

The “Art of Sperati” Collection

Geneva - Wednesday December 7th, 2022 at 15:00 CET

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David Feldman
INTERNATIONAL AUCTIONEERS

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Auction Agenda

Geneva - December 5th-9th, 2022

Monday December 5th, 2022

14:00 CET **Indian States: Bundi**

16:00 CET **Egypt - VII. The Third Issue and Officials (Part II)**

Tuesday December 6th, 2022

10:00 CET **Europe and Overseas**

17:00 CET **The “Bicentenário” Collection of the Dom Pedro Issues of Brazil**

Wednesday December 7th, 2022

10:00 CET **France and Colonies**

15:00 CET **The “Art of Sperati” Collection**

17:00 CET **Large Lots and Collections**

Thursday December 8th, 2022

9:00 CET **The Hausman Collection - Europe and Overseas**

14:00 CET **The Hausman Collection - Latin America**

16:00 CET **The Hausman Collection - Great Britain and British Empire**

Friday December 9th, 2022

9:00 CET **Great Britain and British Empire**

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Autumn General Auction Series

Geneva - December 5th-9th, 2022



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- The "Art of Sperati" Collection
- The Hausman Collection of All World
- Indian States: Bundi
- Egypt - Part VII of the Joe Chalhoub Collection
- The "Bicentenário" Collection of the Dom Pedro Issues of Brazil
- The Eduardo Borberg Collection of Venezuelan Maritime Mail
- France and Colonies
- Great Britain and British Empire
- All World and Collections



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Through our auctions, which have spanned over fifty years, we have presided over the dispersal of hundreds of Grand Prix and Large Gold medal collections, formed by collectors with the passion and resources to pursue their chosen fields over decades or almost entire lifetimes. To complement the best collections, we have for many years published a series of traditional deluxe hard-back publications called the Great Philatelic Collections. To bring these collections into the 21st century, we created the online Museum of Philately. The Museum allows us to host many more collections via its website and dedicated Apps (both Apple and Google), and uses modern presentation technology to showcase the collections and their collectors, in a manner not possible by print.



Consigned collections from clients owning Grand Prix or Large Gold Medal exhibits are automatically added to the museum; these clients can also request a traditional printed publication.

The Museum of Philately allows you to eternalise your collection, and not only to share your philatelic achievements with friends and family, but also the rest of the world. Please contact us to have your prized collection added to the Museum.



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US Dollars (USD)

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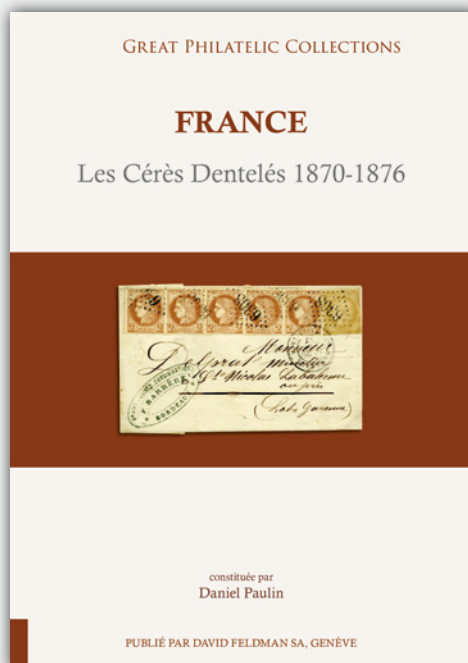
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One Of Philately's Most Fascinating Stories Recounted Via a Historic Auction

Dear Collector and Client,

Jean de Sperati (1884 to 1957) without doubt created, with his own hands, the greatest ever collection of classic stamp forgeries ever seen. To many in the philatelic world he is the ultimate stamp imitator, to others his creations are revered as the most dangerous of all adhesive reproductions.

It therefore gives us enormous pleasure to present to you a unique and historical offering of the material used by Sperati to create his incredible reproductions. The "Art of Sperati" collection includes 136 lots of different levels of complexity and richness, many of which comprise previously unrecorded material, as well as unknown working reproductions. The collection contains the most significant selection of never-before-seen 'master matrices', 'glass support clichés', 'clichés on celluloid', 'copper plates' as well as 'working proofs'.

In 1953 Sperati sold an archive of his work to the British Philatelic Association (BPA), which with Robson Lowe, one of Sperati's greatest admirers of the time, produced books in 1955 as an aid to the philatelic community to understand how better to detect his replicas. One of the most famous of all forgery experts, collector Carl Walske (1922-2009), also in partnership with Lowe, authored *The Work of Jean de Sperati II, including Previously Unlisted Forgeries*, which was published in 2001. **Until now, no other substantial work, or new discoveries have been published or offered for sale on the scale seen in this auction.**

The auction begins with the document that was seized by the French Customs in 1942 (and later returned to Sperati) as evidence in a trial that exposed to the world the work and genius of this exceptional artist. Among the highlights in the auction are undiscovered Sperati works, including attempts to reproduce the Mauritius 1847 "Post Office" issues and the Great Britain 1840 "VR" Penny Black. We also present his last artwork, made a few months before his death, the Canada 1859 Jacques Cartier 17c. Throughout the sale, in addition to the many unique items from known Sperati reproductions such as the Treskilling Yellow, are a considerable number of clichés or negative masters which were unpublished and unknown to the BPA. The auction concludes with various ancillary items, including his iconic binocular glasses.

It is important to mention that forgeries are considered as appropriate by the International Federation of Philately (F.I.P.), as a material of comparison with the genuinely issued stamps. Therefore, exhibitors will also be able to enrich their collections with precious historical items from Sperati.

This sale embodies a wonderful combination of visually impressive material, fascinating new discoveries, and a wonderful source for research.


Geneva, October 2022



The “Art of Sperati” Collection

The “Art of Sperati” Collection

50000 - 50135



| | | | |
|---------------------------|---------------|---------------------------|---------------|
| All World | 50000 | Hong Kong | 50058 |
| Argentina | 50001 - 50004 | Hungary | 50059 |
| Australia | 50005 - 50007 | India | 50060 - 50061 |
| Austria | 50008 - 50010 | Indian States | 50062 - 50064 |
| Bechuanaland Protectorate | 50011 | Italian States | 50065 - 50070 |
| Belgium | 50012 | Italy and San Marino | 50071 - 50072 |
| Belgian Congo | 50013 | KUT - British East Africa | 50073 - 50074 |
| Bermuda | 50014 | Luxembourg | 50075 |
| Bolivia | 50015 - 50016 | Malaysia | 50076 - 50077 |
| Brazil | 50017 | Mauritius | 50078 - 50081 |
| British Guiana | 50018 | Mexico | 50082 |
| British Honduras | 50019 | Montserrat | 50083 |
| British Levant | 50020 | Nigeria | 50084 - 50085 |
| British West Indies | 50021 | Paraguay | 50086 |
| Bulgaria | 50022 | Persia | 50087 |
| Canada | 50023 - 50026 | Philippines | 50088 - 50089 |
| Ceylon | 50027 | Puerto Rico | 50090 |
| China | 50028 | Romania | 50091 - 50093 |
| Colombia | 50029 - 50031 | Russia | 50094 |
| Cyprus | 50032 - 50033 | St. Kitts-Nevis | 50095 - 50096 |
| Dominica | 50034 | St. Lucia | 50097 |
| Dominican Republic | 50035 | Sierra Leone | 50098 |
| Fiji | 50036 | South Africa | 50099 |
| France and Monaco | 50037 - 50038 | Spain and Colonies | 50100 - 50106 |
| German States | 50039 - 50051 | Sweden | 50107 - 50110 |
| Gibraltar | 50052 | Switzerland | 50111 - 50117 |
| Gold Coast | 50053 | United States | 50118 - 50125 |
| Great Britain | 50054 - 50055 | Uganda | 50126 |
| Greece | 50056 | Uruguay | 50127 - 50129 |
| Guatemala | 50057 | Miscellaneous | 50130 - 50135 |

The Rowland Hill Medal: the Best Collection on the Museum of Philately



The medal will be awarded and presented to celebrate the amazing collectors and collections displayed on the Museum of Philately.

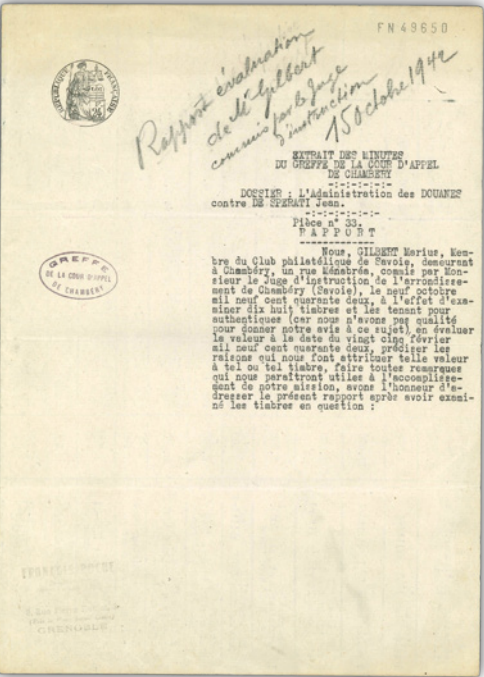
The first medal winner will be revealed at MonacoPhil 2022 on November 25th.

Visit the website museumofphilately.com and subscribe to the newsletter to know more about the Medal and the nominees.



**The Famous Document Seized by the French Customs
The Genesis Which Made Sperati Fame Worldwide**





| Désignation des timbres N° du Catalogue et Teller 1942 | Cote au 15/10/42 | Appréciation de l'état du timbre | Valeur attribuée à la date du 22-2-43 avec marge d'appréciation | Observations |
|--|------------------|--|---|--|
| Espagne N°4 Groses bleues 1850 oblitéré | 1.500 | Très bon, très belles marges | de 900 à 1.200 f. | su verso contre marque verte |
| Espagne N°6 2 roses rouges 1851 oblitéré | 17.500 | Très bon, belles marges effilées, un des timbres les plus rares d'Espagne | de 12.000 à 15.000 | su verso contre marque bleu illisible (?) |
| Espagne N°23 3 courtes brunes 1853 Poste locale Madrid oblitéré | 12.500 | Très bon, trois très belles marges, une superbe. Malgré l'oxydation de la couleur quasi normale pièce très rare. | de 7.000 à 10.000 f. | su verso contre marque certain |
| Espagne N°68 19 courtes brunes et roses 1855. Neuf avec gomme | 2.000 | Très bon, deux très belles marges, deux superbes | de 1.500 à 1.800 f. | |
| Espagne N°185 10 petites bleues 1878 oblitéré | 400 | Très bon, sans oblitération forte | de 200 à 300 f. | su verso contre marque au crayon noir A |
| Belgique N°1 1 Kruiser noir intense 1849 plaque usée oblitérée | 6.000 | Pièce superbe à tous points de vue | de 6.000 à 8.000 f. | su verso contre marque certain |
| Belgique N°37 2 francs bruns pile juin 1878 (4 tirages) neuf avec gomme | 6.000 | Très bon, mais un peu décentré, pièce très rare même en cet état | de 3.000 à 4.000 f. | |
| Brême N°2 1855-51 neuf avec gomme | 900 | Très bon, très belles marges | de 700 à 900 f. | |
| Brême N°4 5 silbergroschen vert 1855-51 Neuf sans gomme | 750 | Très bon, sans gomme | de 300 à 400 f. | su verso ligne toute au crayon noir illisible |
| Manovre N°16 1/2 Groschen noir 1859-53 oblitéré | 750 | Très bon, quatre très belles marges | de 500 à 700 f. | |
| Manovre N°21 10 groschen vert gris 1859-53 oblitéré | 4.000 | Très bon, 3 belles marges, la marge de gauche un peu courte pour ce type mais pièce rare très fraîche | de 3.000 à 4.000 f. | |
| Hong-Kong N°14 36 centes jeune olive 1863-74 filigrane CC couronne oblitéré | 850 | Très bon, pièce rare en cet état | de 600 à 800 f. | |
| Leopold N°55 10 millimes bruns liliés 1865-66 filigrane CC couronne neuf avec gomme | 13.500 | Très bon, pièce très rare et recherchée, mais chassée au col de la tête, échancrure anormale constatée | de 8.000 à 10.000 f. | si le timbre n'est pas encadré par le papier d'origine il est à l'origine de la collection |
| Oldenburg N°5 10 groschen noir sur vert oblitéré | 17.500 | Très bon, marge de droite un peu juste pour ce type. Timbre le plus rare d'Oldenburg | de 12.000 à 15.000 f. | su verso contre marque bleu à l'origine de la collection |
| Oldenburg N°13 2 groschen rouges 1860 neuf sans gomme | 3.750 | Sans gomme | de 1.200 à 1.500 f. | |
| Parma N°16 1859 neuf sans gomme | 4.000 | Quatre belles marges, sans gomme | de 1.500 à 1.800 f. | |
| Sabde N°13 gris ardoise 1852-55 oblitéré | 1.500 | Bon, 2 dents courtes à droite | de 600 à 900 f. | |
| Wurtemberg N°5 18 Kruiser noir/violet gris 1851- oblitéré | 3.000 | Marge de droite un peu juste, en affilée, filet pas touché. Néanmoins très bon | de 1.500 à 1.700 f. | |
| | 95.400 f. | | de 60.500 à 78.000 f. | |



50000

All World - 1942, Pelure paper sheet prepared to contain stamps, in a format and design which was used by Sperati for his shipments, this exhibiting 18 classic reproductions of Spain (5), Bavaria, Belgium, Bremen (2), Hanover (2), Hong Kong, Lagos, Oldenburg (2), Parma, Sweden and Wurttemberg, each designated above with its corresponding country and Yvert catalogue number in manuscript by Sperati.

10'000

Jean de Sperati reached such a degree of perfection in his reproductions that he decided to make it known to the whole world, and not only to his friends, few collectors and experts under a restricted circle of secrecy. It was 1942 and the war requires the opening of the correspondence by the censorship, especially that one sent abroad. Sperati intelligently conceived to send these 18 reproductions of valuable classic stamps in an envelope to a stamp dealer in Lisbon (presumably Eladio de Santos) with whom he had already commercial and friendly relationships. Sperati warned his family in advance that the police would have certainly come to "visit" him in the next future. The shipment to Portugal was indeed retained by the French customs and thereupon the police arrived to Sperati's residence, with the first reaction of Sperati being: "Do you come for the stamps?". On 7.4.1942 the French customs sued Jean de Sperati for exporting stamps without declaration. At the request of the investigating judge of Chambéry, the stamps were expertised by a certain Marius Gilbert, a member of the Club Philatélique de Savoie, who declared all stamps to be genuine, providing the 1942 Yvert catalogue value of Fr95,400 and a market estimation of Fr60,500 - Fr78,000, although he stated not to have the competence to give his opinion on this subject (the validated copy of this report sent to Sperati is also included in this lot -see full description-). In view of this report, on 30.11.1942 Jean de Sperati is accused of illicit export of capital for omitting the export declaration. Consequently the Court of First Instance decides his referral to the Criminal Court. Sperati complained arguing that these "stamps" were reproductions and refused the report from a simple member of a philatelic club, claiming an acknowledged expert to examine the stamps. On 9 April 1943, the Criminal Court of Chambéry requires the service of the expert Dr. Locard from Lyon, who made the same statement of Mr. Gilbert about the authenticity, and once more Sperati is accused of illicit export of capital. Then Sperati provided to the Court in person ten identical series of stamps as the ones involved in the case, with the consequence of the tribunal to declare itself incompetent in philately, and a new opinion from an expert was solicited. Dr. Locard is again involved in the examination of the proof of the "crime", although Sperati rejected to send him via post the other reproductions for comparison, with the hope that a different expert had been appointed. Dr. Locard does not change his former statement and he even declares that "if it is an imitation, even through the most perfect process of falsification, differences would be found without seeing "une différence de l'ordre du millième de millimètre"; he could not detect any difference in light after using the Wood and Gallois lamps, or in terms of fluorescence, the most perfect forgery could not have the same paper as the genuine one, and he added that it is almost impossible to imitate the watermark in the stamps of Hong Kong and Lagos; concerning the gum, he reported all to be the characteristic of each territory and an exact imitation of the gum was unsustainable, as he also argued for the perforation, which would have required an expensive machine to execute it. After the second expertise, the Court declared Sperati guilty on 17.3.1944 and imposed a fine of Fr60,000 and the merchandise was definitively seized. Then Jean de Sperati decided to appeal to the Appeal Court. He had to prove that the experts were not infallible and at the same time conceived the strategy to collect the money for the penalty imposed by the Court: he produced three identical reproductions of Oldenburg Yvert n. 5 displaying a cancellation of the same locality and with identical date, placed on the same area of each reproduction, and offered them separately to the expert dealers Roumet, Nitard and Isaac. The three stamps were separately submitted for expertise to Mr. León-Pierre Margue, rather known by his pseudonym Miro, then president of the "Chambre Syndicale des Négociants en Timbres", who was shocked to have received three identical stamps within the period of two days which look genuine -these facts will open a second case in Paris against Sperati which will not be resolved until 1952-. Simultaneously, on 27 July 1945, the Appeal Court in Chambéry renders a judgement which designates the experts Messrs. Brun, Flize and Dr. Locard to examine the reproductions, but the decision of the Appel Court will not give judgement until almost three years later, as the three experts declared themselves incapable to issue a statement on 27.11.1947. Both processes of Paris and Chambéry were about to take place in similar periods of time, and in both cases the expert designated was Mr. Dubus, who arrived to the conclusion in February 1948 that the "stamps" sent to Lisbon were not genuine, but they could trick collectors. In the end, on 15.4.1948, and despite the opinion of Mr. Dubus, a penalty of Fr20,000 was imposed to pay to the customs for capital evasion. Sperati promoted this case in the press and the involvement of experts of international acknowledgement made Sperati be notorious and known internationally.

(Continued in the following page)

Large lot:
pages 17-20

The original sheet of the shipment to Lisbon presented in this lot shows below the following cachets and signatures related to the Chambéry judicial process: signature of the President of the Appel Court on 5.7.1945 with illegible text, signature of the secretary of the Appel Court indicating these 18 reproductions to be returned to Sperati, dated on 26.4.1948 and with red cachet of the Appel Court of Chambéry, as well as two dated cachets of the French Customs at Chambéry on 28.8.1948 with additional cachet and signature, with text stating this document to have been remitted to Sperati on 28.8.1948. On the back of each stamp a handstamp "Copie" was struck, which was only applied after the final judicial conclusions. **An extraordinary and unique document representing one of the most significant items related to Jean de Sperati and his work, undoubtedly an important piece of philatelic history which led to reveal worldwide the genius of this exceptional artist.**

This extraordinary item is accompanied by the the validated legal copy submitted to Sperati's lawyer, with embossing, "Etat Français 1943" watermark and fiscal seal ("Pièce n°33", FN 49650) of the document of 15.10.1942 containing the report made by Mr. Marius Gilbert, the first expert designated by the Chambéry Justice Court, with a detailed statement for each stamp including: short description, Yvert catalogue number and price, condition, rarity, market estimation range and comments.

Additionally the lot includes the registered cover sent in February 1948 by the Parisian stamp expert Léon Dubus to the President of the Appeal Court of Chambéry, with five red wax seals with the initials L.D. on reverse, and which contained the document with the 18 "stamps" presented in this lot. Very interesting crayon notations from Sperati on front including: "restitué 18 figurines litigieuses", "Douanes" (customs), "Mr. Dubus", "Dr Locard expertise" and "de Sperati 18 faux timbres" (in red).

Large lot:
pages 17-20



50001

Argentina - 1862 Cancellations of "Escuditos" 15c, three essays of the "Correo del Rosario/18 Nov 62" cds in black and blue, double semicircle "Cordoba" with added tablet for "Franca" in blue, all indicating to have been reproduced in January 1944 and with notes about the how to obtain those results, one with added blurred fingerprint of Sperati as part of the process of checking the ink shade.

150

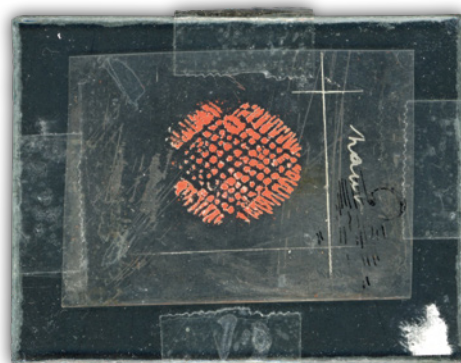


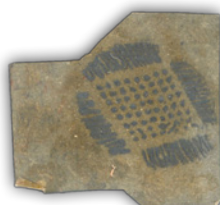
50002

Argentina - 1910 Centenary of Independence 10p & 20p, group of eight items including two 10p unique negative matrices on film of the center and the frame, both with red painted area around the design and also in center for the frame, this with the purpose of not diffusing the light laterally when transposed to the glass; the other six being the 20c displaying the area of the design surrounding the portrait of General San Martín, with three glass support clichés (one cracked) with annotations about the weak intensity of the printing ("voilà très léger", "léger voilà", etc), one dated in Feb.-41 (which seems to be. later attempt after 1935), cliché on celluloid dated June 1935 as the date he "issued" the reproduction, one exposure trial on photographic paper and one finished blue printing on wove paper, **a unique and impressive group**; the only reported clichés before were just those for the 20p in the B.P.A. collection.

700







50003

Argentina, Buenos Aires - 1858-59 "Barquitos" - "Steamship" Issues, group of around 80 items comprising:

6'000

Tres Pesos: Six glass clichés in grey, black and vermillion, of which one in negative, one with part of the impression defective at top left where a fingerprint is noticeable (exceptional defect in a Sperati's cliché) and note indicating that the first essay was difficult, one dated "11/31" in November 1931, in two indicating a coincident time of light exposure of 2 mins 40 secs; two clichés on celluloid in vermillion latter with notations "16° x 5,5% x 3' " to denote the percentage of chemical used, the exposure to light of 3 minutes under a temperature of 16°, also indicating the application of an defective ink for the filter as confirmed by his "encre def.", with **a cliché in green being exceptional in the Sperati archive** as he used red/vermillion and grey/black shades as those preferred to create contrasts, and three trial exposures on photographic paper. The lot also includes on trial exposure for the Dos Pesos.

Cuatro Pesos: Three glass clichés in vermillion (2) and purple, one with part impression and described as 'too cooked' under these conditions "6 x 18° x 1'10" " (6% chemical substance, one mins 10 secs light exposure under 10°C), the other with interesting ms translated text: 'make a partial emission of 5-6 copies each time/two days in the water without (unreadable substance); two clichés on Agfa celluloid, one dated 6.9.41 and indicating '4p red vermillion-brown on back', as well as four trial exposures on photo paper.

Cinco Pesos: Four glass clichés, of which one in negative with his note denoting that it was oily on front, the others in black-purple, vermillion and orange-bistre, with different times of light exposure ranging from 2 mins 30 secs to 3 mins 30 secs; and two trial exposures on photo paper.

Un (In) Peso blue: Five glass clichés in vermillion and black/greyish-black, two clichés in black and blue on celluloid, the former dated "3/41", four trial exposures on photographic paper, as well as two proofs in black and blue (dated "11/31") on wove paper

Cancellations: including "Ponchito", Buenos Aires datestamp (two typos), this section comprising three negative glass clichés, one glass support cliché, three clichés on celluloid and 26 proofs or essays on paper including some with various strikes, Sperati's fingerprints to test the inks and abundant comments in some instances.

The unique and most comprehensive assembly of these visually captivating issues and great classics of worldwide philately. The Postal Museum in Paris reported only 17 clichés or matrices in its possession for all Argentina issues; the B.P.A. states in the Sperati I handbook to have two clichés for each the 3p and 1p.

Large lot:
pages 22-24



50004

Argentina, Buenos Aires - 1859 "Cabecitas" - "Liberty Head" 4r, the unique group of 12 items comprising one negative glass with painted surround to not diffuse the light laterally in the following step of impression, four in brown (1) and vermilion (3) glass support clichés, including one with "ex. 2' sol." indicating an exposure to sunlight of two minutes (using a green filter to obtain the vermilion) and dated January 1932, two clichés on celluloid with painted surround in black and one additionally with retouches around the head, dated march 1944, the other with light white-grey notation denoting 4% of a non-indicated substance plus 2% of gelatin and an exposure to light of one minute under 10°C temperature (indeed easier to reach in winter), as well as four trial exposures on photographic paper in order to control the quality of the negative, and two postmark essays on wove paper in Prussian blue (as described by Sperati) and black, the latter with fingerprint by him, featuring the grid oval and the "Buenos Ayres/1 Ene 62/S" cds. *The Musée de la Poste in Paris possesses 17 clichés or matrices for Buenos Aires; which are by far superseded by the large number of clichés included for "Cabecitas" and "Barquitos" in this sale; the "Ultimate" collection only gathered reproductions and one trial exposure.*

1'500



50005

Australian States, Tasmania - 1892 £1 the two original matrices in negative on film to make the final reproduction including the whole design in each one, but one with the value tablet removed after having been painted in black, the other with all the area around the value tablet painted in red, and two die proofs on pelure paper of the denomination tablet in black displaying three frame lines on two sides; **an unrepeatable lot enhanced by the negative matrices, which had been unrecorded.**

500



50006

Australian States, Tasmania - 1892 £1, the unique glass support cliché without value tablet in greyish-brown, and Sperati unsigned reproduction with barred cancellation.

300



50007

Australia - 1913 "Kangaroo" £2, group of 15 items displaying either the Kangaroo or the frame representing the rest of the design:

4'000

Kangaroo: one negative glass support clichés with retouches, dated march and September 1951, the later hand painted on back around the Kangaroo and covering what it would be the rest of the area of the stamps which is delimited in two angles of the cliché, two glass clichés in black the other in brown, and three clichés on three different films (two coloured).

Frame: four glass support clichés in red and black shades which provided the best contrasts, on white and transparent, dated "9/51", very appealing negative cliché in red on celluloid and two essays on paper, of which one displaying two impressions; as well as one negative cliché with defective impression of a Sidney cds.

A unique and wonderful lot of clichés of this fascinating and popular design; no similar material found in the Postal Museum of Paris or the "Ultimate" collection.



50008

Austria - 1851-56 Newspaper Stamps "Mercure" 30kr, a fantastic lot comprising ten items including the only recorded engraved copper plate for this reproduction, with five accompanying 'die' proofs on bistre and white pelure paper, with an additional in ochre on wove paper, and four essays on white wove paper with one featuring two impressions including one with part cds; **an extraordinary and unique lot demonstrating that Sperati not only used the photolithography, but also the typography as an attempt reproduce this great European rarity; the poor results obtained made him exclude this option.**

2'000



50009

Austria - 1856 Newspaper issue, group of 72 items including nine glass clichés, two of which are negative, the remaining seven being vermillion, brown and black, three with dates including 2/38 and 2/41, eight celluloid clichés, one in orange with notation "Cliché 12/51 calor" (dated Dec--51 and produced using the "Calor" lamp), another in red-orange with notation 'pressed too much' and "voile bien" meaning good, one in a brown-orange marked "c" with faint part tête-bêche impression below, another in burnt-orange labeled 'essay 2', one a vertical tête-bêche the top in orange marked "X les miens" meaning the best and below an impression in black, another in black and two in red, four exposure trials on photographic paper, two in olive-green both labeled "21" one dated 3/42 the other "Type III", another in brown also with the "21" and a further on a deeply grey background, also four examples of single white paper with cancellations which are genuine stamps that have been chemically treated to remove the stamp, leaving the cancel which was his method for then printing his reproductions on the correct paper with a genuine pmk, twelve celluloids of various pmks, nine working trial proofs, seven in red-orange (1856 6kr) and two in black, one a vertical piece with a black and red example, six examples on piece with cancels, one a piece with printed text (to simulate newspaper) and a number of trial cancels on paper with notations; **a unique and comprehensive assembly of great importance in understanding the development of the reproductions, including the designs of the stamps and the cancellation, with nothing comparable seen before.**

4'000



50010ex —



50010

Austria - 1858 Newspaper Tax Stamp 1k and 4k, group of 34 items comprising a retouched painted master on film of the 1kr value -the foundation for the creation of the clichés-, of which there are eleven for this value, including five negative glass clichés, six glass support clichés, with four in black, one in vermillion and one in orange-brown, four with notations incl. one with 5% chemical substance at 2 minutes light exposure at 17°C temperature; seven celluloid clichés, two in blue, one with notation "A1" and indicating a violet filter was used with 5.5% substance, three in black, one with 6% chemical substance, one in vermillion marked "C.14" and 6% chemical substance, one negative celluloid, also ten trial working essays in blue and black on white paper, three with two impressions and a vertical strip of three on one piece with notations showing one crossed in red crayon, accompanied by one final reproduction of the 1k value with the violet Sperati hs and numbered 256, three glass support clichés for the 4k incl. two negative (both cracked), one celluloid cliché in a burnt-orange with notations indicating a 5% chemical substance; **a unique and remarkable selection of clichés supported by material not previously available in such detail or quantity.**

2'500



50011

Bechuanaland Protectorate - 1888, "Protectorate" overprint, a unique assembly including a highly valuable copper plate (very rarely encountered in the Sperati production artifacts), a die proof on pelure paper and six additional die proofs on two different medium wave papers, including one composite with two overprints; only one die proof (ex Walske) and a matrix were recorded in the Postal Museum in Paris; Bechuanaland is unlisted in the Sperati I.

1'000



50012

Belgium - 1869-78 5fr, glass plate negative, defective in places, and exposure trial on photographic paper, numbered "7" with "forcé" in pencil (dark), two glass clichés in brown and negative of the same cds with different dates (Sperati did not remember for which reason he made reproductions of cds's, as the reproductions are unused), several cutouts from old sale catalogues displaying this stamp, and essay on paper of the "Anvers/27 Janv 54/5 S" cds; unique.

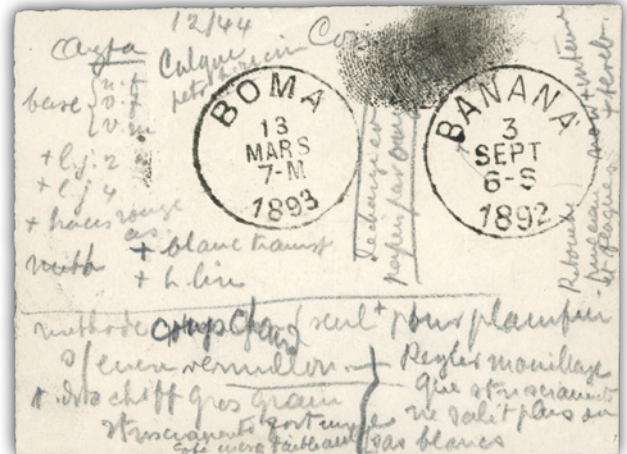
600



Front



Reverse



50013

Belgian Congo - 1887-94 Second Issue 10fr, assembly of 38 items, comprising one negative master glass cliché with the surround and the tablet denomination handpainted on reverse in blue with the purpose of avoiding the light to enter laterally in the following step, five glass support clichés showing different intensities of impression, eight clichés on celluloid mainly in black and vermillion to create better contrasts, including one with part of additional impression disposed sideways, two essays on paper with blank denomination and one with part of further impression sideways; the part dedicated to postmark features cds's of Boma and Matadi, with eight glass clichés of which five are negative, and eight essays on paper with numerous annotations by Sperati, which also numbered these essays and dated in Dec-44 and Jan.-45; along with six cutouts from auction catalogues used by Spearti to trace the cancellations, which are highlighted in black. **A sensational and unique group**, with no more clichés in the "Ultimate" collection or in the Postal Museum in Paris; nor the negative and nor the cliché in possession of the B.P.A. are dated, with this much more extensive assembly of preproduction artifacts providing dates in 1944 and 1945.

2'000



50014

Bermuda - 1883 issue, group of seven items including six glass support clichés, of which four of the 4d value in orange-brown and brown shades, one with the notation "more oily", two further glass clichés of the 1s value in grey and in sepia, together with a 1s exposure trial on photographic paper dated 8/12/40, these clichés representing the foundation of his reproduction; **the only clichés so far recorded for Bermuda**; the date of the photographic reproduction being of great interest because Sperati's Bermuda 1s proof, which was part of the "Ultimate" collection, is dated June 21 1915.

1'000



50015

Bolivia - 1867-68 First Issue 10c Condor, the exceptional group of ten items including two glass clichés each featuring one pair of designs, in black and brown-grey, the latter in negative, three trial exposures of each pair on photographic paper with two showing note of Sperati about the intensity of the impression, and five essays of cancellations, of which three with two examples, of "Correo de la Paz/RB" cds with two different dates, "Cint" & "Sucre" straight lines, four with profuse notes in pencil and three with Sperati's fingerprints using the same ink; **an extraordinary lot with nothing similar known. nor clichés nor matrices included in the Postal Museum of Paris and "Ultimate" collections**; a negative adte 1941 is reported by the B.P.A.

1'000



Front



Reverse

50016

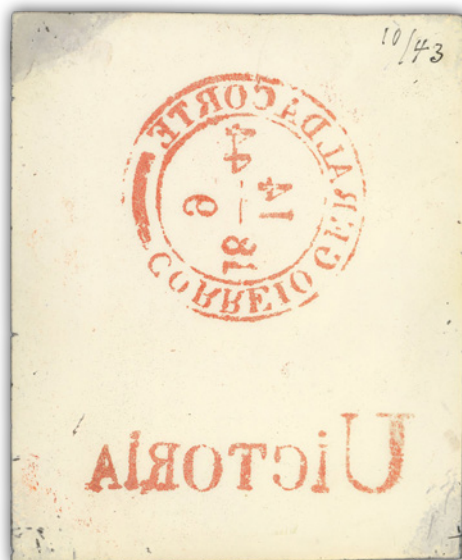
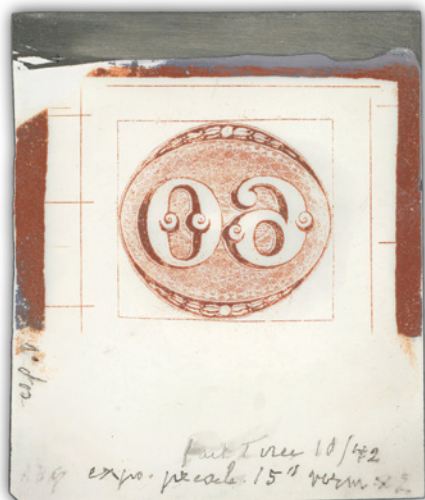
Bolivia - 1868 500c Nine Stars, original matrix on film, being the first step in the process to execute the reproductions, with notations on sides and base including "Alpha BCK" fil of the English brand "Ilford" used by Sperati before WWII, also "hiver" referring to the winter as the chemical substance used was probably reacting better at around 15°C in his laboratory, with this being produced in January 1930, **undoubtedly unique and the basis to produce clichés.**

250



Large lot:
pages 35-37

50017ex





50017

Brazil - 1843 "Bull's Eyes" 60r & 90r, the sensational assembly made up of 84 items, comprising:

12'000

60 réis: one negative glass cliché in brown-red dated Feb-34, and ten glass support clichés with the image reversed in predominantly dark brown and red, of which two dated August 1941, and two of higher interest with notes including "passable qq. copie reretouché" (fair -result- some copies 'reretouched', which probably caused some frustration in Sperati) and "tiré 10/42" ('issued' in Oct-42), the other showing a quite clear impression and annotated "23 x 5 x 1'30" " (5% of a chemical substance, light exposure of 1 min 30 secs under 23°C temperature); six clichés on celluloid with three being negative, in shades from black and red, including notes "expo. (...) 15" verm x 2" (we presume that he only exposed to light the cliché to light for 15 secs twice (?) and indicating that it was 'issued' in Oct-42, which is a coincident date in other two clichés being negative; two trial exposures on photographic paper and 21 essays or 'die' proofs on wove paper also including multiple impressions and combined with cancellations.

90 réis: an exceptional master negative which also exhibits a static cancellation highlighted in yellow -**an extraordinary feature in the Sperati archive**-, with the denomination and the four spandrels being extensively retouched, annotated in pencil "Alpha" which refers to a type of celluloid from the "Ilford" brand which he could not obtain during WWII as a result of the restrictions on circulation of merchandise (this is dated 1941 and also 10/42, which makes this use rare in this period), and other notes about the usage of a double film in formol and otehr element for one night; also one glass cliché with "17° x 5% x 2" " (exposure to light during 2 mins under 17°C, with a 5% of a chemical substance) and cliché on celluloid, both in black, as well as three trial exposures on photo paper from the negative master of this lot, which was also used in the three essays on paper also presented here (one in pair) and numbered from 5 to 7 incl. one 6bis.

Cancellations: four types including framed "Maceio", "Pelotas" straight-line, "Correio Geral da Corte" cds and "Victoria straight-line, with two negative glass clichés, one dated 11/43, and 11 clichés on film/celluloid, some in negative and/or with two strikes with dates of production ranging from 10/42 to 6/45 and 19 essays on pelure or mainly medium white wove abundant notes in pencil by Sperati.

Certainly the largest assembly of the Sperati production for Brazil recorded, of great delight and fascination as the "Bull's Eyes" represent the first issue of the American continent; only few trial exposures were gathered in the "Ultimate" collection with no previous elements of the process of reproduction, and in the Musée de la Poste of Paris no clichés or matrices are found for Brazil; the B.P.A. does not mention any matrix or cliché in its book.

Large lot:
pages 35-37



50018

British Guiana - 1853-59 "Ship" 1c issue, the astonishing group of 13 glass clichés, including three negative glass cliché in purple-brown, black and grey (latter has crack not affecting the design), six of the glass clichés in differing shades of vermilion (the target shade), two of the glass clichés dated 4/31 and 6/32 indicating when Sperati undertook his work, one black cliché marked as "a" with the Sperati notation "22 x 6% x 3'30" " indicating the temperature was 22°C and he used 6% of a substance exposing it to light for 3 minutes 30 seconds, the vermilion examples with similar notations indicating the process of refining the quality of the impression through the use of varying quantities of substances and light exposure at varying temperatures; a remarkable and unique assembly of glass clichés from this iconic British colony, which includes three negative glass clichés which are valuable and very rare in any territory produced by Sperati. **There has been no mention in the literature dedicated to the work of Jean de Sperati on British Guiana, making this lot a highly valuable considering the significance of this country in classic philately.**

4'000



Front

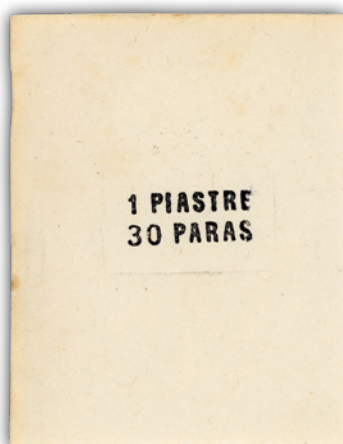
Reverse



50019

British Honduras - 1882-87 Queen Victoria 6d and 1s issues, group of 12 items including 6p and 1s master negatives on film with painted surround to avoid the light to diffuse laterally, the 6d design also retouched by Sperati showing incredible attention to the smallest detail, four glass support clichés of the 6d value, one in yellow dated 2/38, one in pale-vermilion dated 8/44 with the notations "a" 3 minutes 30 seconds exposure to light, one in orange-red dated 2/45, and three glass clichés of the 1s in black and grey-black, the former dated 2/35, one in orange dated 4/38 with the notation 18°C temperature with 5% of a substance at 2 minutes 30 seconds exposure to light, also two clichés on celluloid of the 6d and a hand signed final reproduction of the same value; an incredible selection of working clichés with two master negatives which are the basis of the clichés for these two values, **a unique assembly including the 1s not previously seen as a finished reproduction, with this lot also containing its unique key item: the master negative**; the "Ultimate" collection had one stamp and two pmk clichés documented; with regards to matrices or clichés, the B.P.A. Sperati I only documents a negative but for the "A06" cancellation.

2'000



50020

British Levant - 1909 Issue with overprints, lot of eight items comprising one copper plate developed for the "1 piastre 10 paras" overprint which has been defaced, one copper plate for "1 piastre 30 paras" overprint, accompanied by two working trial essays in black on wove paper of this overprint, also three essays of the "2 piastres 20 paras" on white wove paper and one on pelure paper which have derived from a typography copper plate (missing); **a unique assembly and a new discovery.** The B.P.A. only listed the registered datestamp of Smyrna but unknowing its possible usage, and in Sperati II, only the "1 Piastre - 30 Paras" overprint was reported but not the otehr denomination, adding that "the overprint is lithographed and lacks the typographic wave of the genuine", this being the main test to identify the forgery; in contrast, **the typographic attempt for Sperati's reproductions is demonstrated in this lot with these two engraved copper plates.**

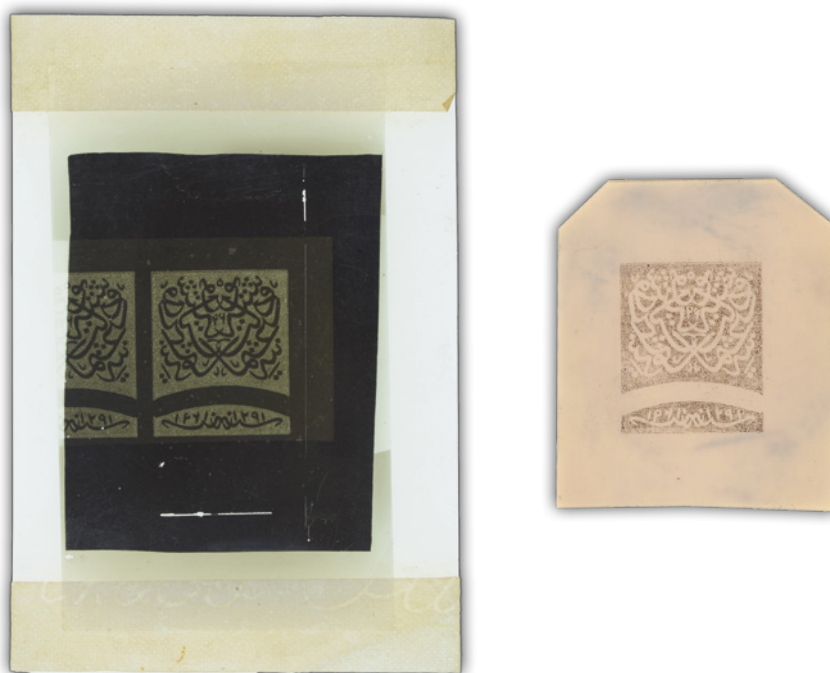
500



50021

British West Indies - Cancellations: group of ten including a unique assembly of four genuine stamps which Sperati used to reproduce postmarks and affixed to cellophane, with three chemically treated consequently exhibiting the design missing to retain the two barred "A07" ovals of Dominica, paper essay with barred "A11" and matching St. Lucia cds dated Dec. 1944, four pelure paper essays with barred "A12" of St. Christopher, and Tobago cds with two matching types of "A14", as well as paper essay showing "A08" of Montserrat.

300



50022

Bulgaria, Eastern Roumelia or Turkey - 1884 5pi, a unique trio in private hands featuring the background impression, including one master negative on film and one glass support cliché, these two showing part of an additional example at left, and one cliché on celluloid bearing a single design; *only three matrices are known in the Musée de la Poste of Paris.*

400



Front



Reverse

50023

Canada - 1859 5c vermillion "The Beaver". Negative glass support cliché with painted surrounding to highlight the design and create contrast, a **unique item** of great visual impact for exhibition; **a new discovery about the work of Sperati, as this reproduction is unknown in the handbooks on his work**; *the vermillion colour used by Sperati typically increases in density and thus being able to provide a sufficient contrast to give a good matrix.*

500

The Sperati's Last Work



50024

Canada - 1859 Jacques Cartier 17c, group of six items including one retouched master negative on film dated by Sperati "1/57", this being the most important item of this project and the basis to produce the clichés, four glass support clichés in different colours (blue, orange, black and silver grey), as well as one celluloid collective cliché of the target numeral 6 and barred oval. *Sperati never finished this work, the left part of the stamp which was perforated on the design would have required a reconstruction work; thanks to the retouched master negative and its annotations we have discovered that Sperati undertook this project in January 1957, a few months before he died in April; a unique and most desirable assembly of this beautiful stamp, of great fascination for revealing what was hitherto unknown: this now has the status of being the last project of Jean de Sperati.* The "Ultimate" collection sale of Sperati contained one working proof on paper and a exposure trial, coming originally from the daughter of Sperati; as the B.P.A. purchased part of his archive in 1953, no items are included in its collection.

1'500



50025

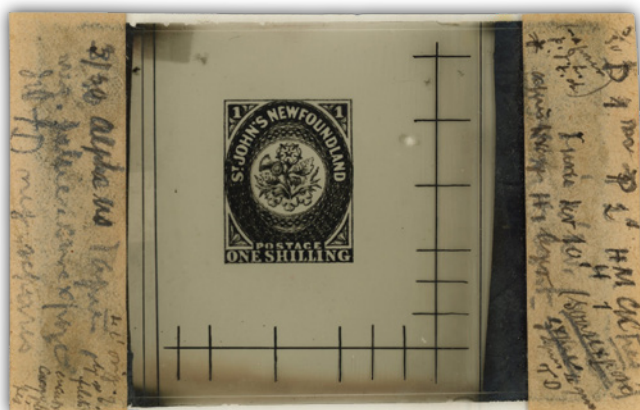
Canada, British Columbia and Vancouver Island - 1865 5 cents: group of 37 items comprising the important retouched master negative on film, six celluloid clichés of which two transparent impressions, 11 glass support clichés including six reversed impressions, these all exhibiting a fascinating array of colours (rose, dark violet, black, sepia, orange); one tracing paper with cancellation of the barred numeral 35 and the "Paid" postmark, two celluloid clichés for the "Paid" pmk. and the oval "Post Office / Victoria Vancouver", six glass support clichés for the previously mentioned cancellations accompanied by nine printed ink trials with annotations. With regards to the stamps, the annotations indicate Sperati undertook the working process between November to December 1942, whereas the dates for the cancellations range from July 1943 to January 1953; **by far the most significant assembly ever recorded** - in fact, the B.P.A. only mentions one cliché dated in November 1942; only one exposure trial, which is a primitive step of the definitive reproduction of the stamp, and four single definitive reproductions were offered in the "Ultimate" collection sale of Sperati.

3'000



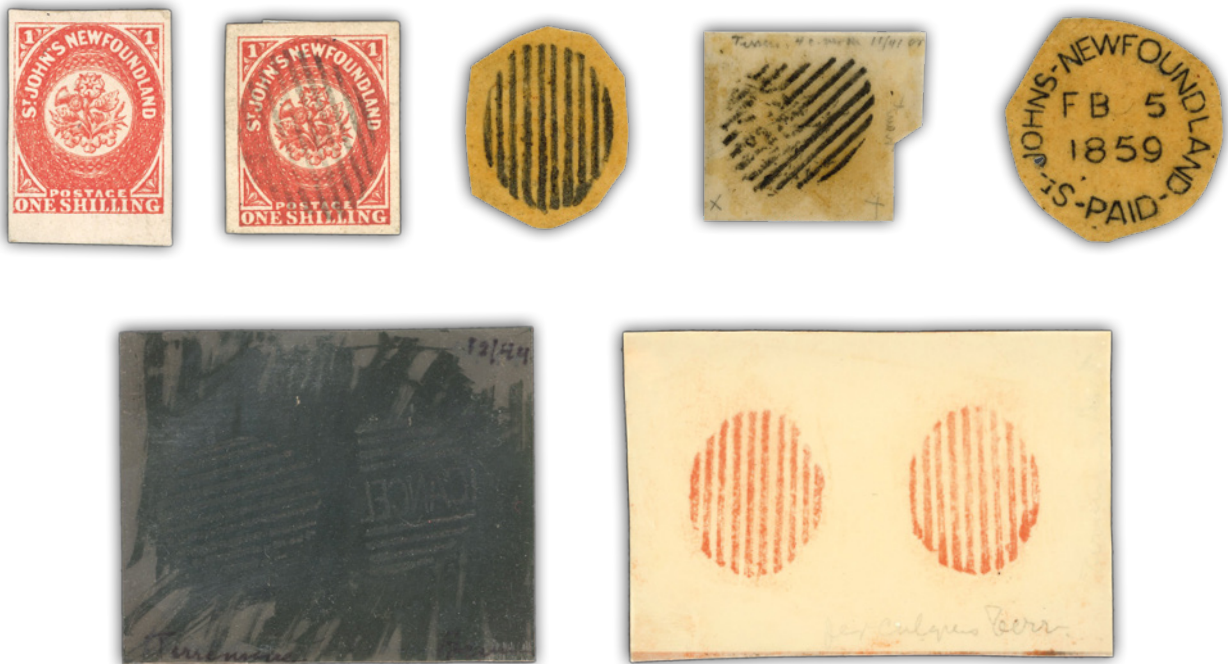






3/30 ^{70 creux et. embale} ^{trop de creux}
 Mal fait. ^{embale} ^{embale}
 Pas any colble apres pose
 trouper / tenu creux 15
 et albumes et ang. biche
 C'est pour creux a mes he. embale
 Tenu embalement creux trop.
 Pas preper creux pour de
 creux ruffit et il faut une belle
 s'imag ^{et comb. ou miroir} ^{et comb. ou miroir}





50026

Canada, Newfoundland - 1857 2d, 4d, 6 1/2d, 8d and 1s issues, group of 156 items, comprising for the **2d value**, two retouched painted matrices on film (positive and negative), four glass support clichés in red, light-brown and brown and one negative cliché, five celluloid clichés in green, vermillion, red and black one dated 7/43, for the **4d value** one retouched painted matrices on film with notations and dated 12/42, two glass support clichés one in negative, seven celluloid clichés with notations dated 2/43, 5/43, 6/43, two of these have cancellations, shades range from vermillion, red, grey and black, eleven exposure trials on photographic paper in brown with notations, two are used stamps, the **6 1/2d value** has four retouched painted matrices on film with extensive notations, two with the date 27/1/12, one with 4/30, five glass support clichés in vermillion one dated 7/32, one celluloid cliché in black, for the **8d value** there are sixteen glass support clichés, three of which are negative clichés, one celluloid cliché and one exposure trial on photographic paper in brown and twelve trial essay on white wove paper, three in vermillion, one red and the rest in black, one has the date 2/53, the **1s value** with two copper plates which are his attempt to develop a typography printing reproduction with ten essays on pelure paper, two retouched painted matrices on film dated 5/29 with additional notations and one further unpainted dated 3/30, eleven negative glass support clichés one dated 5/29 (corner of glass missing not affecting the design), ten glass support clichés in vermillion, red, white, black and purple-brown, one dated 10/29 three negative celluloid clichés, also there is a Pascal Scheller certificate for one of the clichés, eight celluloid clichés in vermillion, black, grey and red, one dated 12/43, and five trial exposures on photographic paper, other items included are a celluloid of a 6d in brown accompanied by a finished reproduction with a cancel signed on the back, finished reproduction for the 4d (1) in vermillion and 1s (2) in red the latter two signed on the back and a small photo box full of clichés for various cancellation including glass support and celluloid, essays and notations; **a unique array of previously unknown clichés and the copper plates which illustrate Sperati attempt to develop a typography printing process, which it seems were not of the required quality and thus his efforts were focused upon his more traditional method of utilising photolithography; there were no copper plates included in the "ultimate" collection; nor clichés nor matrices mentioned by the B.P.A in Sperati I.**

15'000

Large lot:
pages 45-49



50027

Ceylon - 1883, 2c on 4c reproduction and a genuine stamp from this issue with its design being chemically removed with the purpose of creating an essay for the "Postage & Five Cents/Revenue" overprint.

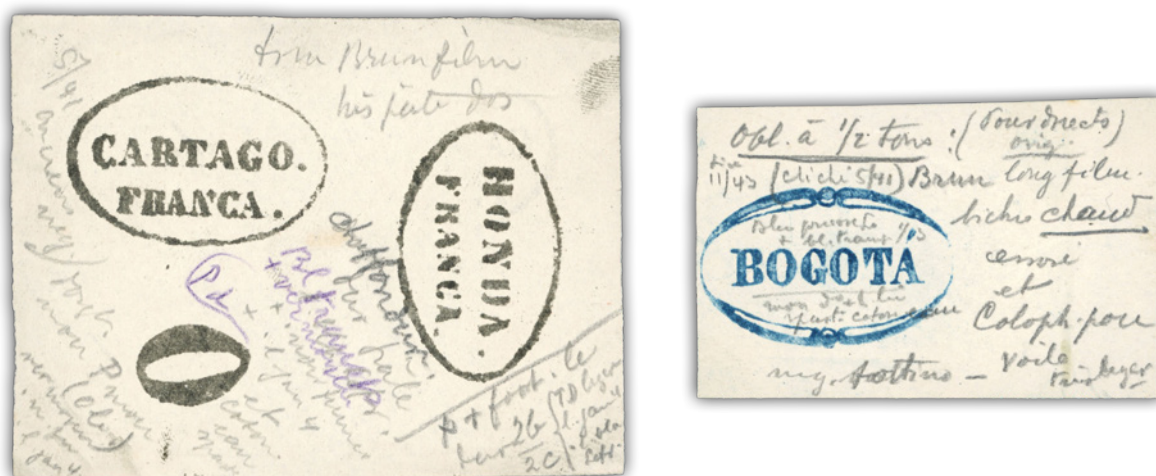
100



50028

China, Local Post Shanghai - 1866 12ca, the extraordinary trio formed by master negative on film with painted areas within the side tablets and around characters and symbols, as well as in the surround of the area delimited by the stamp, these retouches made with the purpose of avoiding the light to diffuse laterally; glass support cliché in reddish brown with Sperati notes and additional glass displaying white impression of the design reversed from the negative. **The reproduction of any Shanghai Local Post example by Sperati was unknown before; these three artifacts are unique and the only evidence of this attempt of reproductions in Chinese philately.**

5'000



50029

Colombia - 1861-62 Issues, group of eight essays of cancellations on white wove and pelure papers, including Bogotá pearl oval in blue (on this essay Sperati refers to the cliché of May-41 and he produced it in Nov-43, and indicates the colophonite as a chemical substance he used) and black, "0" numeral in red (on this annotated that it exist this cancellation in red and additionally that he 'issued' -tiré- or reproduced this in November 1943), blue and black, "Honda./Franca." & "Cartago./Franca." ovals.

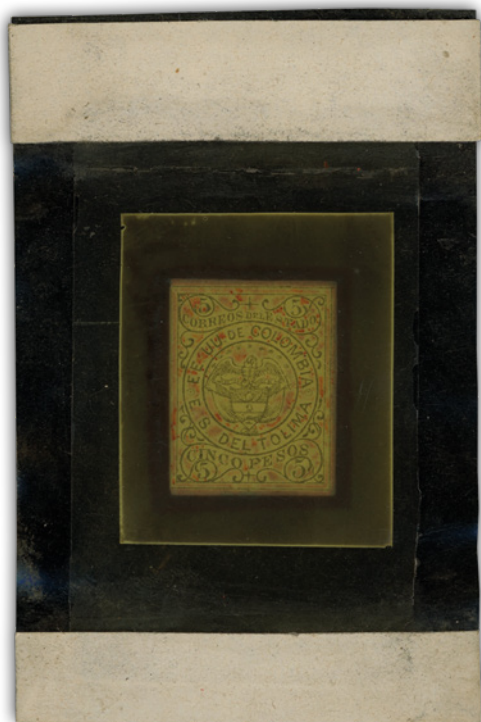
200



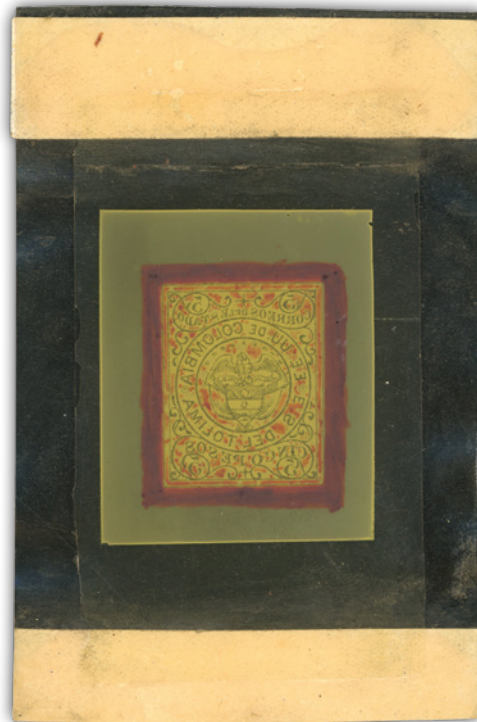
50030

Colombia - 1861 "Nueva Granada" 1p, including six items, with two master negatives on film, the finer impression annotated as "pas terib." (not terrible), both with retouches and singularly in red and grey, two negative glass clichés (a rare artifact in the Sperati archive) of which one with comments "pas choi-fort trop fort" double pellicule- (not chosen-strong too strong-double film) and two trial exposures on photographic paper and designated a & b; **a unique lot including matrices which were the foundations for the development of the clichés.** No clichés or trial exposures gathered in the postal Museum in Paris or the "Ultimate" collection); this lot proves, as the B.P.A. presumed (apparently no matrices or clichés included in its collection), that Sperati reproduced Colombia before 1939, as one matrix was designated "Alpha", a type of celluloid from the English brand "Ilford" which the artist used before WWII.

1'000



Front



Reverse

50031

Colombia States, Tolima - 1871 Condor 5c, master negative on film in greyish on yellow with red spots, with the surround painted in red-black to concentrate the light on the area of design, unique.

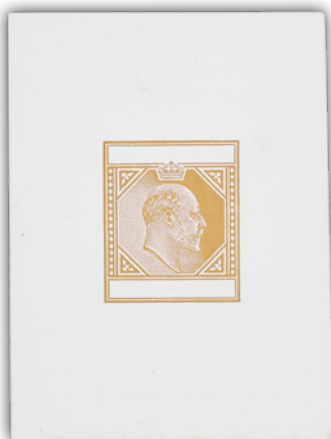
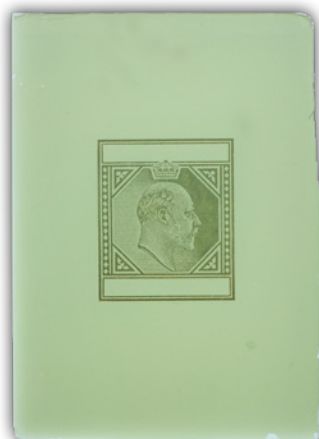
200



50032

Cyprus - 1903 9pi & 18p, three examples signed by Sperati on back, including 9d reproduction B unused without gum, 18pi used and mint with gum (apparently a different reproduction to the previously listed, careful examination suggested), a rare trio.

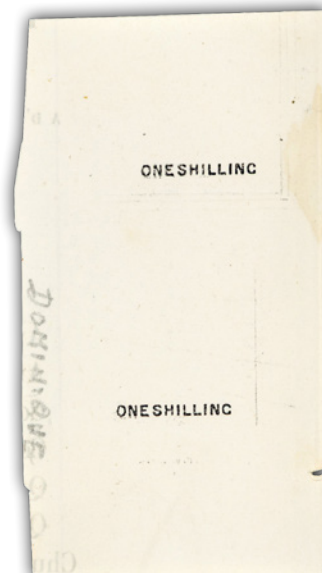
200



50033

Cyprus - 1903 King Edward VII Issue, a unique Assembly of six glass support clichés of the main design without the name of the country or the value, three in vermillion shades and the others in grey, dark grey and dark green.

800



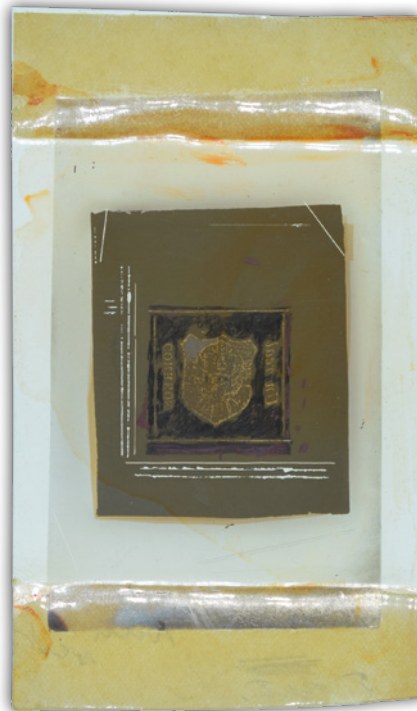
50034

Dominica - 1885-91, "One Shilling" value tablet, group of 11 items including the copper engraved plate, two proofs in black on transparent paper and eight proofs on white and cream paper. **The copper plate, being unique, is very significant, as very few such plates are recorded, regardless from the country, in the Sperati archives and collections; the plate also proves that Sperati, contrary to what it was thought before, also used the typography as alternative to the photolithography.**

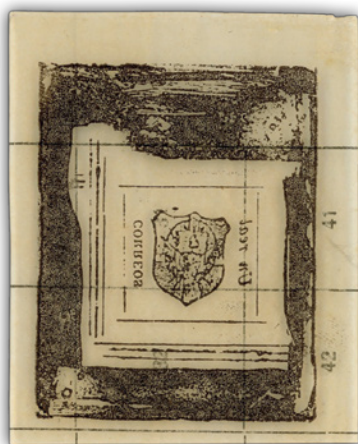
800



Front



Reverse



50035

Dominican Republic - 1865 First Issue 1r, a sensational group 15 items with two negative matrices, both with accurate retouches in many small areas, which were used to create the impressive *copper engraved printing plate* presented in this lot, seven die proofs on pelure paper including his two first attempts numbered "1" & "2" with the former showing a note reading "excés pression" as the pressure was too strong for the impression which indeed is blurred, and five essays on medium wove paper with one being an experimented slightly and not uniformly coloured in green when trying to get the colour of the background. **A lot of great significance as it demonstrates that, contrary to what was previously thought, Sperati also used typography and not only lithography for his reproductions of this country, with the key elements being the matrices which were used to produce the engraved printing plate, and this demonstrating the typographic method; unique and fascinating.**

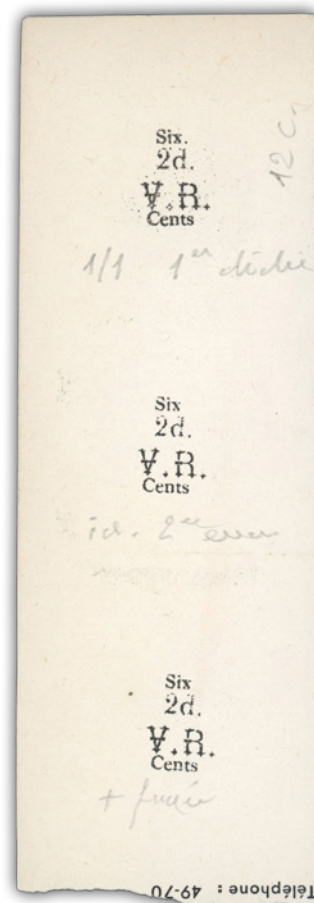
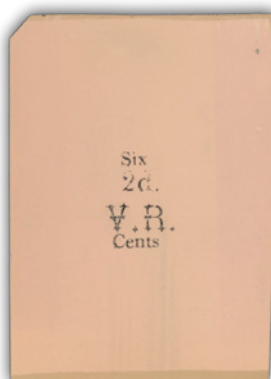
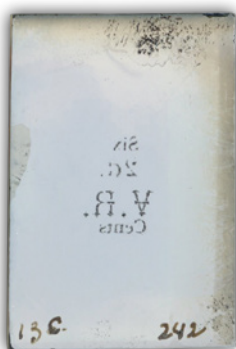
2'500



Front



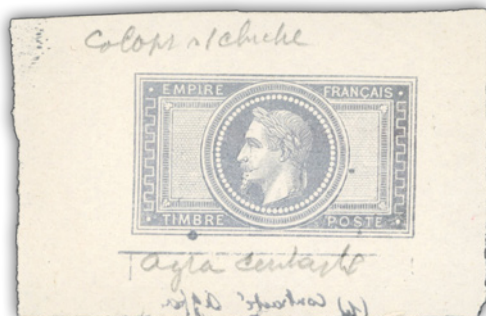
Reverse



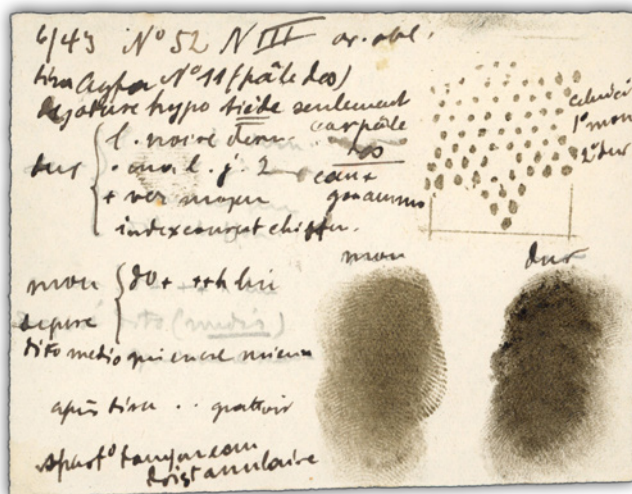
50036

Fiji - 1874-1875 "V.R." Overprints, the stunning group of 25 items made up of type 6 overprint with three clichés on glass (one negative with small retouches, the other two in red), one cliché on celluloid protected by glasses and one essay on paper; 1875 2d on 6c V.R. including four negative glass clichés of which two with interesting painted surrounds, five glass support clichés, five clichés on celluloid with one being negative, and seven essays on wove paper including one with double and triple impressions. **The highly significant archive of a country which was not previously known as being reproduced by Sperati, and with no additional material ever recorded.**

2'000







50037

France - 1849-1871, the astonishing assembly of 88 items comprising:

15'000

Ceres First Issue: 10c including eleven trial exposures on glass with static cancellations, also a tête-bêche pair in a proof signed by Sperati on front with his handstamp on back and numbered "245" (this proof, rarely presented in this sale, was the commoner item prepared for collectors by the artist and not a working proof); 15c with two negative glass clichés, one dated "2/47" "surexp" (overexposed to light) and designated as unused as the other, marked "b", shows a static cancellation (a rare feature in the Sperati work), six further glass support clichés in vermilion, brown (shades, one with static cancellation) and black, with four having what appears to be consecutive dates 15/3, 16/3, 20/3 & 21/3; 1fr including four glass clichés in vermilion (marked "1^{er}" & "27"), orange, black and purple-black, two being negative, a celluloid cliché in vermilion with notations with tiny retouches in upper and lower tablets; a wonderful proof of the 1fr vermilion -designated "Vervelle" by Sperati- on wove paper dated "2/3/49" (paradoxically 100 years after its issue), indicating in French at left that the ink used in the trial colour of Sperati's fingerprint below was applied on the first day, and at right, on the other fingerprint, denoting a 'second day' (we presume that the chemicals reacted differently after one or two days under certain conditions of experimentation, and it may deduced that the colour of the stamp design was chosen after the fingerprints' trial); as well as a proof in black on white wove paper with the reproduction and signed in pencil below made for collectors, a wonderful assembly.

Second Empire Issue: 1c glass support cliché in carmine and 25c negative glass support cliché in grey; 1fr with beautiful tête-bêche pair glass support cliché in a brown shade designated "4 - E.N." and with retouches around the heads, and additional tête-bêche on cliché in dark vermilion on Pathé celluloid retouched around the heads on back and on front in the upper and lower tablets, also a rejected essay on paper in a wrong shade and a finished used reproduction signed.

Laureated Empire: 5fr ten glass clichés including one in negative, an impressive example with the design in pronounced relief (the only example we have seen in this collection), four in black with one showing the surround painted in light transparent-grey to concentrate the light on the area of the stamp design, two in grey on white with one indicating the light exposure of 1 min 55 secs, and two in purple-carmine and brown (some showing the notation of the master negative "(b)" and the Pathé film used indicating "+ contraste" and imperceptible filter), one trial exposure, two clichés on celluloid in vermilion shades, one dated February 1952, one essay on wove paper in the target colour writing in pencil that he used an Agfa celluloid to create the contrast, as well as three final reproductions including two unused & one used.

Bordeaux Issues: 2c blocks of four including two negative clichés on glass, one dated 12/48 and produced using an Agfa film, three support clichés on glass (two in block of four and one in vertical pair), three celluloid clichés in blocks of four with one featuring a very appealing composition with the upper pair in vermilion and the lower pair in black, two essays of the block of four on white wove paper in brown and black, as well as a final reproduction in block of four with "3219" lozenge; 20c celluloid cliché in blue-grey, dated 10/50.

Postages due: 10c featuring a negative glass cliché and two glass support clichés in red and black, a celluloid cliché in black; 40c with one negative glass cliché with static cancel; 60c in a negative glass cliché and four glass support clichés in yellow, turquoise, black and grey, one with "12/3".

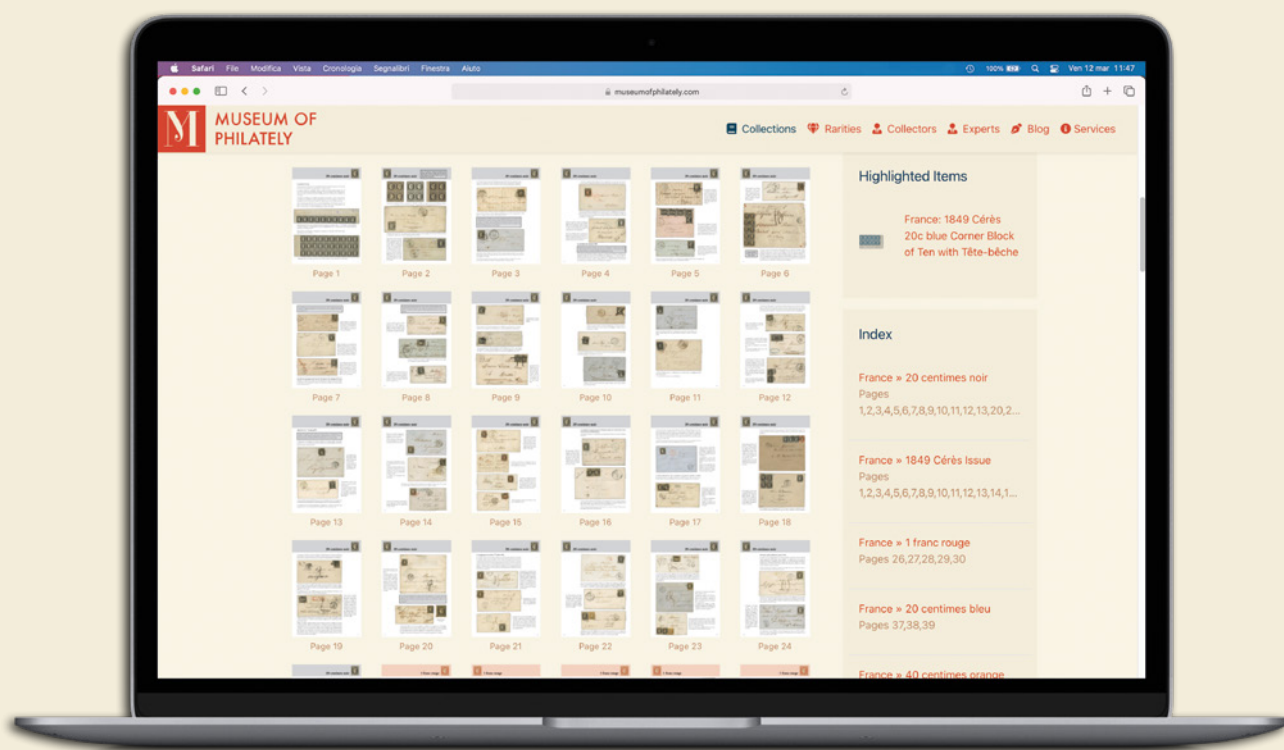
Cancellations: nine glass clichés for various pmks, including five in negative, twenty one fragments with pmks showing notations and two small pieces with ink trials, notes and observations.

A remarkable collection of French classic philately, which surpasses all previously known numbers of clichés; in particular the 1 franc vermilion display is of the utmost importance.

Large lot:
pages 56-58

Discover France: Hackmey's 1849 Cérès Collection on the Museum of Philately

If you have a renowned international collection that would enhance the Museum of Philately, please contact us today.



museumofphilately.com/collections



50038

France, Monaco - 1863-72, France used with Gros Chiffre "2387" postmark, a unique group of five items including glass cliché of the lozenge in red, "Empire Lauré" 5fr grey-brown without denomination printed on both sides with the excluded side cancelled by cross in pencil, the other with an essay of the "2387", as well as three genuine stamps of France with this counterfeited postmark.

500



50039ex



50039

German States, Baden - 1862-66 18kr and 30kr Issues: group of 20 items including two important retouched painted matrices on film, one for each of the two values, the 30kr being rejected by Sperati with his notation "not terrible", the other his accepted negative being denoted by his pencil "a x", this master cliché being the foundation for the creation of the glass support clichés of which there are nine examples, seven for the 18kr in vermillion, brown, green (unusual in the Sperati archive), black and red, two dated March 1924 and March 1937, the latter with the notation 21°C temperature times 5% of a non indicated substance times 1 min exposure to light, two glass support clichés for the 30kr in black (one cracked), also five clichés on celluloid for the 18kr, two being negative with handpainted surround, two others with one black dated 3/37 and the note "Agfa" (celluloid) with 22°C temperature, 5% chemical and 3 minutes 30 seconds exposure to light, and one in brown; one celluloid cliché for the 30kr in black, one trial exposure on photographic paper of the 18kr marked as "(b)" and two strips of three working trial essays of the 30kr in black on white paper with notations and one crossed-out in pencil; **a unique and unparalleled assembly of material, in particular the inclusion of a master cliché makes this group of significant importance**; the B.P.A. only reports six clichés for the 18kr in its collection; there were no clichés found in the "Ultimate" collection and the Postal Museum in Paris possesses just six clichés or matrices for all German States.

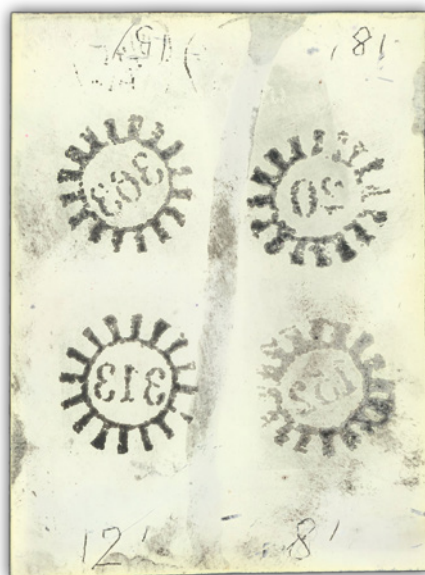
4'000



Front



Reverse

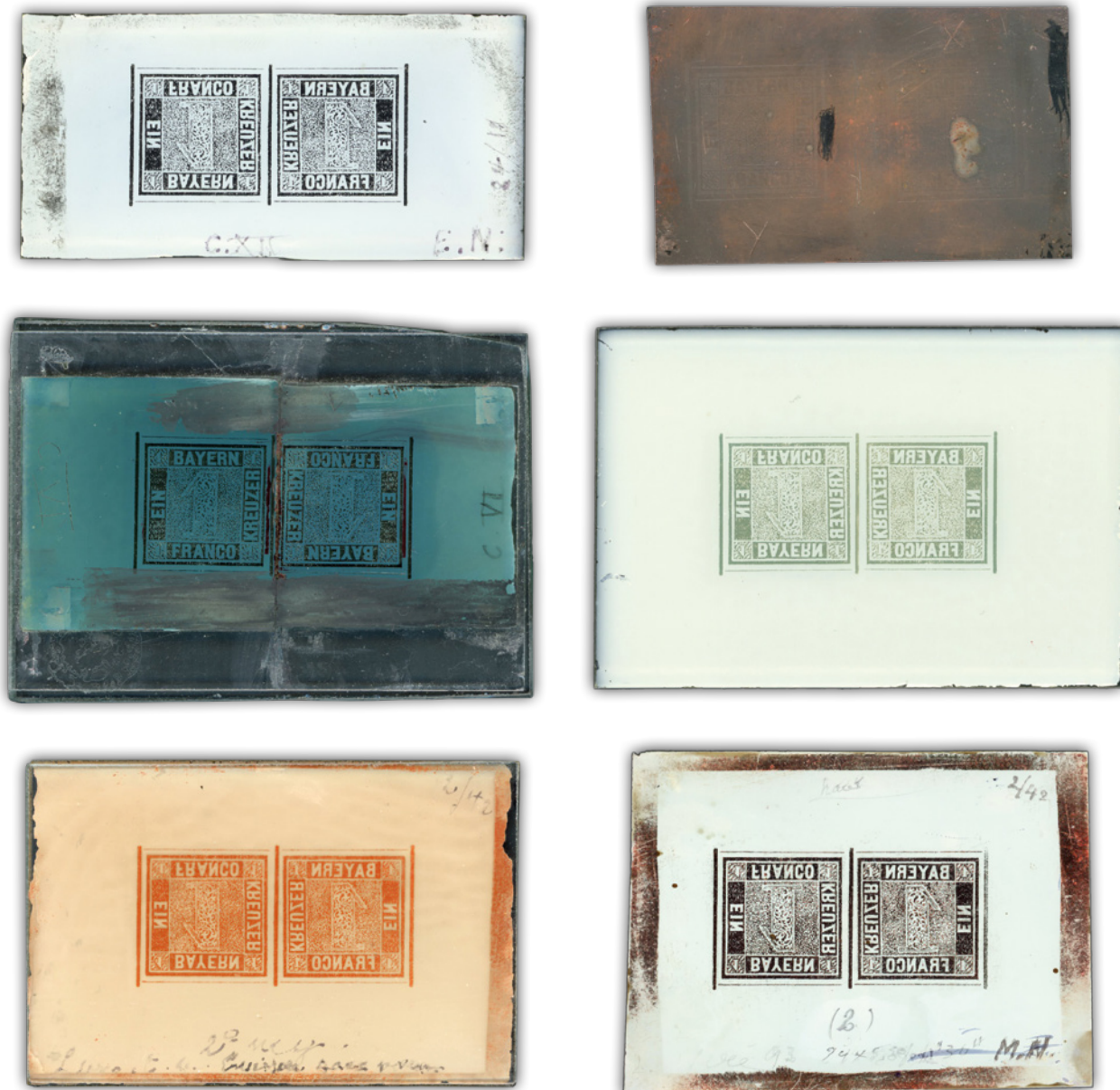




50040

German States, Bavaria - 1849 Issue 1k, group of 107 items comprising 33 glass support clichés, of which four are negative, one with painted surround to concentrate the light on the area of the stamp and to not diffuse it laterally (cracked top not affecting stamp design) with notations and dated 4/45, the three other negative glass clichés: one in brown dated 12/49, one in turquoise-green dated the same (an unusual colour as Sperati preferred the red/vermilion or black shades), one in red both with the surround painted out, 23 other glass support clichés, two in beige with painted out surrounds with notations, one labelled "Type A", one is backed with an additional piece of glass, the other with additional glass front and back, in various shades of black, grey, red, brown and pale-green (this rarely utilised by Sperati), also five glass support clichés for various pmks (Bayreuth, Marktstett, Kaufbeuren, Obernzell, one of which being a negative cliché, and numbers 145, 152, 313, 20, 217, 363), eleven clichés on celluloid for the 1k of which two are negative, one retouched and partially painted around the surround with C.14 in the left corners and 7/10 in the right corners marked as "A", another almost identical marked "B", one dated 3/35 with the notation 24°C temperature 6% of chemical substance by 5 minutes exposure, two more dates for 2/45 and 12/49, four in vermilion with one labelled "VI", one dated 3/41 which is also marked "X X", another marked "a" dated 2/45, one in black dated 12/49 and a further seven glass clichés are of the pmks, four reproductions of the 1k in black with postmarks of which two are on piece and one of the singles is hand signed, also a stock page with 18 trial essays on paper most in black although two single examples on a vertical piece being in vermilion; **a unique and remarkable assembly including four negative glass clichés, together with a larger than unusual sample of glass support clichés never seen before; the B.P.A. only possesses dated clichés for cancellations and probably few clichés stamps, with this lot providing additional dates for those clichés and unknown dates for teh clichés of the designs; only one backlit cliché found in the "Ultimate" collection and the Postal Museum in Paris possessing just six clichés or matrices for all German States.**

12'000



50041

German States, Bavaria - 1849 First Issue 1k tête-bêche pair, the astonishing group made up of seven items, including one master glass negative formed by rejoining in the manner of tête-bêche two singles with same colour in dark indigo-turquoise to contrast with the negative, with paint in black at top and base to retouch the final result, each numbered "C.VI" and supported on two additional glasses as reinforce and one being uncommonly thick; four glass support clichés in black, red-brown, green-olive, and olive-ochre, one dated February 1942 and originating from a second negative, as well as two clichés on celluloid with one exhibiting albino impression (a most unusual feature in the Sperati archive), the other in black-red with an annotated exposure to sunlight of one minute and 30 seconds and a 5,5% of a chemical substance (the figure for the temperature is not clear, but seems to be 24°C, which would be uncommon in February as dated at top right). *No artifacts of this nature or others involved in the process before the finished reproduction or signed proof were included in the "Ultimate" collection of the Postal Museum in Paris; a unique and most desirable group of one of the great classic rarity varieties of worldwide philately, with the added significance of including a key master negative precariously mounted to create the tête-bêche.*

Note: In order to appreciate and understand the significance of this group, with only including elements from the process to create the finished reproduction, we would like to reference that the Musée de la Poste in Paris only possesses six matrices or clichés for the whole German States. In addition, if we take into consideration the number of clichés and matrices from other German States included in this sale, the eloquent facts make this auction sale a true sensation.

6'000

Notes

Appropriate Material in F.I.P. Exhibits

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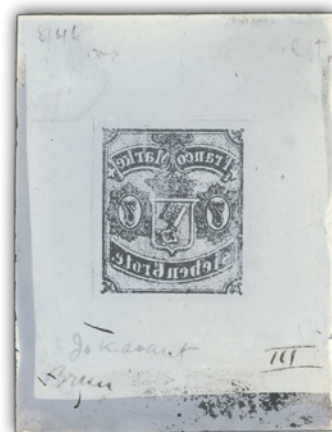
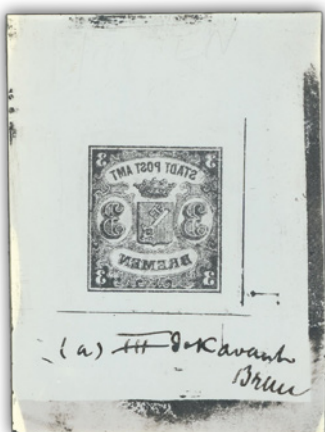
Complete Photos and Scans are Available Online

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A Guide to the Handwritten notes by Sperati:

- ‘Alpha’: type of celluloid from the brand Ilford, a preferred type for Sperati and which was not available during the restrictions of WWII as an English brand, so during the period of the war it is no longer found
- ‘Calor’: brand of the lamp used for the light exposure in some instances (Sperati also used the sunlight)
- ‘Isopan’: a type of celluloid from Agfa
- ‘Tiré’: denotes a satisfactory final result to make the reproductions
- ‘Veri’: abbreviation of Verichrome, a type of film or celluloid from Kodak
- ‘Voile vio’: refers to the violet filter used to obtain better contrasts in lithography
- Three figures with multiplier symbol, i.e. “18° x 5% x 2’30” ”: 5% of application of a chemical substance, a light exposure of 2 mins 30 secs in a room with an environmental temperature of 18°C.

The painted or retouched surround, mainly found in master negatives but also in some clichés, was applied with the purpose of not allowing the light to diffuse laterally in the process of obtaining the reproduction.



50042

German States, Bremen - 1855-61 Issues, group of 35 items including three glass clichés featuring one in a vertical pair of the 1856 5sg, a negative glass cliché in a block of four of the 1861 5sg annotated "47 Fixe", as well as a support cliché of the same block dated "2/47", five clichés on celluloid, one of the 1855 3g, a vertical pair of the 1856 5g as well as a single and two singles of the 7sg, all showing notes of Sperati, also finished reproduction in single's of the 1856 5g in black and 1861 5sg in green both signed on the back in pencil by Sperati, two paper essays of the Bremen rectangular boxed pmk, two different marks on one piece and a single impression of the smaller type, the latter with pencil date of "7/43", a further stock page containing Sperati's working attempts to reproduce postmarks for 'Bremen', 'Stuttgart', 'Franco' and also 'Bremen / Bahnhof.', including glass reconstruction with hand-cut paper filter comprising three reproductions - 2 types of the Bremen and 1 cds for Stuttgart -, pencil and printed impressions of the Bremen cancel on yellow tracing paper (7), ten pieces of white paper with single and multiple attempts to perfect the cancellations together with cut-outs from auction catalogues of the postmark which have been used to copy/trace, many of these pieces with notes in Sperati's hand, this type of cancel were also used on Oldenburg stamps, **a unique and revealing assembly of Sperati's work with the most comprehensive group of clichés ever discovered**; there was just one celluloid cliché and no glass clichés found in the "Ultimate" collection; in addition, the Postal Museum in Paris possesses just six clichés or matrices for all German States; the B.P.A. lists only one negative for the 1856 5gr and clichés for the 1861 5sg in Sperati I.

3'000



50043

German States, Brunswick - 1852 2sg, group of 17 items including four glass clichés in brown, red (dated 1927), black-brown (dated 7/31) and blue (dated 9/21) with Sperati instructional reference notations, one cliché on celluloid in black, two exposure trials in sepia-brown, accompanied with seven working essays on paper of the postmarks Braunschweig, Holzminden (comes with two celluloid clichés and ink impression on tracing paper) and Wolfenbüttel, **a unique assembly**; the "Ultimate" collection had just one exposure trial and no glass or celluloid clichés and, as additional reference on the rarity of clichés presented throughout this sale, the Postal Museum in Paris possesses just six clichés or matrices for all German States; nor matrices nor clichés are mentioned in B.P.A.'s Sperati I handbook.

2'000



Front

Reverse

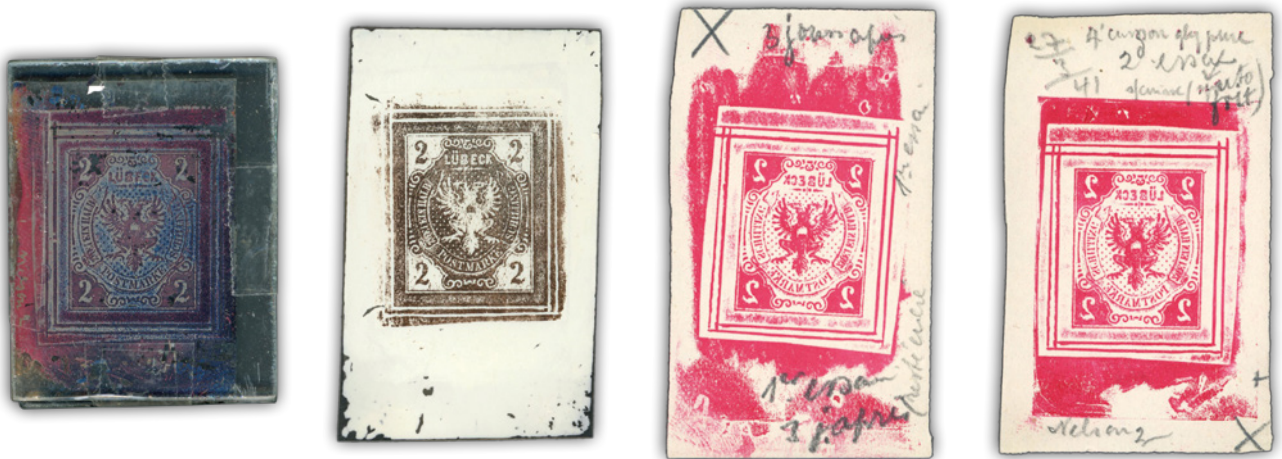




50044

German States, Hannover - 1860 1/2gr, 1861 10gr & 3pf, assembly made up of 52 items including 1860 1/2gr with one cliché on Pathé celluloid in which Sperati states to have remade the negative in August 1950; the 1861 10gr dominating the presence in this lot with six glass clichés including one very interesting example being almost invisible and in ms "très courte imm." denoting that the immersion into water was too short, one in grey with a light exposure of 2 mins 20 secs, one in vermillion with "c. imm." for short immersion and 5% of an understandable chemical substance, one in grey dated "1/34", one very unusually being in green ("8/35") as this colour was not appropriate for the contrast (dated Aug-35 and exposed to light for 3 mins 30 sec), one very rare in negative red with handpainted surround and mounted on an additional glass on black card; two clichés on celluloid, one in white-cream on transparent, the other on Sperati's appreciated Alpha celluloid from the Ilford brand dated June 1938 (when this English material was available before WWII), as well as two trial exposures on photographic paper; 1861 3pf represented in just one glass cliché with hardly visible impression; the lot has a rich section about cancellations with more than ten different types including four glass clichés (two in negative), four glass clichés, two "burnt" trial exposures on photo paper, as well as 28 proofs on paper with comments from Sperati and his fingerprints testing inks. **A unique and spectacular lot; the B.P.A. mentions some dated negatives for cancellations and omne dated negative for the 1861 10gr; consequently this lot proves previously unknown dates for the reproduction of other Hannover stamps by Sperati.**

3'000



50045

German States, Lübeck - 1859 Issue featuring the face value error "Zwei ein Halb", group of 9 items including one glass support cliché, a celluloid cliché and 7 printing trials, with interesting annotations by Sperati dated in March 1941 and showing his progressive attempts to find the best chemical formula. **The only group of proofs recorded, by far being the most important assembly of Lübeck in existence** - as a demonstration of the significance of this lot, only one single definitive reproduction of Lübeck was offered in the "Ultimate" collection sale of Sperati-.

1'500



50046

German States, Mecklenburg Schwerin - 1856-67 Issues, group of nine items featuring cancellations, including two unique, one in Prussian blue, the other in negative, both dated May 1951, and seven essays on paper of Wismar 9/5" cds in Prussian blue and black, "Rostock 17/6" cds and "Marlow 12-1" two lines in composite essays, all stated to have been produced in the "7/43" and "12/44" dates and with abundant pencilled notes; in addition some cut-outs of pictures of stamps from old auction catalogues as references for Sperati; **no trial exposures or clichés and proofs of any cancellation were gathered in the "Ultimate" collection.**

400

Notes

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- ‘Isopan’: a type of celluloid from Agfa
- ‘Tiré’: denotes a satisfactory final result to make the reproductions
- ‘Veri’: abbreviation of Verichrome, a type of film or celluloid from Kodak
- ‘Voile vio’: refers to the violet filter used to obtain better contrasts in lithography
- Three figures with multiplier symbol, i.e. “18° x 5% x 2’30” ”: 5% of application of a chemical substance, a light exposure of 2 mins 30 secs in a room with an environmental temperature of 18°C.

The painted or retouched surround, mainly found in master negatives but also in some clichés, was applied with the purpose of not allowing the light to diffuse laterally in the process of obtaining the reproduction.





50047

German States, Oldenburg - 1855-61 Issues, the sensational assembly made up of about 190 items comprising:

12'000

1855 1/3sgr: one vermillion cliché on celluloid.

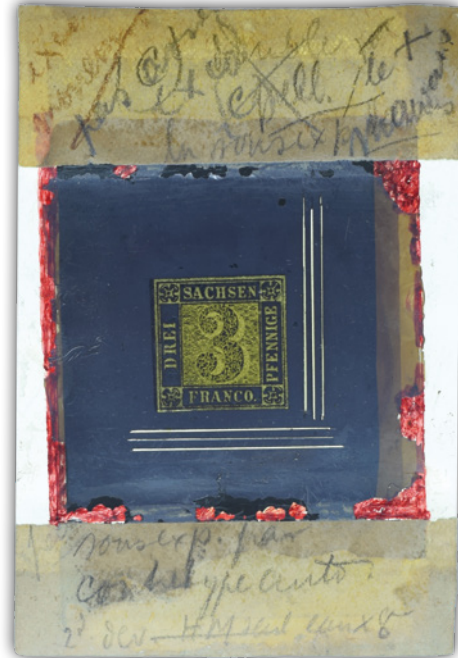
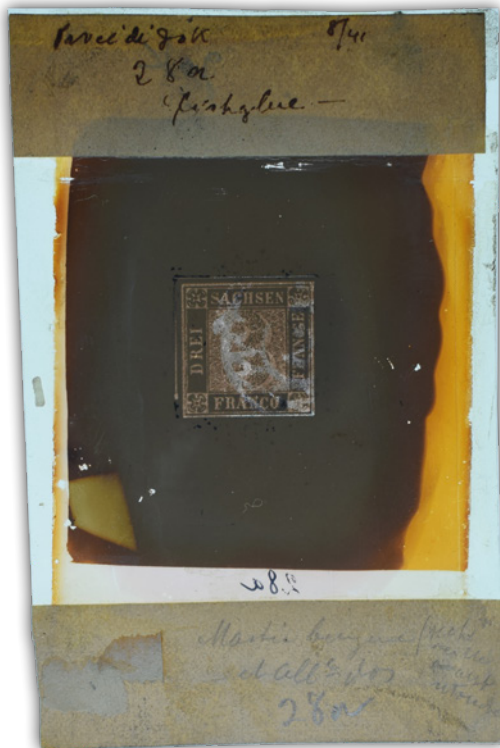
1859 Issue: including 1/3 groschen (this could include items for the same denomination in the 1861 issue) with six glass clichés, one in negative, the others in black, bistre and vermillion, including two dates "2/31" & "3/41", three clichés on celluloid in vermillion and black, one annotated "22° x 5 x 1' 30" " denoting that 5% of a chemical substance was used, and the exposure to light lasted 1 min 30 secs under 22°C temperature, as well as one hand signed definitive reproduction; the 2 groschen with negative master on film with hand painted surround, dated July 1941, this being the foundation for the later produced clichés and a key item in any lot of Sperati, five glass clichés of which one in negative, in red, vermillion and grey, one most rarely cancelled with by Sperati with pen strokes, four clichés on celluloid including one orange-vermillion on Verichrome (as annotated by Sperati) from Kodak with a sunlight exposure of 1 min 10 secs, the other three in back and red, one dated dec.-46 and described as "très bien" (very good) by the artist, three trial exposures and three essays on wove paper; the 3 groschen exhibits three glass clichés, one in negative, two with vermillion shades, one with pencil cross as excluded, and vermillion cliché on celluloid dated December 1946.

1861 Issue: 1/4 groschen featuring two glass clichés on celluloid from Kodak (one designated "Veri" for Verichrome from Kodak), in vermillion and grey, the latter with a weak impression which was exposed to light for only 45 seconds; 1/2 groschen with one glass cliché in vermillion and two trial exposures, one dated "8/41" and 2 groschen with one definitive reproduction.

Cancellations: a very comprehensive section with a wide variety of cancellations and abundant glass clichés with several including compositions of different postmarks, as well as clichés on celluloid, numerous negative glass clichés or celluloid clichés with painted retouches, a very interesting array of essays on paper with various including the fingerprints of Sperati with the purpose of testing inks, cutouts from auction catalogues with highlighted cancellations by using black ink.

The unique and comprehensive assembly of Oldenburg. Only one master negative and one cliché were part of the "Ultimate" collection and just six clichés or matrices are gathered in the archive of the Musée de la Poste in Paris.





50048

German States, Saxony - 1850 Issue 3pf, group of 79 items comprising two retouched painted matrices on film one for a used example dated 8/41 and numbered "28a" and one for an unused, these being the basis to produce the glass support clichés of which there are seventeen, fourteen for the unused example including eight negative clichés with notations one dated 6/41, another also with "1941", six with notations in vermillion, black or red, three negative glass support clichés for stamps with cancellations dated 8/41 and notations, five negative celluloid clichés, three in red, two in grey all with notations, one with the dates 1942 and 3/44, two mounted on printed business stationery for a photographer in Paris, further eleven clichés on celluloid with notations dates 3/41, 7/42, 3/45, seven exposure trials on photographic paper in brown with notations, one with a cancellation, one hand signed reproduction of the 3kr and in addition two hand signed reproduction of the 1851 Issue 3 pf, also a selection of seven celluloid clichés for cancellations and eight working trial essays of pmks with extensive notations; **a unique collection of clichés and supporting material**; the ultimate collection had three clichés and the Postal Museum in Paris possesses just six clichés or matrices for all German States.

8'000



50049

German States, Saxony - 1856-63, 10gr, glass cliché in black, with annotations by Sperati indicating part of the process to create this cliché "fixage après pellicul. léger"; diagonal crack not detracting from this unique item.

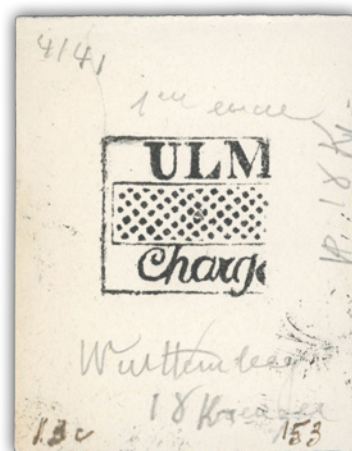
200



50050

German States, Thurn and Taxis - 1851-52 1/3sgr, the incredible assembly of 14 items comprising the unique engraved copper plate, eleven die proofs of which two on pelure paper, two on onionskin paper including one with two impressions, and seven on medium wove white paper with six in which the non-engraved area around the die was not inked, as well as two essays, the former engraved on flesh-coloured paper and the latter being a subsequent non-engraved version on brown paper. **A unique group including the marvelous and previously unknown die copper, this being a very rare element in the Sperati archive and proving that also the typography was an option for the artist to make the reproductions more “credible”.**

2'000



50051

German States, Wurttemberg - 1851 18kr, finished reproduction and additional 22 items featuring cancellations from Stuttgart, Plieningen and Ulm with registration marking, including three glass clichés, one dated Dec-44 indicating an exposure to light of 2 mins 20 secs, the Ulm example. dated 4/41 and exposed to light during 3 mins 30 secs, five clichés on celluloid of which one in negative, five cutouts from auction catalogues highlight the cancellations to be traced, one with the addition of gouache; a Pascal Scheller certificate accompanies four items; **a unique working lot of Sperati.**

300



Large lot:
pages 77-78

50052ex



50052

Gibraltar - 1886-89 issues, assembly of 61 items comprising nine glass clichés, including two negative clichés one with the value tab painted out, the other an albino with the Queen's head facing left on a reversed impression which would enable the production of the support clichés of which there are four pertaining to the stamps from this issue in a grey shade with notations, one indicates "east" 6% of a substance at 4 minutes exposure, one with gel 5%, also one negative glass cliché for the 6d value tab, two glass clichés for the Gibraltar overprint and the one shilling value tab, three copper printing plates used for typography reproductions of the Gibraltar overprint (type I) labelled "A", "B" and "C, two trial essay on pelure paper labelled "A" and "B", three exposure trials on photographic paper of the overprint labelled "(a)", "a" and "b", eight overprint trial essays on white paper, one exposure trial on photographic paper of the one shilling value tab labelled "2", and one cliché on celluloid for the six pence value tab with two impressions, one reversed and one inverted, two celluloid clichés for the A26 upright oval, one of which is the negative, eight working trial essays of the A26 upright oval with a total of 26 strikes and including three of the Gibraltar cds, fourteen stamps which have had the colour chemically removed leaving the genuine pmks, eleven reproductions (one a Bermuda 6d) including two hand signed in pencil and two with the violet hs, four of which have the Gibraltar overprint; a magnificent collection of the tools used by Sperati to reproduce both the stamps and the overprints on this early issue; **the inclusion of the three copper plates, which were unknown before, and the negative clichés, together with the essays, colour removed stamps and the final reproductions make this a unique and highly important assembly with nothing comparable in the B.P.A. collection.**

5'000

Large lot:
pages 77-78



50053

Gold Coast - 1889 20s, an extraordinary group of seven items including four stamps of the 1889 issue with their design chemically removed and affixed to thin plastic to just retain the ink showing the genuine cancellation, with an accompanying essay on paper of the "554" & "556" barred ovals, as well as the grey glass cliché of the "554"; also a negative glass cliché of the Winnebah cds, and the most significant item of this group and a rarity in any Sperati collection being the copper engraved plate, this featuring the "Gold Coast" legend and 20s denomination tablet; unique and most fascinating; in addition an unsigned reproduction of 1875 1d blue on watermarked paper. **The lot including the previously unknown engraved plate which demonstrates that Sperati also experimented with typography for his reproductions of Gold Coast.**

1'000



Front

Reverse

50054

Great Britain - 1840 1d Penny Black Official VR, the incomparable group of four items comprising two negative glass clichés from a master negative, glass support cliché of the back impression numbered and registered at base "8/1" & "c.8", as well as black impression on transparent celluloid. **The Penny Black has never been mentioned in the literature dedicated to the work of Jean de Sperati, this being a major discovery associated to the most emblematic stamp of worldwide philately.**

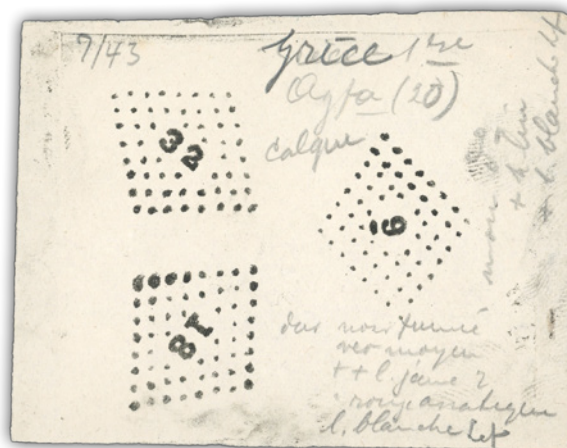
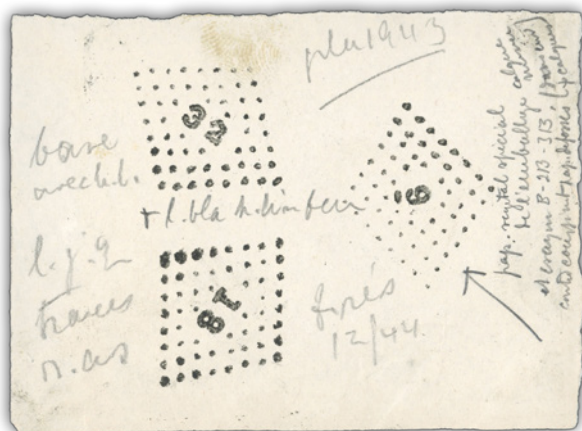
10'000



50055

Great Britain - 1880 2s Queen Victoria: group of five glass clichés of the position "KJ", four illustrating differing levels of light exposure which have manifested in varying ranges of image quality as well as colour intensity from a faint sepia, silver grey, light brown and brown, one annotated first attempt with 2 minutes exposure, another as the second attempt at 1 minute 30 seconds ("2' " and "1'30" "), and a further glass cliché with a stronger impression in a dark brown shade; this group clearly shows the deliberate process Sperati followed in timing the reaction of the chemical products to establish the most desirable outcome; **this is the first time such are offered at auction.**

1'000



50056

Greece - 1861 Hermes Head 1 lepta, Duo of collective essays of numeral dots lozenge cancellations "9", "18" and "32"; interesting annotations about how this cancellation should be applied "essayer B-2/3 - 3/3...coussinets pap. déformé"; cert. Pascal Scheller.

150



50057

Guatemala - 1881 Issue 2c inverted quetzal, group of twelve items including six exposure trials of the 20c used to very likely calibrate the settings to work after on a 2c, two exposure trials of the 2c only with the frame, and one exposure trial of the quetzal alone, one cliché on celluloid of the target cancellation and two associated essays on paper, in addition some auction catalogue cuttings from this rarity; **a remarkable and unique selection of Sperati's workmanship in calibrating his reproduction of the 2c**; one example of exposure trial of the 20c is known in the Paris Postal Museum and is depicted in *Sperati II*.

750



50058

Hong Kong - 1865 96c, reproduction cancelled by barred "B62" oval, as well as a magnificent and unique grey cliché on celluloid from the brand Pathé, as Sperati indicated in ms, with the addition "1° dos part" denoting his first attempt, dated in August 1950; also annotated "Pathé v. léger" denoting the Pathé celluloid and the "voile léger" (light filter) used for the light exposure; a unique duo.

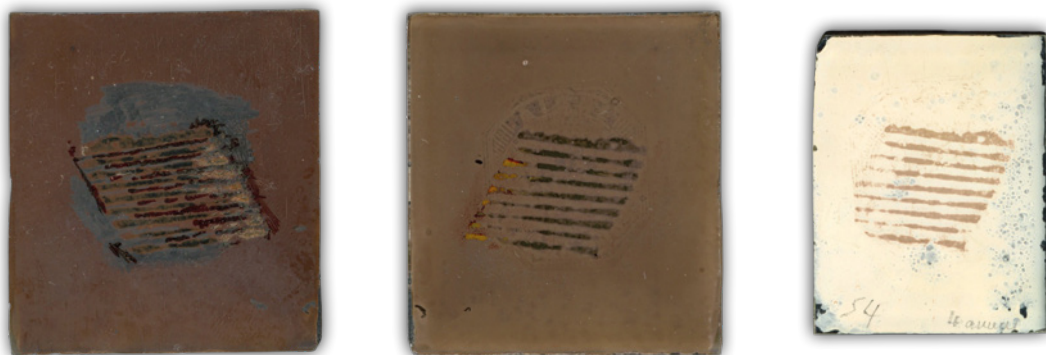
1'000



50059

Hungary - 1871 Lithographed 3 Kreuzer: group of 13 items including nine glass support clichés, two celluloid clichés, one exposure trial dated 4/40 -which corresponds to what is reported in Sperati I for one negative- and one working proof, these exhibiting a nice array of colours (green, dark green, red, silver grey and black), with also some technical annotations "1'10" " or "2" " indicating Sperati timed steps of production to attain the desired results during light exposure, or interesting notes such as "Agfa voile vio" denoting the film used and the violet filter to obtain an appropriate contrast; in addition 10 different genuine cancellations on small paper cover fragments, making a total of 23 items for this lot; **by far being the most important assembly of Hungary in existence in private hands and the first one offered publicly**; as a demonstration of the significance of this lot, only one single definitive reproduction of the 3 Kreuzer stamp was inside the "Ultimate" collection of Sperati; this country was not offered through the auction sale.

2'500



50060

India - 1854, barred lozenge used on litho 4 annas, group of six items including three clichés on glass with different coloured backgrounds for the contrast, two clichés on celluloid and paper essay with four strikes.

300



Front



Reverse



50061

India - 1856 unissued 2a, two negatives that served as Sperati's master matrix for making the printing cliché, of which one with a better impression and handpainted surround in red which must have been the chosen one by the artist, two glass clichés in the frequent colours used by Sperati to obtain better contrasts: black and orange-vermilion (red or vermilion shades), the latter with notes indicating the 5% & 8% applied of two chemicals and the "2' " two minutes of exposure to light, and two clichés on celluloid green-lemon and olive-black, this produced with 22°C, 6% of a chemical substance and 3 minutes of light exposure; *in the "Ultimate" collection a perforated reproduction was offered as unique. Absolutely unique and a major rarity of India, with nothing similar recorded in other collections or archives, with the connotation of the two master clichés making this lot even more desirable and exceptional.*

5'000



Front



Reverse



50062

Indian States, Chamba - 1885-91, "Chamba State" overprint, two clichés on celluloid, one being negative; **the only examples known from Chamba, being unknown in the Sperati I and Sperati II works.**

200



50063

Indian States, Gwalior - 1882-89 1r, the unoverprinted design used by Sperati in a group of seven items including one negative on celluloid, five glass support clichés in black on four different coloured backgrounds, as well as one cliché on celluloid; *this design was very probably reproduced by Sperati in order to use it on a cheaper value of this issue which design was chemically removed but the overprint was retained; a unique group with nothing similar in other collections or archives.*

1'000



50064

Indian States, Gwalior - 1885-91, 9d two hand signed reproductions mint and used.

150

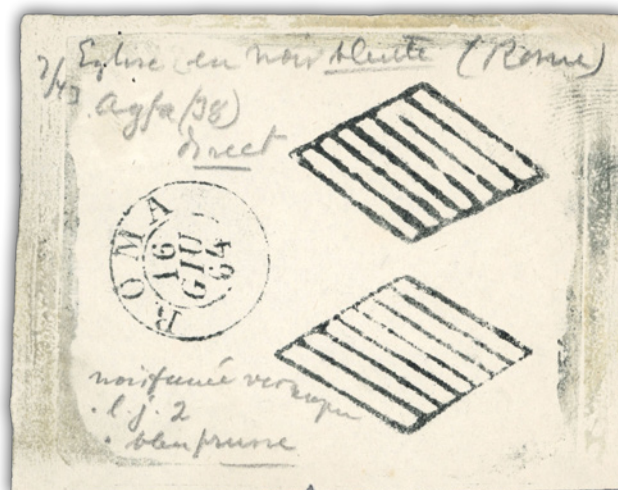
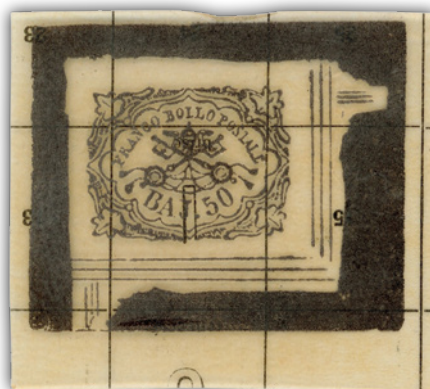




50065

Italian States, Naples - 1860 Issue 1/2t, group of 106 items, comprising seven glass support clichés, three of which are negative clichés in brown, the remaining four including one in blue dated Dec.-42, one in black dated "8/3/28" with the notation indicating 6% of a chemical substance used to create the cliché exposed to light during 3 minutes with an environmental temperature of 16°C, one in vermilion with similar notations '2' at 20° with 5% chemical substance, one in deep-red numbered "2", four celluloid clichés including two in blue, one numbered "1" dated 6/32 with notation "6" "8" the other marked as "2" dated 2/48 and annotated "1 day" "cd 14", two in vermilion one with "244" dated 11/42 with script "selo +", the other "242" with notation "unique more exposure", two exposure trials on photographic paper in brown (one with a pmk), two trial essays in blue ink on white paper, one dated 6/43 "3c", the other with two impressions (one with a black pmk "Annullato" dated 9/43 numbered "2c", the other uncanceled numbered "2d" which has a small tear in the right bottom corner not affecting the stamp design), as well as one final reproduction with the Sperati violet hs on the back numbered "52". The rest of the collection is devoted to the reproduction of postmarks, with 25 celluloid clichés for various types, an extensive selection of trial essays on four stock pages and seven fragments of covers which have had the stamps removed leaving the part cancels, as well as eight stamps only exhibiting the cancellation and with the impression of the design chemically removed leaving just the white paper to retain the cancellations for his reproductions; also contained with the trial working proofs we find a part envelope sent from the stamp expert J. Nitard of Marseille to Mademoiselle A Corne (Sperati sent under her name to avoid influencing his opinion) with a memo from Nitard saying that the stamp sent to him was genuine but had been repainted and as such he would not make an offer to buy it; also nine genuine stamps on letter fragments from which the cancellations were retained by Sperati to obtain nine different types for his reproductions (with Scheller cert.), these providing insight into the technique used by Sperati which relates to much of the working trials and fragments within this collection; **a unique assembly of glass clichés including three rare master negative examples, which were the basis to create the clichés, as well as supporting material not previously offered; there were no matrices in the "Ultimate" collection, and only contained few trial exposures and two glass clichés for just cancellations.**

8'000



50066

Italian States, Papal States - 1852 Issue 50b, group of 28 items comprising a copper plate developed to typographically produce seventeen impressions of the 50b which are represented upon twelve working trial proofs in blue (7) and brown (9), on white, off-white and sand coloured paper, an additional impression on pelure paper, also seven glass support clichés relating to two pmk types (grill and Rome cds) one a negative, one dated 6/43, with two celluloid clichés for a Rome cds which have been dated 5/24, as well as five working trial essays of pmks on white paper in black and red ink (two strikes); **a unique assembly which includes a copper plate previously not recorded demonstrating the alternative application of the typographic technique.**

4'000



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1851, 40c. carmine rose, first printing, block of twenty (5x4). The largest multiple known of the significant first printing.



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50067

Italian States, Parma - 1859 "Provisional Government" Issue, a stunning assembly of 69 items, including two copper engraved plates of the 40c and 80c, the former showing the characteristic short "4" of "40" of the Sperati reproductions, following with four 'die' proofs of the plate of 80c on pelure paper, two mounted on card and one with the paper in orangish shade, this with circles in pencil outside the design to highlight and notes for retouches and a red cross denoting that it was excluded; one 80c negative matrix as the basis for making the definitive printing clichés, which was retouched with gouache and dated in August 1941 with ms "bande double et laterale bien" suggesting that he was satisfied with the frame of the design, three glass clichés in brown-black and bistre, two of larger format dated Feb-36, the "(1)" with "22° x 5% x 2' voile leg. dos" indicating that he used a light filter, a 5% of a chemical substance with a exposure to light during 2 mins under 22°C, the "(2)" in bistre with "pas verm" presumably not being the vermillion colour preferred by Sperati to obtain contrasts (or "pas verso"?), and in this case using a 6% of the chemical and a 2 mins 30 secs exposure, two clichés on celluloid of February and March 1941, one with 3 mins exposure under 18°C, 27 essays or 'die' proofs on white wove paper of the 40c & 80c, with multiple impressions up to far or impressions in different colours and also combined with cancellations; a second section is dedicated to postmarks with three types of cancellations including Parma small & large cds's and framed "Assicurato" with three glass clichés dated in 1929 and 1941, nine clichés on celluloid and some essays on paper. **An absolutely unique archive including two copper plates which are exceptional artifacts in the Sperati archive; furthermore, these plates prove that, in addition to what it is stated in the B.P.A. handbook, Sperati not only used photolithography, but also typography to reproduce Parma, both techniques demonstrated in this lot with also the negative matrix of the 80c. The Postal Museum in Paris only possesses 131 clichés or matrices for all Italian States and Italy, and no copper plates, and the clichés of Parma are for the 20c only.**

6'000



50068

Italian States, Sardinia - 1851-63 First and Fourth Issues, assembly comprising 19 items, including First Issue 5c (1) & 40c (3) four trial exposures on photographic paper and two essays of the rectangular lozenge with diamonds, both dated December 1944, continuing with Fourth Issue 40c with unique negative glass cliché of the frame with cross below as excluded, then 5c (6), 20c (6) on twelve trial exposures on photographic paper where different results of the intensity of the impression can be observed, with some notes from Sperati and archive numbers; **an extraordinary and unique group; apart from final reproductions, no similar items were found in the "Ultimate" collection.**

1'000



50069

Italian States, Sardinia - 1861 3 lire, group of five items including three glass support clichés, of which two in gray-ochre and vermilion, each numbered "8/21" for August 1921, the third being a negative master cliché with retouches within the oval in centre and the external area around the margins of the stamp, the cliché in vermilion with very interesting note: "17°x5% x 2'30" " denoting 17°C temperature, 5% of a chemical substance and the exposure to sunlight during two minutes and 30 seconds (as the temperature was fresh for August, we can presume that he worked in the very early morning when the day was fresher and he needed the sun for the exposure), and numbered "124" in his list of clichés. As well as two exposure trials on photographic paper with annotations "double" & "+fort 2 choisis" (stronger, two chosen); **a unique group and additionally being a stamp which was unknown in private collections, with only the reproduction of a matrix from the Musée de la Poste of Paris in Sperati II handbook.**

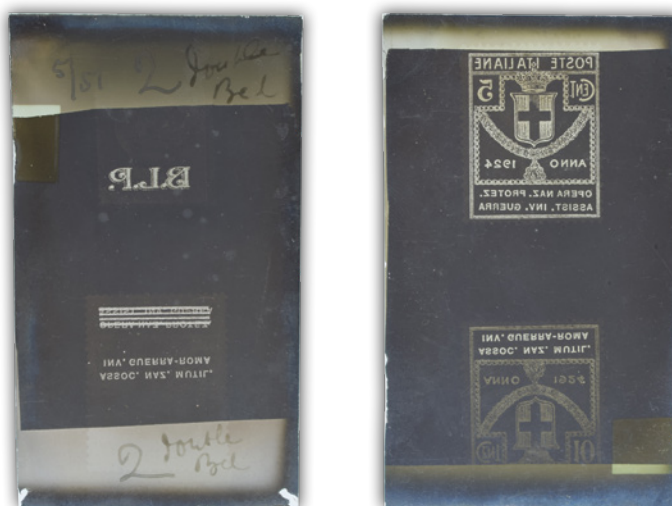
1'000



50070

Italian States, Sicily - 1859 5gr & 50gr, group of eleven items comprising 5gr vermilion cliché on celluloid (vermilion, together with black were preferred colours chosen by Sperati to reach good contrasts), dated February 1932; the rest featuring the 50gr with five glass clichés of which two extremely rare negative examples in brown purple (dated “3/21”) and black, the other three dated in March 1924, including one with ms “voile vio. 31” for which a violet filter was applied and the exposure to light reached 3 mins, one cliché on celluloid dated “5/44”; four essays on paper with two or three impressions each are devoted to the “ferro di cavallo” cancellations, with various executed in December 1944 and being “calques”, traced from probably cutouts from catalogues where the ink was firstly highlighted prior to create the trace; **a unique group where the clichés are great rarities; no examples of these items were found in the “Ultimate” collection.**

2'500



50071

Italy - 1922-24 two negative composite glass clichés, one including "B.L.P." overprint together with "Assoc. Naz. Mutil./Inv. Guerra-Roma" and four bars over "Opera Naz...." designation, both showing the profile of a stamp with transparent design in the background to retain the overprint and the designation; the second glass support cliché showing 5c "Opera Naz. Protez./Assist. Inv. Guerra" and 10c "Assoc. Naz. Mutil./Inv. Guerra-Roma"; in both clichés the two elements are disposed as tête-bêche vertically; *the composite experiment featuring two design was a very rare practice in the work of Sperati. A unique duo with only matrices in the Postal Museum in Paris, and no clichés in private hands.*

200



50072

Italy, San Marino - 1892-1903 Issues, lot of 39 items including 1892 5c on 30c, the "Cmi. 5" overprint featuring a highly valuable copper plate (of great rarity among the Sperati production artifacts), one corresponding die proof on pelure paper and four essays on wove paper; the main lot being dedicated to 1892-1907 "Repubblica di S. Marino" cds's with three interesting multiples of genuine stamps which were decoloured to retain the cancellation and in which the wmk is clearly visible with converted blank cds designs on the paper, two glass clichés, five negative clichés on celluloid with cds's highlighted by being placed under a piece of red paper which only is opened in the area of the cds's, another four negative clichés on celluloid on black and yellow, 13 retouched essays (some with two strikes) on photographic paper, one cliché on celluloid and five essays on paper; **an extraordinary assembly including the unique engraved copper plate, conceived to make more believable the surcharge by using the typographic rather than the photolithographic technic.**

500



50073

KUT, British East Africa - 1890 4 annas, group of 11 items including one master negative retouched in red and including the frame around the design in order to block the light entering from the sides in the following step of the process, eight glass support clichés in a variety of appropriate shades to create the contrast required including brown, grey and red; and two genuine values with design chemically removed to highlight the cancellation to obtain an accurate shape; **a magnificent group with the important master negative and the sole clichés known.**

1'200



50074

KUT, British East Africa - 1894 5a & 7 1/2a Surcharges, group of 16 items including two highly valuable "5 ANNAS." & "7 1/2 ANNAS." engraved copper plates (*very rarely encountered in the Sperati archives*), each overprint in die proof on pelure paper, seven essays on wove paper including three with two impressions, as well as a rare 5a cliché on celluloid proving that Sperati also tried to reproduce this overprint in photolithography; **the only copper plates recorded proving the experiment of the typographic option by Sperati (unknown to the B.P.A.), enhanced by a unique complementary group of items.**

750



50075

Luxembourg - 1859-60, assembly comprising 13 cancellation items, with "Franco." oval in three glass support clichés (one with two strikes and the other two being negative), and three essays on wove paper (one with closed tear), Luxembourg cds in five negative glass support clichés, three being composite (one with additional framed "PD", the second with Rémich cds and the third with an additional strike of the Luxembourg cds but showing a different date; a unique group.

250



50076

Malaysian States, Perak - 1878 overprinted 2c, "C*SU" overprint master negative on film with painted retouches, **the only example recorded of any production of Perak by Sperati** (see also note in the following lot).

250



50077

Malaysian States, Sungei Ujong - 1878-81 overprinted 2c, "C*SU" and "SUNGEI UJONG" overprints, the latter featuring types 11+14: two retouched master negatives on film, and two glass clichés of the earlier overprint, one with notes including date as July 1935 and listed "184" by Sperati in his archive.

800

Note: In the *Sperati II* handbook it is mentioned the existence of these overprints based on an article of the local "Arts et Mémoire" magazine from Aix-les-Bains (the place of residence of Sperati), which author was Lucette Blanc, a friend of Sperati's daughter, Yvonne. No material was available in *Sperati I* and *Sperati II* handbooks, so **these items are the only proof that Sperati also attempted to produce these stamps.**



Front

Reverse

50078

Mauritius - 1848 "Post Office" 1d & 2d, the breathtaking lot of the Sperati archive comprising four different items, including a composite negative cliché on celluloid of the One Penny and Two Pence, dated "2/51" for February 1951, and as it occurred with the original plate, both single designs of the stamps being presented in conjunction, this item being intended to be the master to produce clichés with both stamps, which was not probably ever produced; the other four items feature the Two Pence with three glass clichés, one in negative with part of the coloured design misplaced during the process of exposure to light, the other containing two affixed clichés, on one side exhibiting the design reversed in black, on the other side displayed as it should appear in the finished reproduction and coloured in dark red -shades in red/vermillion and black were the preferred ones by Sperati in order to obtain the best contrasts-, also dated "2/51", as well as proof in indigo-slate on thick white paper.

A sensational lot revealing an unknown production of Sperati, of the utmost importance as one of the top three rarities of worldwide philately, and of immense fascination as the "Post Office" issue represents the highest value per item as a result of the prices reached by its few stamps and covers. Likely the most important Sperati production.

An ideal complement to the famous original "Post Office" printing plate, which was sold at auction by David Feldman S.A. for hammer price €1,100,000 in 2016.

50'000

Notes

Appropriate Material in F.I.P. Exhibits

“Forgeries can be shown in comparison with the genuine stamp as examples to demonstrate the knowledge of the differences between originals and forgeries”.

“Exhibits will also be considered as traditional philately, if they are made up as following: (...) collections of fakes and forgeries, reprints, registration labels, etc.”

Complete Photos and Scans are Available Online

Please note that most of the pictures presented in the printed catalogue illustrate just a part of the material contained in the great majority of the lots. Images of all items are available online.

A Guide to the Handwritten notes by Sperati:

- ‘Alpha’: type of celluloid from the brand Ilford, a preferred type for Sperati and which was not available during the restrictions of WWII as an English brand, so during the period of the war it is no longer found
- ‘Calor’: brand of the lamp used for the light exposure in some instances (Sperati also used the sunlight)
- ‘Isopan’: a type of celluloid from Agfa
- ‘Tiré’: denotes a satisfactory final result to make the reproductions
- ‘Veri’: abbreviation of Verichrome, a type of film or celluloid from Kodak
- ‘Voile vio’: refers to the violet filter used to obtain better contrasts in lithography
- Three figures with multiplier symbol, i.e. “18° x 5% x 2’30” ”: 5% of application of a chemical substance, a light exposure of 2 mins 30 secs in a room with an environmental temperature of 18°C.

The painted or retouched surround, mainly found in master negatives but also in some clichés, was applied with the purpose of not allowing the light to diffuse laterally in the process of obtaining the reproduction.





50079

Mauritius - "Post Paid" 1848 1 Penny. The sensational assembly of 32 items, comprising a key element in the work of Sperati: the negative matrix on film which is the foundation to produce the clichés, this with painted surround to concentrate the light on the area of the design, with annotations on back "Alpha" for the lantern plate of the English brand 'Ilford' which Sperati used, "retouche crayon" (retouch pencil) although he used ink; a stunning number of eight glass clichés in brown, red and black shades which were preferred Sperati's colours to create good contrasts, with notes including dates in June 1931 and February 1933, one with "18 x 5% x 2'30" (5% of a chemical substance, exposure to light of 2 mins 30 secs under 18°C temperature); four clichés on celluloid with three in shades from vermilion to deep red and one in black, the vermilion example with "retouche 3eme Agfa p. 2'30" " denoting a third retouch and a light exposure on Agfa celluloid during 2 mins 30 secs; 14 essays or 'die' proofs on mainly medium wove paper but also including very thin and yellowish papers, three of these proofs exhibiting two impressions (three in red and black and one in red for both), including all the impressions on medium white wove paper as numbered in pencil from 1 to 12 by Sperati -so we presume that this is the complete set-; concluding with three finished reproductions which were previously unknown (one with Pascal Scheller certificate stating the reproduction to be "non répertoriée"), as well as an additional reproduction on bluish thin paper printed on both sides including one inverted.

30'000

One of the most incredible discoveries from the Sperati archive, representing one of the greatest classic countries in worldwide philately. From the matrix through the clichés to the also highly important finished reproductions, all these items being unique, and except for one essay or 'die' proof, all previously unknown. Without doubt being in the top ranking of Sperati rarities, as well as an astonishing section in the most advanced collections of Mauritius.

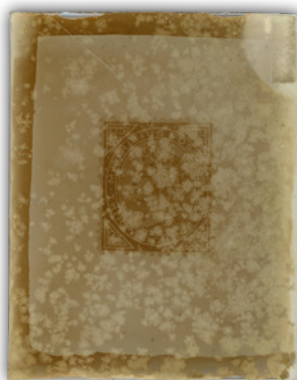
Additional note on the rarity and relevance: *The B.P.A. stated about this issue that "Sperati is known to have made 'die' proofs in colour and probably made unused and used reproductions (...). In the B.P.A. reference collection there is only one example of a Sperati die proof and as no other copy of this reproduction has been available for examination...". Nothing about the "Post Paid" has been recorded in the Sperati II handbook by Robson Lowe and Carl Walske, and no examples were found in the Musée de la Poste of Paris.*



50080

Mauritius - 1860 9p, hand signed definitive reproduction, very fresh and fine.

100



50081

Mauritius - 1879 38c, glass master negative which was then broken and affixed on a smaller glass by Sperati, and two trial exposures on glass, one damaged by humidity and the other showing through the design vertically the crack of the glass caused in the master negative, this being an exceptional feature in the Sperati collection; **a unique group** of three items (*no additional cliché or trial exposure examples in the "Ultimate" collection*).

1'000



50082

Mexico - 1895 5p, two master matrices on film with each surrounded by red paint, the designs exhibiting a different "load" of the printing, one possessing a remarkably more precise design, and two glass support clichés in red numbered on reverse "21/12 c.8" & "c.8 25/7"; **a unique and spectacular group**.

400



50083

Montserrat - 1884 4d, a phenomenal group of 13 items, commencing from the two engraved copper plates used by Sperati for the denomination and the denomination plus the territory "Four Pence" & "Montserrat", two extremely rare die proofs on pelure paper and two essays on wove paper of the denomination only, the rest including both tablets and comprising four die proofs on pelure paper and three essays on wove paper in red and black; **an unquestionably unique lot including the sole known engraved copper plates, this being a very rare element in the production of Sperati and the key which demonstrates that he also used the typography for these reproductions (this fact was also unknown to the B.P.A.).**

750



50084

Nigeria, Lagos - 1886 10s, two signed reproductions used and unused, the rest being items related to the barred oval postmark including 17 paper essays with some including multiple strikes and with numerous manuscript comments by Sperati, as well as four negative glass clichés, three additional examples on celluloid and other three on pelure paper.

300



50085

Nigeria, Southern Nigeria - 1903 £1 & 1906 £1, group of 17 items displaying cancellations of Bonny and Sombreiro River, including: the four genuine stamps (one torn) which Sperati used to reproduce the cancellations, which were chemically treated and, with the addition of pressure and heat, its design was made transparent to light and only exhibited the cancellation; six clichés on celluloid and eight essays on paper of these cancellations with manuscript comments of Sperati complete the lot. Absolutely unique and exceptional.

200



50086

Paraguay - 1870 First Issue 3r, essay on medium white wove paper of two examples of "Correos de la Asuncion" star cancellation, with annotations "base + lg. 2 lg 4" probably referring to a code for the intensity of the pressure.

50



50087

Persia - 1870 2 Shahis Lion Issue, group of 31 items including two master negatives with painted surround which was applied to avoid the light diffusing laterally onto the area of the design, eight glass clichés two in vermillion dated 2/5/31 and 8/5/31, two in black dated 7/5/31 and 6/31, one in grey and one in red, two other glass clichés which are solely for the perforations (one cracked), a copper plate developed to imitate the perforations with extensive notes accompanying, four celluloid clichés one dated 3/43, two working trial essays in black, two final reproductions in green one signed on the back in pencil, two blank perforation stamps one with pencil notation "H" "Perse" "B" (top middle bottom respectively) the other with "H" top and "B" bottom, there are five further glass clichés for pmks and four trial essays of the Teheran arc pmk; **a significant and important collection of working clichés coupled with the discovery of a copper plate developed to imitate the stamp perforations; the "Ultimate" collection had just one final reproduction and no clichés or working proofs.**

4'000



50088

Philippines (Spanish Colonies) - 1854-55 First and Second Issues, group of 12 items with first issue 10c with two trial exposures on photographic paper, of which one reversed, and 1885 5c including three negative clichés on glass, two numbered "(2)" & "(4)", the former with comments "mal" and "trop huileux" for "wrong" and "too oily" in his apparently second experiment on this surface, five clichés on glass dated April and May 22, in all numbered and one indicating the conditions of the execution with "18 x 5% x 3'15" " (5% of an unknown chemical substance, a light exposure of 3 mins 15 secs under 18°C temperature) usual shades Sperati used to obtain the best contrasts (vermilion, red, brown-black) plus one in black on silver (this background being very rarely used by Sperati in his clichés), as well as dotted circle postmark essay on paper made in Dec-44. **An exceptional and unique group featuring clichés** (no examples recorded in the "ultimate" collection and the Postal Museum in Paris).

2'000



50089

Philippines (Spanish Colonies) - 1863-79 Issues, group of 13 items with 1863 issue in an interesting glass support cliché annotated "2 filt/+c.d. mince (1)" denoting the usage of two filters and this being a first try (we can not decipher "+c.d.", with mince referring to thin) dated 14.3.40; 1872 Amadeo 16c master negative with retouches in black on both sides and painted in black around the design to concentrate the light on the area of the design when creating the following cliché, 1874 1p25c with additional matrix with painted surround, and 1875-79 25m, 100m & 200m, each in a master negative including the 25m and 200m where he reached an incredible degree of perfection, with an additional master negative of the 200m which was excluded and with retouches around the letters in upper and lower tablets on one side and painted surround on the other side, this with a note in Italian (his mother tongue language which was extremely rarely used in his annotations) "Intanto insuff." (insufficiente) for "in the meantime insufficient", and the 100m to complete the set of negative matrices, this being infrequently executed in yellow-cream with handpainted surround in red, one glass cliché of "Filipinas" & 200 Mils. de Peso" only, and three glass clichés of which one in negative, one dated May 1948 and describing it as very boiled. **A phenomenal lot including the valuable and unique master negatives or "matrices" for four values, which were the foundations to make the printing clichés.**

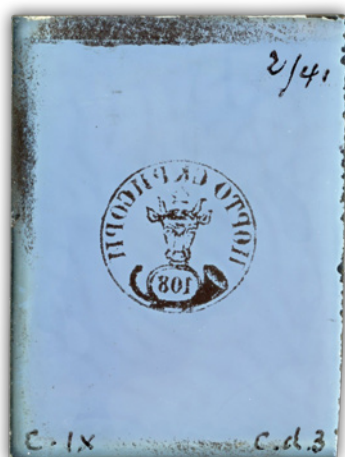
2'000

50090

[View the image/s online](#)

Puerto Rico - 1890 "Pelón" Issue, **the unique group of the seven original stamps from which Sperati extracted the cancellations for this territory, including three values (for those visible) and all the types used; Sperati chemically treated the stamps to make its design transparent and only highlighted the postmarks required for his reproductions.**

150





50091

Romania - 1858 "Bull's Head" 108p, group of 39 items comprising seven glass support clichés in different colours including two in negative, one dated February 1941 and one with static cancellation, as well as three essays on paper including one composite on thin white paper showing the design in conjunction with Jassy cds, two blue strikes on very thin paper and one back impression on white wove paper. The lot is enriched with items featuring Jassy and Bakeu cds's: four glass support clichés, of which three are negative, four cellophane fragments with impressed cancellations made in Dec-44 and affixed to an additional cellophane, six clichés on celluloid including two rare examples of which one with red background and cds's in negative, the other three impressions in different colours block, red and blue on one single celluloid (this being a very rare feature in the Sperati artwork) and with small portion of "Recepisse", as well as eight essays on paper of which one to be highlighted as it also possesses the fingerprint of Sperati and "Neg. refait / dur" (negative redone / hard) and dated "12/44"; several auction catalogue cutouts complete the lot where nine show the cancellation highlighted in black which was traced by Sperati including one example of this second step with a piece of cellophane reproducing by hand a Dorohoj cds. **An exceptional and unique group which relevance as one of the iconic issues of classic worldwide philately must be considered to conveniently appreciate its importance; no clichés included in the "Ultimate" collection or the Postal Museum in Paris and only two clichés are included in the B.P.A. collection, in this lot pre-dating by seven years the only dated cliché previously known.**

20'000



50092

Romania - 1858-59 80pa, group of 15 items including one master negative which was extensively painted except in the area in negative, the master being the basis to create the clichés and the most significant item in the lot, three glass clichés in orange-red and black, preferred shades for the contrasts by Sperati, dated April 1932; the rest of the lot is dedicated to the "Franco/Galatz" postmark, with cut out from two illustrations of an auction catalogue where Sperati inked the area of the cancellation in order to highlight it for his clichés, then three negative glass clichés which were retouched with paint, two additional glass support clichés in vermillion, and three working proofs on paper with one also including the fingerprint from Sperati to check a black ink, the other two in red and one with additional strike of Bakeu cds; also a cutout from an auction catalogue highlighting with ink a "Jassy/Moldova" cds; **a unique group with nothing comparable known; the B.P.A. just records one cliché and one negative but undated, but in this lot we can finally provide a date in 1932.**

3'000



50093

Romania - 1871-72 10b, the sensational group of nine items including the master negative on celluloid with painted surround in red which enabled to block the light entering through the sides in the following process, six glass support clichés in the usual contrasting shades of red, orange and black, judged by Sperati as the best ones to create contrasts, with interesting notes of Sperati in two of them featuring date March 1941 and "1° dos léger, voile 2°" (light exposure from the back during two minutes, and other dated July 1942 with "22°x 5% x30" ", out of the norm demonstrating in this case that a light exposure of less than one minute (30 seconds in this case), speeding the process with a good result, worked well under a high temperature of 22°C (the 5% refers to a chemical substance used in the process). **An unparalleled group including the eloquently important master negative which was the key to initiate the process of reproduction; no matrices or clichés were known to the B.P.A. or the Postal Museum in Paris, and nothing but finished reproductions are found in the "Ultimate" collection.**

5'000



50094

Russian Levant - 1865 R.O.P.I.T. Issue 2k, two clichés on celluloid mounted between and protected by glass, featuring the two areas of the stamps defined by the two colours, one in vermillion including the external part of the design framing the internal tablets, dated in July 1948, the other in dark turquoise as proof of inset tablets, **a unique duo**, with only an additional cliché only listed by the B.P.A. and with the same date.

600



50095

St. Kitts-Nevis - 1876, 6d group of five, including one reproduction, a unique die proof of the perforation with "Nevis d-15" in blue crayon, two proofs of the "A09" barred oval on yellowish pelure paper and glass cliché of the same cancellation, absolutely exceptional.

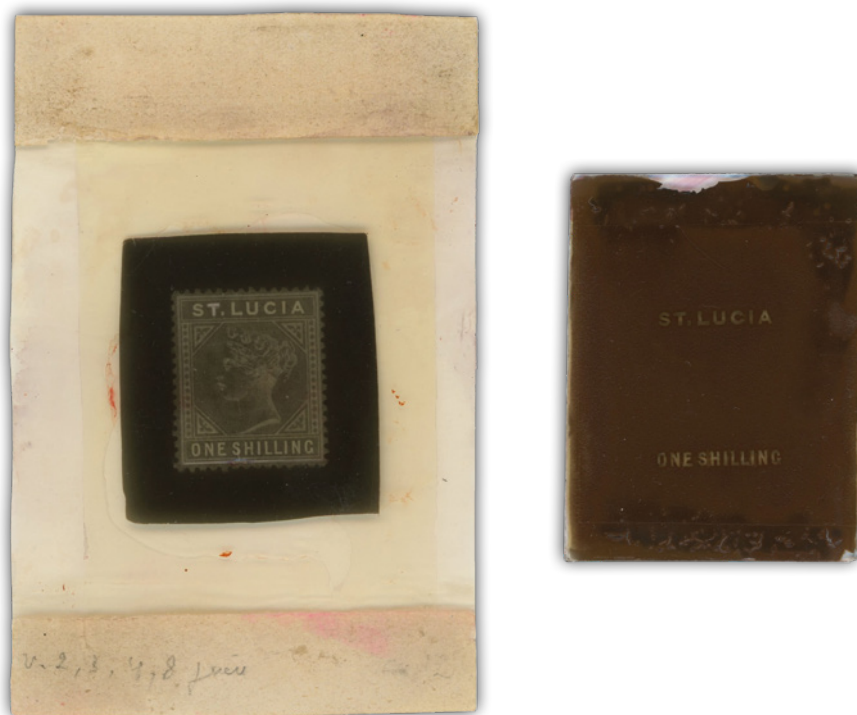
300



50096

St. Kitts-Nevis - 1880 6d, a **previously unknown reproduction attempt by Sperati**, being excluded as the primitive design obtained was far from the result of the original: proofs from the die engraved copper on white medium wove paper and pelure paper.

200



50097

St. Lucia - 1885 1s, master negative on celluloid with painted surround, and glass support cliché of the country and denomination tablets at top and base of the design reading "St. Lucia" & "One Shilling", a unique duo including the important and only one recorded master matrix on celluloid.

400



50098

Sierra Leone - 1861-72, 6d violet, the only cliché on celluloid recorded; Sperati was not satisfied and wrote "trop cuit" (overcooked), dated in July 1948.

200



50099

South Africa, Cape of Good Hope - 1885 5s orange. Group of four items including glass support cliché originating from the master negative, celluloid cliché (these two items with the design reversed) with Sperati comments about the result, thin cellophane where four genuine stamps -with its design chemically removed- were affixed in order to extract the part shape of their cancellations, this item with accompanying composite paper proof of the same four postmarks transposed as they were affixed to the cellophane, with Sperati dated annotations in October 1951; **a unique group including a previously unknown negative clichés of this lovely design; the "Ultimate" collection only featured one definitive signed proof of this forgery.**

500

Notes

Appropriate Material in F.I.P. Exhibits

“Forgeries can be shown in comparison with the genuine stamp as examples to demonstrate the knowledge of the differences between originals and forgeries”.

“Exhibits will also be considered as traditional philately, if they are made up as following: (...) collections of fakes and forgeries, reprints, registration labels, etc.”

Complete Photos and Scans are Available Online

Please note that most of the pictures presented in the printed catalogue illustrate just a part of the material contained in the great majority of the lots. Images of all items are available online.

A Guide to the Handwritten notes by Sperati:

- ‘Alpha’: type of celluloid from the brand Ilford, a preferred type for Sperati and which was not available during the restrictions of WWII as an English brand, so during the period of the war it is no longer found
- ‘Calor’: brand of the lamp used for the light exposure in some instances (Sperati also used the sunlight)
- ‘Isopan’: a type of celluloid from Agfa
- ‘Tiré’: denotes a satisfactory final result to make the reproductions
- ‘Veri’: abbreviation of Verichrome, a type of film or celluloid from Kodak
- ‘Voile vio’: refers to the violet filter used to obtain better contrasts in lithography
- Three figures with multiplier symbol, i.e. “18° x 5% x 2’30” ”: 5% of application of a chemical substance, a light exposure of 2 mins 30 secs in a room with an environmental temperature of 18°C.

The painted or retouched surround, mainly found in master negatives but also in some clichés, was applied with the purpose of not allowing the light to diffuse laterally in the process of obtaining the reproduction.





50100

Spain - 1850 First Issue, the astonishing assembly made up of 57 items, including 10r two negative glass clichés in greyish blu, one with hand painted purple around, four glass clichés with the best result being obtained in two examples in vermilion shades as indeed this was the colour which got excellent contrasts, one dated January 1933, two clichés on celluloid classified as A & b produced in 1939 and 1940 in the preferred colours by Sperati for contrasts, vermilion and black (greyish), trial exposure on photographic paper (in this case for the 6r), continuing with the 10r in 12 essays on wove paper with interesting annotations and of which three composed of two examples (two in contrasting colours), two finished reproductions including one on piece; the rest of the lot is devoted to cancellations with abundant essays on paper, three clichés on celluloid and interesting cutouts from genuine covers to retain Baeza cancellations on cellophane; **an extraordinary and unique group** (only one cliché was included in the "Ultimate" collection).

4'000







50101

Spain - 1851 2 reales & 5 reales, an exceptional assembly of 65 comprising, for the 2r: 28 glass clichés of the 2r in a wide range of colours and also including negative examples and additional protections in glass, 8 clichés on celluloid with three very rarely mounted on card, one trial exposure on photographic paper and 19 essays (6 including two impressions) in vermillion, red, black or alternative shades in black, seven reproductions of which one single and two pairs on three pieces tied by "araña" cancellations; the 5r includes two glass clichés, one trial exposure on photographic paper and a final reproduction of the 5r error of colour in brown-red; in addition one glass cliché of the 6 reales in red. Many items showing notations of Sperati of great interest for research. **The unique and largest assembly of this kind in existence.**

Note: In order to provide a proof of the high significance of this lot and others related in this sale, we have to mention that the Postal Museum in Paris possesses 59 clichés for all issues of Spain, this being, after the Italian States-Italy and Switzerland, the third highest number included in its collection for one country or region. This lot, only for the 1851 issue of Spain, includes 39 clichés. This fact can also assist in understanding the high relevance of the collection presented in this historical catalogue and the dominating presence of clichés throughout.

6'000

Large lot:
pages 118-120



50102

Spain - 1851, 2 reales blue error of colour, group of four exceptional items including cliché on film mounted on clay framed by rose felt, the cliché with part of the neck of the Queen removed by cutting out the celluloid in order to obtain a better contrast and traces of blue ink in the angles with additionally fingerprints of Sperati, thus **an exceptional piece which was highlighted on this extremely rare structure by Sperati, two clichés on protected glass, one produced in August 1939 displaying the design slightly blurred at right, being notably improve in the other version executed in February 1941 and clearly including three external frame lines on two sides, as well as a final signed reproduction used; **a unique and most significant group since the genuine pair of the 2r error of colour is considered as the most valuable item of Spanish philately, and one of the great aristocrats of worldwide philately.****

3'000



50103

Spain, Local Post Madrid - 1853 1cu & 3cu, group of eight items comprising 1cu with one trial exposure of the type A on photographic paper pencilled below "dur fort" (hard strong), one reproduction with the impression on the gummed side apparently being a new type; the 3cu with negative glass cliché in brown-grey with Sperati indicating "15°x6x1'30" " referring to the temperature, the 6% of a chemical substance used and the exposure to sunlight of one minute thirty seconds (these elements were produced in January 1916, a period in winter when the temperature inside his laboratory could easily reach that low figure), four additional glass clichés with image reversed as usual in different colours and notes including the date "1/16" and in two different times of sunlight exposure, temperatures and substance percentages, as well as one cliché on celluloid in orange-vermilion to obtain a good contrast and designated "verichrome" (the Kodak panchromatic film featuring extremely fine grain); **a unique and most fascinating group of these rare stamps. As it is the norm despite the risk of sounding rather repetitive, when we present clichés and we compare the "Art of Sperati" collection with the "Ultimate" one, the latter did not contain any matrix, glass clichés or clichés on celluloid of the compared issue.**

1'000





50104

Spain - 1852-75, a phenomenal lot of 112 items, comprising 1852 Issue with three 2r glass clichés in red and black, of which two showing a pair, one 6r cliché on celluloid in vermilion to create, three 2r trial exposures on photographic paper and five finished reproductions including one pair unused, single used and vertical pair on piece with 'Baeza' of Alcira alongside; the 1853 Issue is represented by two magnificent 6r glass clichés with double painted thick frame around the design to avoid the light to diffuse laterally in the next step of production, with interesting notes including "16° x 2'30" x 6°" for the 2 mins 30 secs of light exposure under 16°C and using a 6% of a chemical substance, and "3/44" for March 1944 with additional comment indicating that it was serving as a essay of the denomination "ess. chiff." probably because Sperati was not happy with the result of the value tablet, 2r & 6r trial exposure trials, one dated "4/40"; 1854 4c six glass clichés, four in different colours and two in negative, some dated Feb.-24, with more notes about the exposure times and temperature and "5,5% tiedi gel" (5,5% of tempered gelatin); 1860 19cu with glass cliché numbered as essay 12, one trial exposure.

7'500



50105

Spain - 1850-1905 Cancellations: assembly of 50 items including few glass clichés and clichés on celluloids, genuine stamps with their cancellation isolated from the design which was chemically removed, and used by Sperati for his reproductions and essays on paper fo which some include Sperati manuscript comments.

500





50106

Spanish Colonies, Río de Oro - 1907 4p error of colour in se-tenant pair with 3p, group of 13 items featuring the typographic and photolithographic process, the former featuring a highly valuable copper plate, two die proofs on pelure paper including one with annotation "press. 6,5" which was probably related to the set up of his press, three essays in green on wove paper including one with incomplete impression and one over-inked and excluded with a blue crayon cross (dated August 1926); the photolithographic process is illustrated by an important master negative cliché on film with handprinted surround to avoid the light to diffuse laterally, with incidentally the serial numbers on the back of the stamps which have been also transposed, six glass support clichés (three including a portion of a third example which was a 3p) including one which had not a sufficient exposure ("expo. insuff. 5'30" ") despite 5 mins 30 secs in February 1935, this cliché and two others present a part of a third example of 3p value. **An incredible and unique lot demonstrating the usage of two different printing processes and including a copper plate, the only one known for Río de Oro and being a very rare artifact in the Sperati archive; the B.P.A. Sperati I states to have only seen a proof of impression of a single 4p+3p se tenant pair as the previous proof of this pair recorded, which evidently indicates the importance of this lot and its discovery.**

2'500

9882

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50107

Sweden - 1855 "Tre Skilling" error of colour, group of eleven items including one master negative with painted surround to avoid the light to diffuse laterally, three glass support clichés in brown-orange (2) and red, one dated 6/41 with the notation "amon" chemical 6% with minutes 30 seconds exposure to light under 18°C temperature, one with notation "voile vio" indicating violet filter was used which also intensified the yellow-brown in this cliché numbered 424, the other noted a usage of 6% chemical, with a exposure to light of 1 min 10 secs at 17°C temperature; also four clichés on celluloid, two in yellow and both dated 2/48 annotated "t. II", one in red dated 4/49 with the hand note "Pose insuff" for insufficient exposure to light and indeed this cliché illustrating a weak image with a lack of definition, one in black dated 2/51 and 5% chemical used and 3 mins light exposure, also included are a finish reproduction of the error of colour signed in pencil on the back by Sperati, and two final reproductions in green, one of which is mounted on a part album page with a note from A. Brun indicating he thought the margins had been added and a pencil note by Sperati saying "comical"; the master negative included in this lot, it is as usual very important as the foundation for the production of the clichés; for many of his reproductions Sperati used genuine, common stamps including those with proper perforations, watermarks and correct cancels for the period and after applying protective coatings to the genuine cancel, he chemically treated the stamps to remove the design before using his clichés for printing his design onto the final reproduction; a unique collection of master and working clichés illustrating part of the work and techniques he undertook to reproduce one of the most valuable and iconic errors of worldwide philately; only the B.P.A. reports just one cliché in its collection, whereas this lot does not only include seven clichés, but also the important master negative; the "Ultimate" collection had just one example of the finished colour of error reproduction and no clichés, and the Postal Museum in Paris has no clichés for Sweden.

25'000



50108

Sweden - 1855 24sk, group of twelve items including one master negative which is the foundation of producing the glass clichés, four glass support clichés of which one in orange (dated 3/41), the others in deep-brown, light-brown and grey, three clichés on celluloid all in red-orange, two dated 4/43 and all with Sperati notations, as for example "voile vio - 17° x 6 x 1' 10" 319 Pathé" (meaning the usage of a violet filter to obtain a good contrast, 6% of a chemical substance and under the 17°C environmental temperature an exposure to light of 1 min 10 secs was made), one exposure trial in brown, three reproductions of the actual stamp including one hand signed with cancellations; **a unique array of material providing insight into how Sperati reproduced this most important issue of Scandinavia; the "Ultimate" collection having just two reproductions of this value and no clichés or matrices are mentioned by the B.P.A.**

4'000



50109

Sweden - 1869 issue 17 öre, vermilion cliché on celluloid dated December 1946, with additional manuscript codes and note, and finished reproduction with handstamp on back, a unique duo with the cliché.

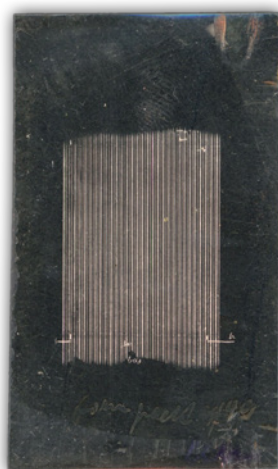
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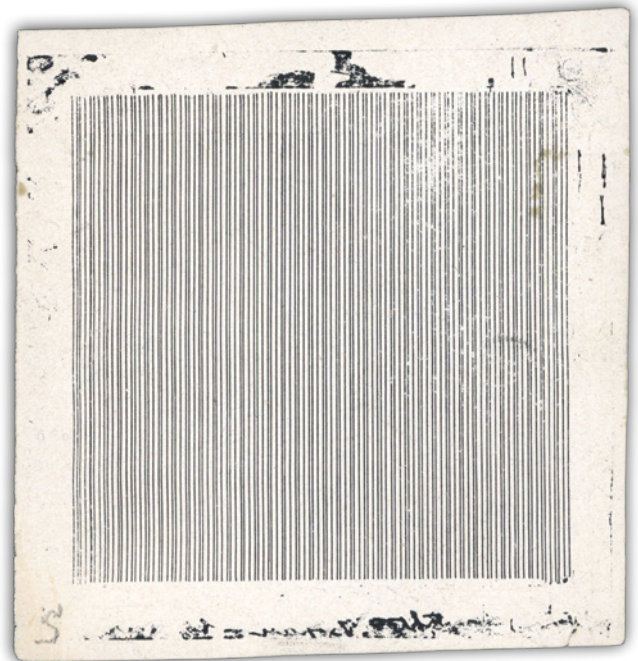
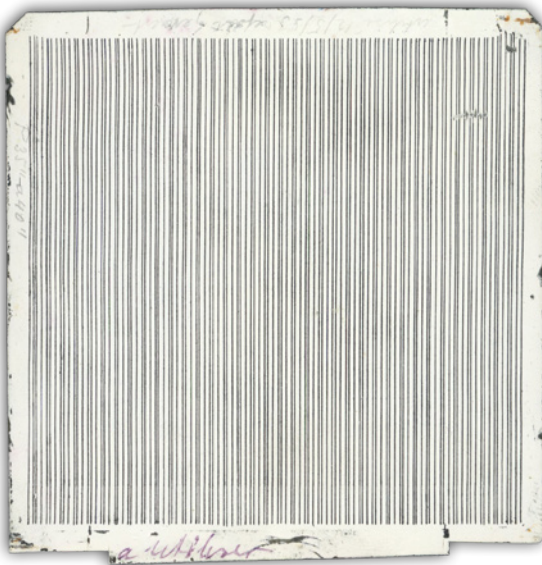


50110

Sweden - 1889 Official 10 öre, one master retouched negative on film, one glass support cliché dated June 1927 and one indigo cliché on celluloid dated August 1941, listed "351" by Sperati in his archive and with "19x5% x 2'15" denoting 19°C temperature, 5% of a certain substance and two minutes 15 seconds of sunlight exposure as the conditions under which he worked to obtain this result, **a unique trio** featuring two different steps in the production -no clichés or masters reported in other private collections-.

500





50111

Switzerland, Canton Zürich - 1843 "Zürich 4" & "Zürich 6", assembly made up of 28 items: 4r including six clichés on celluloid dated April 1949 and March 1951, mainly in vermilion-red and one in black which were the most appropriate colours to create contrasts, black ink essay with Sperati's fingerprints and annotations and one definitive hand signed reproduction; the 6r includes two black clichés on transparent fil registered as t. III, three clichés on Pathé celluloid prepared in May 1953 and each representing a different type from I to III, two t. III clichés on protected glass, six clichés of the vertical background lines on Pathé transparent film and two annotated as ready to "issue" in June 1953, other two dated "3/50", a big format of the same lines on celluloid and paper, three clichés of the Zürich "rosette" pmk which were partly hand coloured in red on Alfa film in April 1953, one cliché of the Zürich cds in red on celluloid and its corresponding essay in black on paper; a stunning assembly of the first issue of Swiss philately including unique items.

4'000



50112

Switzerland, Canton Geneva - 1843-45 Issues, lot of 21 items, including Double Geneva with part negative glass cliché (portion missing), Half Geneva with four clichés on celluloid in the preferred vermillion and black shades to obtain good contrasts, one dated Oct-49 and indicating that it was "too retouched", "Small Eagle" in three clichés on celluloid in vermillion, red and black; the section of cancellations featuring the "rosette" with two glass clichés and four additional on celluloid, "Genève" cds with three clichés on celluloid, and another three of the mute grid printed in red and yellow-grey; a very rare assembly.

2'000

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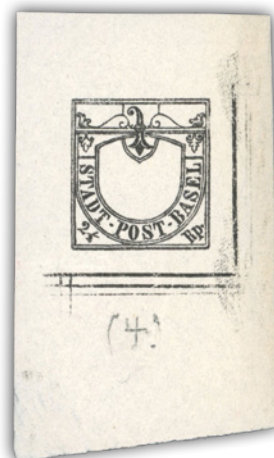
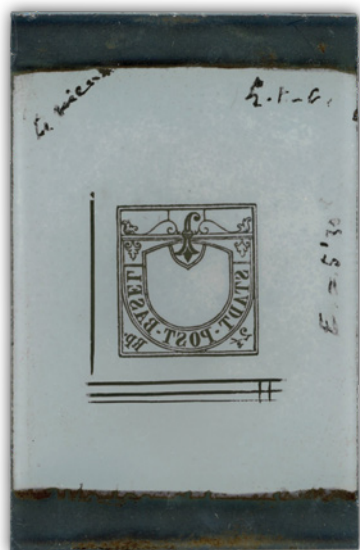
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50113

Switzerland, Canton Basel - 1845 "Basel Dove" 2 1/2rp, the astonishing group of ten items differentiated in three groups for the black, red and blue colours used to print the stamp; the black impression is represented in a very rare reinforced glass cliché dated 31/3/52 N.1 with notation "le mieu" as the best one, with this being probably the reason for which Sperati mounted the glass cliché on a quite thicker transparent glass as additional support, with "E=5'30" " notation for the time of light exposure, also two additional glass clichés in vermilion and very rare transparent on translucent, and a 'die' proof on wove paper; the Dove is exhibited on two glass clichés in black and brown, continuing with the area of the blue colour in the corner spandrels being featured in in two glass clichés, one being negative, one with manuscript "Colombe le bleu" referring to the area of the "Dove" stamp in blue and dated January 1953. As an exception we can observe in this lot the very long exposure to light used by Sperati to obtain the impression, with some examples noted "5'30" " (5 mins 30 secs), as very rarely this exposure time goes beyond 3 mins 30 secs in other instances; on a different subject, the vermilion-red and black impressions were recurrent for Sperati as they created the best contrasts. **The items related to the reproduction of the "Basel Dove" are among the rarest in existence in the Sperati archive for Switzerland;** a lot of great desirability as one of the most fascinating and delightful designs of classic worldwide philately.

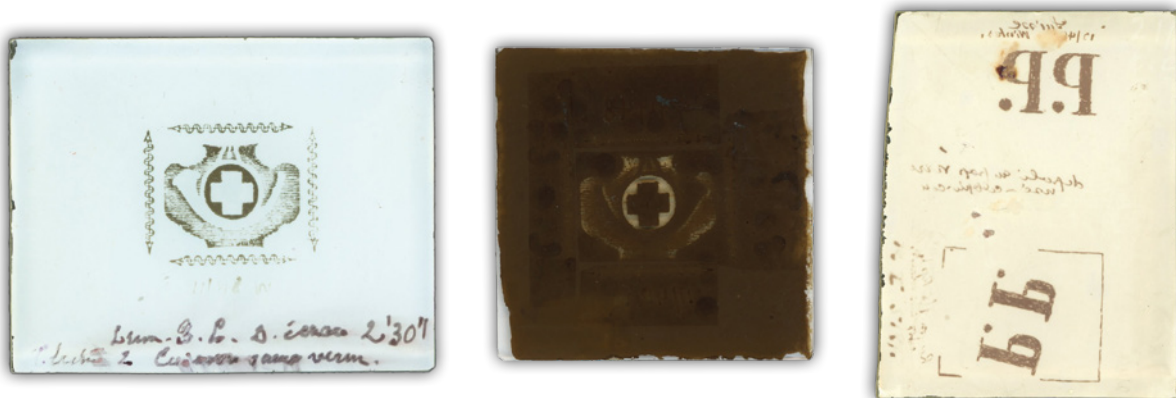
4'000



50114

Switzerland, Waadt - 1849 4c and 5c, group of nine items including one 5c cliché on protected glass with "dos/voile vio." note indicating that a violet filter was used from the back (indeed the violet provided this vermilion impression), one master 5c cliché on celluloid with "5" erased to convert it into a "4" denomination and indicating "tiré" (produced) in July 1948, one cliché on transparent film with "4c" with one additional in protected glass (cracked), one 4c cliché of the on celluloid in the preferred vermilion colour to facilitate the contrast, as well as four different clichés of the cross within red circle on different types of celluloid (one from Pathé); a magnificent group demonstrating the experiment of Sperati removing the "5" to replace it with the "4", of great rarity.

2'000



50115

Switzerland, Winterthur - 1850 2 1/2rp, two glass support clichés, one in negative, both displaying the part of the design being red in the original stamp, one with "cuivre sans verni" (unvarnished copper) notation and indication about the light "B.L." over the screen which was used for the two minutes and thirty seconds exposure -2'30"-, the example in negative dated November 1948 (horizontal crack); as well as one composite cliché proof on glass including two different P.P. postmarks, of which one framed by the area delimited by the shape of the stamp and annotated "dépoli au papier verre usé" (frosted with sandpaper used), **a unique trio**.

800



50116

Switzerland, Neuchatel - 1851 Poste Locale 5c, assembly of five items, comprising two glass support clichés of the stamp without the cross on red background, one in black and one in red and a further glass support cliché of the inner cross outline in red, also included are two clichés on celluloid dated July 1949, one in vermillion and one in grey; this group of clichés demonstrates Sperati completely comprehended the two stage printing process -the cross on red background being added to the rest of the design; a magnificent and unique group.

1'500



50117

Switzerland, Local and Orts Post - 1850 2 1/2rp, group of 32 items including ten clichés on celluloid with notations including the Agfa and "Isopan" model from this brand which he used as support, indications about the matrices used with dates ranging from 1949 to 1951, types 22 6 23, the latter also with one with cross missing, another t. 23 with "tiré" confirming that it was a final result to make the reproduction, three of the clichés displaying one pair (one with the central crosses missing) where Sperati stated "Calor" as the lamp used to project the light; also two negative glass clichés displaying pairs, one with the multiple cancelled (dated 12/49) and with two cracks, the other just with the central cross but being incomplete (broken); five clichés on Agfa celluloid or film featuring the central cross and produced in 1948 and 1950 with annotated in one "grosnière" (rough printing); it continues with a section dedicated to ten types of cancellations including glass support clichés, clichés on film and paper essays; a wonderful and very rare assembly.

3'000



50118

United States, New York City - 1842 City Despatch Post 3c, trio of clichés on celluloid in grey, black and red, with annotated comments including, in the grey cliché with the light impression: "Voilà imp." denoting that it was imperfect and "cl. 2/53 pas tiré" indicating the discard of this example, at base "voile supere." referring to the filter fabric used in the exposure to light and "clichés 2/53 neg + forts Pathé calor" as the negative required a stronger impression, with date and "calor" (heat in Spanish) probably pertained to the heat required to obtain the design; the black one with "1e + dese." (1^{re} plus désiré, the first one more desired) and "neg+fort 4/50" (stronger negative and date February 1950), with additional note vertically at left and made later "voir aussi 3/53" suggesting to also see his cliché of March 1953; the red cliché "+fort 2 jour" (stronger on the second day) and "-dev(ant)+dos" applied to less exposure on front and more on reverse. **An extraordinary and unique lot with the usual fascination of Sperati's notes** (the "Ultimate" collection only contained one reproduction on piece).

1'000



Large lot:
pages 139-140

50119ex



50119

United States, New York City - 1845 5c Postmaster's Provisional: an astonishing assembly made up of 26 items:

5'000

The Designs: Two extraordinary negative glass clichés dated January 1929, three glass clichés in orange-vermilion, brown and black (shades of colours which provided very good contrasts), the orange exposed to light from the back for 1 min, the black with 3 mins exposure, also dated "1/29"; four clichés on celluloid of which two with unclear impression and one "reexposé dos" being re-exposed to light from the back "Pathé cliché 2/53 Calor voile vio" (cliché Pathé in Feb-53 with 'Calor' lamp and violet filter -which indeed obtained the shade obtained-) the other being a try "on the third day" exposed for 2 mins to a 'Calor' lamp, the other two in vermilion with notes about the Pathé cliché, the exposure times and filters used; as well as finished reproduction

The "ACM" initials: one exceptional piece of paper dated Aug-45 where Sperati tried the initials by hand with an additional essay in a pinned piece of paper, including manuscript text by Sperati featuring a much more accurate calligraphy than usual (suggesting that it was an important note or that he intentionally wished to reveal his method in a clearly understandable text?) and with the same ink he executed the initial's trial at top and reading (translated): "red ruby+violet magenta" (for the shade of the ink) and "one night with formaldehyde very well, see method for the pen cancellation smoked in black and humidified on the top..."; in addition glass support cliché on Pathé film numbered "444", two clichés on Agfa and Pathé celluloids numbered "441" & "443", two clichés on film dated "3/53" and with exposure to 'Calor' lamp, another on celluloid indicating to have used a very light filter (indeed causing a weak impression).

Cancellations: "Paid" in arc and straight line, including three clichés on celluloid (two reversed and one one negative), six working essays on paper with notes by Sperati.

An extraordinary lot revealing some techniques of Sperati and with nothing similar recorded before.

Large lot:
pages 139-140



50120

United States, Providence - 1846 Postmaster's Provisional, two clichés on film exhibiting a very clear design in red and black, both with observations by Sperati including in the later a 6% of a chemical element used in the process, the other indicating that it was 're-issued' February 1951, a unique duo, with only an unused reproduction and no proofs of any kind in the "Ultimate" collection.

600



50122ex

50121

50121

United States - 1847 10c Washington, glass cliché in grey with Sperati notes, those in brown from an earlier period in Feb. 1953 referred to the sun and the fabric used to the exposure, and others in violet "1. mou / 2. dur pouri sans couche coll. prov." (his two first attempts were excluded as they were not satisfactory); **an extraordinary and unique piece which will provide a very significant presence in any specialized collection of the United States first issue; the "Ultimate" collection did not include any cliché of the first issue.**

500

50122

United States, Confederate States - 1862 3c, four clichés on celluloid in vermilion or red and purple, all showing notes by Sperati, with the fourth, in bright vermilion, featuring comments suggesting to be this his final version "10/51 sans taches" (Oct. 1951 without stains), below "Brun verte" (brown-green (?)) and "cl. 9/51 corrigé taches" (cliché with corrected stains in Sept. 1951), with the other three clichés having a less good impression and dated in February 1951, of which one with interesting "pas cuit" note ("not cooked"); the vermilion colour used by Sperati typically increases in density and thus being able to provide a sufficient contrast.

1'000



50123

United States, Confederate States - 1863 10c, assembly comprising 20 items including one retouched master negative on film and mounted on glass, with affixed note "pas terrib." ('pas terrible', not terrible), seven glass support clichés (of which five reversed) in indigo, orange-vermilion, black, gray, ochre and red-brown, dated July-August-37, March-Aug.-41 and March-55 (after Sperati's sale to the B.P.A.), including interesting annotations with "vert" as the green colour of the filter used to obtain the orange-red after an exposure to light of "3'30" " (3 minutes 30 seconds) and 5% of the chemical substance used, "soleil sombre" (sun-shadow); two clichés on celluloid, one dated "2/51", the other with "clé. usé" denoting that it was a previously used and recycled, as well as one finished signed reproduction; cancellations: six glass support clichés and three essays on paper with dates "12/44" & "4/53" and examples of Mariet, Nashville, and "New York/Paid", this being erroneously used by Sperati as it was applied on transatlantic mail. **A unique and spectacular group; of great significance as no examples of clichés or matrices recorded in the Postal Museum in Paris and the "Ultimate" collection.**

6'000



50124

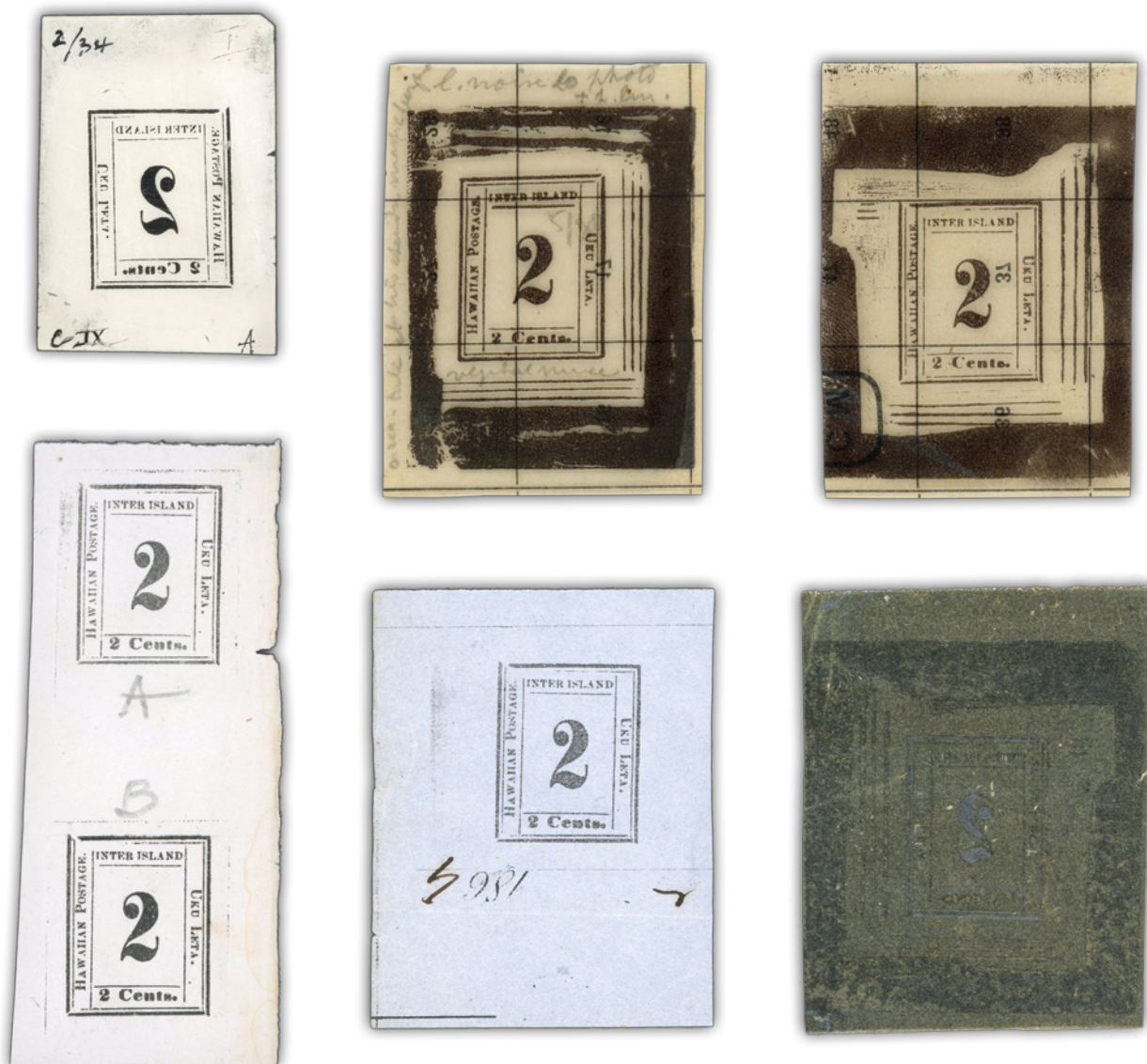
United States, Hawaii - 1859-82 Issues, seven hand signed reproductions, including Inter-Island 2c, Uku-Leta 1c type H, two examples on white and slightly yellowish paper, 2c type J, 5c types G and K, 1861-63 King Kamehameha 2c and 1883-86 50c King William Lunaillo; also two stamps with their color chemically removed to retain only the cancellation, of great significance as these were the basis to reproduce cancellations.

500



Large lot:
pages 143-144

50125ex



50125

United States, Hawaii - 1859-62 Inter-Island 2c, group of 25 items including two types and new subtypes formerly undiscovered:

7'500

Type C: one negative glass cliché in dark indigo-turquoise, one glass support cliché with "Lum" for "lumière" (light) and the indicated exposure of two minutes (2'), two die essays on pelure paper using a copper die preceding the photolithography, one with small number "17" and vertical and horizontal lines which we found in a similar example in type F and also uncommonly numbered ("37" in that case), which suggests that he used one same sheet to executed essays from copper dies, as well as one hand signed reproduction.

Type F: three negative clichés with two headed "A" & "B" by Sperati, suggesting that he created subtypes of type F, **this being a previously unknown theory**, one glass support cliché of type F-B, three clichés on celluloid with two types F-B (the annotation "Il" representing B in one case), four essays of the copper die on pelure paper using photolithography, including the one mentioned before and numbered "37" which presumably originates from a same sheet used to print copper dies of the type C, as well as an interesting example with retouches in pencil by Sperati on reverse and differentiated by him with two pencil strokes at top left; ten essays on wove paper including one very rarely using greyish blue paper from the 1860's, three showing two impressions with one featuring mixed A & B types, the other two also exhibiting two designs, dedicated each to one of the types A or B.

A unique group with no other examples in the Postal Museum of Paris and the "Ultimate" collection.

Large lot:
pages 143-144



50126

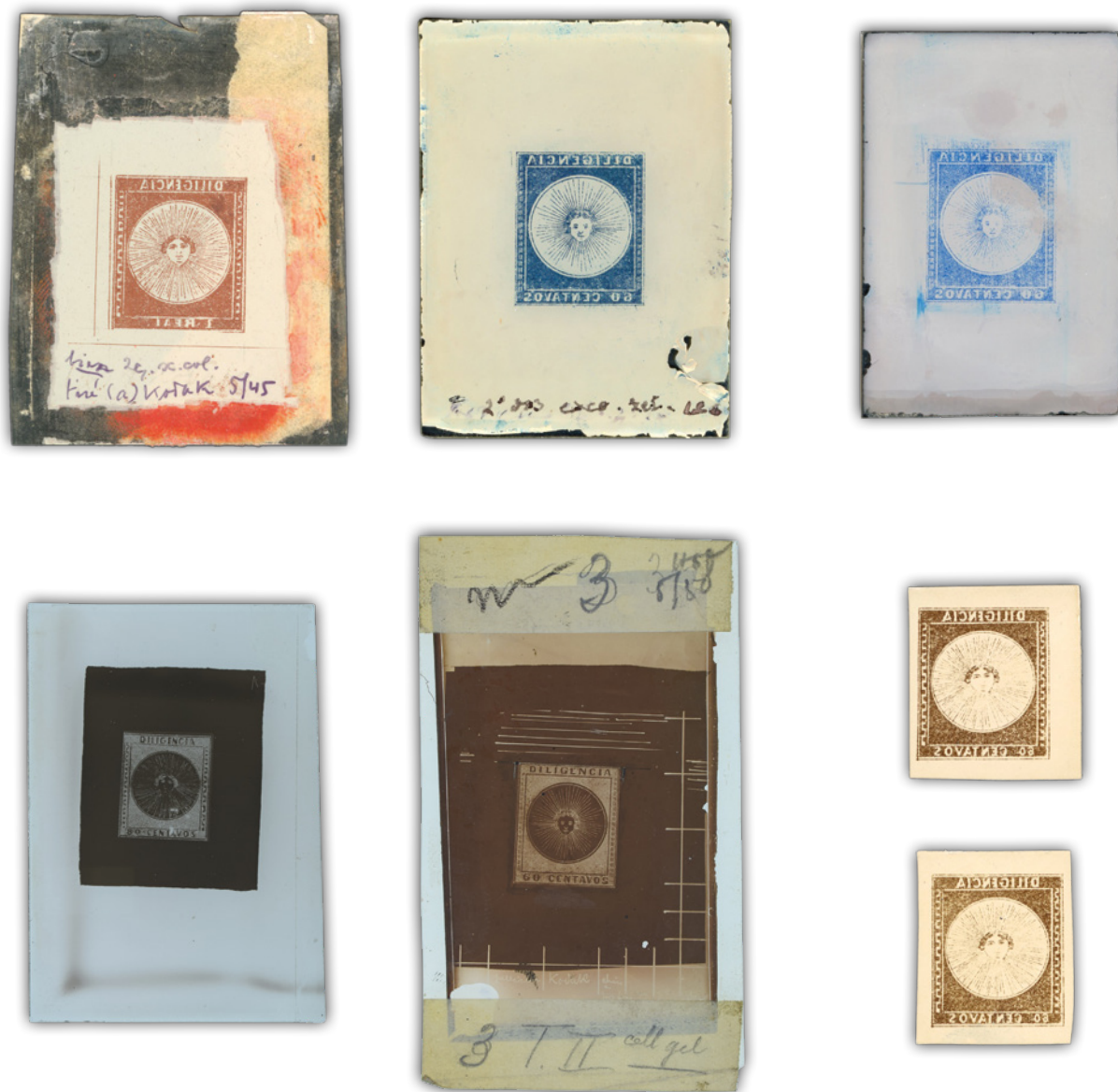
Uganda - 1896 5 rupees, the stunning assembly of 18 items made up of two master negatives on film, one with extensive retouches in red, the other with few retouches in few places, two negative glass clichés numbered "C14", two glass clichés on white, three clichés on celluloid including two in back on white and one red on transparent, one essay on pelure affixed to cream-coloured thick paper and eight essays on medium wove paper also with multiple impressions including pairs and one strip of three; a unique experimental group from a very rare Sperati reproduction.

2'000



Large lot:
pages 145-146

50127ex



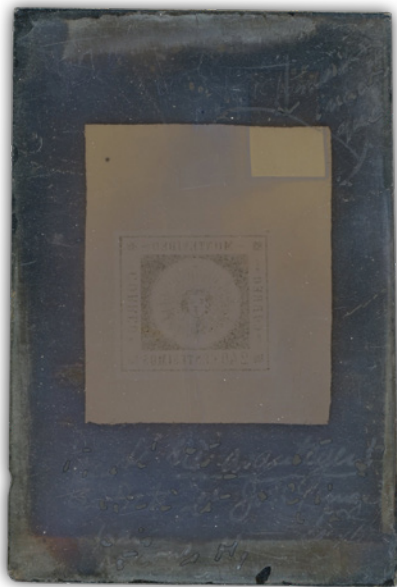
50127

Uruguay - 1856 "Diligencia" 60c, 80c & 1r, and 60c second type, group of 14 items including 60c first type: two backlit clichés on celluloid, one annotated "fatigué" denoting that it was not satisfactory, the other "complet" which suggests that it was his final version, and two trial exposures on photographic paper; 80c in one significant negative glass cliché and vermilion cliché in celluloid (Sperati resorted often to the vermilion colour as it furnished a very good contrast); 1r with just one cliché on celluloid, again in dark vermilion with notes indicating the brand "Kodak" used for the support and "tiré" ('issued') in May 1945 (end of WWII in Europe); the "Diligencia" 60c second type is the best represented with retouched negative matrix on Kodak film with at base "3 T.II cell gel" as the coded substance he used, two glass clichés in blue and indigo and four trial exposures on photographic paper with one indicating "- fort" (less strong). **A unique group and the most significant known of one of the most fascinating and visually appealing issues of classic philately; no examples of matrices, glass or celluloid clichés and trial exposures were gathered in the "Ultimate" collection, additionally the Musée de la Poste in Paris only includes in its collection 12 clichés for all Sperati issues of Uruguay (probably only for the later issues), and the B.P.A. just reports one cliché for the 60c first type, two for the 60c second type, no clichés for the 80c and three matrices for the 1r.**

Note: The delightful central design of these stamps, featuring the sun face with rays, was used by Sperati for his seal "Les 'Jean de Sperati'/Philatélie d'Art" as his brand, which indicates how much he appreciated this design. It is important to mention that the "Diligencia" second type is an extremely rare stamp, of which only about 50 genuine examples are recorded on or off cover, and this collection includes the largest number recorded of Sperati working artifacts for this value.

7'500

Large lot:
pages 145-146





Large lot:
pages 147-149



50128

Uruguay - 1858-62 "Suns" Issues, the astonishing collection of 78 items comprising:

10'000

1858 "Block Type" Issue: 180c one glass cliché in light grey with note "trop faible" (too weak), 120c two clichés on celluloid in blue dated 12/46 with a gel component of 4% et considered as "bien" (good), and in vermillion with manuscript "agfa voile vio" for using a violet filter on Agfa celluloid (indeed the violet produced the vermillion plus "pas tiré 1/48 cuit" (not 'issued' and 'cooked'); 240c clichés on celluloid in vermillion and black (these colours being intentionally pursued by Sperati as they provided very good contrasts) with the black annotated "tiré 5/45" as 'issued' in that date; as well as hand signed unused finished reproduction of 180c.

1859 "Thin Figures" Issue: 60c in two negative glass clichés dated 10/49, five clichés on celluloid in the usually shades appreciated by Sperati vermillion, red and black, grey-black, in two indicated "Isopan" as the Agfa type of celluloid used, one with "fin matrice Hoff-Agfa" and "pas tiré" denoting that he was using a matrix created for a reproduction on order of the collector of Uruguay Roberto Hoffmann and two dated 10/49, plus 60c used finished reproduction signed; the 100c is represented by highly valuable master negative which was used as a foundation to create the clichés and four glass support clichés in yellow, black and grey and one being negative, dated 6/41 using an Agfa support, two clichés on celluloid in the issued colour carmine with one indicating in ms the usage of the violet filter and "5% x 1'20" for the 5% of a chemical component and the light exposure of 1 min 20 secs, and seven additional clichés on celluloid mainly in black, one denoting an exposure of 2 mins 30 secs under 18°C temperature, as well as nine essays on wove paper also including pairs, strips of three and four with impressions in black and rose/carmine; the highest denomination of this issue, the 240c, with negative glass master cliché indicating an undecipherable chemical treatment; also eight trial exposures on photographic paper of the 60c (4), 100c (4) and 180c, two more "burnt" 240c trial exposures on photographic paper with extensive instructions and comments on back by Sperati related to this "accident" (the only such examples which we have seen in this sale).

1862 "Thick Figures" Issue: 100c with remarkable master negative pencilled on back "d'après unoblitéré" confirming that he had to remove the postmark from the stamp used to produce this master which has been retouched in the area of the cancellation (a type of matrix rarely found in the Sperati archive), one negative glass cliché (cracked); 180c clichés on celluloid in vermillion and grey and designated "Hoff" as a project on order by Roberto Hoffmann.

Cancellations: 25 essays on wove paper with the majority featuring two strikes each, all with Sperati notes and including postmarks from Montevideo (three types), Mercedes, Rosario, Salto with the "scarab" and Paysandú, with also composite essay which interestingly adds part of an octagonal railway handstamp from Leipzig. In addition, this lots contains some glassine envelopes with the complete surname "Hoffmann" or abbreviated "Hoff", the major collector of Uruguay at that time, Roberto Hoffmann, placed orders to Sperati for finished reproductions; these orders took place indeed after the notorious judicial process against Sperati which made him famous worldwide (see lot 50000).

The ultimate and unique collection of Sperati production artifacts of the charismatic "Sun" Issues from Uruguay and, as virtually all lots in this sale, unrepeatable. The Musée de la Poste in Paris accounts 12 clichés or matrices for Uruguay, including all issues.

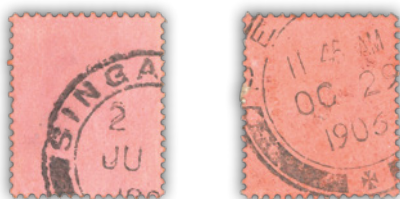
Large lot:
pages 147-149



50129

Uruguay - 1864 "Escuditos" 6c, the extraordinary and unique glass plate negative with black painted surround, backlit image; *no clichés or glass negatives have been recorded in previous collections.*

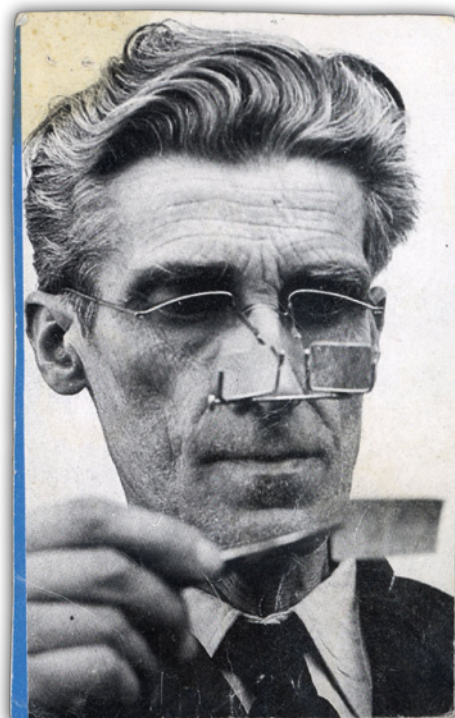
400



50130

Various - Lot of 24 stamps with the stamp images chemically removed, five of which are unused stamps, the other nineteen with their original cancellations, this being a method used by Sperati to retain the cancellations to obtain the highlighted shape in his clichés, apparent countries represented include Cyprus, Great Britain, Bahamas, Singapore and Turkey.

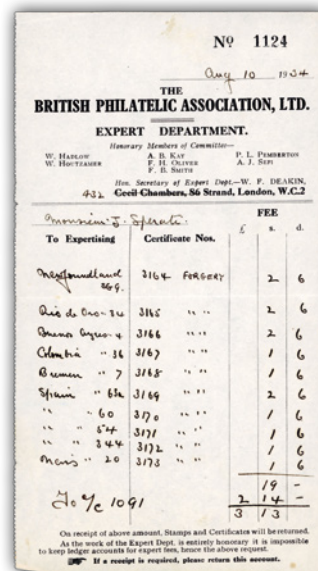
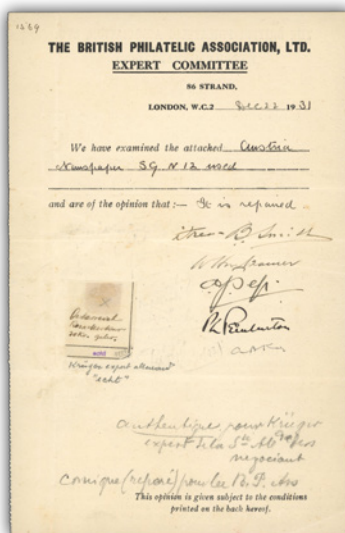
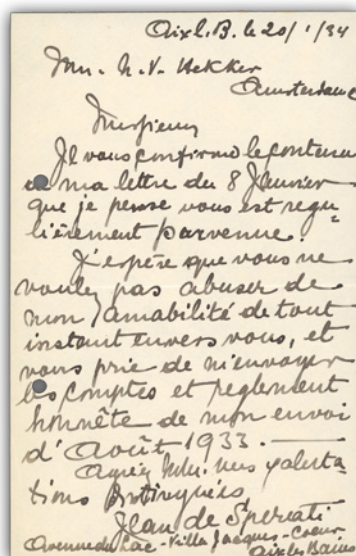
100



50131

Legacy of Sperati - The iconic Sperati binocular glasses, contained within their original 'L. Berland - Loupe Binoculaire Reglable' wooden box case, which was gifted as a present to a friend of the Sperati family by Yvonne de Sperati, Jean de Sperati's daughter; a brief dedication is written on the front page of the original spectacle instructions reading; *"Monsieur (...), in memory of our dear deceased and with my sincerely profound sympathy, Yvonne de Sperati, 10th September 1957"* - Sperati died on the 27th April of the same year; **an incredible and mythical emblem of Sperati and his precise master work.**

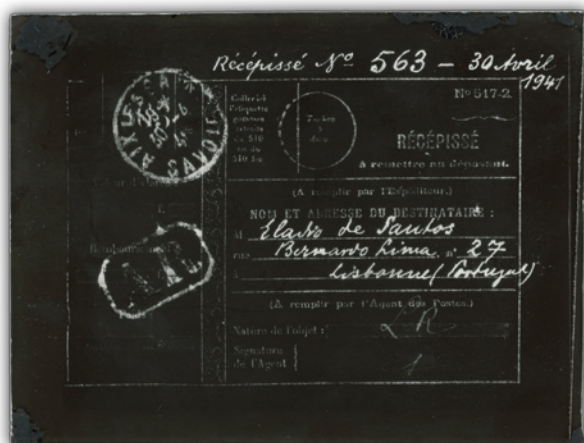
750



50132

1932-1935, Correspondence between Jean de Sperati and the Hekker's Postzegelhandel auction house in Amsterdam, concerning a litigation which started when some forgeries consigned by Sperati were discovered as a result of a tipping-off but an unknown Englishman and after Sperati had sold in previous auction through the same company, containing copies of the letters sent by the auction house and the abundant manuscript letters from Sperati, which allows to know closer his personality. Also an invoice from the B.P.A. from 10.8.34 where stamps from Newfoundland, Rio de Oro, Buenos Aires, Colombia, Bremen, Spain and Nevis were submitted for certification and stated to be forgeries, with an additional certificate dated almost three years before (22.12.31) where the Austria newspaper stamp 6kr yellow was stated to be genuine but repaired. In addition a letter from Sperati to Miro in France where he offers him to make an introduction for a book he had planned and wishes to make him a present, represented in a stamp of Spain, as a gesture of peacemaking (then Miro was involved in the judicial process against Sperati in France). A very interesting and most unusual lot.

300

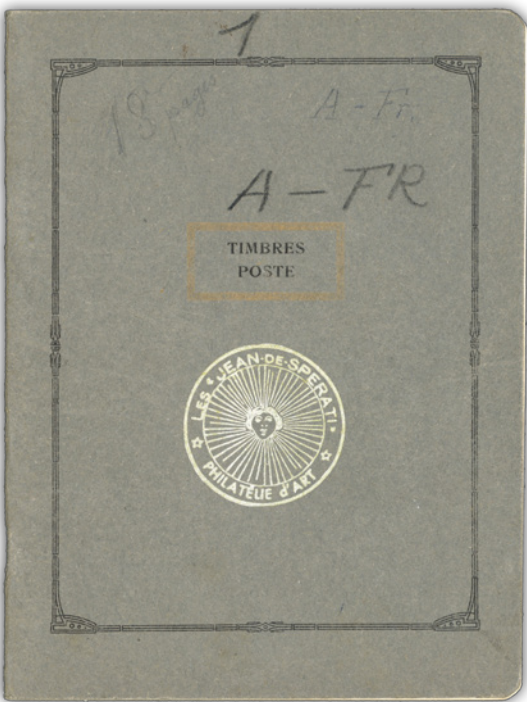


50133

Sperati Personal Records - group of nine glass clichés of which seven appear to be a record of approval cards Sperati has sent to dealers, three are of a page of eighteen stamps similar to the one sent to E. de Santos in Portugal in 1942 (see lot 50000) which the French customs intercepted and prosecuted Sperati for exporting stamps without declaring them; interestingly there is a glass plate of a postal receipt sent to the same E. de Santos in Portugal in April 1941, there is also a second glass cliché which is a copy of a postal receipt sent to a company in New York, the other four clichés are four approval cards with nine stamps mounted upon them, presumably these being a record of what Sperati sent, to whom and when; a fascinating personal record which illustrates the meticulous manner in which he conducted his business.

500

| | | 1953 | | 1954 | |
|-----|--|--------|--------|------|------|
| | | Code | Unit | Unit | Unit |
| 7 | Argentine 1861-63, 15c. bleu | 17500 | 11000 | 1200 | 120 |
| 163 | " 1910, 10c. bleu | 10000 | 7500 | 1500 | 150 |
| 7 | Bahia 1858 2p. bleu | 12000 | 6000 | 1200 | 120 |
| 2 | " 3p. vert. vert. | 75000 | 45000 | 3000 | 1800 |
| 2 | " 3p. vert. | 75000 | 45000 | 3000 | 1800 |
| 3 | " 4p. rouge | 175000 | 135000 | 5700 | 4800 |
| 4 | " 5p. jaune | 225000 | 150000 | 6000 | 4800 |
| 4 | " 5p. jaune (1000 700.000) | 280000 | 240000 | 6500 | 6000 |
| 5 | " 4p. brun | 13500 | 8500 | 1200 | 120 |
| 7 | " 1859 24p. bleu | 8000 | 5000 | 1200 | 120 |
| 7 | " " " t. b. | 8000 | 5000 | 1200 | 120 |
| 7a | " " " t. b. | 15000 | 85000 | 1200 | 120 |
| 9 | " 4p. vert. (Pauze) | 15000 | 85000 | 1200 | 120 |
| 3 | Belgique 1851-58 (66) jaune | 200000 | 70000 | 5700 | 2800 |
| 3 | " (66) vert. brun | 750000 | 90000 | 7500 | 3600 |
| 4 | " (30K) rose | 200000 | 125000 | 5700 | 4800 |
| 16 | Bahia 1862 18K. vert | 10000 | 10000 | 1200 | 120 |
| 7 | Belgique 1869 1K. gris | 25000 | 30000 | 1700 | 1700 |
| 16a | " 1K. vert. brun | 40000 | 45000 | 1700 | 1800 |
| 16a | " " " " " | 40000 | 45000 | 1700 | 1800 |
| 16b | " 1K. gris t. b. | 900000 | — | 9000 | — |
| 37a | Belgique 1867-71 5p. brun rouge | 40000 | 30000 | 1700 | 1700 |
| 37a | " 5p. brun rouge | 125000 | 25000 | 4800 | 1700 |
| 4 | Bahia 1867, 100+100 (paire) a. - 2. vert | 30000 | 22500 | 1700 | 1700 |
| 12 | " 1868, 50c. noir | 10000 | 20000 | 1500 | 1500 |
| 1 | Belgique 1851-61 3p. u. rouge | 10000 | 12000 | 1200 | 1200 |
| 2 | " 3p. u. rouge | 6000 | 7500 | 1200 | 1200 |
| 3 | " 3p. u. rouge | 6000 | 7500 | 1200 | 1200 |
| 4 | " 5p. vert | 5000 | 8000 | 1200 | 1200 |



50134

Miscellaneous, the "Philatélie d'Art" - Three different "Les "Jean-de-Sperati"/Philatélie d'Art" supports to contain stamps including an empty booklet of 18 pages and two folded cards of different sizes, as well as a list of photocopies made in the 1950's including the list of prices of his reproductions by Sperati (it is interesting to note that for the 3 skilling yellow, he had an initial price of Fr8,000 for his cancelled reproductions, afterwards crossed out and converted into Fr10,000, then also erased to leave a final price of Fr15,000, against an Yvert catalogue value of Fr1,500,000). Very interesting.

200



50135

Miscellaneous, Cover Protection for Stamps in Albums - A previously unknown project of Sperati to create an optimal container to protect the stamps, including several patterns featuring the diagram and measurements of the cover to be folded, using recycled photo cards which interestingly depicted his house at 31, Rue Nouvelle in Lyon; as well as pieces of paper with his notes and eight finished prototypes with glassine paper.

200

Symbols and Condition

Symboles et Condition / Symbole und Erhaltung

Symbols / Symboles / Symbole

| | |
|-----|---|
| * | mint with original gum <i>neuf avec gomme / ungebraucht mit Falz</i> |
| ** | mint never hinged <i>neuf avec gomme intacte / postfrisch</i> |
| (*) | unused, ungummed or regummed <i>neuf sans gomme ou regommé / ungebraucht ohne Gummi oder nachgummiert</i> |
| ⊙ | used <i>oblitéré/ gebraucht</i> |
| ⊞ | block of four or larger <i>multiple / Viererblock</i> |
| ↯ | tête-bêche pair <i>paire tête-bêche / Kehrdruckpaar</i> |
| ⊗ | fiscal cancel <i>oblitération fiscale / fiskalische Entwertung</i> |
| △ | piece or fragment of a cover or document <i>fragment / Briefstück</i> |
| ✉ | cover or postcard incl. postal stationery <i>lettre, carte postale ou entier / Brief, Postkarte oder Ganzsache</i> |
| E | essay <i>essai / Entwurf</i> |
| P | proof (incl. die, plate or trial colour) <i>épreuve / Probedruck</i> |
| R | revenue or fiscal <i>timbre fiscal / Gebührenmarken</i> |
| S | specimen <i>spécimen / Specimen</i> |
| F | forgery <i>faux / Fälschung</i> |

Condition of Covers / Condition des lettres et entiers / Erhaltung von Briefen

Extremely fine / Superbe / Prachterhaltung

Outstanding, the envelope with only slight wear, fresh stamp and cancel. / *Qualité irréprochable, l'enveloppe ne présente que de très légères traces d'usure, le timbre est frais et l'oblitération est propre.* / Herausragende Qualität, Brief mit minimalen Gebrauchsspuren (Archivqualität), frische Marken und sehr klarer Stempel.

Very fine / Très beau / Sehr schön

Choice condition, the envelope shows typical slight soiling or wear from usage. / *Qualité premier choix, l'enveloppe peu néanmoins présenter quelques légères salissures et usures.* / 1. Wahl, Brief zeigt nur typische leichte Gebrauchsspuren.

Fine to very fine / Beau à très beau / Schön bis sehr schön

Normal condition, the envelope shows a bit heavier wear or soiling. / *Qualité standard, les traces d'usures sont un peu plus prononcées.* / Gewöhnliche aber noch einwandfreie Erhaltung mit etwas stärkeren Gebrauchsspuren (leicht fleckig oder andere leichtere Abnutzungen).

Fine / Beau / Schön

Evident wear or other factors (see description and photo), still a presentable example. / *Evidentes traces d'usures ainsi que d'autres facteurs (voir photo et description) mais exemplaire très présentable.* / Offensichtliche Gebrauchsspuren oder andere Mängel (siehe Beschreibung und/oder photo bzw. scan) aber noch immer herzeigbare und sammelwürdige Qualität bzw. Erhaltung.

Please note: Light edge wear, top backflap faults, slight reductions at one side, and file folds are normal for 19th Century covers. Also normal are light cleaning or minor stains and small mends along the edges. They are to be expected and are not always described, and are not grounds for return, nor are factors visible in the illustrations. We will gladly provide full-size scans on request.

Prière de noter : De légères traces d'usures, défauts au rabat, de légères réductions sur un côté et des plis d'archives sont des caractéristiques normales pour des lettres du 19^{ème} siècle. De légères améliorations au niveau de la propreté ainsi qu'un éventuel ajout de quelques renforts sont également acceptables et ne figurent pas nécessairement dans les descriptions. Ces points ainsi que tous les éléments visibles au niveau de l'illustration ne peuvent par conséquent pas être sujets à réclamation. Des scans supplémentaires d'une pièce peuvent être envoyés sur simple demande.

Bitte beachten: Leichte Eckabnutzungen, Mängel der Absenderklappe, leichte Reduktionen an einer Seite und Archivierungsbügel sind als normal für Briefe des 19. Jhdts. anzusehen, ebenso gelten als "normal" leichte Reinigung, kleine (minimale) Stockflecken oder Risschen und Bügel entlang der Briefkanten - diese sind zu erwarten, zu akzeptieren und nicht immer beschrieben (zumeist aber am photo und/oder scan ersichtlich) - diese stellen daher keine Grundlage für Retournierungen dar, ebenso wie auf den photos resp. scans klar ersichtliche Faktoren - Fotos und scans sind immer auch Teil der Beschreibung Im Zweifel können Sie von uns VOR DER Auktion jederzeit Photokopien oder besser auflösende scans verlangen und werden wir Ihnen diese gerne zusenden bzw. mailen.

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Conditions of Sale

The currency of the auction is the Euro (€)

Participation in any David Feldman S.A. auction means acceptance in full of the following conditions as well as any rights and obligations arising therefrom. These same conditions also apply to all transactions taking place outside the realm of the auctions. DAVID FELDMAN S.A., organiser of the auctions, acts as an agent only and is not liable in any way whatsoever for any default(s) of purchaser(s) and/or vendor(s).

1. The auction lots are offered

1.1. As presented in the relative auction catalogue and/or through the David Feldman S.A. website. Lots are meticulously described and with the greatest care, however without responsibility. Photographs count as part of the description with regard to the margins, perforation, centering, postmarks and all other visible attributes. The descriptions of the lots mention if the items are signed by recognised experts and/or accompanied by expert certificates.

1.2. As viewed in person: before and during auction sales, persons or their agents may examine lots at our offices or at the auction location, and must confirm their auction invitation before viewing. Persons or their agents attending a Live Room auction by invitation and/or who have viewed lots before an auction are understood to have examined all lots which they purchase and accept them as they are at the moment of the knocking-down and not necessarily as described.

2. Auction bids

2.1. The auction bid steps for all auctions are as follows: (some auctions may be in other currencies than Euros)

| | | | |
|------------------|-------|---------------------|---------|
| € 50 - 100: | € 5 | € 2'000 - 5'000: | € 200 |
| € 100 - 200: | € 10 | € 5'000 - 10'000: | € 500 |
| € 200 - 500: | € 20 | € 10'000 - 20'000: | € 1'000 |
| € 500 - 1'000: | € 50 | € 20'000 - 50'000: | € 2'000 |
| € 1'000 - 2'000: | € 100 | € 50'000 - 100'000: | € 5'000 |

Bids between these steps will be adjusted accordingly to the next highest bid step. The bidder is bound by his offer until a higher bid has been validly accepted.

2.2. DAVID FELDMAN S.A. has full discretion to refuse any bidding, to divide any lot or lots, to combine any two or more lots and to withdraw any lot or lots from the sale without in any case giving any reason. DAVID FELDMAN S.A. may also bid on behalf of vendors in cases where reserve prices have been fixed. In these cases, the vendor is treated as a buyer and the auctioneer shall bid on his behalf up to reserve prices. If the reserve price fixed by the vendor is not reached, the auctioneer passes to the next lot by a simple knock of the hammer.

2.3. Bid orders are only accepted from registered clients of DAVID FELDMAN S.A. and/or its associated companies. Live Room bidders must confirm their invitation prior to obtaining a bidding number.

2.4. Bid orders received by DAVID FELDMAN S.A. including via its website before the relative auctions have priority over room bids in the case of Live Room auctions. Clients giving bidding instructions to DAVID FELDMAN S.A. may make alternative offers and/or limit the total of their expenditure in advance. Bids marked "BUY" are considered as up to ten times the quoted estimate price where such exists. Bids made in other currencies than the advertised currency of the auction will be converted into that

currency at the market rate of the day of receipt by DAVID FELDMAN S.A. Bids are standing and hold good for at least 60 days from the auction period. DAVID FELDMAN S.A. reserves the right to invoice bidders up to the end of the 60 day period, payment being due immediately.

3. The auction

3.1. Unless explicitly stated otherwise, the currency of the auction is Euros. Attendance at the Live Room auction is reserved for invited clients and/or their agents.

3.2. Prerogatives of David Feldman S.A.: DAVID FELDMAN S.A. may withdraw, group differently, divide or refuse to knock down any lot. DAVID FELDMAN S.A. reserves the right to refuse any bid orders and/or for Live Room auctions, refuse admittance to the auction room, at its discretion, to anybody whomsoever. DAVID FELDMAN S.A. cannot be held responsible for any physical accident that may occur on the premises where auctions take place. In the case a bone fide offer for the entire collection presented in this catalog is received at least two weeks before the auction date, and would be accepted by the vendor and the auctioneer, it may be withdrawn from sale and the auction offer cancelled.

3.3. Bidders' representatives and auction agents: any person bidding for the account of a third party is fully liable for any obligation arising from such bidding. This responsibility is notably applicable for the verification of the condition and for the payment of purchased lots.

3.4. Winning Bids: each lot is sold on behalf of the respective owner to the highest bidder who becomes the buyer at one bid step over the next highest bid step; this is the knock-down price. A buyer's premium will be added to the knock-down price per lot and is payable by the buyer as part of the total purchase price. The buyer's premium is 22% of the knock-down price; cost of postage will be invoiced separately from the buyer's premium. On the knock of the hammer, liability for the lots passes to the bidder whose bids have been accepted. The lots are delivered to the buyer when the total sale price (knock-down price plus all fees) have been paid in full.

VAT (Sales Tax) - Notes for guidance concerning auctions for which the lots are located in Switzerland: buyers domiciled abroad are not liable for this tax once the goods are duly exported from Switzerland. DAVID FELDMAN S.A. are pleased to arrange this export; alternatively, clients may make their own arrangements and furnish DAVID FELDMAN S.A. with proof of export, stamped by Swiss customs. Any purchases by buyers who wish to keep their purchases in Switzerland will be liable to VAT at 7.7% of the purchase price. It is the buyer's responsibility to pay any relevant duties that may be incurred upon import to other jurisdictions; the buyer shall be responsible for all costs of purchases that are returned to DAVID FELDMAN S.A. should they refuse to pay import duty.

3.5. Payment: Sale price plus buyer's premium and additional costs (if any) are due for immediate payment as invoiced against delivery of the lots. Payment in other currencies is accepted at the rates of exchange of the day as quoted by a major Swiss bank. The bidders who are successful with whom it has been expressly agreed that they pay after the sale under special conditions, are due to pay the sale price, buyer's premium and any other costs according to those terms. In these cases, DAVID FELDMAN S.A. keeps the relevant lots which are delivered to the buyers on full settlement of their account. Delivery of the purchased lots by post, courier or any other means if instructed by the buyer including cost of normal transit insurance cover is at the expense of the buyer.

Title or ownership of the purchased lots, delivered or not, remains with the auctioneer on behalf of the seller until payment has been made in full.

3.6. Special extended payment facility: upon request **prior to the auction**, DAVID FELDMAN S.A. may offer a special extended payment facility for buyers. In these cases, the buyer must pay a minimum of 25% of the total invoice immediately, and the balance over a maximum period of 4 months, paying an equal instalment at the end of each month. Interest charges of 2% of the remaining balance are debited to the buyer's account at the end of each month from the auction date. When the special extended payment facility has been granted, the buyer understands that any claims regarding his purchases must be made within 30 days of the auction sale date, even though the lots may be held by DAVID FELDMAN S.A. awaiting full settlement of the account. Until delivery, all lots may be examined by their respective buyers at the offices of DAVID FELDMAN S.A.

3.7. Pledge: until full settlement of the account, the buyer grants to DAVID FELDMAN S.A. a pledge on any and all properties held by DAVID FELDMAN S.A., acquired prior to, during and/or after any auction. This pledge secures the repayment of any amount due in principals, interests, commissions, costs and other possible fees. DAVID FELDMAN S.A. is entitled, but not obliged, to realise freely the pledge assets without further formalities and without previous notice if the buyer is in default with the payment of his debts or with the fulfilment of any other obligation hereunder. For this purpose, DAVID FELDMAN S.A. is not bound to comply with the formalities of the Federal Law dealing with actions for debt and bankruptcy proceedings; in addition, DAVID FELDMAN S.A. may choose to institute or go on with the usual proceedings without having beforehand sold the pledged goods and without having moreover given them up.

4. Guarantee

4.1. Extent of the guarantee: subject to paragraph 4.3 below, the authenticity of all philatelic items sold in the auction is guaranteed for a period of 30 days from the auction date, with the express exclusion of any other fault(s). Any reclamation regarding authenticity must come to the notice of DAVID FELDMAN S.A. on the delivery of the lots but at the latest within 30 days from that date. Before delivery, which may take place after the 30 days period, the lots purchased may be examined at the Geneva offices of DAVID FELDMAN S.A. The buyer whose reclamation is made after 30 days from the auction date loses all rights to the guarantee. Such reclamation will not be valid by DAVID FELDMAN S.A.. If an extension of the period is required in order to substantiate the claim with an expertise, a request for such extension must be made to DAVID FELDMAN S.A. within 30 days of the auction date. No request for extension will be considered beyond this 30 days period. An extension will expire 3 months after the date of the auction; the results of the expertise for which an extension was agreed must come to the notice of DAVID FELDMAN S.A. within that period. No further extension of the period will be considered without the express written agreement of DAVID FELDMAN S.A. Only claims, expertise results or other details which are made within the agreed periods will be valid.

4.2. Expertise and counter-expertise: should the authenticity of a lot be questioned, the buyer is obliged to provide an expertise or counter-expertise from a prominent expert in the field, justifying the claim. If a stamp is found by a recognised expert, taking financial responsibility for errors, to have been forged, he may mark it accordingly. Consequently,

the marking "FALSCH" (forged) is not considered an alteration. In the case of such reclamation, DAVID FELDMAN S.A. reserves the right to request, at its own discretion, one or more further expertise(s). All expertise and relative charges accrue to the vendor's account in the case of a justified claim, or to the buyer's account if the claim is not justified. In the case of a justified claim, the lot is taken back and the knock-down price plus the commission are refunded to the buyer. In the case of delayed payment due to expertise agreed by David Feldman S.A., interest is charged at 50% of the standard rate for all cleared lots. If David Feldman S.A. has not agreed, then full interest is due.

4.3. Exclusions: lots described as collections, accumulations, selections, groups and those containing duplicates cannot be the subject of any claim. Claims concerning lots described as a set or groups of sets containing more than one stamp, can only be considered under the terms of paragraph 4.1 above if they relate to more than one third of the total value of the lot. Lots which have been examined by the buyer or his agent, lots described as having defects or faults cannot be subjected to a claim regarding defects or faults. Illustrated lots cannot be subjected to a claim because of perforations, centering, margins or other factors shown in the illustrations.

4.4. Late Payment: if payment of the knock-down price plus commission due by the buyer is not made within 30 days of the date of the auction, DAVID FELDMAN S.A. reserves the right to cancel the sale and dispose of the lot(s) elsewhere and/or to make a recourse to any legal proceedings in order to obtain payment of the amounts due as well as for any incurred damages and losses and any legal expenses. A charge on overdue payment of 5% for the first month and 2% per month afterwards plus expenses incurred is chargeable on any outstanding amount after 30 days of the date of the auction. The buyer who is in default in any way whatsoever has no right of claim under any circumstances.

4.5. Exceptionally, the knock-down price will be reduced to the lowest winning bid where it is shown that the exact same buyer has inadvertently increased the price by using more than one medium of bidding on the same lot.

5. Applicable law and jurisdiction

Unless otherwise stated, all auctions as well as any rights and obligations arising from them shall be governed exclusively by Swiss law. Any legal action or proceeding with respect to the auctions shall be submitted to the exclusive jurisdiction of the courts of Geneva, subject to appeal to the Swiss Federal Court in Lausanne. In every case, DAVID FELDMAN S.A. shall also be entitled, at its discretion, to sue any buyer in default at his place of residence; in such case, Swiss law shall remain applicable and in the case of issues regarding price value, the Euro is converted at its Swiss Francs value at the time of the auction.

6. All Transactions

These Conditions of Sale apply to all transactions of every kind including those outside the auctions, with David Feldman SA.

Note: If these Conditions of sale are translated into one or more other languages, the English translation shall be the official version and shall prevail over all other translations.

(Version: Private Auction - EN-EUR - Last revision: September 2021)

The G. B. Horton Collection of King Edward

Available by Private Treaty



David Feldman
International Auctioneers

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davidfeldman.com

VII Essays, Proofs & Stamps 1901 to 1911



Contact us today
to find out more details
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Logistics Steve Bodenne

Marketing and Organisation Estelle Leclère

Location

Bus stop: **Grand Saconnex, Susette** just in front of the offices.

From Geneva International Airport: 5 minutes by **bus 5** until Grand Saconnex, Place (direction "Thônex, Vallard", every 10 minutes on average), then 1 minute by **bus F** (direction "Fernay, marie" or "Gex, L'Aiglette", every 6 minutes).

From Cornavin Train Station: 20 minutes by **bus F** (direction "Fernay, marie" or "Gex, L'Aiglette", every 6 minutes).



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Tel +41 22 727 07 77

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davidfeldman.com



Download the **SBB Mobile** app on your mobile device to help you with tickets and transport options.

Hotels in Geneva

Hilton Geneva Hotel and Conference Centre ****

Rte François-Peyrot 34
1218 Le Grand-Saconnex

Distance: 5 minutes walk
Room rates: from CHF 199

Tel +41 22 747 02 02
hilton.com

ibis budget Genève Palexpo Aéroport *

Route François-Peyrot 28
1218 Le Grand-Saconnex

Distance: 12-minute walk
Room rates: from CHF 89

Tel +41 22 545 46 46
all.accor.com/hotel/A8F3/index.en.shtml

ibis Styles Genève Palexpo Aéroport ***

Route François-Peyrot 28
1218 Le Grand-Saconnex

Distance: 12-minute walk
Room rates: from CHF 99

Tel +41 22 545 45 45
all.accor.com/hotel/A8F2/index.en.shtml

Hôtel Astoria ***

Place Cornavin 6
1201 Geneva

Distance: 15 minutes by bus F (every 6 minutes)
Room rates: from CHF 160

Tel +41 22 544 52 52
astoria-geneve.ch

Nash Pratik Hotel ***

Chemin de la Violette 13
1216 Cointrin

Distance: 17 minutes by bus 53 (every 30 minutes)
Room rates: from CHF 75

Tel +41 22 55 299 60
nashpratikhotel.com

Hotel Auteuil Manotel ****

Rue de Lausanne 33
1201 Geneva

Distance: 17 minutes by bus F (every 6 minutes)
Room rates: from CHF 190

Tel +41 22 544 22 22
hotelauteuilgeneva.com

The Ritz-Carlton Hotel de la Paix *****

Quai du Mont-Blanc 11
1201 Geneva

Distance: 22 minutes by bus F (every 6 minutes)
Room rates: from CHF 450

Tel +41 22 908 60 00
ritzcarlton.com/geneva

Four Seasons Hotel des Bergues *****

Quai des Bergues 33
1201 Geneva

Distance: 23 minutes by bus F (every 6 minutes)
Room rates: from CHF 610

Tel +41 22 908 70 00
fourseasons.com/geneva

Hotels in France

Résidence la Réserve ****

Avenue du Jura 1
01210 Ferney-Voltaire

Distance: 6 minutes by bus F (every 6 minutes)
Room rates: from €105

Tel +33 4 50 40 30 20
residence-la-reserve.com

m3 Hotel Ferney ***

Rue de Genève 34
01210 Ferney-Voltaire

Distance: 10 minutes by bus F (every 6 minutes)
Room rates: from €105

Tel +33 9 85 60 18 30
m-3hotels.com/ferney

Appart'City Confort Genève Aéroport Ferney Voltaire ****

Avenue des Sablonnières 11
01210 Ferney-Voltaire

Distance: 13 minutes by bus F (every 6 minutes)
Room rates: from €98

Tel +33 4 50 40 22 65
appartcity.com

Appart'hôtel et Spa Odalys Ferney Genève ****

Chemin du Levant 13
01210 Ferney-Voltaire

Distance: 13 minutes by bus F (every 6 minutes)
Room rates: from €102

Tel +33 4 50 99 51 51
odalys-vacances.com



David Feldman
INTERNATIONAL AUCTIONEERS

Absentee / Telephone Bid Form

The "Art of Sperati" Collection - Geneva - December 7th, 2022

PLEASE WRITE IN BLOCK CAPITALS

First name Last name

Client n°

Shipping address

Home address, if P.O. Box above

Tel Email

Shipping instructions:

☐ FedEx (no P.O. Box)

☐ Registered Mail
(P.O. Box and home address)

☐ Hold for collection

☐ Other (please specify):

☐ I will bid by telephone and request David Feldman SA to call me at the proper time for the lots listed below.

| Lot n° | Limit in € (excl. commission) |
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| Lot n° | Limit in € (excl. commission) |
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Standard bid steps (€):

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| € 50 - 100: | € 5 |
| € 100 - 200: | € 10 |
| € 200 - 500: | € 20 |
| € 500 - 1'000: | € 50 |
| € 1'000 - 2'000: | € 100 |
| € 2'000 - 5'000: | € 200 |
| € 5'000 - 10'000: | € 500 |
| € 10'000 - 20'000: | € 1'000 |
| € 10'000 - 20'000: | € 1'000 |
| € 20'000 - 50'000: | € 2'000 |
| € 50'000 - 100'000: | € 5'000 |

In case of a tied bid, please increase my bid(s):

☐ 1 bid step

☐ 10%

☐ 25%

☐ Bid for me on the lot(s) I have marked above, purchasing for me as much below my limits as possible.

☐ I fully understand and agree to the "Conditions of Sale" published in this catalogue and on the website.

Location, date:

Signature:



Step 1. Fold along this line, from edge to edge.

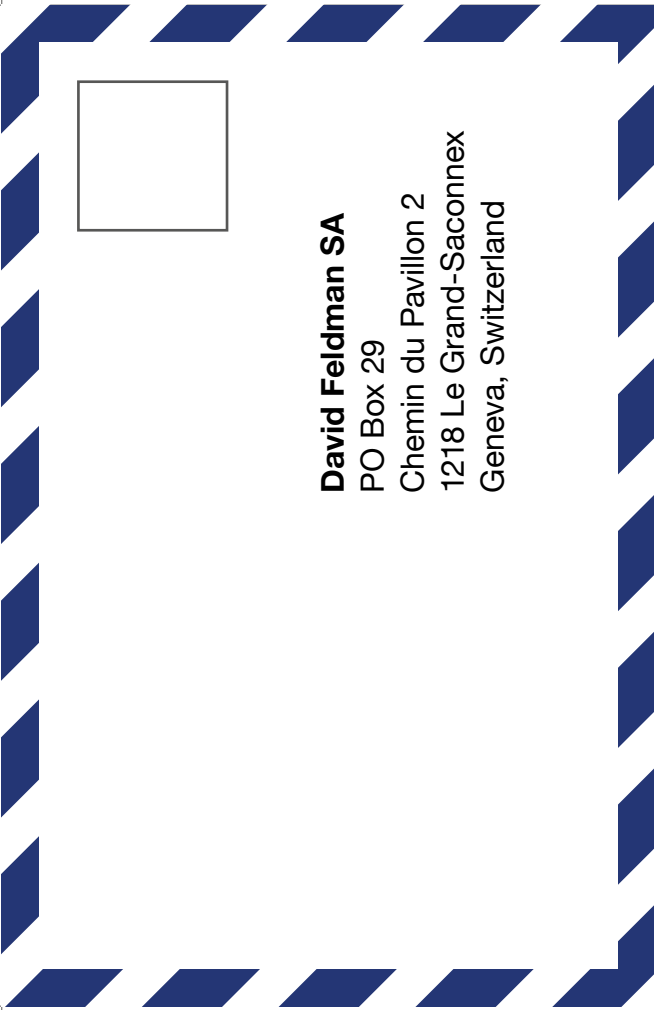
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Step 1. Fold along this line, from edge to edge.



M. Michel de
Cartologie Sport



Remis à Monsieur de Spati
le 27 août 1948.

Chambéry le... 28/8/48



5 juillet 1945
Vice-Président
Le Président
Hary

Remise à été faite à M.
de Spati le 26 août 1948
de Grippin

[Signature]