

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.