

THE REST OF THE WORLD

PERSIA

1870 TWO KRAN

PLATE 130

Sperati is known to have made "die" proofs in colour as well as unused reproductions on genuine paper. The genuine stamp was not intended or authorized for postal use. For **comparison** use the genuine.

The genuine stamp was printed by typography and the reproduction by photo-lithography, the **colour** of the latter is rather lighter than the former and the **paper** has a tendency to appear stained. The **impression** is more coarse than the genuine. **BASIC TESTS:** *B, D, F and K.*

SPECIFIC TESTS

- (i) There is a notch in the top outer frame 3.5 mm. from the right.
- (ii) There is a heavy dot joining the outer frame to the inner frame at left 1.5 mm. from the top.
- (iii) There is an indentation in the bottom outer frame 4.5 mm.-6 mm. from the left and a dot or extension below the frame line .6 mm. from the right.
- (iv) The dot in the top left corner joins both the inner frame at left and the circle.
- (v) The top left circle is joined to the inner background above and to the left of the character.
- (vi) The top right circle and the inner frame are broken at the right.

1876 TWO SHAHIS

PLATE 130

Sperati is known to have made "die" proofs in black as well as unused reproductions. Single copies of these were passed by German and Italian experts prior to 1940. It is possible that Sperati intended these to be used in the manufacture of *tête-bêche* pairs. For **comparison** use the genuine.

The **impression** is more coarse than the genuine and basic test *B* may be applied, but by far the simplest method of identification is comparison of the impression which is always exactly the same.

PERU

1858 HALF PESO

PLATE 131

Sperati is known to have made "die" proofs in black and in both colours, as well as unused and used reproductions. The yellow cliché is dated May 1952 and the flaws in both reproductions are identical. For **comparison** use the genuine 1 peseta rose-red.

The genuine stamp is lithographed and the reproduction made by photo-lithography.

The **colour** of the genuine stamp is orange-yellow or yellow-buff in comparison with which the reproduction is bright orange-yellow, considerably more yellow than the genuine. The rose-red printings are a very good match.

The **paper** is very similar to the genuine but the mesh is more coarse. The **gum** on the reproductions is thick yellowish and the **impression** is coarser than the genuine. **BASIC TESTS:** *C, D, E and F.*

SPECIFIC TESTS

- (i) (a) The outer frame at top extends to the left.
- (b) There is a notch on the under side of the "O" of "FRANCO."
- (c) The outer frame at left is broken below the top corner square.
- (d) The outer frame at foot is broken below the second "R" of "CORREOS."
- (ii) The horizontal lines of shading behind the "RAN" of "FRANCO" are not parallel.
- (iii) There are two constant breaks in the line above "CENTIMOS," one above the "E" and the second above the "S."
- (iv) The top horizontal line over "CORREOS" is broken over the "C."
- (v) There is a dot in the horizontal lines of shading halfway between the top of the "C" of "CORREOS" and the lower left corner square.

THE REST OF THE WORLD

Peru— *contd.*

CANCELLATIONS

PLATE 131

- 1 "PAITA" straight line
- 2 "ATA" straight line

- 3 "CALLAO" in dotted design
- 4 "CHACH" in dotted design
- 5 "PASCO" in dotted design
- 6 "LIMA" in oval frame in dotted design
- 7 As 6 but "1" at left and "2" at right of "LIMA."

UNITED STATES OF AMERICA

1845 FIVE CENTS (NEW YORK)

Sperati is known to have made "die" proofs in black on white and on blue paper, and in red on white paper, as well as unused and used reproductions of which there are two, both being from the 29th position on the sheet (a fine re-entry). The earliest cliché is dated August 1945 and the last April 1950. These reproductions are known "used" on pieces and on covers and examples were guaranteed by both French and German experts prior to 1940.

For **comparison** use the genuine.

The genuine stamp was engraved and the reproduction made by photo-lithography. The **colour** and **paper** tests are of little use but the **impression** of the reproduction is coarser than the genuine.

BASIC TESTS: *A, D and E.*

SPECIFIC TESTS

PLATE 131

Reproduction A

- (i) There is a **projection** on the right of the "O" of "POST" and the serifs of the "I" are detached from the upright.
- (ii) The top left serif of the second "F" of "OFFICE" is missing. The impression of this reproduction is heavier than

Reproduction B

- (i) and (ii) as above, also
- (iii) There is a large white spot between the "N" and "T" of "CENTS."

MANUSCRIPT INITIALS "ACM"

There are two different impressions in purple (Plate 131).

CANCELLATIONS: These reproductions are found with types 1 in black, 2a, 2b, 5a, 5b and 5c in red. See special note at end of U.S.A. (Plate 133).

1846 FIVE CENTS (PROVIDENCE R.I.) PLATE 132

Sperati is known to have made "die" proofs in black as well as unused and used reproductions. The sheet position is the 12th and last. The cliché is

dated March 1951 and examples are known guaranteed by French and German experts, so it was probably made at a very much earlier date.

For **comparison** use the genuine stamp.

The genuine stamp was engraved and the reproduction made by photo-lithography. The **shade** is very similar to the genuine but the **paper** is too white and the **impression** more coarse.

BASIC TESTS: *A, D and E.*

Specific tests are unnecessary as Basic Test A is sufficient.

CANCELLATIONS: Type 1, manuscript lines.

1847 TEN CENTS PLATE 132

Sperati is known to have made "die" proofs in black on white and on blue paper, as well as unused and used reproductions of which there are three stemming from the same negative. Examples of these reproductions are known guaranteed by German experts and it is probable that these were first made in the late thirties.

For **comparison** use the genuine.

The genuine stamp was engraved and the reproduction made by photo-lithography. The **colour** and **paper** tests are of little avail but the **gum** on the unused reproduction is very yellowish and the **impression** on fine examples is obviously not engraved.

The various reproductions may be told one from the other by the frame lines, one having a break at the left where the frame line should join the top.

SPECIFIC TESTS

- (i) There is a dash outside the left frame level with the top of the left "X" otherwise, basic test A is really sufficient.

CANCELLATIONS: These reproductions are known with types 1 in black, types 4a, 4b and 4c in red, in blue and in black. It is probable that other types were used.