



David Feldman
INTERNATIONAL AUCTIONEERS



The “Art of Sperati” Collection (Part II)

Geneva - Tuesday June 27th, 2023 at 16:30 CEST

All World and Collections

"Art of Sperati" Part II

Geneva - Tuesday June 27th and Wednesday June 28th, 2023

Lots 50000 - 50110
Lots 50111 - 50307
Lots 50308 - 50399B
Lots 50400 - 50648
Lots 52000 - 52350
Lots 60000 - 60412

ITALY
EUROPE
OVERSEAS
THE "ART OF SPERATI" COLLECTION (PART II)
FRANCE AND COLONIES
ALL WORLD LARGE LOTS AND COLLECTIONS



David Feldman
INTERNATIONAL AUCTIONEERS

© 2023 David Feldman SA
All rights reserved

All content of this catalogue, such as text, images and their arrangement, is the property of David Feldman SA, and is protected by international copyright laws.

The objects displayed in this catalogue are shown with the express permission of their owners.

Printed in Germany by Meister Print & Media GmbH.

Colour and size disclaimer. We strive to present the lots in this catalogue as accurately as possible. Nevertheless, due to limitations of digital scanners, digital photography, and unintentional variations on the offset printing presses, we cannot guarantee that the colours you see printed are an exact reproduction of the actual item. Although variations are minimal, the images presented herein are intended as a guide only and should not be regarded as absolutely correct. All colours are approximations of actual colours. Images sizes may also be different from the actual sizes of the items.

Auction Agenda

Geneva - June, 2023

Monday June 26th, 2023

9:00 CEST **Great Britain and British Empire (Aden - Somaliland)**

Tuesday June 27th, 2023

9:00 CEST **British Empire (South Africa - Zanzibar), Morocco Agencies**

13:30 CEST **Italy**

14:30 CEST **Europe and Overseas**

16:30 CEST **Sperati II**

Wednesday June 28th, 2023

9:00 CEST **France and Colonies**

14:00 CEST **Large Lots and Collections**

Thursday June 29th, 2023

9:00 CEST **Olympic Games**

14:00 CEST **The Hausman Collection - Great Britain and British Empire • ONLINE**

16:00 CEST **The Hausman Collection - Europe and Overseas • ONLINE**

This catalogue is your personal invitation to participate in the auction.
Ce catalogue fait office d'invitation personnelle pour participer à la vente aux enchères.
Dieser Katalog dient als persönliche Einladung zur Teilnahm.

Auction Bidding Options

There are several ways to bid in our auctions (if you cannot attend in person). Bids can be made by email, telephone, and through our Web site.

Written Bid Form

You are invited to bid before the auction, using the bid forms enclosed with the catalogue.

- Write down the lot numbers of interest to you and your bids on them
- Complete your personal information
- Sign the form on the last page of this catalogue and send it either:
 - by email: info@davidfeldman.com
 - by post: David Feldman SA,
PO Box 29, Chemin du Pavillon 2
1218 Le Grand-Saconnex, Geneva, Switzerland

Bids initially made by telephone must be supported by written confirmation by post prior to the sale.

Phone Bids During the Auction

If you wish to bid by phone, you should confirm in writing 48 hours before the auction indicating the lot numbers you wish to bid on and phone number(s) where you can be reached during the auction. Due to the availability of multiple other bidding options, telephone bidding is accepted at the discretion of David Feldman SA. One of our philatelists will call you a few lots in advance of your first lot of interest, and bid for you directly during the auction.

Online Bidding

Participate in any David Feldman auction from the comfort of your home, office, or while travelling.

New Clients

If you are a new client, please follow these steps to save your pre-auction bids and/or create a live bidding account.

- Select "My Account" on davidfeldman.com and follow the steps to create your personal account
- During the account creation process you will be sent a request to complete a new client registration form, where you will be asked to confirm your contact details and provide credit references and proof of identity.

Pre-Auction Bidding

Once your details have been confirmed, you will then be able to enter any bids in advance of the auction via our web site.

- Log-in to your account
- Browse the auction lots to find those items that interest you
- Enter the maximum amount you want to bid for any lot
- Click the "Bid" button
- Repeat for each desired lot
- Monitor your bids to see if you have been outbid

Live Auction Bidding

You may also bid live in any of our auctions via the Internet. Follow your targeted lots on screen and enter your bids with the confidence that you will be bidding as if you were in the auction room itself.

- Click on the "Live Auction" button on the home page
- Log-in to the auction
- Follow the auction and click the "Bid" button to register your bid with the auction
- Defend your bid(s) as needed

Reminder. These are the instructions for existing clients who have already made auction bids with us using existing credentials. If you are a new client, or an existing client who has not bid via the internet before, please ensure that you create your account **at least 48 hours before the auction** and ensure that you provide us with the information requested during this process without delay.

General Auction Sale

Geneva - June, 2023



David Feldman
 International Auctioneers

Tel +41 22 727 07 77

info@davidfeldman.com

davidfeldman.com



- Latin America including significant Brazil with “Bull’s Eyes”
- Egypt - Part VIII of the Joe Chalhoub Collection
- The “Meiji” Property of Classic Japan
- All World and Collections
- France and Colonies
- Great Britain and British Empire
- Olympic Games

Auction Bidding Agents

Commissionnaires / Kommissionäre

David Feldman SA is pleased to handle your bids, representing you as if you were present in the auction room.

However, if you would like to be represented by a professional bidding agent, we list below a number of persons who regularly bid at our sales on behalf of clients.

David Feldman SA prend soin de vos offres lui parvenant directement et vous représente au mieux de vos intérêts comme si vous étiez dans la salle des ventes.

Dans le cas où vous préféreriez néanmoins passer par un commissionnaire, nous listons ci-après certaines personnes prenant régulièrement part à nos ventes en représentant des acheteurs.

David Feldman SA ist gerne bereit, Ihre Gebote so zu vertreten, als wären Sie selbst im Auktionssaal anwesend.

Wenn Sie jedoch von einem professionellen Bietagenten repräsentiert werden möchten, finden Sie unten eine Liste von Personen, die regelmäßig bei unseren Auktionen im Namen von Kunden mitbieten.

Germany

Jochen Heddergott **Tel** +49 89 272 1683
Mobile +49 151 4040 9090
Email jh@philagent.com

Lorenz Kirchheim **Tel** +49 40 645 32 545
Email lorenz.kirchheim@t-online.de

Great Britain

Trevor Chinery **Tel** +44 7527444825
Auction Agency **Email** trevortrilogy@aol.com
Website philatelic-auction-agent.co.uk

Nick Martin **Tel** +44 120 546 0968
Mobile +44 770 376 6477
Email nick@loveauctions.co.uk
Website loveauctions.co.uk

Italy

Giacomo Bottacchi **Tel** +39 02 718 023
Mobile +39 339 730 9312
Email gbstamps@iol.it

USA

Charles E. Cwiakala **Tel** +1 847 823 8747
Email cecwiakala@aol.com

Purser & Associates **Tel** +1 857 928 5140
Email info@pursers.com

Frank Mandel **Tel** +1 212 675 0819
Mobile +1 718 873 5702



David Feldman
INTERNATIONAL AUCTIONEERS



We strive for excellence

and we go the extra mile for our consignors

Contact us to discuss your consignment
to our auctions at info@davidfeldman.com



Payment Instructions

Instructions de Paiement / Zahlungsanweisungen

Bank Transfer / Transfert Bancaire / Banküberweisung

Credit Suisse - 8 Paradeplatz, Zürich 8070, Switzerland

Swiss Francs (CHF)

Account 0316-398878-81
IBAN CH02 0483 5039 8878 8100 0
Swift / BIC CRESCHZZ80A
Beneficiary David Feldman SA

US Dollars (USD)

Account 0316-398878-82
Iban CH65 0483 5039 8878 8200 0
Swift / BIC CRESCHZZ80A
Beneficiary David Feldman SA

Euros (EUR)

Account 0316-398878-82-3
IBAN CH81 0483 5039 8878 8200 3
Swift / BIC CRESCHZZ80A
Beneficiary David Feldman SA

British Pounds (GBP)

Account 0316-398878-82-4
Iban CH54 0483 5039 8878 8200 4
Swift / BIC CRESCHZZ80A
Beneficiary David Feldman SA

Post Office / Poste / Post

Euros (EUR)

Account 91-285892-6
Iban CH04 0900 0000 9128 5892 6
Swift / BIC POFICHBEXXX
Beneficiary David Feldman SA

Swiss Francs (CHF)

Account 12-4880-0
Iban CH27 0900 0000 1200 4880 0
Swift / BIC POFICHBEXXX
Beneficiary David Feldman SA

Cheque / Chèque / Scheck

If you wish to pay by cheque, please contact our accounts department: accounts@davidfeldman.com or +41 22 727 07 77.

Credit card / Carte de crédit / Kreditkarte

Accepted credit cards

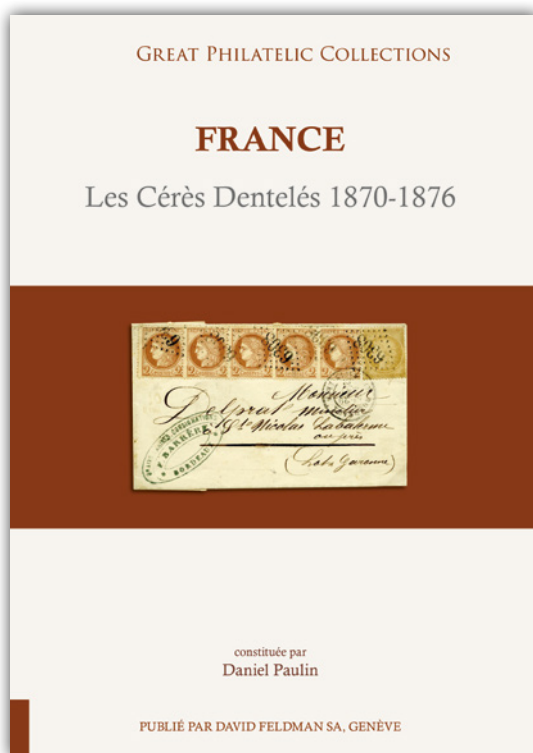
For invoices of less than CHF / EUR / USD / GBP 2'000

- Visa
- MasterCard
- American Express (charges made in CHF only)

Late payment: 2% monthly recovery fee will be charged on overdue accounts / Retard de paiement: 2% de frais de recouvrement par mois seront débités de votre compte
/ Zahlungsverzug: 2% Zusatzgebühr, pro Monat, werden Ihrem Konto belastet

Great Philatelic Collections

Award-winning philatelic treasures for every philatelic bookshelf.
Thirty-three titles published so far, and many more to come.



In addition to being a valued keepsake for collectors and their families, the “Great Philatelic Collections” series of limited editions represent a “must have” for every enthusiast collecting any of the subjects comprised in the series. Deluxe hardbound numbered limited editions.

Consult the published titles at
davidfeldman.com/dfsa-shop



David Feldman
International Auctioneers

Tel +41 22 727 07 77

info@davidfeldman.com

davidfeldman.com



General Index

Spring General Auction Series Geneva - June 26th-29th, 2023

| County or Subject | Lot n° | County or Subject | Lot n° |
|------------------------------|---|----------------------------|--|
| Aden | 40511-40515, 60186 | Danish West Indies | 40295, 40517, 40533, 40555, 40565, 40568, 40571, 50131-50135 |
| Airmails | 60187-60189 | Denmark | 60103 |
| Afghanistan | 50308-50309 | Dominica | 40719-40720 |
| Algeria | 60097 | Dominican Republic | 50454 |
| All World Collections | 60008-60412 | Ecuador | 50350 |
| Andorra | 60098 | Egypt | 50351-50357, 60234-60248 |
| Antigua & Barbuda | 40516-40520 | Estonia | 60249 |
| Argentina | 50400-50407 | Ethiopia | 52148A-52148F |
| Ascension | 40485-40486, 40521-40527 | Falkland Islands | 40496-40499, 40721-40733, 60259 |
| Australia & States | 40487-40492, 40528-40533, 50408-50415, 51297-51299 | Fiji | 40734-40738, 50455-50458 |
| Austria | 50111-50120, 50416-50419, 51255, 60190-60191 | Finland | 60104, 60260 |
| Bahamas | 40534-40548 | Forgeries | 40183, 50400-50648, 51022 |
| Bahrain | 40549-40550 | France & Colonies | 50459-50486, 51006-51008, 51090-51123, 51257-51258, 51285-51286, 52000-52350, 60105, 60263-60265 |
| Bangkok | 40680-40682 | Gambia | 40739-40745 |
| Barbados | 40551-40589A, 60193 | Germany, States & Colonies | 50136-50147, 50487-50527, 51169-51171, 51196-51211, 60106, 60269-60291 |
| Basutoland | 40590-40591 | Gibraltar | 40746-40752, 60107 |
| Bechuanaland | 40592-40612 | Gilbert & Ellice Islands | 40753 |
| Belgian Congo | 60194 | Gold Coast | 40754-40757A, 50528-50530, 60292 |
| Belgium | 50121-50123, 51078-51086, 60099, 60195-60200 | Great Britain | 40000-40477, 50531-50534, 51251-51254, 60108-60109, 60266-60268, 60293-60294 |
| Bermuda | 40613-40628, 50420-50423 | Greece | 50148-50166, 51013-51023, 51026-51056, 60295-60298 |
| Bhutan | 50310 | Grenada | 40758-40767 |
| Brazil | 50311, 60202-60203 | Haiti | 50358 |
| British Guiana | 40629-40641, 50425, 60208 | Hong Kong | 40768-40770, 60299 |
| British Honduras | 40642, 50426-50432, 60209 | Hungary | 60190, 60300 |
| British Levant | 40643-40677 | Iceland | 50167, 60110 |
| British Occ. of Italian Col. | 40678-40679 | India & States | 40502, 40771-40791, 50535-50538 |
| British Virgin Islands | 40683 | Iraq | 50359 |
| Brunei | 40684-40688 | Ireland | 40792-40973, 60301-60303 |
| Bulgaria | 50124-50129, 50433, 60100 | Israel | 60111, 60304-60305 |
| Burma | 40689, 40773 | Italy, States & Colonies | 50000-50110, 50399A-50399B, 50539-50552, 51183-51188, 60306-60307 |
| Bushire | 40690-40698 | Jamaica | 40974-40993 |
| Canada & Provinces | 40494-40495, 40503, 40699-40705, 50434-50444, 60211-60212 | Japan | 50360, 51244-51245, 60308-60311 |
| Cape of Good Hope | 40495A, 41256-41269 | Jordan | 50361-50362 |
| Cayman Islands | 40706-40708 | Kenya, Uganda, Tanganyika | 40994-41045, 50424, 60313 |
| Ceylon | 40709-40713 | | |
| Chile | 50312 | | |
| China | 50313-50349, 50445-50448, 60214-60228, 60323, 60355-60356 | | |
| Colombia | 50450-50453 | | |
| Cyprus | 40714-40718, 60101, 60125 | | |
| Czechoslovakia | 50130, 60102, 60231-60233 | | |

| County or Subject | Lot n° | County or Subject | Lot n° |
|------------------------|--|-----------------------|--|
| Korea, North | 50363-50366, 60335 | Revenues/Fiscals | 40477, 40502, 40504, 40528, 40932, 41032, 41035, 60261, 60293, 60338, 60357, 60366 |
| Korea, South | 50366A-50366D, 51256, 60314-60317 | Rhodesia | 40505-40506, 41180-41212 |
| Latvia | 60319 | Romania | 50176-50214, 50573-50582, 60120 |
| Leeward Islands | 41046-41053 | Russia | 50215-50293, 60121 |
| Liechtenstein | 60320 | Russia | 50583, 60358-60361, 60364 |
| Literature | 60000-60001 | Saint Helena | 40507-40508, 41213-41241 |
| Lithuania | 60321 | Saint Kitts | 41242-41245, 50627 |
| Luxembourg | 60112 | Saint Lucia | 41246, 50628 |
| Madagascar | 41054-41056, 52150-52155 | Saint Vincent | 41247 |
| Malawi | 41175 | Saudi Arabia | 50369B-50369C, 60362 |
| Malaysia | 41057-41066, 50553-50555, 60322 | Seychelles | 41248-41251 |
| Malta | 41067-41152, 60113 | Sierra Leone | 60363 |
| Manchukuo | 60228, 60323 | Somaliland | 41252-41253 |
| Mauritius | 41153-41155, 50556-50563 | South Africa & States | 41254-41386 |
| Mexico | 50564, 60324-60326 | South West Africa | 41387-41442 |
| Monaco | 60114 | Southern Rhodesia | 41443-41444 |
| Mongolia | 50367-50369A, 60328 | Spain & Colonies | 50294, 50584-50607, 60122, 60366-60370 |
| Montenegro | 50169 | Stamp boxes | 60004-60007 |
| Montserrat | 41156-41159, 50565 | Sudan | 50369D, 60371 |
| Morocco | 52156-52160, 52341-52344 | Swaziland | 41445-41448 |
| Morocco Agencies | 42000-42224 | Sweden | 50295-50296, 51062-51070, 60123 |
| Natal | 60329 | Switzerland | 50297-50298, 50613-50626, 60372-60393 |
| Nauru | 41160-41161 | Tanganyika | 41449-41469 |
| Netherlands & Colonies | 50170-50172, 51133-51161, 60115, 60330-60331 | Tibet | 50370 |
| New Guinea | 40532 | Tonga | 40483 |
| New Zealand | 41162-41164, 60332 | Trinidad & Tobago | 41470-41473 |
| Nicaragua | 60333 | Tristan da Cunha | 40509-40510 |
| Nigeria & Areas | 41165-41172 | Turkey | 50299, 50359, 60124-60125 |
| North Borneo | 41173-41174 | Uganda | 41474, 50629-50632 |
| Northern Rhodesia | 41176 | Ukraine | 50300-50307 |
| Norway | 50173-50174, 51267-51276, 60116 | United Arab Emirates | 50371, 60400 |
| Nyasaland | 41177 | United Nations | 60126, 60250, 60401 |
| Pakistan | 41178 | United States | 50372-50399, 50633-50639, 51174, 60127, 60402-60405 |
| Papua New Guinea | 60337 | Uruguay | 50640-50646 |
| Persia | 40690-40698, 50566-50568, 60338-60341 | Vatican | 60029, 60128, 60406-60407 |
| Philippines | 50385-50393, 50569-50571 | Vietnam | 60336 |
| Pitcairn Islands | 41179 | Yemen | 60408 |
| Poland | 50175, 60118, 60342-60351 | Yugoslavia | 51288-51290, 60129 |
| Polar | 60002-60003 | Zanzibar | 41475-41496, 50141, 52221 |
| Portugal & Colonies | 51162, 60081-60087, 60118-60119, 60352-60354 | | |
| Postcards | 60409-60412 | | |
| Puerto Rico | 50394-50399, 50572 | | |

Viewing in Geneva

By appointment only

**David Feldman
International Auctioneers**

Chemin du Pavillon 2
PO Box 29
1218 Le Grand-Saconnex, Geneva

From 9am to 7pm daily.
Viewing of lots on weekends
or evenings can be arranged.



David Feldman
International Auctioneers

Tel +41 22 727 07 77

info@davidfeldman.com

davidfeldman.com

Contact us today to make
an appointment by phone or email



Introduction

Dear Collector and Client,

We are holding our traditional Spring/Summer auction series from June 26 to 29, 2023, which comprises three different catalogues. We are often reminded that without the trust and continued appetite of our passionate and active collector-clients, this sale would not be possible, so we would firstly like to thank all our sellers and future buyers for your continued support. Please note that the sale is divided into two currency groups, the All World & Collections and the Olympic Games catalogues are in euros (EUR), while the British Empire catalogue is in British pounds sterling (GBP).

This catalogue highlights important sections of Italy & Italian States, Romania, Russia, China and Egypt, Sperati Forgeries, France, Colonies and French area collections, as well as a wonderful section of over 400 one-country and all world collections and lots. The sale begins with 'Area Italiana' which mainly features Italian States with two important assemblies of Sicily and Tuscany, offering fresh material which has not been on the market for many years, and comprising some significant rarities. This section has been fully described in Italian as the main clientele are Italian speakers. Do not hesitate to contact us if you require a translation of some specific lots.

Europe and Overseas features important selections of Romania, particularly of the 1858-61 issues; more than 60 lots of Russian Romanov proofs, and the highlight of the sale: the unique Suez Canal and French Egyptian Office combination cover (Lot 50355).

We are delighted to offer the second part of the 'Art of Sperati' collection, mainly featuring single lots and including several unrecorded items. After the outstanding success of the first part in December 2022, we are sure that this very interesting and unique material will again garner great interest from the many collectors worldwide, since a diverse range of territories is represented. The incredible artistry and methods used by Sperati have traditionally been of great fascination, and the uniqueness of this offer will be a magnificent opportunity to obtain unrepeatable material.

Finally France, Colonies plus French area collections and the All World Large Lots and Collections sections include their usual offering of many original estates from a wide variety of sellers worldwide. Highlights are an incredible all world collection in two bulging printed albums, a stunning Greece Large Hermes Heads collection (Lot 60297), a Saudi Arabia postal history exhibit collection (Lot 60362), Persia Revenues (Lot 60338) plus a wonderful array of Egyptian exhibition lots.

The David Feldman team

Geneva, May 2023

2/3
49



Kervellie Dava

2 d

1840 / 1841
Vins
2 cont
2 cont

L'œuvre n. casun
per! L. J. Lefebvre
L. J. Lefebvre
L. J. Lefebvre

avec h. lin et him
sur
tampou avec
parto, puis
chiffon de
pucierie. f.



The "Art of Sperati" Collection (Part II)

| | |
|--|----------------------|
| The "Art of Sperati" Collection (Part II) | 50400 - 50100 |
| Argentina | 50400 - 50407 |
| Australia | 50408 - 50415 |
| Austria | 50416 - 50419 |
| Bermuda | 50420 - 50423 |
| Kenya, Uganda and Tanganyika | 50424 |
| British Guiana | 50425 |
| British Honduras | 50426 - 50432 |
| Bulgaria | 50433 |
| Canada | 50434 - 50444 |
| China | 50445 - 50449 |
| Colombia | 50450 - 50453 |
| Dominican Republic | 50454 |
| Fiji | 50455 - 50458 |
| France | 50459 - 50486 |
| German States | 50487 - 50527 |
| Gold Coast | 50528 - 50530 |
| Great Britain | 50531 - 50534 |
| India | 50535 - 50538 |
| Italian States | 50539 - 50551 |
| Italy | 50552 |
| Malaysia | 50553 - 50555 |
| Mauritius | 50556 - 50563 |
| Mexico | 50564 |
| Montserrat | 50565 |
| Persia | 50566 - 50568 |
| Philippines | 50569 - 50571 |
| Puerto Rico | 50572 |
| Romania | 50573 - 50582 |
| Russia | 50583 |
| Spain | 50584 - 50607 |
| Spanish Colonies | 50608 - 50612 |
| Switzerland / Schweiz | 50613 - 50626 |
| St. Kitts-Nevis | 50627 |
| St. Lucia | 50628 |
| Uganda | 50629 - 50632 |
| United States | 50633 - 50639 |
| Uruguay | 50640 - 50646 |
| Large Lots and Collections | 50647 - 50648 |

Argentina



50400



50401



50402

- | | | |
|--------------|---|------------------|
| 50400 | Argentina, Buenos Aires - 1858-1859 "Barquitos" steamship issue, 1p, glass support cliché in negative on ochre (an unusual colour for a Sperati cliché), painted around the area of design to concentrate the light in photolithographic reproduction; a spectacular cliché. | 200 - 300 |
| 50401 | Argentina, Buenos Aires - 1858-1859 "Barquitos" steamship issue, 1p, glass support cliché in bright vermilion with reversed image, coloured greyish-black around the stamp design in order to concentrate the light. | 200 - 300 |
| 50402 | Argentina, Buenos Aires - 1858-1859 "Barquitos" steamship issue, 3p, celluloid cliché in bright vermilion with reversed image on a black background to provide optimum contrast and prevent the light from diffusing laterally in the following step of impression. | 200 - 300 |



50403



50404



50405

- | | | |
|--------------|---|------------------|
| 50403 | Argentina, Buenos Aires - 1858-1859 "Barquitos" steamship issue, 4p cliché on celluloid in vermilion and with reversed image, a strongly coloured cliché with Sperati's handwritten production comments at base. | 200 - 300 |
| 50404 | Argentina, Buenos Aires - 1858-1859 "Barquitos" steamship issue, 4p, a spectacular cliché on celluloid with reversed image and in a resplendent vermilion colour contrasting with a black surround that concentrates the light on the area of design in the photolithographic reproduction process. | 200 - 300 |
| 50405 | Argentina - 1910 Centenary of Independence 10p, two negative matrices on celluloid film of the frame and the center respectively, each with a red painted area around the design and in center for the frame, needed to concentrate the light on the area of design when transferring to the glass. A unique and very striking pair of negative Sperati matrices. | 300 - 500 |



50406



50407

- 50406** **Argentina** - 1910 Centenary of Independence 20p, cliché on celluloid in opaque grey and with image reversed, showing the design frame around the portrait of General San Martín, dated "6/35", and showing technical production annotations written around the design; also an essay on paper in blue; a beautiful and very rare pairing full of character. Additional clichés are gathered in the B.P.A. collection only, so this cliché is **unique in private hands**. **200 - 300**
- 50407** **Argentina, Buenos Aires** - 1858-1859 "Barquitos" steamship issue, 5p, two clichés on celluloid, a unique pair of clichés on celluloid film painted black and ochre respectively, a spectacular and radiant set in negative impression. **200 - 300**

Australia



50408



50409



50410

- 50408** **Australia** - 1913 Kangaroo £2, cliché on celluloid film of the frame in black set against a background of bright vermilion to provide clear contrast, dated "9/51". Sperati used one single frame cliché for the two types of the £2 stamp that he produced. A visually stunning cliché of this popular high value stamp, the only stamp of the Australian Commonwealth reproduced by the master forger. **Unique**. **500 - 800**
- 50409** **Australia** - 1913 Kangaroo £2, glass support cliché of the frame in red, with image reversed; a most impressive production element for the creation of this famous issue, about five recorded clichés in private hands. **300 - 500**
- 50410** **Australia** - 1913 Kangaroo £2, essay on paper of the frame in black, showing Sperati annotations "C.XV" and "119" to the sides of the design. A highly important element for the production of this popular stamp. **Only three paper essays in private hands**. **200 - 300**



50411



50412



50413

- 50411** **Australia** - 1913 Kangaroo £2, negative glass support cliché showing the kangaroo, image reversed, with retouches, dated "3/51", hand painted dark brown on back to cover the rest of the design area for the entire stamp, which has been delimited by two corner angles; other production comments written at top and base. **The only negative cliché recorded.** 400 - 600
- 50412** **Australia** - 1913 Kangaroo £2, glass support cliché of the kangaroo in brown against a contrasting background in pale turquoise, a splendid cliché with production notes at top and base, dated "3/51", and two inserted angles that delimit the space for the design frame. An exceptionally important documentation of Sperati's two-stage manufacturing process of this high value. **Fewer than five clichés of the Kangaroo in private hands.** 400 - 600
- 50413** **Australia** - 1913 Kangaroo £2, cliché on celluloid of the kangaroo in black and with reversed image, two angular frames indicate the positioning of the frame in relation to the central kangaroo, dated in manuscript "9/51". Extremely rare. 300 - 500



50414



50415

- 50414** **Australia** - 1913 Postmark, cliché on celluloid showing a defective impression of a Sydney circular cancellation, painted deep red on back for contrast. 100 - 150

Tasmania

- 50415** **Australia, Tasmania** - 1892 £1 Victoria issue, cliché on celluloid, in black and with reversed image; as with the original stamp, the value tablet was printed separately by Sperati and was left blank on this cliché; a very rare cliché of the central design of an issue that Sperati abandoned after making only a few examples, as he was unable to get the deep green colour correct. 300 - 500

Austria



50416



50417



50418



50419

- 50416** **Austria** - 1851-1856 Newspaper stamp "Mercure" 30 kreuzer, die proof on bistre pelure paper, derived from the only recorded engraved copper plate for the reproduction of this iconic European stamp, less than ten recorded in private hands. **300 - 500**
- 50417** **Austria - newspaper issue** - 1851 Mercury design, cliché on celluloid with reversed image, in a radiant orange-vermilion colour; an exceptional specimen of this iconic classic of world philately. **300 - 500**
- 50418** **Austria - newspaper issue** - 1851 Mercury design, cliché on celluloid with image reverse, in a deep rose shade (30kr); a very rare copy on an oblong strip of film. **300 - 500**
- 50419** **Austria - newspaper issue** - 1858 1kr, glass support cliché in black on off-white with image in reverse, type A of the two types produced by Sperati. **300 - 500**

Bermuda



50420



50421



50422



50423

- 50420** **Bermuda** - 1883 4d, brown negative impression on glass cliché, reversed image, painted in black around the area of design; **the only cliché in negative documented in this issue.** **400 - 600**
- 50421** **Bermuda** - 1883 4d, glass support cliché in orange-brown; one of about five clichés recorded of this value. **300 - 500**
- 50422** **Bermuda** - 1883 1s, exposure trial on glass in sepia colour, with black painted around the area of design; one of the **two clichés recorded** for this denomination in private hands. **300 - 500**
- 50423** **Bermuda** - 1883 1s, trial exposure on photographic paper, in black and with inverted image, dated "8/12/40", the date of this photographic reproduction being of great interest because Sperati's Bermuda 1s proof, which was part of the "Ultimate" collection, is dated June 21 1915, which confirms that Sperati revised his work even 25 years later. **200 - 400**

Kenya, Uganda and Tanganyika

British East Africa



50424

British East Africa - Kenya, Uganda and Tanganyika - 1890-1894 two items comprising 1890 4 annas glass support cliché prepared in red, dated 2/21, also an 1894 5a overprint surcharge cliché on celluloid; about ten recorded on glass or celluloid, with no examples gathered in the B.P.A. collection.

300 - 500

British Guiana



50425

British Guiana - 1853-1859 1d ship issue, negative glass support cliché in black, image reversed, with a manuscript production notation along the right side, indicating an exposure time of 2 minutes and 30 seconds, information necessary for refining the quality of the impression through different exposure times. **No mention is found in the literature dedicated to Sperati or on Richard Frajola's online database of British Guiana, which makes this lot of the highest importance considering the significance of this territory in classic philately.** About 15 items in existence.

500 - 1'000

David Feldman is also your partner in Numismatics

Buy & Sell coins from the same trusted team via our partnership with Numisor SA. From single rare coins, to complete collections and investment gold; Numisor offers both an auction route managed by David Feldman, or direct purchase.

Please contact us at info@davidfeldman.com.



British Honduras



50426



50427



50428

- 50426** **British Honduras** - 1885 6d, the unique master negative with black painted surround to avoid the entering of light laterally, carefully retouched by Sperati with his characteristic eye for the minutest detail; a key item and the unique matrix from which subsequent reproductions were rendered. **Unique for this denomination.** 400 - 600
- 50427** **British Honduras** - 1885 6d, glass support cliché in bright yellow and with reversed image, dated by hand "2/38"; a shining cliché on glass, of the highest rarity with just four recorded of this denomination. 300 - 500
- 50428** **British Honduras** - 1885 6d, cliché on celluloid, in vermillion and with reversed image, and being one of two 6d celluloids known. 200 - 300



50429



50430



50431

- 50429** **British Honduras** - 1885 1s, master negative on celluloid film, painted black around the area of design to avoid the light to diffuse laterally in the reproduction process; a **unique matrix** and key item of Sperati's British Honduras production not previously recorded. 400 - 600
- 50430** **British Honduras** - 1885 1s, glass support cliché in black and with image reversed, dated "2/35", with production notes on all sides around the design, including at base the use of tempered gelatine and two fine layers. **One of just three glass clichés known for this value.** 300 - 500
- 50431** **British Honduras** - 1885 1s glass support cliché in bright orange and with reversed image, dated "4/35" and displaying characteristic Sperati manufacturing notations, including an observation about the exposure to light during 2 mins 30 secs and at a temperature of 18 degrees and using 5% of a chemical substance; exceptionally decorative and one of three glass clichés recorded for this value. 300 - 500



50432

British Honduras - 1885 6d, the only recorded final reproduction of this value, printed on genuine watermarked paper with a forged cancel "A 06" printed unto the stamp from Sperati's own cliché, signed in pencil on the back.

100 - 150

Bulgaria

Roumelie Orientale Post Offices



50433

Bulgaria, Roumelie Orientale Post Offices - 1884 5pi, glass support cliché.

100 - 150

Canada



50434

Canada - 1859 17c, negative glass support cliché on reddish black; Sperati worked from a perforated stamp and probably retouched the design rather substantially to make it appear imperforate and draw in missing portions of the stamp with continuous framelines; an extremely rare example of a reproduction that exists only as working proof and trial exposure, not as a finished reproduction/forgery, no examples of this issue are recorded in the B.P.A. or the Post Museum in Paris. **This was one of the latest works of Sperati.**

400 - 800

British Columbia and Vancouver



50435



50436



50437

- 50435** **Canada, British Columbia and Vancouver** - 1865 5c, glass support cliché in negative, in black around the design achieving a good contrast, with some production numberings at top and base; extremely rare in negative. **300 - 500**
- 50436** **Canada, British Columbia and Vancouver** - 1865 5c, glass support cliché in light carmine, prepared for producing the imperforate stamp, one of a dozen recorded. **300 - 500**
- 50437** **Canada, British Columbia and Vancouver Island** - 1865 5c, cliché in black on grey celluloid film; extremely rare with only a very few examples in the B.P.A. and the "Ultimate" collection. **300 - 500**

Newfoundland



50438



50439

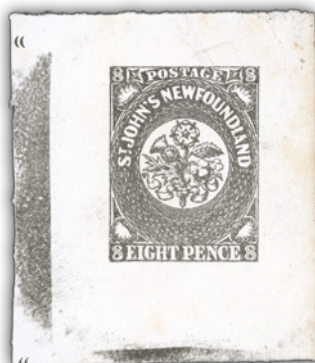


50440

- 50438** **Canada, Newfoundland** - 1857 4d, glass support cliché in black and with image in reverse, showing the static cancellation that was printed on reproductions in a fixed position. **300 - 600**
- 50439** **Canada, Newfoundland** - 1857 8d, glass support cliché in black and with reverse image. **240 - 300**
- 50440** **Canada, Newfoundland** - 1857 8d, glass support cliché in vermilion, with reversed image, marked "148" at base; the vermilion shade that Sperati so often used for his proofs was a good match for the scarlet-vermilion of the original stamp. **200 - 400**



50441



50442



50443

- 50441** **Canada, Newfoundland** - 1857 8d, cliché on celluloid film in black with design reversed, marked "EN" at bottom. **200 - 400**
- 50442** **Canada, Newfoundland** - 1857 8d, a very fine essay on paper with design in grey, a very rare preliminary production on paper with some printed typography on the reverse. **100 - 150**
- 50443** **Canada, Newfoundland** - 1857 8d, essay on paper, on the reverse is another partial imprint of the same value turned horizontal. A very rare trial from the Sperati workshop. **100 - 200**
- 50444** **Canada, Newfoundland** - postmarks, three essays on paper featuring cancellations for the 1857 issue, including mute barred obliterator, barred with "cancelled" (partial and marked with blue cross for rejected), and circular date mark of St Johns Newfoundland of 1859, dated by Sperati "6/29", "2/51", and "2/52" respectively, copiously annotated by Sperati and showing his characteristic fingerprint colour trial; an enticing experimental trio of working proofs that take us inside the Sperati workshop. **150 - 200**

China

Local Post

Shanghai



- 50445** **China, Local Post Shanghai** - 1866 12ca, master negative on film with black painted areas within the side tablets and around characters and symbols, as well as in the surround of the stamp design, such retouches made with the purpose of avoiding the light to diffuse laterally in the process of photographic reproduction. **The reproduction of any Shanghai Local Post example by Sperati was previously unknown; this artifact is unique and the only evidence of the first step in an attempt to reproduce Chinese philately.** **600 - 900**



50446



50447

50446

China, Local Post Shanghai - 1866 12ca, an impressive master negative cliché on film, produced in white, one of three known matrices or clichés and one of four known reproductions of any Shanghai Local Post by Sperati, these being all the items known for his territory; a **unique negative cliché on film after the matrix**, and an evidence of the attempt to reproduce Chinese philately.

600 - 900

50447

China, Local Post Shanghai - 1866 12ca, glass support cliché in reddish brown and with image reversed, showing Sperati notes at top and base. Reproduction of any Shanghai Local Post by Sperati had not been recorded; **this is the only known Sperati's glass cliché of Chinese philately**.

600 - 1'000



50448



50449

50448

China - Local Post Shanghai - 1866: a glass support cliché showing the overprint "I CAND." with Chinese lettering underneath, being a denomination of 1 candareen; the surcharge (which shows a damaged "D" on the known genuine examples) was printed in blue on stamps of the municipal post of Shanghai, little dragon issue, 1873-77. This is a cliché of great importance, showing the phenomenal range of Sperati's reproduction interests; Sperati's China reproductions have not been well-documented, and we know of no finished Sperati reproduction of a Shanghai local stamp with this surcharge.

200 - 400

50449

China, Shanghai - Postmark, glass support cliché of French numeral cancellation 5104 of Shanghai, China, showing reversed image and a succinct manuscript annotation at base; a **previously unrecorded item** within the range of Sperati's reproduction interests.

150 - 200

Additional images from larger lots
may be available at davidfeldman.com

If a lot of your interest is not pictured in our website, you may request images at info@davidfeldman.com

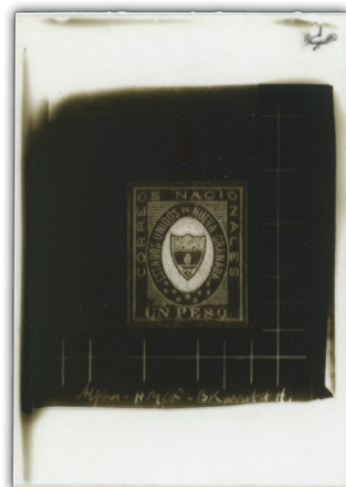
Colombia



50450



50451



50452

50450

Colombia - 1861 "Nueva Granada" 1p, master negative on celluloid film, designated "a", particularly fine impression showing production notes at top and at base a tiny white paper affixed with a note "pas terrib." (not terrible); a spectacular item that takes us inside the Sperati workshop, **one of two recorded for this issue.**

200 - 400

50451

Colombia - 1861 "Nueva Granada" 1p, master negative on film, showing black painted areas within and in the surround of the stamp design, such retouches made with the purpose of avoiding the light to diffuse laterally in the process of photographic reproduction. **One of two matrices known for this Colombian issue**, with no clichés or trial exposures present in the B.P.A. collection, the postal Museum in Paris, or the "Ultimate" collection.

200 - 400

50452

Colombia - 1861 "Nueva Granada" 1p, glass support cliché, trial exposure in negative. **Unique.**

200 - 400

50453

Colombia - 1861 "Nueva Granada" 1p, two trial exposures on photographic paper, with reversed image, designated a & b. **The only such items in existence.**

150 - 200

Dominican Republic



50454

Dominican Republic - 1865 First Issue 1r, essay of the extraordinary copper plate on pelure paper, showing grid pattern of horizontal and vertical lines across design with numbers inside the grids. Sperati made two different reproductions of this value, derived from sheet positions 6 and 8; this one is from pos. 8, showing a black dot over the top of the shield at the right. *Together with the 15 items offered in our previous sale, these are the only items known demonstrating that Sperati also used the typographic process for his reproductions.*

300 - 500

Fiji



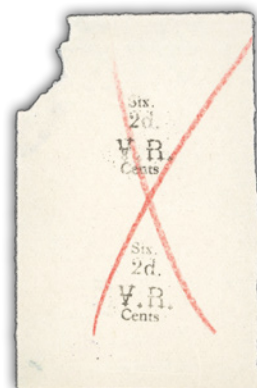
50455



50456



50457



50458

- 50455** **Fiji** - 1874-1875 "V.R." overprint, a glass support cliché featuring the "V.R." overprints type 6 in negative, with small retouches and painted surrounds in greyish-blue to concentrate the light on the area of design; Sperati **reproductions of Fiji have not previously been recorded**, a unique and decorative pair of overprint clichés. **200 - 300**
- 50456** **Fiji** - 1874-1875 "V.R." overprint, one cliché in negative on celluloid protected by glass; a working cliché of the highest importance, as no evidence of Sperati Fiji reproduction has previously been documented, and **four in negative known**. **150 - 200**
- 50457** **Fiji** - 1874-1875 "V.R." overprint, one cliché on celluloid protected by glass, featuring solely the "V.R." lettering in vermillion colour; a significant evidence of Sperati's Fiji reproduction. **100 - 200**
- 50458** **Fiji** - 1874-1875 "V.R." overprint, one glass support cliché and an essay on paper with trials of the overprint in black, one with reverse image, and one crossed out in red crayon and rejected; extremely rare evidence for Sperati's reproduction of the Fiji overprint. **200 - 300**

France



50459

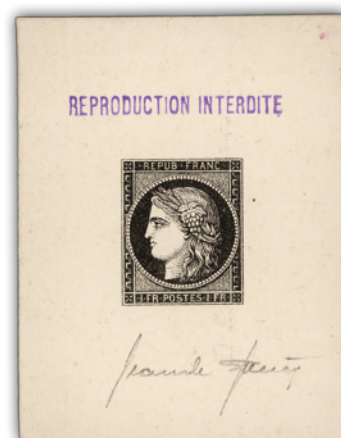


50460

- 50459** **France** - Ceres First Issue 10c brown, tête-bêche pair in proof on wove paper signed in pencil on front. On reverse is Sperati handstamp and number "245". A particularly appealing example of a proof that was probably produced for collectors and not a working proof. **300 - 500**
- 50460** **France** - Ceres First Issue 10c, trial exposure on glass, with static grille cancellation (unusual for a Sperati work), considerably rarer than those on photographic paper. **300 - 500**



50462



50463

50461

- 50461** France - Ceres First Issue 15c, glass support cliché in black, with dating "26/3". 300 - 500
- 50462** France - Ceres First Issue 1 fr, glass support cliché in black. 300 - 500
- 50463** France - Ceres First Issue 1fr, die proof with Jean de Sperati signature in pencil at bottom and "Reproduction Interdite" handstamp in violet at top with "Philatelie d'Art" cachet on back. A most colourful and appealing production. 100 - 200



50464



50465

- 50464** France - Ceres First Issue 1 fr, celluloid cliché in bright vermilion, with handwritten production notes at bottom and retouches to upper and lower tablets. An exceedingly rare and brightly coloured cliché. 500 - 800
- 50465** France - Ceres First Issue 1fr, working proof on wove paper, bearing date "2/3/49" (almost exactly 100 years after the stamp issue), with various notes pertaining to the production, designated "Vervelle" by Sperati, 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 colour sampling, 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). A **unique documentation** offering a very rare glimpse into Sperati's experimental manufacturing process. **Undoubtedly the most spectacular of Sperati's production proofs of France.** 1'000 - 2'000



50466



50467

- 50466** France - Second Empire Issue 1c, glass support cliché in bright carmine bearing a good result for the final impression. **One of about five glass clichés of this issue in private hands.** 300 - 500
- 50467** France - Second Empire Issue 25c, glass support cliché in black with reversed image. **One of just about five glass clichés of this issue in private hands.** 300 - 500



- 50468** France - Second Empire Issue 1fr, negative glass cliché tête-bêche pair with designation "4 - E.N." and "tête-bêche 1 fr". This is a master negative that would have been touched up before being transferred for printing, in a radiant dark vermillion on Pathé celluloid. **A unique example and probably the only tête-bêche cliché on glass in private hands from this issue.** 600 - 1'000



- 50469** France - Second Empire Issue 1fr, Pathé celluloid tête-bêche pair with reverse image in refulgent dark vermillion, with numerous production notations by Sperati, showing the problems he encountered in producing the correct colour for this value. This cliché has the added and rare attribute of having retouches in the upper and lower tablets, as well as in all the heads' backgrounds on reverse to reinforce and unify the intensity of the shade. To our knowledge, **the unique retouched tête-bêche cliché of this issue in private hands.** 600 - 1'000



50470

France - Second Empire Issue 1 fr, a definitive reproduction and a particularly appealing example of Sperati's most prolific reproduction of which he produced ten different types; by Sperati's high standards a most decent reproduction. On genuine paper, with a Paris star cancellation, signed in pencil on back. Also a rejected essay in a wrong shade (too pink) and on white paper.

150 - 300



50471



50472



50473

50471

France - Laureated Empire 5 fr, glass cliché with image reversed, a particularly impressive example with a strong and clear impression, with notations including "+ contraste Pathé" and "voile imperc" (imperceptible veil). Probably the most spectacular example in a private collection as a result of its outstanding quality, with at most fifteen glass clichés in private hands.

300 - 500

50472

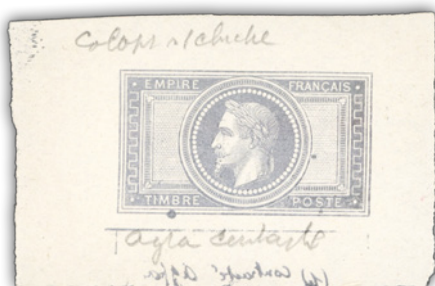
France - Laureated Empire 5 fr, exposure trial with image reversed, without denomination. Notation "14/10" on back. An impression that documents the separate printing of the value without value, in brown on lightly coloured surrounding.

300 - 500

50473

France - Laureated Empire 5 fr, cliché on celluloid with no denomination, image reversed. A spectacular cliché in a radiant vermilion shade with working notations "(b) + contraste Pathé".

300 - 500



50474



50475



50476

50474

France - Laureated Empire 5 fr, essay without denomination on wove paper in the definitive colour, with working notations in pencil "agfa contraste" to indicate that Agfa celluloid was used to achieve this contrast.

300 - 500

50475

France - Laureated Empire 5 fr, a final unused reproduction with correct colour and denomination inserted, affixed on a piece of paper. This is type E (with the upward sloping top horizontal stroke of the "5") of the five types that Sperati produced, probably in March 1952.

300 - 500

50476

France - Laureated Empire 5 fr, final reproduction in the correct colour and with Paris star lozenge cancellation. Very fine.

100 - 200



50477



50478



50479

- 50477** France - Bordeaux Issue 2c block of four, glass support cliché in black with reversed image, showing handwritten production notes at right. 300 - 500
- 50478** France - Bordeaux Issue 2c in vertical pair, glass support cliché with reversed image in vermilion, with dating "2/48" and technical specifications along the right side that details light exposure, temperature and chemical element used. There is a faint impression of another vertical pair being printed to the left originally. **An exceptionally rare and brightly coloured cliché that is an eloquent testimony to the specifics of Sperati manufacture.** 300 - 500
- 50479** France - Bordeaux Issue 2c, celluloid cliché block of four with reversed image, a composite block with the top pair in brown vermilion and the lower in black. **A unique and visually stunning block.** 400 - 600



50480



50481



50482

- 50480** France - Bordeaux Issue 2c brown type C (Sperati produced three types of the 2c), final reproduction in block of four with "3219" lozenge cancellation. Very fine. 200 - 300
- 50481** France - Bordeaux Issue 20c, reversed image celluloid cliché, with technical annotations including "cadre fin" & "29 Res", and dated "10/50". Extremely rare, **with less than five celluloid cliché in private hands for this issue and the only one for the 20c.** 500 - 800
- 50482** France - postmarks, two glass support clichés for numeral cancellation 28 and circular date stamps of Paris and Le Havre. A unique and very fine pair of matching clichés. 150 - 300



50483



50484



50485



50486

- | | | |
|-------|---|-----------|
| 50483 | France - postage due – 1871 10c, glass support cliché with image reversed in a remarkable red-brown colour. | 200 - 400 |
| 50484 | France - postage due – 1871 10c, reverse-image cliché on celluloid in black. | 200 - 400 |
| 50485 | France - postage due - 1871 40c, glass support cliché with a faint impression of the due stamp in grey. | 150 - 300 |
| 50486 | France – postage due – 1871 60c, glass support cliché in black with production notation written in pencil at base. | 200 - 400 |

German States

Baden



50487



50488



50489



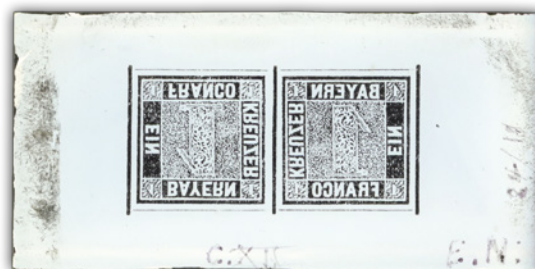
50490

- | | | |
|-------|---|-----------|
| 50487 | German States, Baden - 1852 18kr, glass support cliché in black with reversed image; a very tidy and appealing work cliché of a stamp that Sperati reproduced in six different clichés in four separate and identifiable types; only about ten recorded. | 300 - 500 |
| 50488 | German States, Baden - 1852 18kr, cliché on celluloid in very opaque grey, exhibiting albino impression of the 18kr value (a most unusual feature in the Sperati archive, but also seen with the 1kr black of Bavaria). | 200 - 300 |
| 50489 | German States, Baden - 1862 30kr, glass support cliché with image reversed and in black; a rarity from the Sperati archive of the highest order, with just there recorded cliché for this denomination. | 300 - 500 |
| 50490 | German States, Baden - 1862 30kr, cliché on celluloid with reversed image, a very faint and silver grey impression on greyish celluloid paper; a highly distinct, radiant, and appealing cliché production that is not represented in any other collection or archive. | 300 - 500 |

Bavaria



50491



50492

50491

German States, Bavaria - 1849 1 kreuzer, two negative glass clichés joined by Sperati to create a tête-bêche pair and additionally mounted on a bigger glass with traces of white tape applied from a previous process. Produced in a striking dark indigo-turquoise colour, this being a most unusual colour as Sperati preferred the red/vermilion or black shades, with each matrix marked "C. VI". Coloured around the stamps to highlight the area of design and create contrast. Dated "12/49". **Unique in this remarkably unusual colour for Sperati clichés.**

750 - 1'500

50492

German States, Bavaria - 1849 1 kreuzer, glass tête-bêche cliché in black with reversed image and with handwritten production notes in the margin, and possibly dating "11/48". Very rare; **no such production prior to the finished reproduction or signed proof is held in the "Ultimate" collection or the Postal Museum in Paris.**

600 - 1'000



50493



50494

50493

German States, Bavaria - 1849 1 kreuzer, working glass support cliché in black with reversed image, painted black around the edges to concentrate light on the area of design. Working notes around design, including "6%" that pertains to a chemical substance used in production.

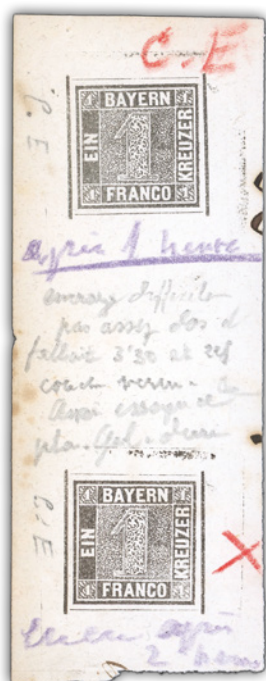
400 - 800

50494

German States, Bavaria - 1849 1 kreuzer, cliché on celluloid in red/vermilion and with reversed image, with technical scribbling around edges, including date "11/52".

400 - 800

You can view our catalogues and bid during the auction
via our website, davidfeldman.com



50495



50496

50495

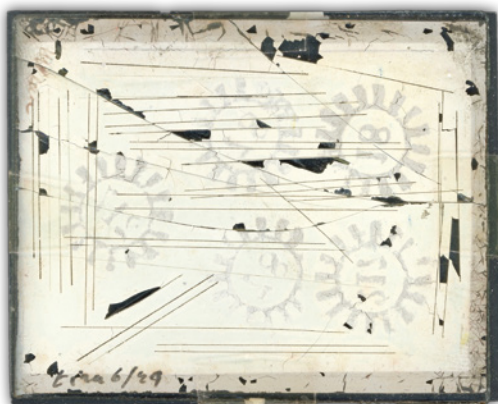
German States, Bavaria - 1849: 1 kreuzer on oblong strip showing two impressions in black, with copious and colourful handwritten notations relating to exposure time and colouring. A unique and articulate documentation of the Sperati experimental production process, with nothing similar found in the B.P.A. or "Ultimate" collections.

400 - 800

50496

German States, Bavaria - 1849 1 kreuzer, grey black, the final reproduction on small letter piece with forged half-circle Bayreuth cancel. On reverse is "SPERATI REPRODUCTION" handstamp in violet. Sperati made reproductions of the 1849 1 kreuzer in three types and this is type C in the distinctive grey black nuance.

150 - 300



50497



50498

50497

German States, Bavaria - postmarks, glass support cliché with reversed image of the closed millwheel cancellations ("geschlossene Mühlrad"), numbers 18, 78 (two impressions), and 217 (two impressions).

150 - 300

50498

German States, Bavaria - postmarks, working proof of the closed millwheel cancellation ("geschlossene Mühlrad"), numbers 281, 269, 336, 23. This proof cliché for the static cancel has been annotated by Sperati, including the date "7/43", and it includes the characteristic fingerprint colour trials.

100 - 150

Bremen



50499



50500



50502

- 50499** **German States, Bremen** - 1855 3 gr, cliché on celluloid in black with image reversed, showing the technical notations including type and the colour brown to be obtained in a subsequent experiment. **400 - 600**
- 50500** **German States, Bremen** - 1856 7 gr, cliché on celluloid with reversed image, showing handwritten comments of Sperati regarding the Agfa film used in manufacture and the colour. **300 - 500**



50501



50503



50504

- 50501** **German States, Bremen** - 1856 5 gr, black on light pink paper, a final mint reproduction with pencil signature on back. **100 - 200**
- 50502** **German States, Bremen** - 1861 5 sgr, cliché on celluloid showing reversed image, with abundant production notations encircling the area of design and dating "9/46". **300 - 500**
- 50503** **German States, Bremen** - 1861 5 sgr green, a final reproduction with pencil signature on back. This is reproduction type A with the broken frame line above the first E in BREMEN (Sperati made reproductions of this stamp in 5 different and identifiable types). **100 - 200**
- 50504** **German States, Bremen** - 1861 5 sgr, glass support cliché in black, coloured dark around the margins where the protection to enter the light was delimited, with technical notation and dating "2/47". **400 - 600**



50505

German States, Bremen - postmarks, study group of cancellations, Bremen rectangular date mark, Stuttgart circular date stamp and FRANCO line cancel in quantity, including proofs on paper dated "7/43" and with Sperati's characteristic fingerprint colour trial. An enticing and **unique experimental group** from the master forger's workshop.

300 - 500

Brunswick



50506



50507

50506

German States, Brunswick - 1852 2sg, negative cliché on celluloid in dark brown; an exceedingly rare Sperati cliché, with no matrices or clichés mentioned in the B.P.A's Sperati I handbook.

300 - 500

50507

German States, Brunswick - 1852 2sg, cliché on celluloid in black with inverted design; an exceedingly rare Sperati cliché, with no matrices or clichés mentioned in the B.P.A's Sperati I handbook, and the Postal Museum in Paris possesses only six clichés or matrices for all German states.

300 - 500

Bidding Steps

All bids in Euro

| | | | | | | | | |
|---------|---|----|--------------|---|-----|-----------------|---|--------|
| 50-100 | → | 5 | 500-1000 | → | 50 | 10'000-20'000 | → | 1'000 |
| 100-200 | → | 10 | 1'000-2'000 | → | 100 | 20'000-50'000 | → | 2'000 |
| 200-500 | → | 20 | 2'000-5'000 | → | 200 | 50'000-100'000 | → | 5'000 |
| | | | 5'000-10'000 | → | 500 | 100'000-200'000 | → | 10'000 |

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

Hannover



50508



50509



50510

- 50508** German States, Hannover - 1861 10 gr, glass support cliché in splendid red/vermillion with image reversed, production annotations at top and base, including "c. imm." to indicate short immersion into water and "5%" of a chemical substance used in production. **One of the six glass clichés known.** 400 - 600
- 50509** German States, Hannover - 1861 10 gr, cliché on celluloid in black and with reversed image, dated June 1938 and with further technical notations at base regarding the chemical treatment of Sperati's preferred "Ilford Alpha" brand of celluloid that he used in the years prior to WWII. **One of the six glass clichés known.** 400 - 600
- 50510** German States, Hannover - 1861 10 gr, a tidy trial exposure on photographic paper in black with reversed image. **One of the two known in private hands.** 200 - 400

Mecklenburg Schwerin



- 50511** German States, Mecklenburg-Schwerin - 1856-67 postmarks, a colourful group of cancellations with abundant production notes and dating, including Waren in black and a radiant Prussian blue, one with reversed image, dated "5/51". Also a composite proof of circular cancellation Rostock and line cancel Marlow, dated "7/43"; includes Sperati's characteristic fingerprint colour trials. **A unique and fascinating experimental assembly.** 300

Oldenburg



50512



50513



50515

- 50512** German States, Oldenburg - 1855 1/3sg, cliché of type A (of the two types produced) on celluloid in red/vermillion and with reversed image, showing some production notes at bottom, probably relating to a chemical composition used in the processing. **Unique for this denomination.** 400 - 600
- 50513** German States, Oldenburg - 1859 (or 1861) 1/3g, cliché of type A (of two types reproduced by Sperati) on celluloid in vermillion and with reversed image. **Three 1/3g clichés on celluloid known.** 300 - 500
- 50514** German States, Oldenburg - 1859 (or 1861) 2sg, untrimmed essay in black on paper, very rare. 150 - 200
- 50515** German States, Oldenburg - 1859 (or 1861) 3g, glass support cliché in negative. 300 - 500



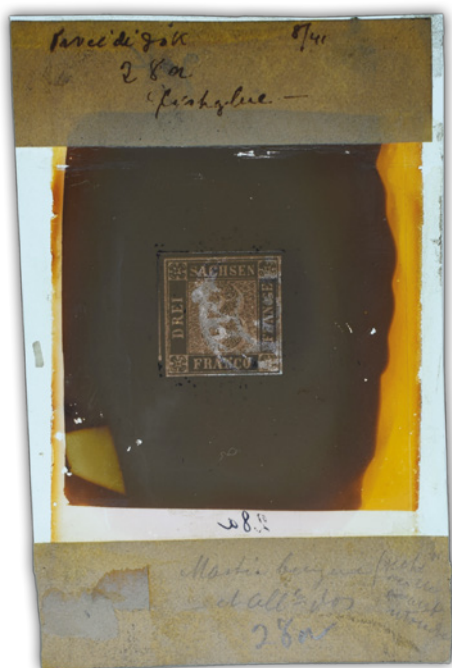
50516



50517

- 50516** German States, Oldenburg - 1861 1/4sg, cliché of type A (of two reproduction types) on celluloid in a dark vermillion and with reversed image, some production notations at base, including "Veri" indicating Verichrome film from Kodak. **Two in private hands are known.** 300 - 500
- 50517** German States, Oldenburg - 1861 2g, cliché of type B (of Sperati's three reproduction types) on celluloid in red/vermillion and with reversed image, dated "9/41" and with comprehensive production notations at base and top (very faint), indicating the "verichrome" film by Kodak with a sunlight exposure of 1 min. 10 secs. **One of the four 2g clichés known.** 300 - 500

Saxony



50518



50519



50520

- 50518** **German States, Saxony** - 1850 3pf, master negative of this famous value with retouches, this being the basis to produce the glass support cliché. A photolithography negative on film showing static cancellation, painted dark around the stamp design to concentrate the light better, dated "8/41" and with accompanying technical specifications at top and base. One of the two recorded matrices in private hands. **500 - 1'000**
- 50519** **German States, Saxony** - 1850 3pf, glass support cliché in black with image reversed, with working specifications written in purple pen at top and base, including notes about chemical composition, painted with black surround to concentrate the light and not allow it to diffuse laterally during the reproduction process. **300 - 500**
- 50520** **German States, Saxony** - 1850 3pf, cliché on celluloid, with reversed image in splendid bright vermilion with additional colouring around the stamp design, showing faint impression of fingerprint, with dating "7/42" and production notations in the margin, "25" x 5%" to indicate the temperature of exposure and a percentage of some chemical substance used in the development of the film; a unique and dramatic component of the manufacturing process for this famous stamp. **300 - 500**



50521



50522



50523

- 50521** **German States, Saxony** - 1850 3pf red, a final uncanceled reproduction with pencil signature on back. This specimen is type B of Sperati's three production types. **150 - 300**
- 50522** **German States, Saxony** - 1851 3pf green, a finished reproduction with pencil signature on back. This is type A of Sperati's two production types of this value. **100 - 200**
- 50523** **German States, Saxony** - 1851 3pf green, reproduction type A with pencil signature on back. Showing the static circular cancellation "Leipzig 13 III" in blue. **100 - 200**



50524

German States, Saxony - postmarks, study group of forged Saxony cancellations used on Sperati's Saxony reproductions, on celluloid clichés generously annotated, including numeral cancellation 2 on a piece dated "6/43" with fingerprint colour trial and notes about Agfa film exposure, also composite pieces with circular date marks of Leipzig, Dresden, Plauen. **A unique and spectacular assembly that documents Sperati's modus operandi with forging the correct postmarks.**

400 - 800

Thurn and Taxis



50525



50526



50527

50525

German States, Thurn and Taxis - 1858 1/3sgr, a marvelous and previously unknown engraved copper plate, unique; a copper plate being an exceptionally rare apparition in the Sperati archive, which proves that the master forger, besides his standard process of photolithography, also experimented with engraved copper plates to make the reproductions more convincing.

500 - 800

50526

German States, Thurn and Taxis - 1858 1/3sgr, die proof in black on pelure paper, coloured dark around the area of the stamp to highlight the design and create contrast.

150 - 300

50527

German States, Thurn and Taxis - 1858 1/3sgr, very rare essay on flesh-coloured yellowish paper.

100 - 200

Gold Coast



50528



50529



50530ex

- 50528** **Gold Coast** - 1875 1d blue, a finished reproduction, unsigned, of 1875 on watermarked paper, mint without gum. **100 - 150**
- 50529** **Gold Coast** - 1889 20s, engraved copper plate, this featuring the "Gold Coast" legend and 20 s denomination tablet; unique and most fascinating; **previously unknown unique item which demonstrates that Sperati also experimented with typography for his reproductions of Gold Coast.** **400 - 600**
- 50530** **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 (the unique item kept by Sperati for his reproductions), with an accompanying essay on paper of the "554", "556" and "B 27" barred ovals, as well as a grey glass cliché of the "554" obliterator; also a negative glass cliché of the Winnebah cds. **A unique group.** **300 - 500**

Great Britain



50531



50532



50533

- 50531** **Great Britain** - 1840 1d Penny Black Official VR, a spectacular negative glass cliché from a negative master matrix. **The Penny Black has never been mentioned in the literature dedicated to the work of Jean de Sperati, this being a major discovery of one of the most iconic stamps of worldwide philately.** **1'500 - 2'000**
- 50532** **Great Britain** - 1840 1d Penny Black Official VR, glass support cliché in black, numbered and registered at base "8/1" & "c.8". The Penny Black has never been mentioned in the literature dedicated to the work of Jean de Sperati, this being a major discovery of one of the most iconic stamp of worldwide philately. **Unique.** **1'500 - 2'000**
- 50533** **Great Britain** - 1840 1d Penny Black Official VR, black impression on celluloid; **a unique part of a hitherto unrecorded reproduction by Sperati.** **1'500 - 2'000**



50534

Great Britain - 1880 2s Victoria, dark brown glass support cliché in negative impression, position KJ (four positions were manufactured by Sperati). **One of six clichés recorded, being unique in negative.**

500 - 1'000

India



50535



50536



50537



50538

50535

India - 1856 2a, prepared for use but unissued, glass support cliché in light brown and with image reversed, with production note at base; an exceptionally rare cliché from a stamp that otherwise is known in a single imperforate reproduction and an unused perforated example. **Fewer than five glass clichés in private hands.**

500 - 750

50536

India - 1882 1r, cliché on celluloid with image reversed in black on an off-white piece of film; Sperati reproduced this design for use with the "Gwalior" overprint on genuine stamp paper that had the original overprint retained; an extremely rare cliché with nothing similar in other collections or archives.

300 - 600

50537

India - 1882 1r, glass support cliché with image reversed in black on a rare refulgent purple-coloured plate; Sperati reproduced this design for use with genuine "Gwalior" overprint on genuine stamp paper that had the original overprint retained; an extremely rare and beautiful cliché with nothing similar in other collections or archives.

300 - 600

50538

Indian States, Gwalior - 1882-89 1r, the un-overprinted design used by Sperati, a negative glass cliché made in order to produce the stamp with genuine Indian Convention States stamp issues with the design washed out but the overprint retained. **One of just two negative clichés known.**

400 - 600

Through our different partnerships, we can also assist you to sell and buy

Other Collectibles

If you or someone you know wish to sell coins and banknotes, old books and manuscripts, Olympic memorabilia, watches and jewellery, classic cars, etc., please contact us at info@davidfeldman.com



Italian States



50539



50540



50541



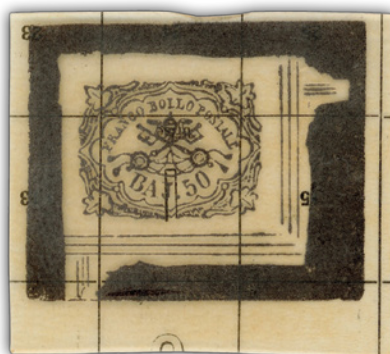
50542

- 50539** **Italian States, Naples** - 1860 the Savoy Cross Issue ½ tornese, glass support cliché for reproduction type C (of three types) with reversed image in a vermillion red shade, with Sperati notation, a very rare specimen with only ten recorded. **300 - 500**
- 50540** **Italian States, Naples** - 1860 the Savoy Cross Issue ½ tornese, glass support cliché with image inversion in light, somewhat faint blue, dated "2/45" and with further technical notes about film exposure time at base; a very rare and attractive example. **300 - 500**
- 50541** **Italian States, Neapolitan Provinces** - 1861 2gr, trial exposure on photographic paper in an ochre shade with reverse image, with Sperati notations "33" and "22"; probably unique in private hands from this Neapolitan Provinces issue. **150 - 200**
- 50542** **Italian States, Sicily** - 1859 50gr, glass support cliché reversed image, prepared in brown, with notations which indicate a 3 min 30 secs exposure to light, 22° environmental temperature for the production and 7% of a chemical used to obtain the colour; **rare example with less than ten glass clichés recorded in private hands.** **400 - 600**

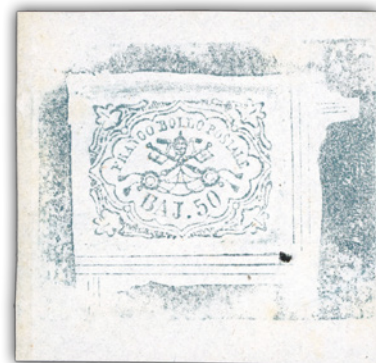
Papal States



50543



50544



50545

- 50543** **Italian States, Papal States** - 1852 50baj, a unique engraved copper plate to typographically reproduce this high value. A previously unrecorded proof that Sperati in some cases used typographic reproduction as an alternative to his standard process of photolithography. **500 - 750**
- 50544** **Italian States, Papal States** - 1852 50baj, impression of type A (of two types) in black on pelure paper, coloured black around the stamp to concentrate the light on the area of design, executed from a copper die with small numbers 5 and 23 inserted on the paper. **200 - 300**
- 50545** **Italian States, Papal States** - 1852 50baj, working essay of type A on paper in the correct blue shade, coloured around the area of design in order not to diffuse the light laterally in the subsequent stage of impression. **200 - 300**



50546

50546

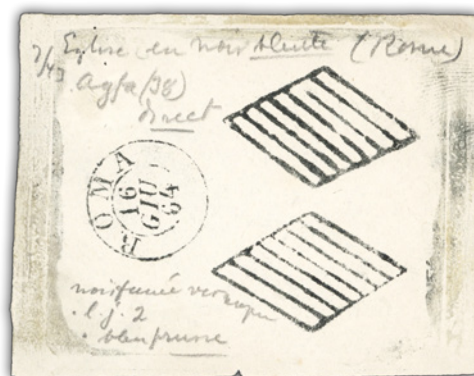
Italian States, Papal States - 1852 50baj, composite trial essay on paper with three strikes of the 50baj value and circular date mark Roma of 1862. Some black and dark grey fingerprint colour trials on the margins, dated very early "5/24", when Sperati was 40 years old. **Unique thus.**

200 - 300

50547

Italian States, Papal States - postmarks, essay on paper and two glass support clichés showing impression and trial of grill obliterators and circular Roma date mark, the paper essay with working notes in the margin relating to the Agfa celluloid film used and dating "7/43"; a unique and significant documentation.

150 - 200



50547ex

Sardinia



50549



50548

50548

Italian States, Sardinia - 1855-61 40c, a unique glass master matrix of the frame in negative, with cross below presumably to indicate that it was non satisfactory.

300 - 500

50549

Italian States, Sardinia - 1855-61 5c and 20c, exposure and colour trials, 3 examples on photographic paper with scattered notations about production, for example "pas bien fort" "choisis" (not good strong, chosen).

150 - 200



50550



50551



50550

Italian States, Sardinia - 1851 5c, exposure trial with reversed image in olive brown, also cancellation essay of the rectangular lozenge with diamonds with dating "12/44", a unique and spectacular duo of a stamp reproduction and its cancellation.

100 - 200

50551

Italian States, Sardinia - 1851 same as above, the 5c exposure trial with number "29C" and the cancellation trial presumably intended for the 40c value as noted in manuscript.

100 - 200

Italy

San Marino



50552

Italy, San Marino - 1892-1907 overprints, two items including a "Cmi. 5" overprint essay on wove paper, as well as a celluloid negative with two impressions of the 1907 "Repubblica di S. Marino" cancellation, the latter with Sperati notation dated "11/44".

150 - 200

The currency of the auction is the Euro.



Malaysia



50553



50554



50555

- 50553** **Malaysian States, Sungei Ujong** - 1878-1881 overprint "SUNGEI UJONG" for the 2c, 4c and 8c issues, a retouched master negative on celluloid film painted black. **200 - 300**
- Note:** The Sperati II handbook notes the existence of these overprints, based on an article in the local "Arts et Mémoire" magazine from Aix-les-Bains (Sperati's place of residence), whose author was Lucette Blanc, a friend of Sperati's daughter, Yvonne. **No material has been confirmed in Sperati I and Sperati II handbooks, so, together with the following two lots, these items are the only proof that Sperati also sought to reproduce these stamps.**
- 50554** **Malaysian States, Sungei Ujong** - 1878-1881 "C*SU" overprint, master negative on celluloid film, painted in black and dark grey. **Unique** and a proof of Sperati's work to reproduce this territory. **300 - 500**
- 50555** **Malaysian States, Sungei Ujong** - 1878-1881 glass support cliché of the "C*SU" overprint in black on white, **one of two recorded.** **150 - 200**

Mauritius



50556

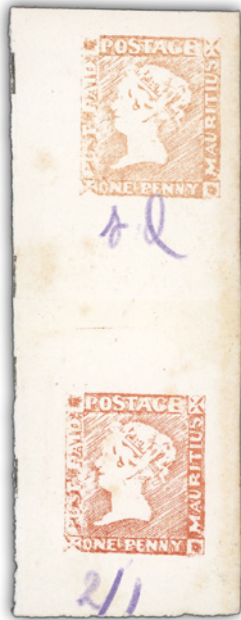


50557



50558

- 50556** **Mauritius, "Post Paid"** - 1848 1 Penny, glass support cliché with image reversed in orange-red, with notation at top right in Sperati's hand; around twelve glass clichés recorded of this iconic issue, being inexistent in the Postal Museum of Paris and with only one cliché in the B.P.A. **300 - 500**
- 50557** **Mauritius, "Post Paid"** - 1848 1 Penny, glass support cliché with reversed image in grey black; around twelve glass clichés recorded of this iconic issue, being inexistent in the Postal Museum of Paris and with only one cliché in the B.P.A. **300 - 500**
- 50558** **Mauritius, "Post Paid"** - 1848 1 Penny, cliché on celluloid in black and with image reversed, marked in Sperati's hand "31/12" and "C.14"; this is a characteristic Sperati reproduction of the "Post Paid" issue, reproduced from a worn impression original stamp, pos. 10 in the sheet. **400 - 600**



50559



50560

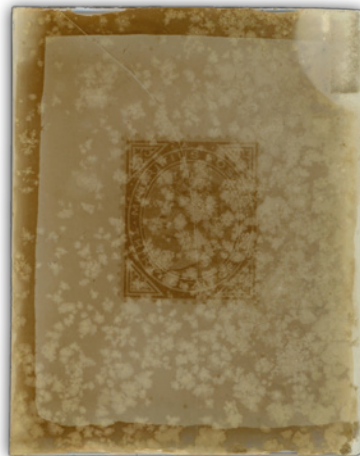


50561

- 50559** **Mauritius, "Post Paid"** - 1848 1 Penny, essay on white wove paper, comprising two impressions in an orange-red shade, with notations made by Sperati; a very rare experiment on paper. **300 - 500**
- 50560** **Mauritius** - 1879 38c, glass master negative in black, broken and affixed on a smaller glass by Sperati; an exceptional item with no other cliché or trial exposure in the "Ultimate" Collection. **The matrix is the most important and first element in the process of reproduction, and this is unique.** **400 - 700**
- 50561** **Mauritius** - 1879 39c, glass support cliché in brown, a horizontal pair printed as tête-bêche. **300 - 600**



50562



50563



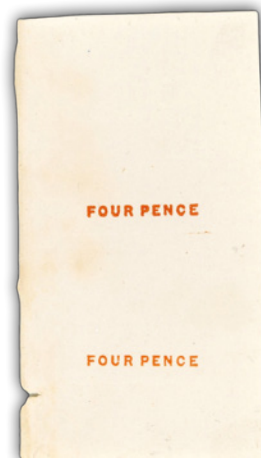
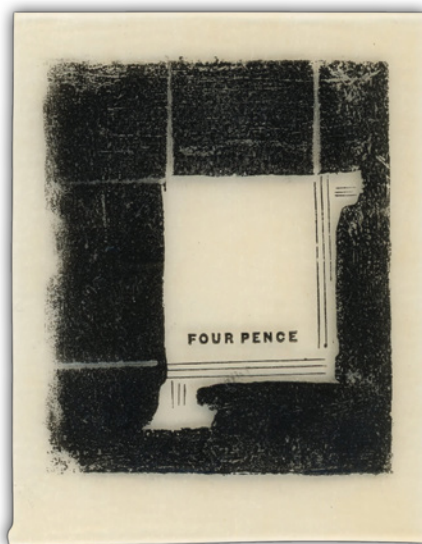
50564

- 50562** **Mauritius** - 1879 38c, trial exposure on glass in light brown, showing a vertical crack through the glass stemming from the master negative; a **unique item** with no other cliché or trial exposure in the "Ultimate" Collection. **300 - 500**
- 50563** **Mauritius** - 1879 38c, trial exposure on glass, somewhat damaged by humidity, in a light brown shade; an extremely rare trial with no other cliché or trial exposure found in the "Ultimate" collection. **200**

Mexico

- 50564** **Mexico** - 1895 5p, glass support cliché in a refulgent red shade and with reversed image, a very attractive example with intricate detail; a rare cliché with **only a handful known.** **240 - 300**

Montserrat



50565

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

700 - 1'000

Persia



50566



50567



50568

50566

Persia - 1876 Lion Issue 2 shahis, glass support cliché in black and with reversed image, a very rare cliché that Sperati probably intended to use in the manufacture of tête-bêche pairs.

300 - 600

50567

Persia - 1876 Lion Issue 2 shahis, glass support cliché with impression in a practically invisible white grey, an albino impression, which is a most unusual feature in the Sperati archive.

200 - 400

50568

Persia - 1876 Lion Issue 2 Shahis, glass support cliché in vermillion, dated 3/5/31 and with ink notation at base; fewer than ten such glass clichés thought to be in private hands.

300 - 500

Philippines



50569



50570



50571

- | | | |
|-------|--|-----------|
| 50569 | Philippines - 1854-1855 5c, negative cliché on celluloid in white on brown. One of only four negative clichés recorded and 15 Sperati items for this issue. | 300 - 500 |
| 50570 | Philippines - 1854-1855 5c, glass support cliché in brown with reversed image; extremely rare with less than five thought to exist. | 300 - 500 |
| 50571 | Philippines - 1875-1879 25m, glass support cliché in vermilion with reversed image, with notations at the base in Sperati's hand, very fine and rare with fewer than five in private hands. | 300 - 500 |

Puerto Rico



- | | | |
|-------|--|-----------|
| 50572 | Spanish West Indies - Postmark, essay on paper featuring the "parrilla oval" (oval grill) cancellation that was used from 1855 in Puerto Rico and Cuba to cancel the first stamp issues, richly annotated and with black fingerprint colour sampling, and dated "12/44". A unique and wonderful study piece. | 100 - 200 |
|-------|--|-----------|

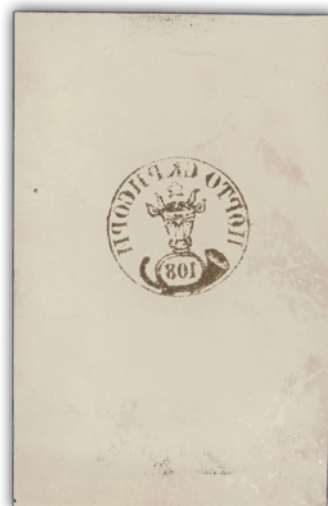
Additional images from larger lots
may be available at davidfeldman.com

If a lot of your interest is not pictured in our website, you may request images at info@davidfeldman.com

Romania



50573



50574

50573

Romania - 1858 Bull's Head 108pa, glass support cliché in deep-red dated "4/48" with additional production notation at base indicating two minutes and thirty seconds of exposure to light, together with a glass cliché for a Jassy circular date mark obliterator in red. A fascinating duo of stamp and obliterator, with fewer than ten recorded.

750 - 1'500

50574

Romania - 1858 108pa Bull's Head, cliché on celluloid in black and with image reversed; an exceedingly rare reproduction of the popular Romanian classic, with nothing similar represented in the "Ultimate" collection or the Postal Museum in Paris.

750 - 1'500



50575



50578

50575

Romania - 1858-59 Bull's Head 80pa, master negative on celluloid, extensively painted in black around the design. This unique master, being the basis for producing the clichés, must be considered as the most significant element of production for this rare value.

600 - 900



50576



50577



50579

- 50576** Romania - 1858-59 Bull's Head 80pa, glass support cliché in red/vermilion and with reversed image, dated "4/32"; an exceptionally appealing production item. **One of the four glass clichés recorded.** 400 - 600
- 50577** Romania - 1858-59 Bull's Head 80pa, glass support cliché in black with reversed image and retouched with paint, dated at top "4/32". **One of the four glass clichés recorded.** 400 - 600
- 50578** Romania - 1871-72 King Carol 10ba, master negative on celluloid, with painted surround to highlight the design when producing the clichés, with some handwritten production comments at top. An example of the highest importance, with no matrices or clichés known to the B.P.A. or the Postal Museum in Paris. **Unique and the key item to initiate the process of production.** 600 - 900
- 50579** Romania - 1871-72 King Carol 10ba, glass support cliché with reversed image in a bright yellow-orange, dated "7/30", the bluish tinge of the glass and the resplendent orange create a most spectacular cliché. **Less than ten recorded for this issue.** 400 - 600



50580



50581



50582

- 50580** Romania - 1871-72 King Carol 10ba, glass support cliché with impression in black showing reversed image on light turquoise, dated "2/41". **Fewer than ten glass clichés known in this issue.** 400 - 600
- 50581** Romania - 1871-72 King Carol 10ba, glass support cliché with reversed image in Sperati's preferred vermilion colour which he found to create the best contrast, dated "2/43". 400 - 600
- 50582** Romania - 1871-72 King Carol 10ba, cliché on celluloid in black with reversed image, dated "7/42" and with interesting production notations "22° x 5% x 30'", indicating a light exposure at 20 degrees for 30 seconds (unusually short for a Sperati manufacture) and with 5% of a chemical substance well known to the producer. An exceptionally rare, fascinating and articulate cliché. 400 - 600

Russia

Russian Post in Levant



50583

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.

400 - 600

Spain



50584ex



50585



50586ex

50584

Spain - 1850 10r Queen Isabella II, glass support cliché in black on dark greyish blue with an accompanying paper slip indicating that the reproduction was worked on between January and March 1939.

300 - 500

50585

Spain - 1850: 10r Queen Isabella II, glass support cliché in grey-brown and with image reversed, dated "1/34" and with numberings in Sperati's hand; a very rare piece with fewer than fifteen examples recorded.

200 - 300

50586

Spain - 1851 2r Queen Isabella II, glass support cliché in black with handwritten production notations, together with a cliché on celluloid in vermillion with reversed image, and an essay on paper with notations on back alongside one of Sperati's characteristic fingerprint colour trials. A spectacular and eloquent trio of separate working clichés, all produced from the single matrix.

300 - 500

Find the bid form on the last page of this catalogue.



50587

Spain - 1851 2r blue error of colour, a group of four exceptional items including a cliché on celluloid film mounted on clay and framed by rose felt (highly unusual), the cliché with part of the neck of the Queen cut out in order to improve contrast and traces of blue ink in the corners with fingerprints of Sperati; **an exceptional piece which was highlighted by Sperati on this extremely rare production material.** Additionally two clichés on protected glass, one produced in August 1939 with slightly blurred design at right, and a much improved version executed in February 1941 (clearly including three external frame lines on two sides), as well as a final signed reproduction used, type B of the two types produced by Sperati; **a unique and most significant group with the genuine pair of the 2r error of colour being considered the most valuable item of Spanish philately, and one of the great aristocrats of worldwide philately.**

1'500 - 3'000



50588



50589

50588

Spain - 1852 2r Queen Isabella II, glass support cliché in deep brownish red with image reversed, with working notes at base "voile vio" referring to the violet filter used to obtain an optimum contrast in lithography, and dating "Aug 43".

200 - 300

50589

Spain - 1852 2r Queen Isabella II, cliché on celluloid with reversed image, a working copy with technical notations at base "Veri (94)", "voile vio", designating the Verichrome celluloid film from Kodak and the violet filter used to obtain the contrast.

200 - 300

You may bid live by Internet at davidfeldman.com



50590



50591

- 50590** Spain - 1852 2r Queen Isabella II, glass support cliché of a pair in black showing manuscript annotations on either side of the design. 200 - 300
- 50591** Spain - 1852 2r Queen Isabella II, glass support cliché of a pair in black with reversed image, with a part missing at bottom impacting the imprint just slightly, showing part of Sperati's production annotations at base and dating "2/41". 200 - 300



50592



50593



50594

- 50592** Spain - 1852 2r Queen Isabella II, trial exposure of a pair in grey brown with reversed image, with some production notes in pencil on front and back. 100 - 200
- 50593** Spain - 1852 2r Queen Isabella II, finished production in pair, type E of the five types that Sperati produced of this value, with gum and pencil signature on reverse. 150 - 200
- 50594** Spain - 1852 2r Queen Isabella II, finished production type E (of the five types that Sperati produced), single with mute barred obliterators, signed in pencil at back. 100 - 200



50595



50596

- 50595** Spain - 1852 2r Queen Isabella II, finished production in vertical pair type A (of Sperati's five types) on letter piece, with the forged cancels mute barred obliterators and orange date mark of Alcira; signed in pencil on reverse. 150 - 200
- 50596** Spain - 1852 6r Queen Isabella II, trial exposure on photographic paper in greyish brown with reversed image, type B of the five types produced by Sperati (this type was actually made from the 5r value with the numeral changed), with production notes at base. 150 - 200



50598

50599

50597

- 50597** Spain - 1853 2r Queen Isabella II, glass support cliché in deep red, with copious notations that relate to colour, exposure time, chemical composition, and temperature, as well as "East 4" denoting Eastman Kodak celluloid film, dated "3/44"; a unique experimental cliché full of character. **300 - 400**
- 50598** Spain - 1853 2r Queen Isabella II, trial exposure in black with image reversed on photographic paper. **150 - 200**
- 50599** Spain - 1853 6r Queen Isabella II, trial exposure in dark brown with image reversed on photographic paper, dated in pencil "4/40" with a few manuscript comments also present. **150 - 200**



50602

50600

50601

- 50600** Spain - 1854 4cu Coat of Arms, glass support cliché in red with reversed image, with technical comments in manuscript at base, dated "7/4", including "5,5% tide gel" indicating the properties of the gelatin. **200 - 400**
- 50601** Spain - 1861 19cu Queen Isabella II, glass support cliché in an opaque bluish grey with reversed image, featuring manuscript comments about the production at top and base. Some cracking to the glass, but an exceptionally rare example. **200 - 400**
- 50602** Spain - 1861 19cu Queen Isabella II, trial exposure in black with image reversed on photographic paper, with production comments below the design "-dv ++dos" to indicate less exposure on front and more on reverse. **150 - 200**

Please ensure your bids arrive on time!

In the case of equal bids, the first bid received will take precedence.



50603



50604



50605ex

- 50603** Spain - 1861 19cu Queen Isabella II, a finished reproduction on letter piece with forged cancels numeral 1 and part of Madrid circular date mark, signed in pencil on reverse. 150 - 200
- 50604** Spain - 1865 1r Queen Isabella II, glass support cliché in black and with reversed image, copious production notations on all sides around the design; a worn working cliché, quintessentially Sperati, rich of comments to study. 240 - 300
- 50605** Spain - 1865 1r Queen Isabella II, two remarkable essays on oblong pieces of paper, one numbered 164 with the stamp in green and the other numbered 174 with two imprints in dark brown, with abundant technical notations and Sperati's fingerprints are present on each strip; a unique and visually impressive pair of working essays. 150 - 200



50606



50607

- 50606** Spain - 1874 10p Allegory of Justice, trial prints on oblong strip of paper, showing two imprints of the stamp in black, generously annotated about colour composition and film exposure, one stamp has been marked by red cross and supposedly rejected. 100 - 200
- 50607** Spain - 1875 4p King Alfonso XII, trial exposure in dark brown with reversed image on photographic paper, with a succinct annotation about the shadow on the stamp. 100 - 200

Spanish Colonies

Río de Oro



50608



50609

- 50608** **Spanish Colonies, Río de Oro** - 1907 4p, a unique copper plate of the 4p error of colour in se-tenant pair with 3p; an exceptional discovery from the Sperati archive and evidence that Sperati printed the Río de Oro 4p error of colour both from a copper plate and with his standard technique of photolithography; the B.P.A. just recorded one single proof of impression of a 4 p+3 p se tenant pair. **600 - 1'000**
- 50609** **Spanish Colonies, Río de Oro** - 1907 4p, a master negative cliché on film of the 4p error of colour in se-tenant pair with 3p, showing hand painted surround to concentrate the light on the area of design, and, incidentally, the serial numbers on the back of the stamps which have been also transposed; a unique documentation which, together with the copper plate above, evidences the dual reproduction process by which Sperati created the Río de Oro error of colour. **400 - 600**



50610



50611

- 50610** **Spanish Colonies, Río de Oro** - 1907 4p, error of colour in se-tenant pair with 3p, glass support cliché in bright vermillion bordering on orange with reversed image, showing manuscript dating "6/29" and some faint production notations at base. **240 - 300**
- 50611** **Spanish Colonies, Río de Oro** - 1907 4p, error of colour in se-tenant pair with 3p, die proof on pelure paper in black and with dark border painted around the design, with succinct technical comments at base, including "press. 6.5" likely related to the set-up of his press and thus evidence of his printing from an engraved die; a unique and highly significant documentation. **200 - 300**
- 50612** **Spanish Colonies, Río de Oro** - 1907 4p, error of colour in se-tenant pair with 3p, die proof on wove paper in black and with dating "8/26". **150 - 200**

Switzerland / Schweiz



50613



50614

50613 **Switzerland, Canton Geneva** - 1843 5c, cliché on celluloid with reversed image in vermillion, Sperati's preferred colour for achieving optimum contrast; a very important working cliché with less than ten examples known. **300 - 500**

50614 **Switzerland, Canton Geneva** - 1845 5c, Small Eagle, cliché on celluloid in vermillion and with image reversed, with some production notations at base, including a reference to the Kodak Verichrome celluloid film used. **200 - 400**



50615



50616

50615 **Switzerland, Local and Orts Post** - 1850 2 1/2rp cliché on celluloid with two impressions side by side in a grey-black shade, dated 8/51, with extensive notations in Sperati's including "tiré" confirming that it was a final result, although two comments at left denote that Sperati did not find it completely satisfactory. "Calor" states the lamp used to project the light. **A rare example with less than ten in this presentation.** **300 - 500**

50616 **Switzerland, Local and Orts Post** - 1850 2 1/2rp issue, a cliché on celluloid featuring the central cross and broken frame outline in a red shade, hand notations by Sperati including the date 12/49, scarce example illustrating the two part process required to reproduce the final reproductions. "Ver 1948" indicates the "Verichrome" film by Kodack acquired by Sperati in 1948. **200 - 400**

The currency of the auction is the Euro.





50617



50618



50619

- | | | |
|-------|---|-----------|
| 50617 | Switzerland, Local and Orts Post – 1850 2 1/2rp issue, a cliché on celluloid in a black shade, crisp impression, with notation “Agfa” indicating the brand used as support, other hand written notes about the matrices and dated 6/51, an attractive and rare cliché. | 200 - 400 |
|-------|---|-----------|

Kantonalmarken

Zürich

- | | | |
|-------|--|-----------|
| 50618 | Switzerland, Canton Zurich - 1843 6r, glass support cliché in black and with reversed image, type B of the five types that Sperati produced of this value; a stunning and very rare reproduction example of the first issue of Swiss philately. | 200 - 400 |
| 50619 | Switzerland, Canton Zurich - 1843 6r, glass support cliché with reversed image with a silver grey impression of the stamp design; a scarce and radiant cliché used to manufacture by lithographic process the technically very challenging final reproduction of the stamp (which Sperati appears to have worked on between 1942 and 1953). | 200 - 400 |

Basel



50620



50621

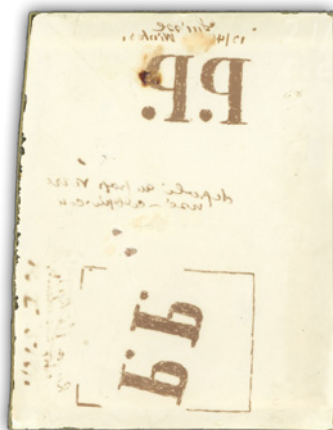


50622

- | | | |
|-------|---|-----------|
| 50620 | <p>Switzerland, Canton Basel - 1845 2 ½rp, glass support cliché in black with image in reverse, showing the main design to be printed in black; a fascinating, rare, and beautiful component of Sperati's highly sophisticated reproduction process for this world-famous stamp that required the use of three separate printing clichés plus embossing.</p> | 300 - 500 |
|-------|---|-----------|

“Waadt”, “Neuenburg”, “Winterthur”

- | | | |
|-------|--|-----------|
| 50621 | Switzerland, Winterthur - 1850 2 1/2rp, glass support cliché of background with reversed image, showing what is red in the original stamp, with notation "cuivre sans verni" (unvarnished copper) and indication about the light "B.L." over the screen which was used for the two minutes and thirty seconds exposure, "2'30". | 200 - 300 |
| 50622 | Switzerland, Winterthur - 1850 2 1/2rp, glass support cliché in negative, displaying what is the red part of the design in the original stamp, a unique production from the Sperati workshop exemplifying one important component for manufacturing this famous Swiss cantonal. | 200 - 300 |



50623



50624

- 50623** **Switzerland, Winterthur** - 1850 postmark, a composite glass support cliché for the P.P. postmark, in grey brown and with reversed image; featuring two prints of the postmark of which one is outlined by the stamp to indicate positioning, annotated "dépoli au papier verre usé" (frosted with sandpaper used).

100 - 150

Orts-Post und Poste Locale

- 50624** **Switzerland, Neuchatel** - 1851 Poste Locale 5c, celluloid cliché in dark vermilion with reversed image without the central cross, an important documentation of Sperati's two-stage printing process (resembling the printing of the original stamp), dated "7/49" and showing other manuscript production notations.

200 - 400



50625



50626

- 50625** **Switzerland, Neuchatel** - 1851 Poste Locale 5c, cliché on celluloid in opaque grey and with reversed image, an important documentation of Sperati's two-stage printing process for this issue, dated "7/49" and showing rich manuscript comments about the reproduction process and the use of natural and artificial light.
- 50626** **Switzerland, Neuchatel** - 1851 Poste Locale 5c, glass support cliché of the inner cross outline in red, with some handwritten technical comments at base, an extremely rare, radiant, and eccentric production from the master forger.

200 - 400

150 - 200

Find the bid form on the last page of this catalogue.

St. Kitts-Nevis



50627



50628

- 50627
- Nevis** - 1880 6d Victoria issue, a **previously unknown reproduction attempt by Sperati**, ultimately rejected as the primitive design obtained was far removed from the original: two proofs from the die engraved copper on white medium wove paper and pelure paper.
- 200 - 300

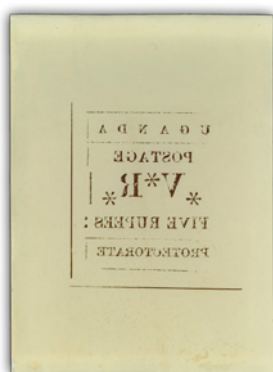
St. Lucia

- 50628
- St. Lucia** - 1885 1s, two glass support clichés of the denomination tablets at top and base, with "St. Lucia" and "One Shilling"; a rare pair with just a handful known to be in private hands.
- 300 - 500

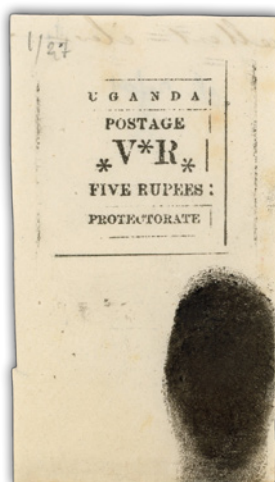
Uganda



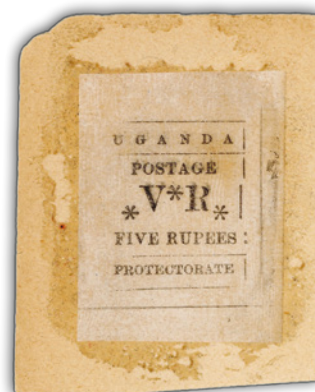
- 50629
- Uganda** - 1896 5r, master negative cliché on white and with the surrounding space painted in blueish-black to provide optimum contrast for the further reproduction. **The only example recorded of this matrix.**
- 500 - 1'000



50630



50631



50632

- 50630** **Uganda** - 1896 5r, glass cliché with the lettering in black against off-white background and with reversed image, an exceptionally rare and tidy production cliché. **300 - 500**
- 50631** **Uganda** - 1896 5r, essay on medium wove paper, dated "1/27" and showing Sperati's characteristic fingerprint colour sampling in black to text the ink. **200 - 300**
- 50632** **Uganda** - 1896 5r, essay on pelure paper affixed to cream-coloured thick paper; according to Richard Frajola no finished reproductions have been seen but this item must be considered as close as one can get to the final reproduction. **300 - 500**

United States



50633



50634



50635

- 50633** **United States** - New York City - 1845 5c Postmasters' Provisionals issue, cliché on celluloid in light grey, type B of the two types produced by Sperati, with dated notation "Pas tiré (denoting that this result was not satisfactory) cliché 3/50", also "Isop" for Isophan (a type of celluloid from Agfa) and "Calor en 3' ", indicating the use of the brand of the lamp used and the 3 mins of light exposure, as well as "voile léger" for light filter; an interesting and very rare example with rich Sperati production notes. **400 - 600**

Postmasters' Provisionals

- 50634** **United States, New York City** - 1845 5c Postmasters' Provisionals issue, glass support cliché in black and with reversed image, type B of the two types produced. **400 - 800**

Confederate States

- 50635** **United States - Confederate States** - 1863 10c, glass support cliché in negative and with reversed impression, a particularly fine and rare example in an attractive blackish red shade, with darker surround to increase the contrast. **300 - 500**

U.S. Possessions

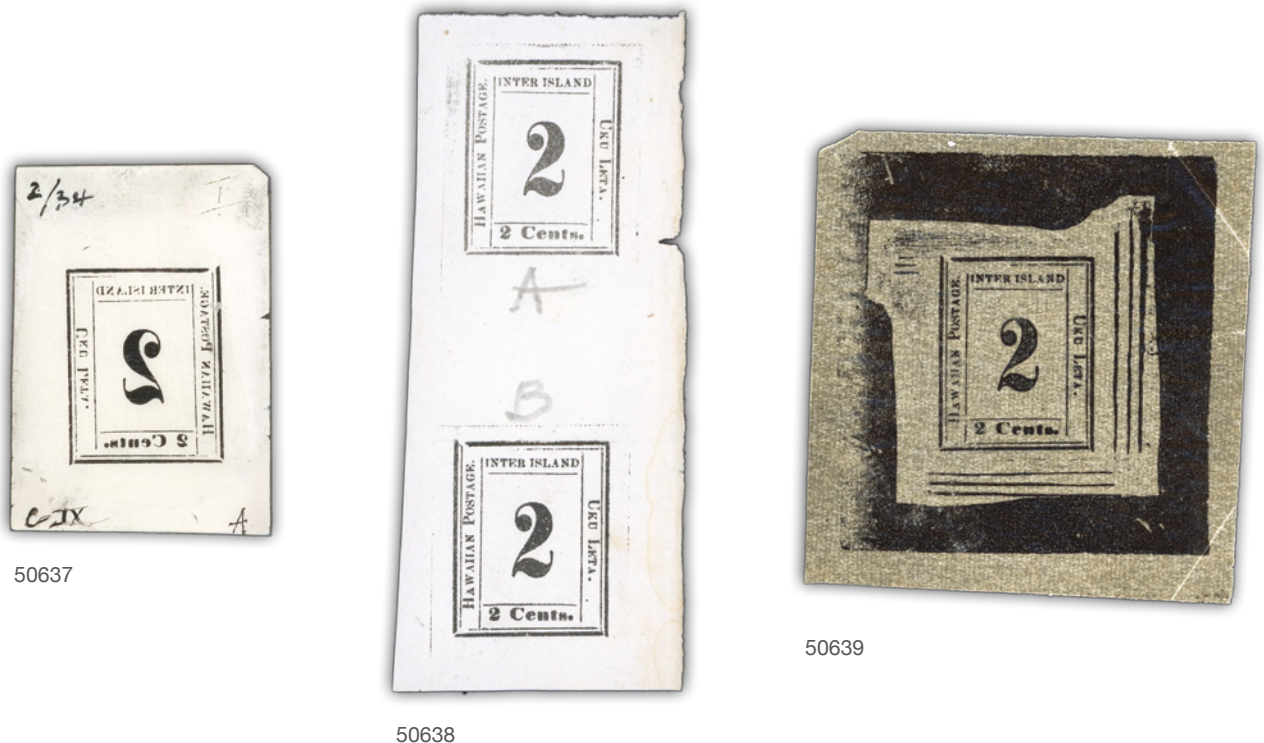
Hawaii



50636

US Possessions, Hawaii - 1863 2c Inter-Island, type F, two negative black glass support clichés headed "A" and "B" by Sperati; a **unique duo** suggesting the previously unknown theory of Sperati creating subtypes of type F.

750 - 1'000



50637

50638

50639

50637

US Possessions, Hawaii - 1863 2c Inter-Island, type F (with the open top left corner), cliché on celluloid film with image reversal, designated "A" by Sperati, dated "2/34" and showing other numberings; extremely rare and desirable.

400 - 600

50638

US Possessions, Hawaii - 1863 2c Inter-Island, type F, essay on paper with two impressions in black and grey-black respectively with designations "A" and "B" suggesting that Sperati created subtypes of type F (a production detail previously unknown).

200 - 400

50639

US Possessions, Hawaii - 1863 2c Inter-Island, type F, essay on pelure paper; couple of corner creases not detracting from this exceptional essay produced using a copper die preceding the photolithography.

300 - 500

Uruguay



50640



50641

- 50640** **Uruguay** - 1856 Diligencia issue 1r, cliché on celluloid with reversed image and in the bright vermillion that Sperati preferred as it furnished optimum contrast, with production written comments at base including "Tiré" as it was retained satisfactorily and dating "5/45". Sperati produced four separate types of this design for which he had a special affinity (the central logo of the stamp being used as the emblem for his "Philatelie d'Art" logo); an extremely rare example. **300 - 500**
- 50641** **Uruguay** - 1859 "Block Type" 240c, type D of the four types manufactured, cliché on celluloid in an exceptionally bright red-vermillion shade, with reversed image, showing some with nores at left. **Fewer than five 240 clichés recorded in private hands.** **300 - 500**
- 50642** **Uruguay** - 1859 Thin Figures 60c, negative glass support cliché in black with reversed image. **100 - 200**



50643



50644

- 50643** **Uruguay** - 1859 Thin Figures 60c, in grey-black on celluloid, with notations including "Agfa" relating to the type of film used, "Hoff" for the "Hoffmann collector of Uruguay who ordered the reproduction and "trop cuit" (too cooked) remarking that it was exposed to light for too long; a very rare example of this charismatic issue from Uruguay. **300 - 500**
- 50644** **Uruguay** - 1859 Thin Figures 60c, type B of the two types produced, cliché on celluloid in a vermillion shade which was preferred by Sperati to achieve the correct contrast, with notations including "Agfa" for the celluloid used, d"Hoff" for the collector Hoffmann who ordered reproductions to Sperati, dated in 1949; a very rare production of this iconic issue from Uruguay, believed to be under ten examples of this precise type. **300 - 500**



50645 Uruguay - 1859 Thin Figures 100c, glass support cliché in black with reversed image.

200 - 300



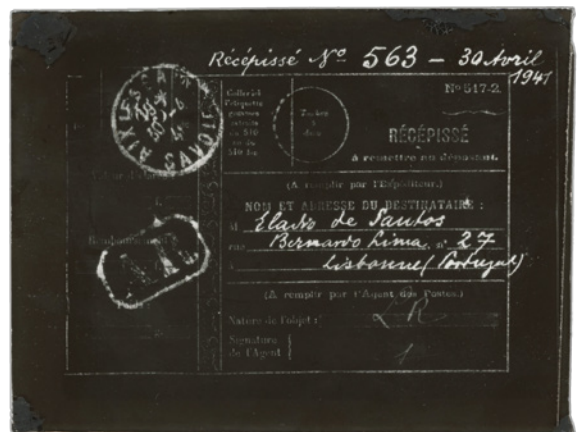
50646 Uruguay - 1859 Thin Figures 100c, three items including one cliché on celluloid in rose-red, a trial exposure on photographic paper and final essay on paper in the same shade of the cliché; an extremely rare trio illustrating three steps of the production process of this denomination.

400 - 600

Large Lots and Collections



50647



50648

50647 **Sperati personal records:** a glass plate very similar to the famous sheet of eighteen stamps that Sperati sent to stamp dealer E. de Santos in Portugal in 1942, which was seized by French customs and led to the prosecution of Sperati for exporting undeclared postage stamps. The stamps shown in this reproduction are identical to those sent to Portugal, but show different postmarks as he reproduced them. *Probably Sperati produced such records of approval cards that he sent out to various European stamp dealers.*

200 - 300

50648 **Sperati personal records:** a glass plate reproducing a postal receipt for a letter sent to E. de Santos in Portugal in April 1941. *E. de Santos was the stamp dealer to whom Sperati sent the famous sheet of eighteen stamps that led to his prosecution for attempting to export undeclared postage stamps.* Sperati seems to have produced such records of what he sent out from his workshop, to whom and at what time. A fascinating personal record that illustrates the meticulous manner in which he conducted his stamp reproduction business.

150 - 200



David Feldman
INTERNATIONAL AUCTIONEERS



We strive for excellence

and we go the extra mile for our consignors

Contact us to discuss your consignment
to our auctions at info@davidfeldman.com



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> |
| 田 | block of four or larger <i>multiple / Viererblock</i> |
| ㄣ | 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.

Consign with Us

Take advantage of the collaboration between Numisor and David Feldman SA to consign both coins and stamps to your trusted partners



numisor.ch

- 40 years of numismatic experience
- Extensive experience in volume trading of bullion related coins
- Extensive worldwide client list
- Auctions are held in association with David Feldman SA, renowned international stamp auctioneers
- We can also offer the possibility of making direct purchases

We are interested in any World, British, Persian or Egyptian coins, particularly gold or those of high quality or rarity. We can handle single pieces or indeed complete collections.

We offer consignors the ability to sell their items via our online auctions as well as at our public auctions in Geneva. Our more frequent online auctions also provide the opportunity for vendors to receive payments more quickly after consigning their items to us.

Please feel free to contact us anytime

NUMIS·OR

Rue des Barques 4
1207 Geneva
Switzerland
Tel +41 22 735 92 55
info@numisor.ch

Member of:



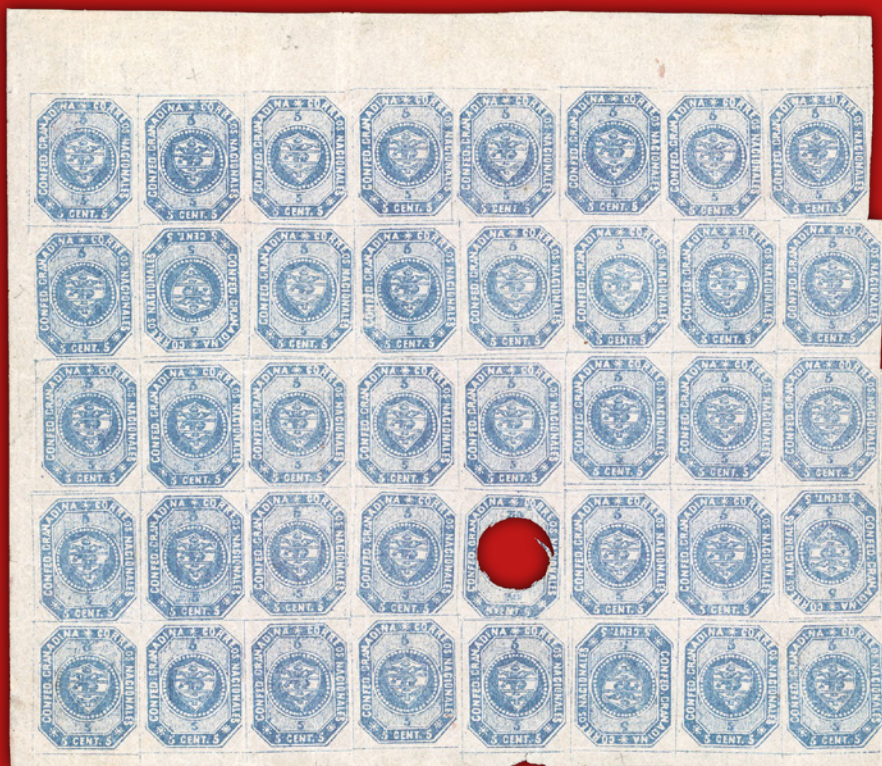
AMERICAN
NUMISMATIC
SOCIETY

Classic Colombia: The First Six Issues

The most significant ever formed



The multiple demonstrating that the 1859 5c stone A was also printed in blue; ex *Hubbard and Goeggel*.



1859 5c block of 40 containing three tête-bêche varieties and the "50" instead of "5" centavos transfer error with punched hole, one of the greatest rarities of South American philately; ex *Goeggel*.



David Feldman
International Auctioneers

Chemin du Pavillon 2
PO Box 29
1218 Le Grand-Saconnex, Geneva

Tel +41 22 727 07 77

davidfeldman.com



David Feldman
INTERNATIONAL AUCTIONEERS

The “Ingeniero” Collection

Available by Private Treaty



1860 5c stone A, the only complete sheet in the second issue; the most important item of this period and one of the greatest rarities of Colombia.

A selection of gems from the collection.

Contact us today
to find out more details
info@davidfeldman.com

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 23% 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: April 2023)

Your contacts



Fernando Martínez
CEO
Member of the Board



Rémy Behra
CFO / COO



David Feldman
Consultant
Philatelic rarities



Guy Croton
Senior Philatelist



Marcus Orsi
Senior Philatelist



Gabriel Rheinert
Senior Philatelist



Ricky Verra
Senior Philatelist

International Representatives Luciano Lucarelli,
Jean-Jacques Tillard

Outside Philatelists and Agents Philippe Abert, Tony Banwell,
Dario Díez, Olivier Eeckeman, Carlos Hernández Rocha,
Yves Louis, David MacDonnell, Jorge H. Del Mazo, Pedro Meri,
Michael Tseriotis, Allan Westphall

Our Team

Administration Andréea Nénot

Accounts and Finance Dimitri Toulemonde

Client Relations Eva Mondehard

Design Andrea Villa, María Martínez, Alex Porter

Information Technology Octoplus Solutions Sàrl

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).



David Feldman
International Auctioneers

Chemin du Pavillon 2
PO Box 29
1218 Le Grand-Saconnex, Geneva

Tel +41 22 727 07 77

info@davidfeldman.com

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

All World and Collections - Geneva - June 27th and 28th, 2023

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

□ 25%

- Signature:



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

Step 2. Fold along this line, from edge to edge.

From:

.....
.....
.....
.....

Step 2. Fold along this line, from edge to edge.

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

