

ROUMANIA

1858 PLATE 113

HUNDRED AND EIGHT PARALES

Sperati is known to have made "die" proofs in colour as well as unused and used reproductions. There are two clichés, one dated July 1948 and the other not dated.

The genuine stamps were handstruck, and the reproductions were printed by a form of photolithography. Every example is identical showing none of the individual characteristics which are the peculiarity of such handstruck stamps.

The colour of the genuine is a pale blue on greyish brown, laid paper, while the reproduction is either dark blue on straw (unused) or a mid shade of blue on a leaden grey paper (used).

SPECIFIC TESTS

- (i) There is a break in the outer frame at five o'clock (not to be confused with the break in the frame which is somewhat higher on the right and just below the last letter and which is constant on both genuine and the reproduction).
- (ii) The shading to the left of the horn below the mouth is too solid.
- (iii) Between the mouthpiece and the curl of the horn there is a circular spot with a hollow centre.

CANCELLATIONS

See notes at the end of Roumania. This reproduction has only been noted with type 6 in red (Plate 114).

1858-59 FIVE PARALES

Sperati is known to have made "die" proofs in black, as well as unused and used reproductions. The negative is dated August 1953 but it is certain that this stamp was produced before 1940, for there are no less than four copies in the *Livre d'Or*, three of which have been accepted as genuine by German experts and one by an Italian expert.

For **comparison** use the genuine stamp.

The genuine stamps were handstruck and the reproductions were printed by a form of photo-lithography and the impressions therefore lack the individuality which is constant with the genuine.

The colour and general appearance are very like the genuine, although there is a tendency for the reproduction to be rather more black than the average example of the genuine.

The reproductions examined by the B.P.A. are printed on white wove paper but there is some reason to believe that Sperati produced these also on bluish wove paper.

SPECIFIC TESTS

- (i) There is a small spot of colour on the top frame immediately above the "A."
- (ii) There is a dot below the "G" of "GAZETEI" and the "T" is very misshapen, the top left serif being just detached from the upright, the right serif being bifurcated at its lower extremity and the lower right serif being broken off and in the form of a dot.
- (iii) There is a horizontal line in the centre of the stamp just above the lower frame line.
- (iv) The actual shape of the frame line, its impression and breaks below and to the left of the numeral, readily identify this reproduction.

CANCELLATIONS: See notes at the end of Roumania. The single example in the B.P.A. reference collection has the cancellation printed so lightly that it is unidentifiable.

1858 EIGHTY PARALES PLATE 113

Sperati is known to have made "die" proofs in black and in colour, as well as unused reproductions. No used reproduction has been seen by the B.P.A.

The cliché and negative are undated, but there are two examples in the *Livre d'Or*, one accepted by a German and the other by an Italian expert, and these were probably made prior to 1940.

For **comparison** use the genuine stamp.

The genuine stamps were handstruck and the reproductions were printed by a form of photolithography.

The colour is a fair match although in the "die" proofs it is too carmine.

Those copies examined by the B.P.A. are all printed on a white wove paper, although they have been reproduced on bluish wove paper.

THE REST OF EUROPE AND COLONIES

Roumania—1858 80 parales—*contd.*

The **impression** of the reproduction is particularly weak about the bull's head and the slight waviness in the left hand frame is accentuated. The ink "wave" of typography is faithfully reproduced, although it is only an illustration and not an actual spread.

SPECIFIC TESTS

- (i) Note the smudge outside the impression of the stamp at the top.
- (ii) Note the shape of the "P" at top.
- (iii) The "C" of "SCRISOREI" is incomplete at the foot, the break in the frame over the second "R" is vertical instead of diagonal as in the genuine and the breaks in the "E" are quite distinctive.
- (iv) There is a spot of colour on the inside of the lower frame line to the left of the numeral "8."
- (v) There is a spot of colour inside the loop of the horn.

CANCELLATIONS: The B.P.A. have not seen a used copy of this reproduction. See notes under this heading at the end of Roumania.

1871 TEN BANI PLATE 114

Only "die" proofs in colour are known to the B.P.A. but there would seem little doubt that Sperati reproduced this value in order to make the rare laid paper variety. In fact, there is one example in the *Livre d'Or* which has been signed by a German expert.

For **comparison** use the genuine stamp.

The genuine stamps were lithographed and the reproductions were printed by photo-lithography.

The **colour** of the "die" proof is a fair match with the genuine but, in the absence of other examples for study, the observations made here are very limited.

Sperati copied the eighth of the ten types that form the intermediate stone and this may be identified by the following flaws.

- (a) Between the top outer frame and the inner frame there is a spot of colour 3.8 mm. from the left.
- (b) There is a nick on the underside of the "C" of "DECE."
- (c) There is a small dot under the "B" of "BANI" and a projection from the lower left serif of the "I."
- (d) The foot of the "S" of "POSTA" has a double break.
- (e) There is a dot above the serif of the "I" of "IO" in the right corner.

SPECIFIC TESTS

- (i) Between the top outer and the inner frame there is a spot of colour 1 mm. from the right.
- (ii) There is a small dot below and between the "N" and "I" of "BANI."
- (iii) The left side of the first "A" of "ROMANIA" is crooked and there is a dot below the right side of the "N."
- (iv) There is a minute dot in the left centre of the "O" of "IO" in the left corner.

1872 FIFTY BANI PLATE 114

Sperati is known to have made "die" proofs in black and in colour as well as unused reproductions. The cliché is dated August 1953 but examples have been known prior to 1939 and there is an example in the *Livre d'Or* certified by a German expert.

For **comparison** use the genuine stamp.

The genuine stamps were lithographed and the reproductions were printed by a form of photolithography.

In daylight the **colour** and **paper** are a reasonable match with the genuine, but under the MVL there are very definite differences. In the genuine the central colour becomes a dark brown-red, the paper remains almost white and the blue retains its colour. The reproduction has a very different appearance for the red does not change colour but the paper goes almost yellowish which makes the blue frame appear more greenish than blue.

The **impression** of the reproduction is almost identical with that of the genuine.

There are a number of flaws in this type position which are constant in both the genuine and the reproduction, including the following:

- (a) There is a spot outside the top right corner.
- (b) There is a flaw in the ornament to the right of "DECI" and a break in the inner frame line over the "IN" of "CINCI."
- (c) The "0" in the lower right corner is broken at foot, there is a break in the inner frame line under the "50."
- (d) In the second "I" of "CINCIDECI" there is a white spot and there is a coloured dot over this letter.

THE REST OF EUROPE AND COLONIES

Roumania—1872 50 bani—*contd.*

SPECIFIC TESTS

- (i) The break referred to in (b) above is much smaller in the reproduction.
- (ii) The dot above the second "I" in "CINCIDECI" is no more than a thickening of the frame line and lacks the definition of the genuine.
- (iii) The dots below the "ID" are not so large as in the genuine.
- (iv) The break in the inner frame to the left of the left numeral has become a diagonal cut slanting downwards to the left, whereas in the genuine it is a diagonal cut slanting downwards to the right; the projection on the inside of the line below the break has two spike-like lines coming from the centre which are missing in the genuine.
- (v) In the top left of the letter "N" of "BANI" is a white spot, there is a break and a white spot in the head of the "I" although both the reproduction and the genuine show a constant flaw towards the lower part of the letter.

CANCELLATIONS :

Cursive frame

■ "FRANCO/GALATZ"

Circular date-stamps

- 2 "BAKEU/MOLDOVA/2/9"
- 3 "BAK.../MOL.../1." half impression
- 4 "D.../MOLDOVA/3/9" part impression
- 5 "DOROH/MOLDOVA/24/10"
- 6 "JASSY/MOLDOVA/23/2" poor impression
- 7 "JASSY/MOLDOVA/6/8"
- 8 "JA.../MOLDO.../10/8" part impression
- 9 "JASSY/MOLDOVA/8/9" one and a part impressions.
- 10 "JAS.../1/1." quarter impression.

In the B.P.A. reference collection there is an example of the 108 parales cancelled with type 6 in red.

RUSSIAN - WENDEN

There are three of the 2 Kopecs stamps known to have been reproduced, the green and red stamps of 1864, 1866 and 1871. The following commentary applies to all three.

For **comparison** use the genuine stamps.

Sperati is known to have made "die" proofs in the issued colours and the reproductions have been seen only in this form. These stamps were probably made many years ago, the negative being undated.

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

BASIC TESTS: *D and E.*

1864 TWO KOPECS PLATE 115

The **colours** of the reproduction are brighter than the genuine and the **impression** is more coarse.

SPECIFIC TESTS

- (i) The frame line varies in width and shows breaks at top 3 mm. and 9.5 mm. from the left, at left 12 mm., 13 mm., 13.5 mm. from the top, at right 5½ mm. from the top, at foot 9.25 mm. from the left and many others.
- (ii) The letters in "Briefmarke" show many flaws, there being a big break in the middle of both the first and second "r"s.
- (iii) There are many breaks in the vertical serpiginous background which has become thicker and therefore the lettering at the foot tends to lose definition.
- (iv) There is a break in the inner frame at right 13.5 mm. from the top.
- (v) There is a spot of colour on the oval frame just opposite the left forefoot of the griffin.

1865 TWO KOPECS PLATE 115

The **colour** of the reproduction has less carmine and the centre is more yellow-green than the genuine. The **impression** is more coarse. The sheet position imitated is the eighth of the first setting.

SPECIFIC TESTS

- (i) The frame line shows distinctive breaks at top 1.75 mm. from the left and this side does not join the right, at left 4 mm. and 6.5 mm. from the foot, at right 2.75 mm. and 10.5 mm. from the top.
- (ii) There is a smudge of colour between the outer and inner frame line at top 3 mm. from the left.
- (iii) There are many breaks in the vertical serpiginous background which has become thicker and therefore the lettering at the foot tends to lose definition.
- (iv) There are several spots of colour between the inner and outer frame lines at right, the largest being 3 mm., 9.5 mm. and 18.5 mm. from the top.