

## CHAPTER NINE

# SPAIN AND COLONIES

The first of Sperati's reproductions of Spanish stamps was made as early as 1914 and no less than twenty-seven different stamps are represented in his *Livre d'Or*, some of which passed no less than six different experts and were certified as genuine.

In many cases the **colours** of the genuine stamps are so varied that there is little value in describing the differences between them, particularly as some of the reproductions appear in almost as many shades.

The **paper** is very similar to the genuine in many instances. In the case of the imperforate stamps Sperati made few attempts to clean off the impression of a genuine Spanish stamp in order to have the genuine paper (and a genuine cancellation) and in many instances the cancellations readily identify used copies of Sperati's work. All the perforated reproductions are printed on genuine paper from which the impression of a genuine but common stamp has been removed.

The stamps of Spain are dealt with in chronological order. The cancellations are listed separately on page 130. The types found on each issue are described in the commentary on that issue. The basic tests for each issue are given in the general commentary on that issue.

### 1850

The following comments apply to all the reproductions of this issue made by Sperati.

The genuine stamps were printed by lithography and all Sperati's work is produced by photo-lithography and therefore appears to be lithographed. **Basic tests** C and D should be studied. In most reproductions the lettering is much more crude than it is in the genuine and failing the possession of genuine originals of the stamps copied by Sperati, the best **comparison** may be made with photographs of genuine stamps.

The **paper** in the genuine stamps is generally white whereas all the reproductions appear to be yellow-buff or yellow under the MVL. This is caused by the artificial ageing of the reproductions.

The **gum** used by Sperati is rather crinkly and practically colourless.

The **impressions** are generally excellent.

Many of the stamps may be found on pieces with Sperati's imitations of the rare cancellations.

**Cancellations:** The B.P.A. reference collection contains examples of the 1850 reproductions with types 1, 2, 3, 7, 8, 9, 13, 14, 15, 16, 17a, 19a, b, c, d, 24 and 25. (Plates 82, 83 and 84.)

With the exception of the 12 cuartos (which is only known in the form of a used "die" proof in colour and the used reproduction), Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions of every value described.

### TWELVE CUARTOS

### PLATE 68

This stamp always has the cancellation in the same position and therefore no specific test is needed, the position and impression of the cancellation being sufficient to identify this reproduction with certainty.

SPAIN AND COLONIES

Spain and Colonies—1850—*contd.*

FIVE REALES PLATE 68

This reproduction is made from the third position of the thirty types of the genuine but has been considerably retouched.

The colour of the reproduction is generally more bright than the genuine.

SPECIFIC TESTS

This sheet position may be identified by a defect in the left outer frame adjoining the top ornament and a spot of colour in the white frame surrounding the head on the right side of the top left scroll.

- (i) There are two spots of colour, one large and one small, in the first "E" of "REALES."
- (ii) As in the genuine there is a large spot of colour in the top left of the "S" of "REALES" and a clean break in the head of the letter.
- (iii) The bottom horizontal stroke of the "E" of "CORREOS" is broken from the upright.
- (iv) As in the genuine there is a white spot joining the bottom right of the figure "8."
- (v) There is a defect in the outer left frame line joining the upper scroll and the outer frame line is joined to the inner frame to the left of the upper left ornament (Plate 68).
- (vi) There is a defect in the frame line above the "C" of "CERTIFICADO."
- (vii) The outer frame line is joined to the background below it just above the "F" of "CERTIFICADO."
- (viii) There is a white spot in the background just below the point of the chin and opposite the second "C" of "CERTIFICADO."

SIX REALES PLATE 68

There are two reproductions, A and B. The first was known as early as 1926 and several clichés were made, the latest being dated September 1953. Reproduction B—the cliché is dated 1946.

The transfer positions are 24 and 9 respectively.

SPECIFIC TESTS

Reproduction A

The transfer position may be readily identified by the break in the white line under the numeral "1" of the date.

- (i) The bottom left serif of the first "E" of "REALES" is double.

- (ii) There is a break in the outer frame line immediately above the left side of the "S" of "REALES."
- (iii) There is a large white bulge in the top centre of the "C" of "CORREOS" which may be found in certain states of the genuine stamp from this sheet position.
- (iv) There is a minute white spot in the lower loop of the "S" of "CORREOS."
- (v) The top stroke of the "E" of "CERTIFICADO" is joined to the centre stroke (Plate 68).
- (vi) There is a break in the outer frame line at right above the "R" of "CERTIFICADO" (Plate 68).
- (vii) The bottom left serif of the "A" of "CERTIFICADO" is broken away from the leg of the letter.

Reproduction B

This sheet position may be identified by the smudges in the white line under the value and the dot of colour in the lower part of the "C" of "CERTIFICADO."

- (viii) The outer frame line at top is weak and broken towards the right.
- (ix) There is a white dot in the background to the left of the upper left scroll (Plate 68).
- (x) There is a weakness in the background on the tip of the nose.

TEN REALES PLATE 68

The cliché is dated February 1940. The transfer position is number 10.

The reproductions are found in two colours, blue-green and dull green.

SPECIFIC TESTS

There are many tests which identify this genuine position and which are repeated on the reproduction. There is a projection to the right of the head of the "E" of "REALES" and the "S" of this letter has a spur at the right. The left lower rosette has several irregular lines touching its outer frame. The bottom right leg of the second "R" of "CORREOS" is broken from the loop and there is a break below in the thin frame line below the "S" of "CORREOS" and many other flaws.

- (i) There is a break in the thin frame line just below the second "R" of "CORREOS."
- (ii) The frame line of the tip of the nose is broken (Plate 68).
- (iii) There is a curved line running between the "O" of "CERTIFICADO" and the frame line above.

SPAIN AND COLONIES

1851

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions, sometimes on genuine paper, although the latter are fortunately in the minority.

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

The **paper** tests are of little use unless under MVL the colour of the paper of the stamp being examined should be yellow or yellow-buff. Those stamps that appear white or greyish toned may be either genuine or reproductions.

The **impressions** of the genuine stamps are generally very clear, whereas the reproductions are not quite of the same degree of clarity and under magnification the colour of the background is not so solid.

Where there is **gum** on the unused reproductions it is very thin, slightly yellow and crinkly.

**Basic Tests:** B, D (to a very slight extent) and F (the frame lines are a trifle thicker than the genuine).

The best stamp to use for **comparison** (failing the possession of genuine originals) is the 6 Cuartos.

**Cancellations:** The following types are noted on the reproductions of this issue—1, 8, 18a, 18b, 23, 25 and 27 (Plates 82, 83 and 84). Some stamps are also found with genuine cancellations, see Chapter IV, page 28.

Many of these stamps may be found used on pieces. In some cases, not only the obliteration but the date stamp has been reproduced; in other instances the marks on the piece are genuine.

TWELVE CUARTOS PLATE 68

This reproduction was made by photographing a genuine 6 cuartos and altering the value. The cliché is dated twice, April 1943 and August 1946.

**Colour:** the shades of Sperati's reproductions are pale lilac (less red than the original), deep lilac (too deep) and rose-lilac (too much red). It is worth while examining the back of the stamp for in the genuine it is obviously lilac, whereas the Sperati shows the definition more clearly and is generally darker, the rose-lilac shade appearing a brown on the reverse.

SPECIFIC TESTS

- (i) The outer frame line is too thick.
- (ii) There is a small nick in the top frame line above the "D."
- (iii) There is a small nick in the right frame line at the extreme top.
- (iv) There is a white spot or spots in the middle of the right leg of the letter "A" of "FRANCO."
- (v) The top left serif, the lower right serif and the top right serif of the "N" of "FRANCO" are constantly weak or broken off (Plate 68).
- (vi) There is a break in the circular frame over the "C" of "FRANCO."
- (vii) There is a defect in the lower right portion of the figure "8."

TWO REALES PLATE 68

There are two different reproductions, there being at least six clichés dated between February 1916 and March 1947 of type A and four of type B, one being dated March 1941 and the other March 1948.

These reproductions are found in pairs either types A and B *se-tenant* or two of type B *se-tenant*. Both singles and pairs are known on pieces, in all cases with forged cancellations but in some (not all) cases, other postal markings on the piece are genuine.

Both types A and B were used to make the error of colour in blue, sometimes in pair with the 6 reales. These were separate clichés made from the same negative.

Reproduction B was made from the photograph of another value, probably the 6 reales.

These reproductions may be found in three distinctive shades, A and B in orange-vermilion and in orange-red, B only in orange-brown. Generally speaking the colour of the background is not as solid as it is in the genuine.

SPAIN AND COLONIES

1851—Two Reales—*contd.*

SPECIFIC TESTS

Reproduction A

- (i) There is a break in the top frame line just to the left of the "D" of "DOS" (Plate 68).
- (ii) There is a break on the curved frame line vertically above the "R" of "REALES."
- (iii) There is a white dot in the centre of the "S" of "CORREOS."

Reproduction B

- (iv) There is a break in the "S" of "DOS" at the top, so that the serif is separate from the letter.
- (v) There is a break in the curved frame line immediately above the top of the letter "R" of "REALES."
- (vi) There is sometimes a curious double line above and between the "EA" of "REALES."
- (vii) The bottom right serif of the first numeral "1" is severed from the upright (Plate 68).

ERROR OF COLOUR IN BLUE

This reproduction is found in singles and, sometimes *se-tenant* with the 6 reales in either vertical or horizontal pairs. It is as well to remember that there are only three genuine examples known of this error, two of which are singles and the other in a vertical pair with the 6 reales.

*For the commentary and specific tests see the notes under the 2 reales red and the 6 reales blue.*

FIVE REALES PLATE 69

There are six different clichés, only one of which is dated and that is August 1948. The same cliché was used to make the error of colour.

In comparison with the genuine colour, which is rose to deep rose, the reproduction is rose-red.

SPECIFIC TESTS

- (i) There is a white spot in the top frame line above the "N" of "CINCO" (Plate 69).
- (ii) There are white spots in the letters "NCO" of "CINCO."
- (iii) There are white spots in the "E," "R" (three) and "T" of "CERTIFO."
- (iv) There is a break in the head of the "F" in "CERTIFO" so that the horizontal stroke is severed from the upright (Plate 69).
- (v) There is a minute break at the head of the second "O" of "CORREOS" (Plate 69).
- (vi) There is a white spot at the foot of the second numeral "1" in the year date.

ERROR OF COLOUR IN CHOCOLATE-BROWN

These reproductions can be found both unused and used. The specific tests given under the normal colour are sufficient to identify this reproduction.

SIX REALES PLATE 69

The negative is dated January 1930 and one of the six clichés in 1947. This is one of the stamps in Sperati's *Livre d'Or*.

There are three distinct shades of the reproduction, blue, deep blue and prussian blue. The impression is rather more rough than any other of the reproductions of this issue.

SPECIFIC TESTS

- (i) The upper horizontal stroke of the "E" of "CERTIFO" is broken away from the upright (Plate 69).
- (ii) The upper horizontal stroke of the "F" of "CERTIFO" is broken away from the upright (Plate 69).
- (iii) There is a constant break in the curved frame line over the "R" of "REALES." There is often a general weakness in the frame line of this position.

TEN REALES PLATE 69

There are two different reproductions, the negatives being dated August 1914 and January 1930, and from these at least six clichés were made. This is one of the stamps in the *Livre d'Or*.

Some of the shades of the reproduction are darker than those found in the genuine and under MVL the shades are generally deeper than the genuine. The impression of the reproduction shows through on the back of the stamp much more clearly than in the genuine.

SPECIFIC TESTS

Reproduction A

- (i) The top horizontal stroke of the "E" of "DIEZ" is broken away from the upright.
- (ii) There is a little spot of colour at ten o'clock on the first "O" of "CORREOS" (Plate 69).
- (iii) The curved frame line is joined to the bottom left corner ornament under both the "R"s of "CORREOS."
- (iv) There is sometimes a defect in the curved frame line below and between the "RE" of "CORREOS."
- (v) There is a small projection from the curved frame line at the bottom of the stamp parallel to the lower side of the bottom right triangular ornament.
- (vi) Two vertical curved strokes in the lower right corner are joined (Plate 69).

## SPAIN AND COLONIES

1851—Ten Reales—*contd.*

Reproduction B

- (vii) There is a small break in the left side and towards the top of the upright of the "R" of "CERTIFO."
- (viii) The bottom left serif of the "E" of "CORREOS" is broken away from the upright.
- (ix) There is a constant white spot in the upper left corner ornament (Plate 69).

1852

The following comments apply to all the reproductions of this issue made by Sperati.

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions. Occasionally the 2 reales is found printed on genuine paper from which the impression of a genuine stamp has been removed but the cancellation retained.

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

**Basic Tests:** B, D and F are of value.

There is considerable variety of shades and colour tests are not of much value, though in general the genuine stamps appear paler than the reproductions under MVL.

The **paper** of the genuine stamps is generally white or greyish toned but the 5 reales is sometimes on yellowish toned. The reproductions are generally the same.

Where there is **gum** on an unused reproduction it is usually yellow and rather crackly.

**Cancellations:** This issue has been noted with types 4, 5, 17b, 20, 21, 22, 25 (Plates 83 and 84) and occasionally in the case of the 2 reales with genuine cancellations. See Chapter IV, page 28.

### SPECIFIC TESTS

Sperati used the negative of his first reproduction of the 5 reales to make transfers and new negatives for the reproduction of the 12 cuartos, the 2 reales reproduction E and the 6 reales reproduction B. Therefore, there are a number of constant flaws which may be found on two or more of these reproductions.

They are:

- (i) The "C" of "CERT" is broken at top and at bottom.
- (ii) The "R" of "CERT" is broken at top.
- (iii) The bottom right serif of the "T" of "CERT" is broken away from the upright.
- (iv) The "C" of "CORREOS" is broken at top and at bottom.
- (iva) This letter has a gash about four-fifths of the way up the side.
- (v) The second "R" of "CORREOS" lacks the bottom left serif.
- (vi) The "E" of "CORREOS" is broken at the top and at the bottom in the horizontal strokes.
- (vii) There is a defect on the inner side of the right frame just above the lower tablet.

### TWELVE CUARTOS

As stated above this reproduction was made from the negative of the 5 reales, reproduction A and the inscription in the value tablet has been entirely redrawn.

The **colour** of this reproduction is dull purple and the **impression** is rough in comparison with the genuine.

#### SPECIFIC TESTS

- (iv), (iva), (v), (vi) and (vii) above, also:
- (viii) The "O" of "FRANCO" is broken at the top and has a nick in the right side. In a later state both these flaws were retouched and removed (Plate 70).
- (ix) There is a nick in the circular frame at three o'clock.

### TWO REALES PLATE 70

There are a considerable number of reproductions copied from two original negatives. They have been reduced in the descriptions so that common tests can be used. One of the clichés of reproduction B is dated December 1941. Reproduction E is made from the 5 reales. This reproduction is represented in the *Livre d'Or* with a certificate of a well-known Italian expert.

SPAIN AND COLONIES

1852—Two Reales—*contd.*

FIVE REALES PLATE 71

The **colour** is very similar to the genuine but is slightly more lively (almost a touch of shrimp pink).

The **impressions** are nearly as clear as the genuine and there are less flaws.

SPECIFIC TESTS

These reproductions are often difficult to identify with certainty as one is a transfer of another and the cancellation may well hide vital evidence. The colour is not sufficiently strong for all the relevant tests to be apparent in each example.

Reproduction A

Tests (i) to (vi) apply.

Reproduction B

Tests (i), (iv), (vii), (viii) and (ix) apply. Sometimes found in a pair or a strip of three.

Reproduction C

This is the left stamp of a pair with reproduction D. Tests (i) to (v), (viii) and sometimes (ix) apply.

Reproduction D

This is the right stamp of a pair with reproduction C. Tests (i) to (v), (vii), (viii) and (ix) apply.

- (i) The lower stroke of the "E" of "CERT" is broken where it touches the upright which is irregular at left (Plate 70).
- (ii) There is a break in the left side of the "R" of "CERT" (Plate 70).
- (iii) The outer frame line is defective above "DO" (Plate 70).
- (iv) The top of the "C" of "CORREOS" is broken.
- (v) The top of the second "R" of "CORREOS" is broken.
- (vi) The right frame line shows signs of retouching above the lower panel (this obviously correcting test viii).
- (vii) The "R" in "CERT" has hardly any serif at the bottom left and has a break at the top right (Plate 28).
- (viii) The right frame line shows a curved break just above the lower panel.
- (ix) The "D" of "DO" is broken at the top.

Reproduction E

This reproduction was used to make pairs and strips of three and possibly larger pieces, the negative was made from the 5 reales reproduction A with the numeral altered. Tests i, ii, iii, vi and vii described in the introduction to this issue apply to this reproduction.

- (x) There is a diagonal break in the frame line above the "R" of "CERT" which is very clear on some examples (Plate 70).

There are two negatives, neither of which are dated, but one must have been in use prior to 1940 as there are three examples in the *Livre d'Or* and signed by experts, one of whom died prior to that date.

The **colour** of the reproductions is very like the original although reproduction B is in a bright yellow-green which we have not seen in the genuine.

The **paper** of the reproductions is generally thicker than the genuine.

The **impressions** are often rather worn and show many white spots where the genuine is clear and generally free of white spots.

In the genuine the oil in the ink has a tendency to bleed round the design and this bleed is missing in the reproductions.

SPECIFIC TESTS

Reproduction A

See notes under this heading in the introduction to this issue.

also, but not always constant,

- (viii) There is a diagonal break in the background immediately above the second "O" of "CORREOS" (Plate 71).

Reproduction B

Only one example has been seen so the following tests may not be constant.

- (ix) The top and bottom of "C" of "CERT" are broken.
- (x) The top of the "E" of "CORREOS" is broken where the horizontal joins the upright.
- (xi) The right frame is broken in the centre and twice below but these breaks are almost filled in with ink (Plate 71).
- (xii) There is a white spot in the right of the "D" of "DO."

SIX REALES PLATE 71

There are two single reproductions (A and B) and a pair (C and D). The negative of A is dated May 1942 and it was retouched in July and August of the same year. One of the clichés is dated August 1942.

The **colours** of the reproductions are A pale blue, B deep bright blue, C and D pale bright blue. The paper is generally thicker than that of the genuine.

SPAIN AND COLONIES

1852—Six Reales—*contd.*

The impressions of A and B are rather rough and often C and D appear to be worn whereas the genuine is quite a clear full impression.

In the genuine the oil in the ink causes a slight bleed around the design and this bleed is missing in the reproductions.

SPECIFIC TESTS

Reproduction A

- (i) There is a break in the top of the "C" of "CERT."
- (ii) There is a break in the top of the "D" of "DO."
- (iii) There is a dot of colour adjoining the upper frame line immediately above the numeral "6" (Plate 71).
- (iv) There is a white spot in the lower serif of the "S" of "CORREOS."
- (v) There is a defect in the lower right side of the numeral "1" of the year date.

Reproduction B

This reproduction is made from the 5 reales A with the numeral altered. The specific tests (with the exception of (v)) given in the introduction to this issue should be read and all apply to this reproduction.

Reproduction C and D (a pair)

This pair of reproductions is easily identified as the cancellation is always in exactly the same position.

Left stamp C:

- (vi) The "C" of "CERT" is broken at top and at bottom.
- (vii) The upper horizontal stroke of "E" of "CERT" is missing (Plate 71).
- (viii) The upper horizontal stroke of the "R" of "CERT" is missing and there is a break in the right side of the loop which is continued through the left serif and the upright of the "T" which also lacks the horizontal stroke (Plate 71).
- (ix) The upper part of the "D" of "DO" is broken and the second letter is broken on the right.

Right stamp D:

- (x) There is a constant flaw in the top frame line over the "D" of "DO" and a weakness over the "R" of "RS."

1853

The following comments apply to all the reproductions of this issue made by Sperati.

Sperati is known to have made "die" proofs in black and in colour as well as unused (the 5 reales has not been recorded) and used reproductions, sometimes on genuine paper. The stamps may be found used on pieces, sometimes with the cancellations and the postal marking genuine but more often with cancellation and date stamp reproduced by Sperati.

The genuine stamps were printed by typography and all Sperati's work is photo-lithography.

**Basic Tests:** B, F and K.

**Colours** used by Sperati were very varied and it is impracticable to describe them in print.

The **paper** of the genuine stamps was a thin white whereas most of Sperati's reproductions appear to be on yellowish paper with the exception of one printing of the 6 reales which is on thin greyish paper.

The **gum** is thin and yellow and very cracked.

**Cancellations:** This issue is noted with types 4, 26a, b, c, and d (Plates 83 and 84). Also a few examples with genuine cancellations, see Chapter IV, page 28.

TWELVE CUARTOS PLATE 72

This stamp is represented by two examples in the *Livre d'Or*, both certified as genuine by German experts.

SPECIFIC TESTS

- (i) There is a nick in the foot of the upright of the "E" of "CORREOS."
- (ii) There is a white spot in the upper right of the second "O" of "CORREOS" (Plate 72).

- (iii) There is a white spot in the head of the numeral "3" (Plate 72).
- (iv) The inner vertical frame line at left adjoins the value tablet below (this is constant in some types of the genuine).
- (v) There are two indentations on the right side of the "A" of "FRANCO."
- (vi) The right frame line is weak towards the bottom of the stamp and the bottom right corner is rounded.

SPAIN AND COLONIES

1853—*contd.*

TWO REALES PLATE 72

There are at least two reproductions made from the same negative but the tests given will identify either.

This is a popular stamp in Sperati's *Livre d'Or*, five examples being represented, four certified by different German experts and one by an Italian expert.

SPECIFIC TESTS

- (i) The outer frame line projects in the top left corner.
- (ii) There is an indentation in the outer frame line immediately above the numeral "1."
- (iii) There is a white spot in the top right part of the numeral "8."
- (iv) The end panel to the right of the numeral "3" is very rough on the inside and has an indentation on the outside (Plate 72).
- (v) The inner frame line containing the horizontal lines of shading is broken immediately under the numeral "3."
- (vi) The bottom left serif and the bottom of the upright of the "T" of "CERT" is shaved off.
- (vii) There is a double break in the head of the numeral "2."

FIVE REALES PLATE 72

This reproduction is a transfer from the negative of the 6 reales with the numeral "5" drawn in.

The colour of this reproduction is generally yellow-green.

SPECIFIC TESTS

- (i) There is a white spot in the lower right part of the numeral "3" (Plate 72).
- (ii) The frame line containing the value is broken in the centre just underneath the oval background.
- (iii) The outer frame line at foot is weak below and to the left of the numeral "5."
- (iv) There are a number of white spots in the "R" of "RS."

SIX REALES PLATE 72

There are at least four distinct shades of this reproduction which may be described as blue, pale blue, dull blue and deep blue.

SPECIFIC TESTS

As 5 reales.

1853 MADRID LOCALS

The following comments apply to reproductions of both values of this issue.

The genuine stamps were printed by typography and all Sperati's work is photo-lithography.

**Basic Tests:** B and F.

The colour of the genuine stamps is a bright bronze with a tinge of red and oxidized copies can be found which are practically black. The reproductions are generally deep bronze, rather too metallic in comparison with the genuine, but these may be found in a variety of shades fading to black.

As in the genuine, the paper of the reproduction varies.

The gum is thin and greyish.

Nothing will really serve comparison other than the genuine stamps.

**Cancellations:** Types 6, 26a, b, c and d are noted (Plates 83 and 84). There are one or two examples with very light cancellations which suggest that the stamps have been printed on genuine paper of contemporary national issue and from which an impression of the genuine stamp has been successfully removed. See Chapter IV, page 28.

ONE CUARTO PLATE 73

There are two reproductions A and B. The negative of the former is dated 1941 and the cliché September 1942. Reproduction A is to be found in horizontal and vertical pairs and strips and B in singles only.

SPECIFIC TESTS

Reproduction A

- (i) There is a flaw in the upper frame line above the "E" of "CORREO" and a dot on the background immediately below this letter.
- (ii) The second "O" of "CORREO" has two breaks at the top and one at the foot.

SPAIN AND COLONIES

1853 Madrid—One Cuarto—*contd.*

- (iii) The left upright of "N" of "INTERIOR" is broken near the foot.
- (iv) The outer frame line at top has a defect on the lower side immediately above the first "R" of "INTERIOR."
- (v) Both lower serifs of the "F" of "FRANCO" are divorced from the upright.
- (vi) There is a minute flaw on the left side of the tail of the "R" of "FRANCO" just below the loop (Plate 73).
- (vii) The left serif of the right leg of the "U" of "CUARTO" is broken away and appears as a dot.

Reproduction B

- (viii) There is a break in the left side of the second "O" of "CORREO."
- (ix) The lower right serif of the "F" of "FRANCO" is divorced from the upright.
- (x) The lower right serif of the "N" of "FRANCO" is barred.
- (xi) The loop of the "R" in CUARTO" is not joined to the upright (Plate 73).
- (xii) There is a defect on the left side of the head of the "T" of "CUARTO."

THREE CUARTOS PLATE 73

There are two reproductions A and B, the first of which is only known in singles and the last in vertical and horizontal pairs. This stamp is represented in the Sperati *Livre d'Or*.

SPECIFIC TESTS

Reproduction A

- (i) There is a minute spot on the under side of the upper frame line immediately over the "E" of "CORREO" (Plate 73).
- (ii) The head of the first "I" of "INTERIOR" is separated from the upright, there is a defect in the left side (Plate 73) and there is a minute flaw on the under side of the frame line above this letter.
- (iii) There is a minute break in the "O" of "INTERIOR."
- (iv) The bottom left serif of the "F" of "FRANCO" is broken away from the upright.
- (v) There is a curled line running from the bottom frame line towards the "T" of CUARTOS."

Reproduction B

This is a retouched transfer of A and tests (ii), (iii) and (iv) apply. Also

- (vi) There are two defects in the head of the "E" of "CORREO" the top right serif being broken away from the horizontal.

1854

The following comments apply to all the reproductions of this issue made by Sperati.

Sperati is known to have made "die" proofs in black and in colour, as well as unused (with the exception of the 2 cuartos) and used reproductions, sometimes on genuine paper from which the impression of a genuine stamp has been successfully removed.

The genuine stamps were printed by typography and all Sperati's work is photo-lithography.

The **colours** generally are a good match for the genuine. Under the MVL the paper of the genuine appears to be greyish with the exception of the 5 reales which is slightly yellow. In comparison Sperati's paper is greyish, white or yellow and so any stamp (other than a 5 reales), which is yellow under the MVL, is an immediate suspect.

The **gum** used on the reproductions is yellowish toned and very crackled.

For **comparison** use the common 4 or 6 cuartos.

**Cancellations:** Only type 4 (Plate 83) is represented in the reference collection but it is probable that some of these stamps may be found printed on genuine paper and with genuine cancellations from which the impression of a genuine but common denomination has been removed.

SPAIN AND COLONIES

1854—*contd.*

TWO CUARTOS PLATE 74

There are two different reproductions, A being found on thin greyish paper, B on thin yellowish paper.

The **colour** of the reproduction is invariably yellow-green.

**Basic tests:** *B, F and K.*

SPECIFIC TESTS

Reproduction A

- (i) There are two breaks in the thin line below "CORREOS," one below the second "O" and the other under the extreme left point of the star at the end of the word.
- (ii) The bottom horizontal stroke of the "E" of "CORREOS" is very thin and almost broken through.
- (iii) There is an indentation on the left side of the "F" of "FRANCO" just below the upper serif.
- (iv) The lower serifs of the "N" of "FRANCO" slope upwards to the right.
- (v) There is a dot of colour in the foot of the "C" of "FRANCO" (Plate 74).
- (vi) The head of the "C" following the numeral is broken and there is a spot of colour adjoining the lower serifs.
- (vii) The top of the final "S" is broken.

Reproduction B

All the examples of this reproduction that have been examined are on thin paper, but there is no reason why it should not be found on the thick bluish-paper.

- (viii) There is a gash in the right side of the first "O" of "CORREOS."
- (ix) There are two white spots in the upright of the second "R" of "CORREOS." Below this letter there are four breaks in the thin frame line above the cross on the crown (Plate 74).
- (x) There are two breaks on the left of the upright of the "E" of "CORREOS."
- (xi) There is a projection from the knee of the "S" of "CORREOS" that extends upwards towards the upper serif of the letter.
- (xii) There is a break in the head of the "F" of "FRANCO" where the horizontal stroke joins the upright.
- (xiii) There is a minute break in the head of the "R" of "FRANCO" and a large white spot where the tail joins the loop.

ONE REAL

There are five different reproductions of this stamp, one of the clichés of A being dated August 1946, B being dated April 1920 and D 28th October 1920.

The reproductions in indigo on thin paper are found from reproductions A, B and C, while the later printings in pale blue on thick bluish paper are found from reproductions A, B, D and E.

**Basic tests:** *B and F.*

SPECIFIC TESTS

Reproduction A PLATE 74

This reproduction was made from a photograph of a genuine 6 cuartos, the value being altered on the negative.

- (i) There is a gash on the left side of the upright of the second "R" of "CORREOS" (Plate 74).
- (ii) There is a nick in the upper frame line over the numeral "8" of the year.
- (iii) The tip of the upper left serif of the "R" of "FRANCO" is broken off and appears as a dot between the head of this letter and the preceding "F" (Plate 74).
- (iv) The thin frame line over "RL" is broken in at least three places.
- (v) The upper left ornament has the point broken so that it appears as a hook.
- (vi) There is an extra dot in the lower right ornament between the upper leaf and the centre piece.

Reproduction B PLATE 74

This reproduction was made from a photograph of the genuine 6 cuartos, the value being altered on the negative.

- Test (v) applies to this stamp.
- (vii) There is a minute dot below the upright of the first "R" and a dot between the upright and the tail of the second "R" of "CORREOS" (Plate 74).
  - (viii) There is a spot of colour on the upper right side of the numeral "1" in the year.
  - (ix) There is a spot of colour on the top right of the numeral "8" of the year date.
  - (x) There is a curious pointed break in the underside of the solid shading at the bottom of the crown.
  - (xi) Between the bottom of the crown and the top of the shield there is a break with a dot in the middle.
  - (xii) The inner frame line is broken at right to the right of the lower corner ornament.

SPAIN AND COLONIES

1854—One Real—*contd.*

Reproduction C PLATE 74

- (xiii) The upper left serif of the first "R" of "CORREOS" is broken away from the letter and there is a spot of colour above this letter adjoining the outer frame line.
- (xiv) The upper left serifs of the letters "FR" of "FRANCO" are broken away.
- (xv) There is a break on the inner frame line immediately above the "A" of "FRANCO" (Plate 74)
- (xvi) The upper left serif of the letter "R" of "RL" is broken.

Reproduction D PLATE 75

- (xvii) There is a white spot in the back of the "C" of "CORREOS."
- (xviii) There is a minute break at the foot of the first "O" of "CORREOS."
- (xix) There is an indentation in the head of the upright and an indentation in the left of the upright of the first "R" of "CORREOS." There is also an indentation which almosts breaks the bottom right serif from the upright and a spot of colour inside and outside the loop of this letter.
- (xx) The lower left serif of the second "R" of "CORREOS" has an indentation and the tail of this letter is almost broken away from the loop (Plate 75).
- (xxi) In the upper left ornament there is an extra spot of colour. Test (v) also applies in this case.
- (xxii) There is a break in the left thick frame line surrounding the upper left quarter of the shield.
- (xxiii) There is a gash in the right side of the horizontal stroke of the "N" of "FRANCO."

Reproduction E PLATE 75

This is a transfer of reproduction A. Tests (iii), (iv), (v) and (vi) apply.

FIVE REALES PLATE 75

The cliché of this reproduction is dated August 1946 but it is certain that it was in use prior to 1940 as the stamp is included in the *Livre d'Or*, and signed by an expert who had died before that time.

There are four different shades of these reproductions—deep green, pale green, yellow-green and green.

**Basic tests:** *B, E and F.*

SPECIFIC TESTS

- (i) There is a break or indentation in the left side of the second "O" of "CORREOS."
- (ii) There is a weakness in the upper frame line over the "854" of the year date.
- (iii) There is a dot of colour in the centre of the back of the "C" of "CERT" (Plate 75).
- (iv) There is a dot of colour adjoining the right side of the "D" of "DO."
- (v) The dot on the tail of the figure "5" is large in proportion to the thickness of the stroke.
- (vi) There is a line in the shading below the lower right Castle.

SIX REALES PLATE 75

The cliché is marked August 1946 but this stamp is also represented in the *Livre d'Or* and must have been first produced at a very much earlier date.

The reproduction is found in two shades, deep and dull blue.

**Basic tests:** *B, E and F.*

SPECIFIC TESTS

- (i) There are white spots in the upright and in the loop of the first "R" of "CORREOS" and there is a spot of colour opposite the white dot in the upright.
- (ii) There is a spot of colour in the centre of the right side of the numeral "1" (Plate 75).
- (iii) There is a spot of colour or projection to the top right of the numeral "8" in the year (Plate 75).
- (iv) There is a small projection from the outer frame line immediately above the numeral "4."
- (v) The bottom right serif of the "R" of "CERT" is broken away from the upright.
- (vi) The upper left serif of the "T" of "CERT" is broken away from the upright.

1860-61 NINETEEN CUARTOS PLATE 76

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions, the latter often on genuine paper from which the impression of a genuine stamp has been removed.

The negative is dated August 1940 and the cliché August 1946.

For **comparison** use the genuine 4 cuartos.

The genuine stamp was typographed and the imitation photo-lithographed.

1860-61 Nineteen Cuartos—*contd.*

The **colour** is very similar to the genuine and there is a considerable range of shade.

The **paper** on which the imitations are printed falls into two categories: firstly, genuine paper from which the impression of a genuine stamp has been successfully removed and the genuine cancellation retained; this paper has been stained to match the genuine salmon shades. The second paper is very similar to the genuine but has been used to make the unused imitations and those with forged cancellations (*q.v.*).

The **gum** used on "mint" copies of the imitations is very like the genuine.

The **impression** is a trifle coarser than the genuine but this difference is only really obvious when comparing the imitation with the genuine stamp.

**Basic tests:** *B, E*, and in some cases *G and K*.

SPECIFIC TESTS

Some of these may be common to one position on the sheet of the genuine stamps.

- (i) The twelfth and thirteenth pearls that form the border at top are broken on the upper side. Ten of the pearls in the right frame are broken on the inside.
- (ii) The six vertical strokes of shading to the right of "CORREOS" show breaks in the second and fifth strokes (Plate 76).
- (iii) In the circular frame surrounding the head there are a series of dashes; in the upper left corner the two lower dashes have become minute spots.
- (iv) The lines of shading under the jaw, on the cheek and neck are more coarse and lack the fine gradation from dots to lines that are a feature of the genuine.
- (v) The frame line over "R" of "CUARTOS" has a minute break and is retouched (thickened) over the "RT." There is another minute break in the frame line below and between "TO." (Plate 76).
- (vi) The left side of the lower right corner square inclines inwards at the top of the square.

CANCELLATIONS PLATES 83 & 84

Type 28: "SARADELL. 2 NOV 61 BARCELONA."

Types 10-12: Nos. "1" (two single and one pair of impressions) and "2" (four single impressions, one overlying the Barcelona date stamp "16 JUN 61" and "3"). Also genuine cancellations (see Chapter IV, page 28).

1864 NINETEEN CUARTOS PLATE 76

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper from which the impression of a genuine stamp had been removed. There are two different reproductions made from the same negative. The model used was probably a genuine 4 cuartos as the numerals "19" have been drawn on the negative.

For **comparison** use the genuine 4 cuartos.

The genuine stamp was typographed and the imitation photo-lithographed.

The **colour** of reproduction A is identical with the genuine; there is rather more red in reproduction B.

The **paper** on which the imitations are printed falls into two categories: firstly, genuine paper from which the impression of a genuine stamp has been successfully removed and the genuine cancellation retained; this paper has been tinted to match the genuine shade of this denomination. The second paper is an excellent match with the genuine and was used to make the unused imitations.

The **gum** used on "mint" imitations is yellow and shiny; in comparison the genuine gum is colourless.

The **impression** is smoother than the genuine.

**Basic tests:** *B, E, F*, and in the case of the used, *G and K*.

**SPECIFIC TESTS:** The following apply to both reproductions A and B.

- (i) The upper curved line over "CORREOS" is broken over the first "R," there is a spot of colour joining the upper to the lower curved line over the second "R," and both curved lines are broken over the second "O."
- (ii) The first "O" of "CORREOS" has a defect in the upper left and a white spot in the right side (Plate 76), there is a white spot in the centre of the upright of the first "R," and another where the loop joins the tail, and there is a defect in the foot of the upright of the "E."
- (iii) The outer frame line at left is broken 1.5 mm. from the bottom.
- (iv) There is a defect in the thick curved line at bottom immediately below the "O" of "CTOS."

**CANCELLATIONS:** Genuine. See Chapter IV, page 28.

SPAIN AND COLONIES

1865

There are six stamps to consider in this issue—the imperforate 4 cuartos, 12 cuartos with inverted frame, 19 cuartos and 1 real—the perforated 19 cuartos and 1 real. It is possible the 12 cuartos error may be found perforated.

The following comments apply to all the reproductions made of this issue. Sperati is known to have made “die” proofs (except the 12 cuartos) in black and in colour, as well as unused (4 cuartos and 19 cuartos perforated only) and used (except the 4 cuartos) reproductions on genuine paper from which the impression of a genuine stamp had been removed and the genuine cancellation retained.

For **comparison** use the genuine 4 cuartos type I.

The **genuine** stamps were typographed and the imitations photo-lithographed.

With the exception of the 4 cuartos, all the imitations are printed on genuine **paper**, and in the case of the perforated denominations, the perforations are genuine.

The **impressions** are coarser and flatter than the genuine.

**Basic Tests:** B, D, E, F and in the case of the used G, H and K.

**Cancellations:** Genuine—see Chapter IV, page 28.

FOUR CUARTOS PLATE 76

The negative is dated September 1942.

The colour is a reasonable match for the genuine.

SPECIFIC TESTS

- (i) There are numerous defects where the colour should be solid and the two following tests are examples.
- (ii) There are two white spots above the first “A” of “ESPANA,” another below the right leg of the letter and a fourth between the “AN” and two in the crutch of the “N” (Plate 76).
- (iii) There are two white spots in the centre of both “O”s of “CORREOS” and one between the legs of the second “R.”
- (iv) The outer frame line is broken at right .5 mm. from the top, and is very weak and broken for 3.5 mm. from the foot.
- (v) There is a distinctive break in the horizontal lines of shading 1 mm. S.W. of the chin.
- (vi) There is a slight diagonal scratch on the plate commencing under the upright of the second “R” of “CORREOS” and continuing downwards to the right.

TWELVE CUARTOS PLATE 76

(Inverted frame)

The **colour** is very good. It is possible that this imitation may exist perforated.

SPECIFIC TESTS

- (i) The frame line over “ESPANA” is unbroken whereas in the genuine there is often a break over the lion.
- (ii) Between the frame line and the background below there is a spot of colour over the “S” and another over the “P” of ESPANA” (Plate 76).
- (iii) There is a spot of colour in the curved white space over the “P” of “ESPANA” (Plate 76).

NINETEEN CUARTOS

There are two different reproductions of the frame and of the head but the same head was sometimes used for both frames. The cliché of head B is dated October 1950, this was taken from a genuine 1 real.

The following varieties are known—Frame A with Head A or B imperforate, Frame B with Head A imperforate and with Head B imperforate and perforated.

The **colour** is a good match with the genuine.

The **gum** on the “mint” perforated examples is yellow, crinkly and unevenly applied, often staining the paper yellow.

SPECIFIC TESTS

Frame A

- (i) There is a distinctive break in the top left of the frame containing the lion.
- (ii) There are white spots in the background of the panel containing “ESPANA,” two before the “E,” one between the bottoms of the “SP,” three following the “P” and several flaws following the final “A.”

SPAIN AND COLONIES

1865—Nineteen Cuartos, Frame A—*contd.*

- (iii) There are coloured spots in the back of the "C" of "CORREOS" and in the head and belly of the "S" (Plate 76).
- (iv) There are two coloured spots in the curved white space below "CORREOS," one (minute) below the "C," the other below the "O."

Head A\*

- (v) The horizontal lines immediately opposite the tip of the nose are merged at the left.
- (vi) There is a dot at the right of the third line of shading from the top (Plate 76).

Frame B PLATE 77

- (vii) The inner frame line over "ESPANA" is broken in the centre.
- (viii) There are two white spots between the "ES" of "ESPANA."
- (ix) There is a spot of colour in the upright stroke of the "P" of "ESPANA." (Noted only on the die proof.)
- (x) There are white spots in the background of the panel containing "CORREOS," one before the "C," one over the "RE" and a coloured projection into the knee of the "S."

Head B\*

- (xi) The fourth and seventh horizontal lines of shading between the chignon and the neck are broken (Plate 77).
- (xii) The ends of the frame line at the lower right side are irregular giving the impression of four steps. In some copies, this test has been touched out.

ONE REAL PLATE 77

The **colour** of the imperforate reproduction is green and the perforated reproduction is yellow-green.

The **impression** of the imperforate reproduction is better than the perforated, which is usually rather rough; it should be remembered that many of the genuine stamps are poorly produced.

SPECIFIC TESTS

- (i) There are numerous defects where the colour should be solid and the two following tests indicate the position of constant white spots (there are many others but not all are constant).
- (ii) The panel containing "ESPANA" contains the following spots—one between the two lower horizontal strokes of the "E," one each side of the head of the "S," a raised

hyphen after the "S" (Plate 77), one spot between the tops of the "P" and the first "A" and one in the head of the "N."

- (iii) The panel containing "CORREOS" contains the following white spots—to the top left and bottom left of the "C," in the lower part of the centre of the "O" which has a tail at the lower right like a "Q" (Plate 77).
- (iv) Unless over inked there are breaks in the outer frame line at right, .5 to 1.5 mm. from the top (four breaks) and .3 mm. from the bottom.

1866 NINETEEN CUARTOS PLATE 77

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper from which the impression of a genuine stamp has been removed.

The cliché is dated August 1946.

For **comparison** use the genuine 4 cuartos.

The genuine stamp was typographed and the imitation photo-lithographed.

The **colour** is very like the genuine.

The **paper** and the **perforations** are genuine.

The **gum** on "mint" reproductions is colourless.

The **impression** is very like the genuine.

**Basic tests:** B, D, E and F.

SPECIFIC TESTS

- (i) There are many breaks in the horizontal lines of shading, the top two lines being broken in the same position.
- (ii) There is a dot at the right between the ends of the sixth and seventh lines of shading from the top.
- (iii) The right chimney does not join the tower in the top left corner (Plate 77).
- (iv) There are tiny breaks in the head, centre and tail of the "S," and white spots in the back of the numeral and the following "C."
- (v) The top left serif is broken off the "R" of "CUARTOS," and there are defects at 3 o'clock and 7 o'clock in the "O."
- (vi) There is a break in the lower curve of the floral ornament in the bottom right corner.

**CANCELLATIONS:** Genuine. See chapter IV, page 28.

\*NOTE: The tests for the heads A and B are not always conclusive as they were retouched more than once.

SPAIN AND COLONIES

1867-68 NINETEEN CUARTOS PLATE 77

As the same cliché was used for one of the reproductions printed in rose and in dark brown these two issues are treated as one.

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper from which the impression of a genuine stamp has been removed.

There are two different reproductions. The cliché of A is dated September and December 1946 and was used to produce reproductions of both the 1867 rose and 1868 brown. The negative of B is dated 30th February 1919 and the cliché September 1946 and this was used for the 1868 printing in brown.

The original of A must have been the 1867 printing in rose and therefore printings from this cliché in brown do not show the genuine secret mark of the 1868 printing. The original of B shows the secret mark of the 1868 printing.

As this design is peculiar to the 19 cuartos denomination it is necessary to use a genuine stamp for comparison.

The genuine stamps were typographed and the imitations photo-lithographed.

The colours are generally very accurate although the rose is a little stronger than the pastel shade of the genuine.

The paper and perforations are genuine.

The gum on "mint" reproductions is too thick and too yellow and stains the paper yellow.

The impressions are very like the genuine.

Basic tests: B, D, E and F.

SPECIFIC TESTS:

Reproduction A (rose and brown)

- (i) In the rose printing there are clear breaks in the left frame line, .75 mm. from the top, and in the top frame 8 mm. from the left.
- (ii) There are two distinctive defects in the background of "CORREOS," above the second "R" (not clear on the rose) and below the second "O" (Plate 77).
- (iii) There is a dot below the top frame line above the "E" of "DE."
- (iv) There are three distinctive defects in the background of "ESPANA," at the bottom left of the "E," from the head of the first "A" and generally around the "N," between the legs of which there is a white spot.
- (v) The foot of the "C" of "CUARTOS" is thick and there is a slanting projection at the bottom right which makes it look rather like a "G."

Reproduction B (brown only)

- (i) The frame in the top left corner is damaged.
- (ii) There are white spots between the "D" and "E" (Plate 77), between the legs of the second "A" of "ESPANA," between the "1" and the "9" and to the top right of the "A" of "CUARTOS."
- (iii) The bottom frame line is broken .25 mm. from the right corner.

CANCELLATIONS: Genuine. See Chapter IV, page 28.

1870

There are three stamps to consider in this issue—the 19 cuartos green, the 1 escudo 600 milesimas lilac and the 2 escudos pale blue.

The following comments apply to all three reproductions.

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper from which the impression of a genuine stamp has been removed and, in the case of the used, the genuine cancellation retained.

For comparison use the genuine 50 milesimas blue.

The genuine stamps were typographed and the imitations photo-lithographed.

The paper and the perforations are genuine.

There are two types of gum on the "mint" reproductions: (a) rather crackly yellowish staining the paper (commonly found on the 19 c. and 2 es.) and (b) thin smooth yellowish or brownish-toned (usually found on the 1 es. 600 m.). The genuine gum is colourless.

The impressions of the reproductions are coarse in comparison with the genuine.

Basic Tests: B, D, E, G, and in the case of the used H and K.

Cancellations: Genuine. See Chapter IV, page 28.

SPAIN AND COLONIES

1870—*contd.*

NINETEEN CUARTOS

The **colour** of the reproduction is more yellow than the genuine.

SPECIFIC TESTS

- (i) There is a small dot outside the design at left, 1.75 mm. from the top.
- (ii) There are three distinctive flaws in "COMUNICACIONES," there are white spots in the upper left and lower right of the first "N," there is a break on the inside of the right leg of the "A" just above the horizontal stroke, and there is a small break in the foot of the "S."
- (iii) There are three distinctive flaws in "CUARTOS," there is a dot on the right leg of the "A," the tail of the "R" is almost broken away from the loop, and there is a break in the head of the "S" (Plate 77).

1 ESCUDO 600 MILESIMAS PLATE 78

The cliché is dated September 1946.

The **colour** is usually stronger than the normal delicate shade of the genuine.

SPECIFIC TESTS

- (i) The loss of white space between the horizontal lines of shading is very noticeable.
- (ii) The curved frame line at top is broken twice, .3 mm. and 4.5 mm. from the left corner (Plate 78).
- (iii) The thick inner curved frame lines do not meet at the top left corner and there is another break .5 mm. to the right in the top line (Plate 78).
- (iv) There is a small stroke in the oval frame over the "E" of "E0."

TWO ESCUDOS PLATE 78

The cliché is dated September 1946.

The **colour** is not quite so strong as in the genuine.

SPECIFIC TESTS

Reproduction A

- (i) There is a projection from the top frame line 2 mm. from the right corner.
- (ii) There is an interesting retouch to the horizontal lines of shading in the oval around the head, 3.5 mm. from the left and 7.5 mm. from the bottom of the stamp.
- (iii) The outer frame at left is broken 6.25 mm. from the lower corner.
- (iv) There are many flaws in "COMUNICACIONES" of which the following are prominent—the "M" is broken near the top of the diagonal stroke, the left side of the "U" is broken near the top, the head of the second "C" is split and there are four breaks in the second "N" (Plate 78).
- (v) The "C" in "ESCUDOS" has two cracks in the base and a hollow end.

Reproduction B

It is possible that this reproduction did not get further than the "die" proof stage.

- (vi) The background surrounding the initials "E.J." below the neck is solid.
- (vii) The following are the main flaws in "COMUNICACIONES"—the right diagonal of the "M" is broken in halves, the end of the second "C" is bifurcated, the head of the "S" is broken.
- (viii) The head of the first "S" of "ESCUDOS" is broken, there are breaks in the upper left and head of the "D."
- (ix) There is a break in the right inner frame, 1.3 mm. from the bottom.

1872-73

The two highest values, the 4 pesetas and 10 pesetas were reproduced and the following comments apply to both.

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper from which the impression of a genuine stamp has been removed, and, in the case of the used, the genuine cancellations retained. For **comparison** use the genuine 1 peseta lilac.

The genuine stamps were typographed and the imitations photo-lithographed.

The **paper** and the **perforations** are genuine.

The **gum** on the "mint" reproductions is always yellowish and stains the paper (which is white in the genuine); it is sometimes streaky and occasionally crackly. The genuine gum is colourless.

The **impressions** of the reproductions are rather stronger than the genuine and it is only under magnification that the former appear more coarse. The genuine are so poorly printed that at first examination they might well be forgeries.

**Basic Tests:** B, D, E, F, G and in case of the used, H and K.

**Cancellations:** Genuine. See Chapter IV, page 28.

SPAIN AND COLONIES

1872-73—*contd.*

FOUR PESETAS PLATE 78

The cliché is dated September 1946.

The **colour** is red-brown (almost chestnut) and much stronger than the normal genuine shade.

SPECIFIC TESTS

- (i) There is a distinctive flaw in the shading immediately under the chin.
- (ii) There are many flaws in "COMUNICACIONES"; the following are the most prominent—the "U" has a cursive break on the right (Plate 78), there are three white dots in the diagonal stroke of the first "N" and another in the top of the right upright, there are white spots in the heads of both the second "I"s and the head of the third "C" is split.
- (iii) There are many flaws in "CUATRO," the following are the most prominent—there is a vertical flaw down the left side of the "U" and a similar weakness in the "T" and there is a white spot where the loop of the "R" joins the upright; there is a spot of colour in some reproductions below and between the "RO."
- (iv) Below the "P" of "PESETAS" there are two small strokes of colour and two small dots below the first "E."

TEN PESETAS PLATE 78

There are two reproductions, one of the clichés of reproduction A being dated September 1946, the other being undated.

There are many **colours** in the reproduction, some of which match the deep blue-green of the genuine.

SPECIFIC TESTS

Reproduction A

This is made from the 4 pesetas with the value entirely redrawn.

There are two clichés and the following tests apply to both. Test (i) does not apply as this flaw has been retouched in the transfer negative (the two reproductions form a most attractive philatelic study). The flaws described in test (ii) for the 4 cuartos also apply here, but (iii) and (iv) must be ignored.

- (v) The following are distinctive flaws in "DIEZ"—the bottom of the "D" is shaved off and there is a weakness in the top, there is a white spot in the upright of the "E," and there are two white spots in the top and two in the diagonal stroke of the "Z."
- (vi) The following are distinctive flaws in "PESETAS"—there is a white spot in the loop of the "P" and the top is concave, there is a break in the first "E" (Plate 78) and in second "E" (Plate 78), there are two white spots in the head of the "T" and one in the upright, the final "S" is badly drawn and has a barbed tail.

Reproduction B

The B.P.A. possess the negative but have not seen any example of the completed work. It is probably the earlier of the two reproductions. The illustration is of a print from the negative.

- (vii) There is a spot in the horizontal lines of shading behind the neck, 5 mm. from the left frame and 8 mm. from the bottom (Plate 78). There is another spot above the hair, 5.5 mm. from the right frame and 3 mm. from the top.
- (viii) The top frame line is broken 1.75 to 2.5 mm. from the left.
- (ix) There are several flaws in "COMUNICACIONES," the following are the most prominent—there is a white spot in the head of the second "C" and one in the right leg of the "A," there is an extensive weakness through the head and upright of the third "C," a flaw on the left and a nick on the right of the second "O."

1873

The two highest values, the 4 pesetas and 10 pesetas, were reproduced and the following comments apply to both.

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper from which the impression of a genuine stamp has been removed, and, in the case of the used, the genuine cancellations retained.

For **comparison** use the genuine 10 centimos.

The genuine stamps are typographed and the imitations are photo-lithographed.

The **paper** and **perforations** are genuine.

S P A I N A N D C O L O N I E S

1873—*contd.*

The **gum** on the "mint" reproductions is of three sorts, one of which is smooth, apparently applied with a brush, and warm buff in colour; the second is crackly and yellow and appears regummed. Both stain the paper. The third gum is more like the genuine, it is very slightly toned and only slightly affects the paper. The genuine gum is hard, shiny and colourless, leaving the paper quite white.

The **impressions** of the reproductions are more coarse than the genuine but this feature is only really apparent in the unused examples.

**Basic tests:** B, D, E, F, G and, in the case of the used, H and K.

**Cancellations:** Genuine. See Chapter IV, page 28.

FOUR PESETAS PLATE 79

The cliché is dated September 1946.

The **colour** is stronger than the genuine, one shade being too orange and the other too red.

SPECIFIC TESTS

- (i) In the genuine, the space between the top frame and the frame containing "COMUNICACIONES" is clear, in the reproduction there are dots of colour joining the two frames above the "MUNI" and "CI" (Plate 79).
- (ii) One of the fancy lines of shading in the top corner touches the left frame 3.5 mm. from the top.
- (iii) There are spots of colour between the right frame and the solid background containing "ESPANA" over the "PA" and there is a small break in the frame line opposite the "N."
- (iv) The line over "4 PESETAS" is weak and broken, note the break over the "T." (This test undoubtedly applies to one sheet position of the genuine).
- (v) There are the following small flaws in "COMUNICACIONES"—there is a white spot in the centre of the "M" and another at the top right, there are two white spots in the diagonal of the first "N," there is a white spot at the head of the third "C," there are two white spots in the diagonal of the second "N," and there is a spot of colour on the top right of the "E."
- (vi) There is a flaw in the foot of the "4" and the left side of the "A" in "PESETAS" is just broken from the right.
- (vii) The left breast of the lady is blotchy, the curve indicating the nipple joining the curved lines of shading beneath, crude in comparison with the delicate contours of the genuine.

TEN PESETAS PLATE 79

There are two reproductions, the negative of the first being dated 28th October 1940.

The **colour** of reproduction A is brownish-purple, B is brownish-mauve. Both colours are stronger than any shade of the genuine.

SPECIFIC TESTS

Reproduction A

- (i) There is a nick in the upper side of the bottom frame in the left corner (Plate 79).
- (ii) The weaknesses and breaks in the line over the value, particularly over the "T" are constant. (This test undoubtedly applies to one genuine sheet position.)
- (iii) The inner frame line at left has been retouched so that it merges into the background below "ESPANA"; the inner frame line at right is retouched and irregular, producing breaks below "E" and "S." These retouches are on the negative and not on the original stamp which is often retouched.
- (iv) There are two small breaks in the head of the second "O" in "COMUNICACIONES."
- (v) There are distinctive flaws in the background of "ESPANA" on the right, a white dot before the top of the "E," a vertical dash behind the nape of the "S," an extensive flaw between "PA" and a dot between "NA."
- (vi) There is a white spot in the knee of the last "S" of "PESETAS."

Reproduction B

- (vii) Between the top frame and that above "COMUNICACIONES" are spots of colour above the right of the first "N," over the "A" and the second "I."
- (viii) The inner frame behind the head is heavily retouched on the diagonal. (The retouch is on one sheet position of the genuine.)
- (ix) There are the following distinctive flaws in "COMUNICACIONES," the head of the second "C" is concave and there is a mark like an accent between the frame lines over this letter, there is a crack through the head of the third "C" and second "I" (Plate 79). there is a flaw or spot in the lower left of the first "N" and at the top left and bottom right of the second "N," there is one white spot in the head and two in the belly of the "S."
- (x) There are the following distinctive flaws in the background behind "ESPANA" at the left—a white spot between "SP," white spots in the head and below the last "A."
- (xi) There is a coloured spot just below the serif of the "1" and a white spot in the tail of the first "S" of "PESETAS."

SPAIN AND COLONIES

1874

The two highest values, the 4 pesetas and 10 pesetas, were reproduced and the following comments apply to both.

Sperati is known to have made "die" proofs in black and in colour, as well as unused (4 pesetas only) and used reproductions on genuine paper from which the impression of a genuine stamp has been removed, and, in the case of the used, the genuine cancellations retained.

For **comparison** use the genuine 10 centimos.

The genuine stamps were typographed and the imitations photo-lithographed.

The **paper** and **perforations** are genuine.

The **gum** on the "mint" reproductions is of two sorts, one of which is smooth, apparently applied with a brush, and warm buff in colour; the other is yellow and appears regummed. Both stain the paper. The genuine gum is hard, shiny and colourless, leaving the paper quite white.

The **impressions** of the reproductions are stronger than the genuine.

**Basic Tests:** *B, D, E, F, G*, and in the case of the used, *H* and *K*.

**Cancellations:** Genuine. See Chapter IV, page 28.

FOUR PESETAS PLATE 79

The **colour** is stronger and more pink than the genuine.

SPECIFIC TESTS

- (i) There are flaws in the circular frame over the first "N" and "ACI" of "COMUNICACIONES," between the "4.P" and to the left of the "I."
- (ii) There are the following flaws in "COMUNICACIONES"—the "A" is broken at the right, the second "I" is broken at the top, the second "N" has a heavy flaw at the right (Plate 79).
- (iii) Both the "S"s in "PESETAS" have distinctive flaws.
- (iv) There are many flaws in "ESPANA," the most distinctive being the "E" (which has a break at the left and flaws in both upper and lower serifs) and the "P" (in which there are five white spots).

TEN PESETAS PLATE 79

The cliché is dated September 1946.  
The reproduction is nearer black in comparison with the grey of the genuine.

SPECIFIC TESTS

- (i) There are the following flaws in "COMUNICACIONES"—the first "N" is broken where the diagonal joins the right stroke, and the head of the "E" is broken from the upright (Plate 79).
- (ii) The serif of the upper right "1" is broken, there is an indentation in the head of the "P" and the head of the second "E" in "PESETAS" is very irregular.
- (iii) The year date has several flaws—there are two nicks in the left of the "1," the "8" is broken at the top and in the centre, there are white spots in the head of the "7", there is a white spot in the head of the "4" (not constant), a split in the top of the upright and the lower right serif is broken away from the figure.

SPAIN AND COLONIES

1875

The two highest values, the 4 pesetas and 10 pesetas were reproduced and the following comments apply to both.

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper, from which the impression of a genuine stamp has been removed, and, in the case of the used, the genuine cancellation retained.

For **comparison** use the genuine 10 centimos.

The genuine stamps were typographed and the imitations photo-lithographed.

The **paper** and **perforations** are genuine although Sperati has used stamps of the 1874 or a later issue to make these reproductions. The protective backprint on the imitation is also made by Sperati and the reference collection shows that he copied numbers 3, 17, 21, 22, 23, 31, 50 and 80.

None of Sperati's unused reproductions have been seen with gum.

The **impressions** of the reproductions suffer by comparison for the head does not stand out so well against the background and the high lights on the nose, cheek and neck (which are distinctive in the genuine) are lost.

**Basic Tests:** *B, D, E, F, G, H and K.*

**Cancellations:** Genuine. See Chapter IV, page 28.

FOUR PESETAS PLATE 80

There are two negatives copied from the same original and the tests are the same for both reproductions. The cliché for some of the back-prints is dated March 1942.

The **colour** is a deep green varying to intense bottle-green and lacks the bluish cast of the genuine.

SPECIFIC TESTS

- (i) There is a white spot in the left frame 4.25 mm. above the lower corner square.
- (ii) There is a white spot in the upper left corner of the top right corner square.
- (iii) There is a break in a line of shading on the neck 8 mm. from the bottom of the stamp and 9 mm. from the right.
- (iv) There is a disturbance in the colour below the first "N" of "COMUNICACIONES" caused by retouching on the negative and there is a break in the top of the second "O" of this word.
- (v) There are distinctive flaws at the bottom of the background of the lower left corner square.
- (vi) There is a small break in the head of the first "S" in "PESETAS" (Plate 80).

TEN PESETAS PLATE 80

The negative is dated November 1940.

The **colour** of the reproduction varies from dull ultramarine to cobalt and deep cobalt.

SPECIFIC TESTS

- (i) There is a triangular flaw in the shading just underneath the tip of the nose.
- (ii) In "COMUNICACIONES" there is a crack on the inner top right of the first "O," a white dot in the centre of the "M" and a white spot in the lower diagonal of the first "N" (Plate 80).
- (iii) The most prominent flaws in "PESETAS" are the break in the head of the "P" and the white spot in the bulge of the loop, the bite out of the back of the first "E," the broken bottom to the first "S," the missing lower left serif and broken head of the second "E," the white spot in the right top serif of the "T," the missing bar and lower serifs of the "A," the interrupted top and broken bottom of the final "S."

THE BACKPRINTS

The eight numbers, which have been previously enumerated, are illustrated and the following flaws are constant but may appear on the genuine.

- 3—there is a break in the lower border.
- 31—there is a break in the frame above the figures.

SPAIN AND COLONIES

1878

Four values were reproduced by Sperati—20 centimos, 40 centimos, 4 pesetas and 10 pesetas—the first as long ago as the 24th July, 1912.

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper from which the impression of a genuine stamp has been removed, and, in the case of the used, the genuine cancellation retained.

For **comparison** use a genuine low value.

The genuine stamps were typographed and the imitations photo-lithographed.

The **paper** and **perforations** are genuine.

The **gum** on the "mint" reproductions is rather crackly, apparently applied with a brush, and warm buff in colour which rather stains the paper. The genuine gum is nearly colourless, inclined to show bubbles, and leaves the paper white.

The **impressions** are more coarse than the genuine and some of the variation in shading is lost although not to the same extent as in the previous issue.

**Basic Tests:** *B, D, E, F, G*, and in the case of the used, *H and K*.

**Cancellations:** Genuine. See Chapter IV, page 28.

TWENTY CENTIMOS PLATE 81

The negative is dated 24th July 1912.

The **colour** is grey-black without any of the slight rusty tinge which is often seen in the genuine.

SPECIFIC TESTS

- (i) There is a nick in the top frame over "CA."
- (ii) The "U" is broken at the top left (Plate 81).
- (iii) There is a dot between the shading and the right frame 3.7 mm. from the top.
- (iv) There is a break in the thin vertical line adjoining the left of the oval 10 mm. from the bottom frame, and a break in the parallel thick line 9 mm. from the bottom frame.
- (v) The horizontal line of shading that terminates immediately below the "I" in "JULIA" is short.
- (vi) There is a white spot in the top left of the "N" of "CENT," a flaw in the oval frame above "PE" and a distinctive break in the centre of the first "E" of "PESETA."

FORTY CENTIMOS PLATE 81

There are two reproductions; of the second the B.P.A. possesses the negative but no example of this reproduction has been seen by them.

The **colour** of the reproduction is dull brown, more yellowish than the rich deep brown of the genuine.

SPECIFIC TESTS

Reproduction A

- (i) There are four distinct flaws in "COMUNICACIONES"—there is a dot in the cup of the first "C," a break on the right of the first "N," a break in the head of the third "C" and the "E."
- (ii) There is a break in the thicker vertical line between the oval and the left frame 7.5 mm. from the top.
- (iii) There is a dot on the neck to the right of the "A" of "JULIA."
- (iv) There is a flaw in the line over "P" of "PESETA" (Plate 81) and another in the bottom frame below "S."

Reproduction B

These tests are noted on the negative.

- (v) There is a distinctive break in the foot of the third "C" of "COMUNICACIONES" (Plate 81).
- (vi) There is a white spot on the top of the hair under the first "L."
- (vii) There is a dot on top of the fancy frame just below "NE"
- (viii) In the oval frame at left there is a nick 8.5 mm. from the top of the stamp and a dot on the inner side 13 mm. from the top.
- (ix) There are flaws in the heads of both the "S" and "T" of "PESETA."



## SPAIN AND COLONIES

### Cancellations—*contd.*

#### Numerals in double circles:

10	"1", one double	3	Black	1860
11	"2" one with c.d.s. "BARCELONA (2) 16 JUN 61"	4	Black	1860
12	"3"	1	Black	1860

#### Lettered Types

13	"A"	1	Black	1850
14	"As"	2	Blue	1850

#### Straight Line Types

15	"CAZERES" in oval frame	1	Black	1850
16	"CORCVBION/ GALICIA"	1	Red	1850

#### Large circular date stamps in red

The following have the name of the town at the top and the state at the foot:

17a	"ALMAGRO/MANCHA B./23/15 JUN. 1850"
17b	ditto but "13 AG° 1852"
18a	"BARCELONA/CATALUNA/5/6 DIC. 1851"
18b*	ditto but "30 SEP. 1851"
19a	"MADRID/CASTIA N./1/ 6 ABR. 1850"
19b	ditto but "2 JUN. 1850"
19c	ditto but "19 JUN. 1850"
19d	ditto but "18 NOV. 1850"
20	SEVILLA/ANDAL. E./25/27 EN* 1852"

Two other examples are known of this type but the impressions are insufficient to identify with certainty. They *may* be genuine cancellations as only one example of each has been seen. They are:

21\* "18 AG° 1852"

22\* "...CIRA/.....CIA/19/27 JUN 185(2)"

The following types are similar to the above but there are three stars in the top and the name of the town in the lower panel.

23 "CADIZ/ 26/13 MAY 1851"

24 "VALENCIA/19/3 NOV. 1850"

24a "VALENCIA/19/31 DIC. 1852"

25\* Part impressions on single stamps are known and are illegible—the recognizable dates being "2 OCT. 1851", "23 NOV. 1851" and "22 OCT 1852." These are illustrated.

The following Madrid date stamps have the name of the city in the top and the year date in the lower panel.

26a "MADRID/1853/1/JUN. 18"

26b Ditto but "JUN. 29"

26c Ditto but "OCT. 29"

26d Ditto but "NOV. —"

#### Later date stamps in black

(a) Small Circular date stamps:

27\* "...IADE CAMBIO/.....1851"

28 "SARADELL./BARCELONA/ 2 NOV 61"

(b) Oblong Registered (CERTIFICADO) date stamps:

29a "ESTAFETA ESIT—MADRID/12 MAY.05"

29b Ditto but "10. MAY. 05"

(c) Large circular date stamps:

30 "ESTAFETA DEL NORO...../MADRID/10.MAY 05"

31 "MA(DRID)D 1/ 9-MAY. 1905"

The proximity of 29b, 30 and 31 suggests their combined use on a cover or a piece, probably on examples of the 1905 Don Quixote issue.

\*Only one example recorded and therefore may be genuine.

## SPANISH COLONIES

### CUBA AND PUERTO RICO

1870 FIVE CENTIMOS PLATE 85

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions on genuine paper. The paper has been obtained by fading off the impressions of a common mint stamp and this is a variation of Sperati's normal process because in the case of the unused

examples he has managed to preserve the original gum. It would be possible for him to do this with such stamps as the contemporary 20 centimos pale brown or the 25 centimos pale ultramarine of the subsequent issue.

The negative is dated 1920.