

1869 SEVENTEEN ORE PLATE 116

Sperati is known to have made "die" proofs in colour and used reproductions on genuine paper. The negative is dated October 1946.

For **comparison** use a genuine stamp of the same design.

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

The **colour** of the reproductions varies from bluish grey to slate grey, very similar to the genuine. The **paper** and **perforations** are genuine.

The **impression** is not as fine as the genuine.

BASIC TESTS: *B, E, F, H and K.*

SPECIFIC TESTS

- (i) There is a nick in the upper left corner of the outer frame line.
- (ii) The lower right corner extends diagonally.
- (iii) There is a break or weakness in the inner frame line below the numeral "7" and above the "K" of "FRI-MARKE."
- (iv) There is a nick in the left side of the "R" of "FRI-MARKE" and the left vertical of the "K" is very short.

CANCELLATIONS: Genuine. See Chapter IV, page 28.

In the reference material belonging to Sperati, the B.P.A. found a proof of the 1889 10 ore surcharge, which would undoubtedly have been used to provide the inverted varieties on the 12 and 24 ore, as well as the rare perforation 14 variety of both values.

For **comparison** use one of the contemporary common official stamps.

It should be appreciated that the following commentary has been made from the study of just one proof printed in deep blue, so that all these tests may not be constant.

- (i) The following four flaws appear in "TJENSTE FRI-MARKE." The back of the first "E" is weak and almost broken away below the first horizontal, the back of the second "E" is curved and irregular and the top of the letter is wavy, there is a white spot at the right of the central horizontal of the "F," there is a white spot at top right of the first "R," there is a weakness or break towards the top of the "I," there is a nick in the head of the second "R" and a break in the central horizontal stroke.
- (ii) There are flaws in the solid printing of "TIO", particularly on the left and right of the "O" and there is a coloured spot in the shading immediately above the right serif of the "T."
- (iii) There is a break in the inner heavy frame line above and between the "IO" and there is a nick and a break at the head of the "O."
- (iv) There are several white spots in "ORE," particularly on the "E" in the centre of the upright.

TURKEY

1886 FIVE PARAS PLATE 117

Sperati is known to have made "die" proofs in colour, and probably unused and used reproductions on genuine paper.

This is probably a very early reproduction.

For **comparison** use the contemporary 5 paras black.

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

The **colour** of the "die" proof is more grey than the genuine.

BASIC TESTS: *B, F and probably K.*

SPECIFIC TESTS

- (i) There are two breaks in the inner top frame at left 2.5 mm. and 3.75 mm. from the left outer frame.
- (ii) The top dot of the colon : following "EMP" is like a reversed comma (').
- (iii) The top right serif of the second "T" of "OTTOMAN" curls round and joins the upright forming a loop, there is a white spot after the "M" and the foot of this letter is joined to the "A."
- (iv) The first "A" in "PARAS" is broken on the upper left and there is a white spot in the right leg, there is a white spot in the upright and in the tail of the "R" and there is a small white spot in the upper right serif of the "S".

CANCELLATIONS: Genuine. See Chapter IV, page 28.

THE REST OF EUROPE AND COLONIES

Turkey—*contd.*

1886 TWENTY-FIVE PIASTRES PLATE 117

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions on genuine paper. There are two reproductions, the first was made prior to 1940 for there is an example in the *Livre d'Or* signed by a German expert. The cliché of the second reproduction is dated August 1953 which is probably the last date of printing.

For **comparison** use the 25 piastres grey-brown or any genuine low value of this issue.

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

Under the MVL the **paper** is slightly yellowish to deep yellowish toned in comparison with the white of the genuine.

The **paper** and **perforations** are genuine. The **gum** is yellowish and tends to stain the unused reproduction so that it appears to be on yellowish paper.

The **impression** is not as clear and sharp as the genuine and there are many white spots where the black should be solid.

BASIC TESTS: *B, F and K.*

SPECIFIC TESTS

Reproduction A

- (i) The lines are generally thinner than the genuine and in places are of irregular thickness, notably in the curved line over "OMAN."
- (ii) The top left point of the crescent is broken on the inside and the outer edge of the right point of the crescent has several defects and white spots.
- (iii) The two dots at the top of the stamp are nearly round, having lost their clean cut definition.
- (iv) There is a white line from the top left of the "E" of "EMP" and a white spot before the "M."
- (v) There are defects over the "OT" of "OTTOMAN," below the "TT," above the second "O" and a white spot to the top left of the "A."
- (vi) The head of the "2" is broken.
- (vii) There is a nick on the inside upper part of the right leg of the "A" of "PIASTRES," the horizontal of the "R" is broken and there is a white spot in the head of the "E."

Reproduction B

Test (iii), also

- (viii) There is a black dot on the top frame 3.5 mm. from the left.
- (ix) There is a black spot in the crescent 3.5 mm. from the left and 8.5 mm. from the top frame.
- (x) There are smudges in the curved white space below "EMP: OTTOMAN," one just right of the colon, another below the first "O" and a dot below the lower left serif of the second "T."
- (xi) The head of the "2" is broken.
- (xii) The horizontal of the "R" of "PIASTRES" is broken.

CANCELLATIONS: Genuine. See Chapter IV, page 28.

1901 FIFTY PIASTRES

(Internal Postage) PLATE 117

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

For **comparison** use any genuine stamp of the same design.

This reproduction was made prior to 1940 and is represented in the *Livre d'Or* by an example signed by a German expert.

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

The **colour** matches one of the genuine shades but under the MVL the reproduction is always stained yellowish to deep buff.

The **paper** and **perforations** are genuine and on those unused examples available there was no gum.

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

BASIC TESTS: *B, F and K.*

SPECIFIC TESTS

- (i) The pearls in the top frame show the following flaws: there is a coloured spot above the fourth from the left, the seventh and fifth from the right break through the background below and that at the extreme right breaks through the background above.
- (ii) The eighth pearl from the bottom in the right frame breaks through the background on the right.
- (iii) There is no horizontal bar to the "A" of "PIASTRES" and the thick line over the "E" is broken.

CANCELLATIONS: Genuine. See Chapter IV, page 28.

THE REST OF EUROPE AND COLONIES

Turkey—*contd.*

1901 TWENTY-FIVE PIASTRES PLATE 118
(External Postage)

Sperati is known to have made "die" proofs in colour and probably unused and used reproductions on genuine paper.

For **comparison** use any genuine stamp of the same design.

The genuine stamps were typographed and the reproductions were printed by a form of photo-lithography.

As only "die" proofs in colour have been available for examination the following comments should be treated with some reservation. The **colour** of the genuine is a greyish-blue-green and the "die" proof lacks the grey appearance of the genuine. Under the MVL the genuine appears dark grey or greyish-slate on slightly greyish toned and the "die" proof becomes dark slate—at least twice the depth of the genuine.

BASIC TESTS: *B and probably K.*

SPECIFIC TESTS

- (i) There is a break in the right frame 11 mm. from the top.
- (ii) There is a nick in the right side of the head of the "2."
- (iii) The inner frame is joined to the outer frame in the bottom right corner.
- (iv) In the lower frame there is a vertical line joining the inner frame to the outer 1.5 mm. from the right.

CANCELLATIONS: Genuine. See Chapter IV, page 28.

1901 FIFTY PIASTRES PLATE 118
(External Postage)

Sperati is known to have made "die" proofs in colour, as well as used reproductions on genuine paper.

For **comparison** use any genuine stamp of the same design.

The genuine stamps were typographed and the reproductions were printed by a form of photo-lithography.

The **colour** in daylight is a good match but under the MVL the genuine has a tinge of green, whereas the reproduction is a brownish-yellow showing the familiar symptom of paper which is stained buff.

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

The **impression** is not as clear as the genuine but difficult to detect owing to the colour.

BASIC TESTS: *B and K.*

SPECIFIC TESTS

- (i) There is a defect in the top frame, 6 mm. from the right and in the outer frame 3.5 mm. from the right.
- (ii) The "ST" of "PIASTRES" is joined at the top.
- (iii) There are white spots in the vertical and in the right of the curve of the "5" and in the right side of the "0."

CANCELLATIONS: Genuine, see Chapter IV, page 28.

1905 FIFTY PIASTRES PLATE 118

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

For **comparison** use any genuine stamp of the same design.

The genuine stamps were printed by typography and the reproductions were printed by a form of photo-lithography.

The **colour** of the reproduction is rather pale violet in comparison with the violet of the genuine. Under the MVL the reproduction becomes grey with a tinge of lilac on yellowish-stained paper, sometimes almost deep buff.

The **paper** and the **perforations** are genuine. None of the unused reproductions have any gum.

The **impression** is not as clean and sharp as the genuine.

BASIC TESTS: *B, D, E, F and K.*

SPECIFIC TESTS

- (i) There is a small dot to the left of the third series of rays from the left, 1 mm. from the top of the stamp.
- (ii) The thick line over the "T" of "PIASTRES" has been retouched.
- (iii) There are several flaws in the background around and between "50."
- (iv) The star in the crescent is badly formed and there is a large white spot adjoining the bottom right.

CANCELLATIONS: Genuine. See Chapter IV, page 28.

THE REST OF EUROPE AND COLONIES

Turkey—*contd.*

1908 FIFTY PIASTRES PLATE 118

Sperati is known to have made "die" proofs in colour and probably unused and used reproductions on genuine paper. There are two different reproductions.

For **comparison** use any genuine stamp of the same design.

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

The **colour** of the "die" proofs of the reproduction "A" is pale brown, while "B" is brown and not red-brown, as the genuine. Under the MVL "A" and "B" become a nebulous grey-brown, and the genuine preserves nearly its original colour.

The **impressions** of the reproductions are not as clear as the genuine.

BASIC TESTS: *B, D, E, F and probably K.*

SPECIFIC TESTS

Reproduction A

- (i) There is a projection on the inside of the outer frame at right, 1.5 mm. from the top.
- (ii) There is a noticeable flaw in the right frame 1.5 mm. from the bottom and one in the bottom frame .5 mm. from the right corner.
- (iii) There is a small spot of colour .5 mm. from left and 3.6 mm. from the bottom and a projection from the background .5 mm. from the left and 1.25 mm. from the bottom.
- (iv) There is a dot in the ball of the "5."

Reproduction B

- (v) There are two nicks underneath the top frame 2.8 mm. from the left and 2 mm. from the right.
- (vi) There is a dot in the star and the lower right point extends into the rays.

- (vii) There is a break in the left frame, 3.25 mm. from the bottom.
- (viii) There is a break in the bottom frame 4.4 mm. from the left and a dot above 2 mm. from the right.
- (ix) There is a spot of colour on the inner frame at right, 5.5 mm. from the bottom of the stamp.
- (x) There are spots of colour in the first "S" and "E" of "PIASTRES" and a crack in the background that joins the "T" to the "R."
- (xi) There is a constant weakness in the background around the value, particularly to the left of the "5."

CANCELLATIONS: Genuine. See Chapter IV, page 28.

1909 FIFTY PIASTRES PLATE 118

Sperati is known to have made "die" proofs in black and in colour and probably unused and used reproductions on genuine paper.

For **comparison** use the genuine stamp of the same design.

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

The **colour** of the "die" proof is a good match for the genuine but under the MVL becomes black-brown whereas the genuine preserves the original colour.

The **impression** of the reproduction is not as clear and sharp as the genuine.

BASIC TESTS: *B, D, E, F and probably K.*

SPECIFIC TESTS

- (i) There is a nick in the top frame, .5 mm. from the left.
- (ii) The bottom frame line is thicker below "50."
- (iii) There is a nick in the inner frame line at right, 5.25 mm. from the bottom of the stamp.
- (iv) There is a coloured spot in the star.