a flaw in the foot of the second "T" of "STATI"

(ix) There is a break in the right diagonal of the "M" of "CENTESIMI" (Plate 60).

ROMAN STATES

The following comments apply to both denominations described.

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

The genuine stamps were produced by typography and the reproductions by photo-lithography. **Colour** and **paper** tests are of little consequence.

Basic tests: *B, E and F.*

CANCELLATIONS PLATE 61

1. Circular date stamp "ROMA 10 GIU 64."
2. Circular date stamp "ROMA 16 GIU 64."
3. Circular date stamp "ROMA 26 NOV 64."
- 4-12 Rhomboid of eight parallel lines, nine different impressions.
13. Straight line "ASSICURATA."

Most of these types have been noted in red as well as in black. It is not unusual to find impressions of two different types on one stamp.

1852 FIFTY BAJOCCHI PLATE 61

There are two reproductions, the second of which (B) is the worn impression.

The **colour** of A is deep bright blue and of B deep blue, both are on yellowish toned paper.

The **impression** of the genuine design impresses the paper and can usually be felt and seen on the back but the reproductions are quite flat. The appearance of reproduction A is very clear and like the genuine but B is far too coarse in comparison.

SPECIFIC TESTS

Reproduction A

- (i) There is a break in the lower loop of the "B" of "BAJ." where it should join the upright (Plate 61).

- (ii) There is a defect in the head of the figure "5" at left.
- (iii) The left top serif of the "E" of "POSTALE" is broken away from the rest of the letter.

Reproduction B

- (iv) There is an acute accent over the "N" of "FRANCO," two dots below the line of shading over "CO" and a dot in the "O."
- (v) The upper half of the "B" of "BOLLO" is solid.
- (vi) The "P" of "POSTALE" has a white spot in the loop and a dot just below the top serif (Plate 61).
- (vii) "BAJ" is broken in several places.
- (viii) There are two small strokes and three spots in the "O" of "50."

1852 ONE SCUDO PLATE 61

The appearance is very like the genuine, the colour being dull rose on yellowish.

The **impression** of the genuine design impresses the paper and can usually be felt and seen on the back while the reproductions are quite flat and lack any evidence of typography.

SPECIFIC TESTS

- (i) Top left serif of the "N" of "FRANCO" is broken away from the letter.
- (ii) There is no top left serif to the "E" of "POSTALE."
- (iii) The inner frame line immediately to the left of the "S" of "SCUDO" is complete instead of being broken.