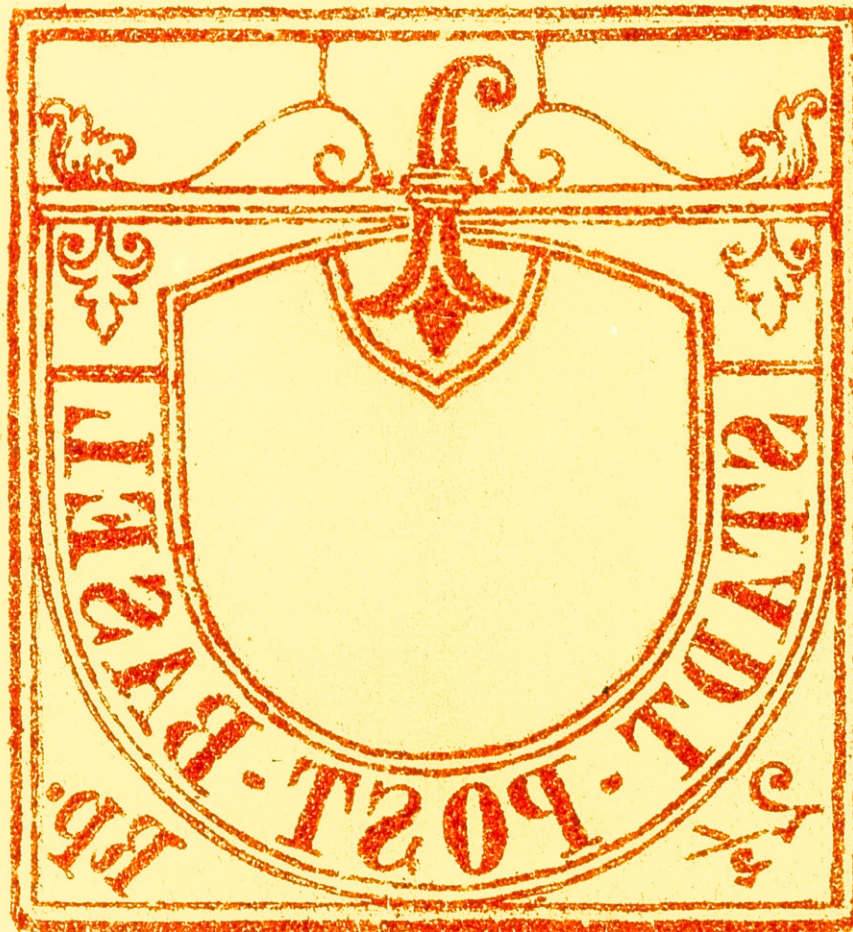




**David Feldman**  
INTERNATIONAL AUCTIONEERS



## **Sperati's Art of Philately: New Discoveries**

Geneva - Friday June 21, 2024 at 18:00 CET





# **Sperati's Art of Philately: New Discoveries**

Geneva - June 21, 2024



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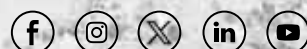
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Geneva, June 17-22, 2024



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- **Egypt:** Part X of the Joe Chalhoub Collection: Early Stampless Mail, First & Second Issues, Kings Fouad & Farouk
- **Sperati's Art of Philately: New Discoveries**
- **Great Britain and British Empire** including British West Indies, the Michel Houde Collection of the British Consular post office in Bangkok, and Ireland with the Des Quail Collection of Postal History (Part II) and the Cousins Collection of Overprints (Part II)
- **France and Colonies** including the Libération Collection (Part II – cities N to Z)
- **Indian States** including the MacGillycuddy Collection of Barwani
- **Europe, Overseas and All World Collections** including Romania with the "Marcel" Collection (Part II) and Persia with the First Part of the International Large Gold Medal Collection formed by Björn Sohrne FRPSL
- **Olympic Games and Football**



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

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- 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.

# Auction Agenda

Spring Auction Series – June 17-22, 2024

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Monday June 17, starting at 15:00 CET

**Egypt - The Joe Chalhoub Collection (Part X)**

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Tuesday June 18, starting at 10:00 CET

**Europe & Overseas**

**Olympic Games & Football** (Online catalogue)

---

Wednesday June 19, starting at 10:00 CET

**France & Colonies**

---

Thursday June 20, starting at 10:30 CET

**Great Britain**

---

Friday June 21, starting at 10:00 CET

**All World Collections** (Online catalogue)

**Indian States**

**Sperati's Art of Philately: New Discoveries**

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Saturday June 22, starting at 10:30 CET

**British Empire**

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 Teilnahme an der Auktion.

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**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  
**Email** trevortrilogy@aol.com  
**Website** philatelic-auction-agent.co.uk

Nick Martin **Mobile** +44 770 376 6477  
**Email** nick@martinlincs.uk  
**Website** loveauctions.co.uk

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### Italy

Giacomo Bottacchi **Mobile** +39 347 -922 0225  
**Email** gbstamps@iol.it

---

### USA

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

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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  
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#### Euros (EUR)

Account 0316-398878-82-3  
IBAN CH81 0483 5039 8878 8200 3  
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#### British Pounds (GBP)

Account 0316-398878-82-4  
Iban CH54 0483 5039 8878 8200 4  
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- April 16-19 – EFIRO, Bucharest, Romania
- May 30 - June 1 – Paris Philex 2024, Paris, France
- May 31 - June 2 – NORDIA, Skjærgårdshallen, Langesund, Norway
- October 17-20 – HAFNIA, “Øksnehallen” in the center of Copenhagen.
- October 23-26 – Stampex International, London, UK (stand 24)
- December 5-8 – MONACOPHIL, Monte Carlo, Monaco



In addition to personally meeting our multilingual, expert philatelists and chatting with them, at our stand at any exhibition you can benefit from:

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- Getting to know the terms and conditions of our auctions and Private Treaty options
- General information about the hobby of stamp collecting or a particular collecting interest
- Viewing and taking home catalogues of our upcoming auctions
- Potential viewing of lots of our upcoming auctions



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# Viewing in Geneva

June 17-21, 2024 (Before June 17 by appointment)

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# Introduction

Dear Collector and Client,

Jean de Sperati (1884-1957) was without a doubt one of philately's most eccentric and colourful characters, and he is now certainly the most revered name in philatelic forgeries.

David Feldman International Auctioneers is delighted to partner with Frank Eder to offer this new installment of the "Art of Jean de Sperati" sale, which adds substantially to our understanding of the extraordinary scope of his reproductions and offers much material, hitherto unrecorded and entirely new to the market. Again, we observe the visually impressive production materials through which he achieved the highest degree of perfection in his stamp reproductions, right from the unique master matrices, glass support and celluloid clichés, engraved copper plates, working proofs, and through to the finished stamp reproductions. Of the highlights of this sale, we draw attention to the crème de la crème of Sperati's work, the unique *Collection No. 1*, a complete approval book that features 235 finished reproductions of some of the world's rarest classic stamps gifted by Sperati to his daughter Yvonne on her 28<sup>th</sup> birthday. We also offer the newly discovered essays and clichés of the world-famous Mauritius "Post Office" that Sperati worked on in early 1951, around the time of his agreement with the B.P.A. to hand over his production materials, as well as the clichés and impressions on glass and celluloid paper for the United Kingdom Penny Black VR Official, a major new discovery that is undocumented in the literature on Sperati.

These and many other new discoveries document how by the middle of the 20<sup>th</sup> century Sperati had asserted himself as the most eminent producer of stamp reproductions in what he himself termed his Art of Philately (*la Philatélie d'Art*). With inimitable precision he combined his extensive knowledge of chemistry, paper, photography, engraving, and philately to create superb reproductions of many of the world's most iconic stamps by means of the lithographic technique using photographic processes (one of Jean de Sperati's brothers was a photographer and another a stamp dealer, so in a sense he placed himself at the intersection of those!).

Sperati was extraordinarily driven, even to the point of obsession, as he produced his stamps in order primarily to debunk the experts of his time, but also, it must not be omitted, to sell his productions to stamp dealers all over the world. He also cleverly branded himself and his work through the many pictures taken of him, through his surviving archive, and in his writings about his original reproduction technique. He concluded "My Technical Autobiography", from about 1950, after several decades of activity, with these words so characteristic of the master forger:

*"PHILATÉLIE D'ART" has made the grade so well, that to-day no advanced specialist in the world can ignore the "PHILATÉLIE D'ART" with which is indestructibly linked the name of JEAN DE SPERATI.*

This sale is an important source for research into the world of Sperati, and David Feldman of Geneva and Frank Eder wish you all success with your bids.

Allan Westphall  
Geneva, April 2024









# Sperati's Art of Philately: New Discoveries

All World	80000
Sperati	80001-80002
Argentina	80003-80006
Australia & Australian States	80007-80011
Austria	80012-80013
Belgian Congo	80014
Belgium	80015
Bolivia	80016
Brazil	80017-80018
British East Africa	80019-80020
British Honduras	80021-80022
British Levant	80023
Canada	80024-80029, 80137
China	80030-80031
Colombia	80032-80033
Egypt	80034
France	80035-80051
German States	80052-80070
Great Britain	80071-80075
Hungary	80076
India	80077-80078
Italian States	80079-80085
Luxembourg	80086-80087
Malaysian States	80088
Malta	80089
Mauritius	80090-80094
Mexico	80095
Persia	80096
Phillippines	80097-80098
Romania	80030, 80099-80101
Russian Levant	80102
St. Kitts-Nevis	80103
St. Lucia	80104-80105
San Marino	80106
Spain & Spanish Colonies	80107-80115
Sweden	80116-80119
Switzerland	80120-80125
Tobago	80126
Uganda	80127
United States	80128-80134
Uruguay	80135-80137





## Foreword



It gives me great pleasure, now that I am returning to the company that I founded more than five decades ago, to endorse the sale of newly discovered materials from the estate of Jean de Sperati, the world's philatelic forger *par excellence*, and one whose many stamp reproductions I have encountered regularly during a long career in the philatelic trade.

I would also like to celebrate the dawning of a promising new collaboration with Mr. Frank Eder, our German partner in this amazing offering of Sperati materials, as well as the arrival of Allan Westphall, a philatelic expert from Denmark who has joined our team in Geneva and who has been responsible for the production of this auction catalogue.





Inside the Sperati workshop. A selection of colourful cardboard boxes from the Sperati estate that were used to house celluloid paper, photographic slides, glue, and various other manufacturing elements.

We now invite you to enter Sperati's busy workshop together with us and admire the many and diverse components that were used to create his very convincing reproductions of many of the world's rarest postage stamps. These reproductions find their fullest and most distinguished articulation in this auction's lot #1, the exquisite 'Collection No. 1' comprising 235 superb reproductions of stamp with postmarks, and which is nearly identical to Sperati's fabled *Livre d'Or* that contained the full range of forged stamps that had convinced the philatelic experts of his day to issue certificates of authenticity.

To all our clients, new and established, we wish you will enjoy this special auction and have good luck with your bids.

David Feldman

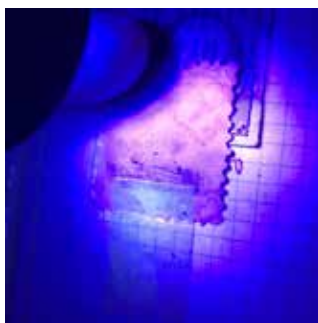
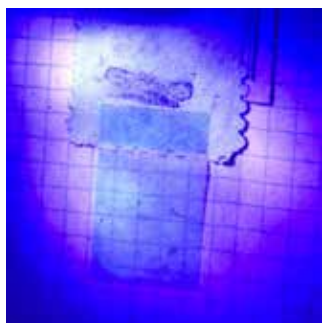
# Sperati's Art of Philately: New Discoveries

## Sperati's secret marking

In a letter to the Belgian stamp dealer Rene Mertens dated November 16th 1946, Sperati made reference to a secret marking put by him on his stamp reproductions. The purpose of this marking, his *marque invisible*, was to differentiate his own productions from the authentic stamps (and from the forgeries of others). In the letter Sperati remarked that

*My marking is invisible in full daylight and is absolutely indelible, except if you remove some paper and create a thin, but then there won't be much stamp left!*

Sperati claimed that the sign would be apparent only when the stamp was placed under a Wood's lamp that emits ultraviolet light.



The passage in Sperati's letter to Mertens has been acknowledged in the literature on Sperati and most recently in Richard Schäfer, *Jean de Sperati – Rubens of Philatelic Forgers 1884-1957*, but so far no one has been able to detect and describe this marking.\*

When we studied the many finished stamp reproductions in Sperati's "Collection no 1", the album that Sperati gave as a gift to his daughter Yvonne on her birthday in 1952 (lot #1), and shone ultraviolet light on many of the stamps contained in it, we did notice an area that shines up on the back. We believe that Sperati applied the marking with a pen and in a metallic writing ink around the place where the hinge would normally be attached, probably in order to disguise it. To a normal eye, the marking looks like an offset of writing ink from its former use on a cover; as such, Sperati's pen marking was designed to look as inconspicuous as possible, like just a random offset of ink such as was normally used on letters in the 19<sup>th</sup> century.

In all likelihood, Sperati applied this marking only to his early productions that he sold to dealers, and probably not later on in the late 1940s and into the 50s.

This is ongoing research and we encourage people who have information about this marking or any new and un-recorded aspect of Sperati's biography to get in touch with us.

\* Richard Schäfer, *Jean de Sperati – Rubens of Philatelic Forgers 1884-1957*, Corinphila, 2023, p. 60.



## NOTES

### Appropriate Material in F.I.P. Exhibits

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

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

### Complete Photos and Scans are Available Online

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

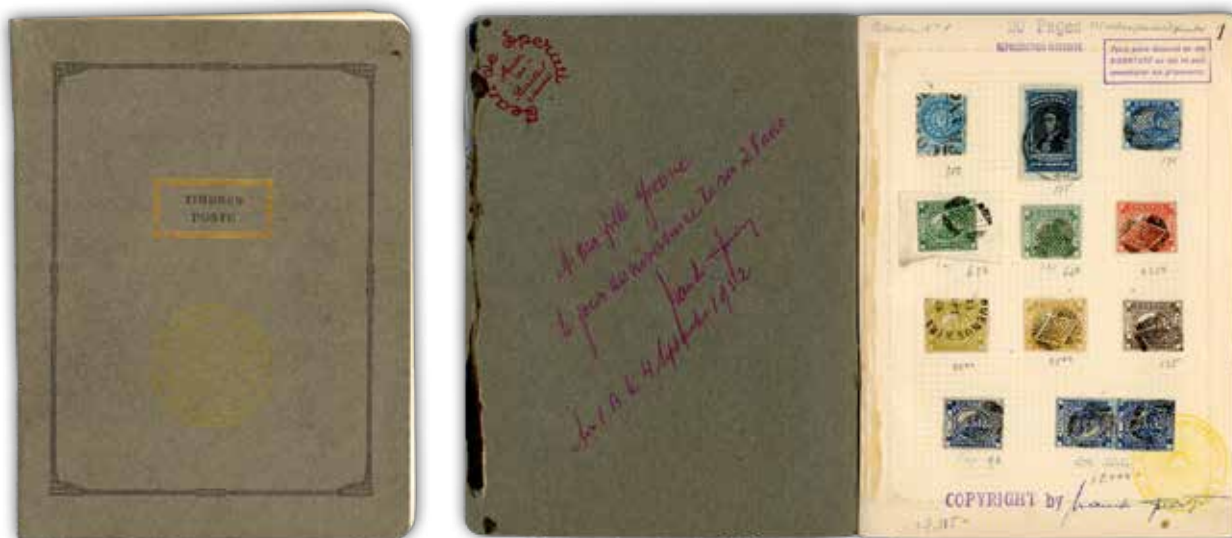
### A Guide to the Handwritten notes by Sperati:

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

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







80000

**All World** – Sperati stamp collection, entitled *Collection no 1*, a stamp approval album (entitled “*Timbres Postes*”; measuring 15x20cm) exhibiting 235 Sperati reproductions of famous classic stamps; the range of stamps in this album is similar to those contained in Sperati’s famous *Livre d’Or* album.

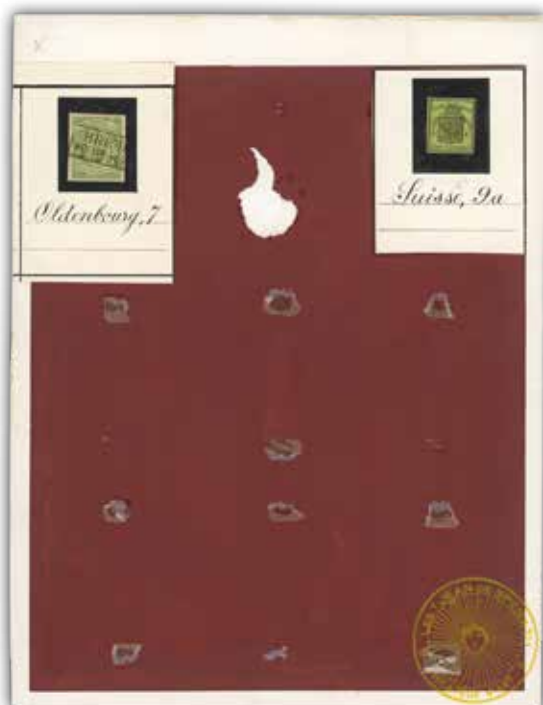
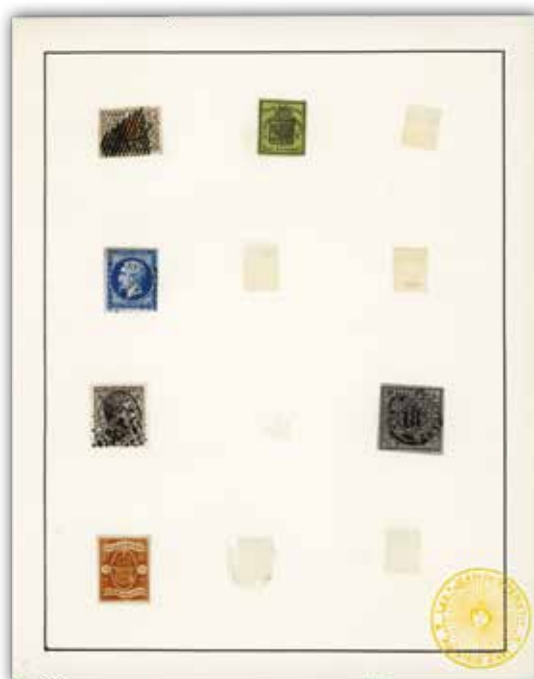
30'000 - 40'000

This album was gifted by Jean de Sperati to his daughter Yvonne on her 28<sup>th</sup> birthday, inscribed by Sperati on the inside of the cover and dated 4 September 1952. This is the album that allows us to ascertain the occurrence of Sperati’s secret marking (*marque invisible*) that he mentioned in a correspondence of November 1946, a dark marking visible from the back under UV light, that enabled him to differentiate his stamps from authentic specimens. Sperati’s daughter Yvonne (born 1924) was raised mostly by her aunt; she noted that her mother was not much interested in children and her father was always preoccupied with work, working often 14-16 hours per day. For her 28<sup>th</sup> birthday Sperati prepared for her this splendid album that encapsulated the highest achievement of his stamp reproduction art (what he termed “*Philatelie d’Art*”).

Each of the album’s 20 pages contains 9-12 stamps, with most of the highlights of classic world philately being represented, including Buenos Aires tête-bêche, the famous Austrian newspaper stamps, Bavaria 1kr in tête-bêche pair and singles, Saxony no 1 (x3), France with tête-bêche pairs, Italian States, Spain 2r error of colour (a stamp known in three copies), Sweden 3 skilling yellow (a stamp known in one copy only), Switzerland cantonals, incl. Zurich 1843 4r and 6r, GB 2 shilling brown (x3, in the three separate types), the sun stamps of Uruguay, and much, much more; many of the stamps have Sperati’s signature in pencil on back. The catalogue value has been noted in pencil below each stamp. The album contains absolutely no duplication.

This album contains similar material as Sperati’s *Livre d’Or*, which in its final form contained 239 stamps, all expertized by the leading philatelic experts of the time from Germany (166 stamps), Italy (38 stamps), Spain (5 stamps), France (26 stamps), and England (4 stamps). In the album we also find the full range of Sperati’s logos, such as “*Jean de Sperati, Aix-les-Bains, Savoie*”, also on every page is stamped the large yellow circular “*Les Jean de Sperati Philatelie d’Art*”, and the first page has *Collection No. 1* in pencil and “*Reproduction Interdite*”, also “*Copyright by Jean de Sperati*”.

**This collection is one of the most important resources we have for studying the evolution of Sperati’s reproductions and the technical aspects of his production of both photo-lithography and (in fewer cases) typography. It represents many of his finest reproductions from the time before the British Philatelic Association bought his stock (1953) and published *The Work of Jean de Sperati* (1955). The album truly represents the *crème de la crème* of Sperati’s philatelic forgery; it is an object of the highest cultural and historical importance, providing insight into human activities of reproduction and forgery. As an inscribed album it also combines Sperati’s paternal affection for his daughter Yvonne with his extraordinary pride in the achievement of “*Philatelie d’Art*”.**



80001

**Jean de Sperati** production of seven different stamps, mounted in approval booklet with Sperati's logos and private cachets, "Jean de Sperati, Aix les Bains" and "Philatelie d'Art", including two copies of Geneva 1846 5c large eagle unused, 1845 "Vaud" issue 5c with forged cancellation, Wurttemberg 1852 18kr used, Oldenburg 1861 ½g, type A of the two types produced, France 1852 20c presumably a genuine used example; **an exceedingly rare example of a Sperati "Philatelie d'Art" album, with a colourful assembly of the high-quality reproductions, unique and very attractive.**

1'000 - 1'500





80002

Jean de Sperati 1948 – a sketch of Jean de Sperati in profile, with what resembles Sperati’s own handwriting “Souvenir croquis de Mlle Oswald 21.8 1948”; a sketch in blue pen that shows the stamp reproduction artist *par excellence* at the time when he was producing some of his finest reproductions.

100 - 250

Bidding Steps

All bids in Swiss francs (CHF)

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.



80003

**Argentina, Buenos Aires – 1858-59 “Barquitos” steamship issues, group of fifteen items, comprising:**

1'500 - 2'000

- Tres pesos: four glass clichés, two in negative and some with production notes about chemicals used and exposure times, also an exposure on celluloid with notes about the violet filter used.
- Cuatro pesos: one very attractive glass cliché in brown and an exposure on celluloid in vermilion (mirror image) with notes that specify details about temperature and duration of exposure.
- Cinco pesos: a single negative glass cliché, coloured around the area of design to focus the light.
- Un peso: six glass clichés in varying colours, incl. deep red-brown, an exposure in white (very unusual) on celluloid, and an attractive essay on cardboard dated Nov. 1931.

**An important and unique range of the steamship issue, a great classic of worldwide philately, with very little similar material found in the Musée de la Poste of Paris, and the B.P.A.**



80004

**Argentina, Buenos Aires** – 1858 “Barquitos” 4p one glass cliché in black with Sperati’s production notes at base detailing aspects of photographic exposure and chemicals required, and 5p a similar cliché with Sperati’s manuscript annotations; **an attractive matching pair that takes us inside the Sperati workshop.**

300 - 500



80005

**Argentina, Buenos Aires** – 1858-59 Liberty Head and steamship issues, group of six items, incl. one master negative of the 4r Liberty Head from which the clichés were derived, painted black around the area of design, two glass support clichés in black 1 peso steamship, 5p on celluloid negative with surround painted brown (noted “mal” by Sperati), also a proof on paper 4p vermillion and one transparent photographic paper with 3p with mirror image. **A stunning Sperati range of these famous classic issues.**

750 - 1'500



80006

**Argentina, Buenos Aires** – 1859 Liberty Head 4r one glass cliché in black (type A of the two types produced), mirror image, with some production notes inscribed at base and 2p one cliché on celluloid in gray-brown; an attractive and scarce matching pair of this famous issue.

200 - 400



80007

**Australian States, Tasmania** – 1892 £1, a spectacular group of sixteen production elements for the bicoloured stamp, including a rare engraved copper plate of the value tablet, an impression of the value tablet on darkened onionskin paper as well as on two glass support clichés, also four glass clichés featuring the design without value tablet in brown and in the vermillion so often preferred by Sperati, and four clichés on celluloid, one coloured vermillion, also four papers with trial impressions that show experimentation with shades of green; **an unrepeatable set with the original copper engraving of the value tablet that shows Sperati also producing his reproduction through typography and not only his usual technique of photolithography.**

1'000 - 1'500



80008

**Australian States, Tasmania** – 1892 £1, six components for the manufacture of the bicoloured stamp, two very attractive glass clichés, black and vermillion, with image reversal, and one cliché on gray celluloid with production notes in Sperati's hand, also three trial prints on paper on which Sperati experimented towards the correct colour of the yellow value tablet, including his characteristic fingerprint colour trial; **a unique and visually spectacular group that displays the challenges that Sperati faced with producing the bicoloured stamp.**

400 - 600



80009

**Australia** – 1913 "Kangaroo" £2, fourteen production elements for this iconic Australian high value, the element of the central kangaroo include four glass clichés, one dated March 1951 and with two corner angles delimiting the placement of the rest of the design, also a plate with two kangaroos in black numbered "23/24", one very attractive celluloid cliché dated "8/51"; the frame element includes five glass clichés, one in rose with reversed image, dated "2/51", also four celluloid clichés incl. impressions in pale-rose and deep brown; **a unique and visually stunning range of clichés and photographic papers, with no similar material found in the "Ultimate" collection or in the Musée de la Poste of Paris.** This lot comes with Sperati's cardboard box of photographic paper from the Lumière Brothers.

3'000 - 5'000





80010

**Australia – 1913 “Kangaroo” £2**, fourteen production elements for the Australian high value, the element of the central kangaroo include two attractive glass clichés, one with dating “5/51”, also two celluloids and a thin paper slip with the kangaroo with two corner angles delimiting the placement of the rest of the design; the frame element includes four glass clichés, two in negative and with production notes at base, and two with image reversal, also one very faint impression on celluloid (near albino print) and an impressive exposure painted deep magenta (dated “9/51”) ; **a unique and very attractive range of clichés and photographic papers, with no similar material found in the “Ultimate” collection or in the Musée de la Poste of Paris.** This lot comes with Sperati’s own cardboard box for photographic paper of J. Jougla.

3'000 - 5'000



80011

**Australia – 1913 “Kangaroo”**, a comprehensive group of items used for the creation of postmarks on the finished stamp reproductions, Including one genuine 9d stamp with genuine cancellation that Sperati touched up in order to reproduce his photographic cliché (the cliché dated April 1951), also two attractive glass clichés in dark brown with cds of Melbourne and NSW, three celluloid strips with cds that were transposed unto stamp reproductions, four paper fragments with impressions of the £2 kangaroo (two in rose), finally a very exciting card with papers on which Sperati experimented with the cds and also three genuine stamps (incl. 5s) on which Sperati placed his Sydney and Melbourne cds; **a wonderful and unique range of trial pm reproductions that takes us inside Sperati’s workshop.**

1'500 - 3'000



80012

**Austria – 1851-56 Newspaper Stamps “Mercure”** twenty-nine production items, incl. seven glass support clichés in varying colours like black, vermillion, rose, some with Sperati’s production comments pertaining to chemicals used, temperature and exposure time, also six celluloid strips with photographic exposures, similarly with production notes and one with faint tête-bêche impression; also fifteen trials on paper, of which one in yellow and one with a postmark reproduction in red Wien 10/11, finally a black impression on onionskin paper derived from the copper plate engraving (showing poor impression); **a unique and very comprehensive group that allows us to study the development of Sperati’s reproductions of this world-famous issue.** This lot comes with Sperati’s own cardboard box of Guilleminot photographic paper.

3'000 - 5'000

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80013

**Austria – 1858 Imperial Newspaper Tax Stamp 1 kr and 4kr**, comprising a painted master on photographic paper of the 4kr value – the foundation for the creation of the cliché – and a similar master on celluloid for the 1kr, together with eight glass support clichés of the 1kr in a spectrum of colours, such as black, vermillion, blue, and an exceptional brown on ceramic, also two exposure on photographic paper, one dated May 1941. **A unique and exceptional assembly in vivid colours; the masters in this lot would have produced the finished copies that Sperati included in his Livre d'Or with certificates from experts in Italy and Germany.** This lot comes with Sperati's cardboard box for photographic paper produced by the Lumière Brothers.

3'000 - 6'000

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80014

**Belgian Congo** – 1887-94 Second issue 10fr, one glass support cliché with blank denomination, and one trial cds of Matadi with reversed image, mounted on thin plastic; a very fine and unique pair, with no more clichés in the “Ultimate” collection or the Musée de la Poste of Paris.

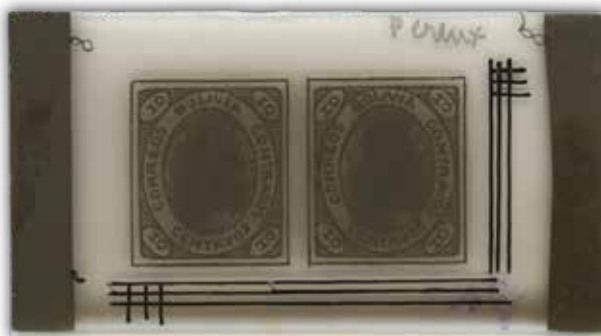
200 - 400



80015

**Belgium** – 1869-78 5fr glass plate with image reversal, defective in places, with very interesting production annotations, incl. “pâle” (pale) and dating “12/46”. **A unique element of the Sperati production of this high value.**

200 - 400



80016

**Bolivia** – 1867-68 10c Condor, three items, one glass support cliché with a pair in black, and similar pair on celluloid paper with manuscript notes about the Verichrome celluloid film from Kodak and the exposure, also a celluloid of the 500c Nine Stars 1868 with notes about Verichrome and Agfa celluloid film. **A unique group of production elements, with nothing similar in the “Ultimate” collection or the Musée de la Poste of Paris.**

300 - 500



80017

**Brazil** – 1843, Bull's Eyes 60r, twelve production items and five cancellation trials on paper; the production items include one glass support cliché with mirror image, three exposure trials on celluloid paper, one painted red-brown around the design, and one with dating Oct 1842 and comprehensive production notations that probably indicate a satisfactory result to make the final reproductions, also a set of impressions on paper, one dated Aug 1841 and one with fine red strike of CORREIO GERALDACORTE 14/9 1844. The cancellations comprise red VICTORIA on paper, black CORREIO GERALDACORTE, and working proofs of red PELOTAS and MACEIO with abundant annotations dated Dec 1843; a very fine range of stamp impressions and accompanying pms that merits further study, **of the highest rarity with very few items in the "Ultimate" collection and no clichés and matrices with B.P.A. or the Musée de la Poste of Paris.** This lot comes with Sperati's black cardboard box labelled "Bresil".

2'000 - 4'000



80018

**Brazil** – 1843 "Bull's Eyes" a remarkable group of two glass clichés (one dated March 1843; 100 years after the issuing of the stamp), and two clichés on celluloid, of which one in attractive vermilion with colouring around the design, all with image reversal, also two fine cancellation trials on thin papers, circular Correio Geraldacorte and line pm Victoria; **a very fine group that displays Sperati's integration of cancellation with stamp reproduction.**

500 - 1'000



80019

**British East Africa – 1890-94 4a**, four glass support clichés with reversed image impression and in a range of shades, warm brown (dated Feb 1921), vermilion, gray-black and pinkish-red (defective), also three (presumably) genuine unused stamps in values 8a and 1r that Sperati would have used as the basis for developing his reproductions; **an exceptionally scarce range of colourful clichés, with only very few glass clichés recorded and no examples found in the B.P.A. collection.**

400 - 800



80020

**British East Africa – 1890-94 4a**, reversed image impression on celluloid paper in red-brown with production annotations, together with a negative glass support cliché of the same value; a very scarce and remarkable pair, with no examples recorded in the B.P.A. collection.

300 - 500



80021

**British Honduras – 1882-87 Queen Victoria 6d**, six glass clichés, remarkably clear and decorative with a few archiving and production notes by Sperati, also three clichés on uncoloured glass with fainter or damaged or overexposed impressions; **a unique and remarkable range through which we follow Sperati experimenting towards satisfactory exposure for his finished reproduction of this value, his only completed reproduction from British Honduras.**

700 - 1'000





80022ex

80023

**80022**

**British Honduras** – 1882-87 Queen Victoria four glass support clichés, comprising 1 shilling, two very fine clichés in black and the vermilion that Sperati often preferred for optimum exposure, with mirror image, also two glass clichés for the 6d value in rather faint impression, one in vermilion with production notes and dating Aug 1944; **an attractive set of designs that includes the 1s not known to exist as finished stamp reproductions.**

**300 - 500****80023**

**British Levant** – 1909 issues with overprint, one copper plate developed for the “2 piastre 20 paras” overprint, an important new discovery of one of the few copper plates from the 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.

**200 - 400****80024**

**Canada** – 1859 Jacques Cartier 17c, group of eight glass clichés, most with reversed image, in a splendid range of colours, such as black, vermilion, gray, and a radiant light blue, also one attractive negative cliché, some with Sperati's typical manufacture notations, also one negative on glass of circular mute 12-bar cds and circular numeral 9. **A unique assembly of a hitherto unrecorded Sperati production, which now has the status of being Sperati's final stamp reproduction.**

**2'500 - 4'000**



80025

**Canada, Newfoundland** – 1857 4d, 8d, 1s sixteen items, comprising for the **4d value**, two glass support clichés, one with reversed image and one with integrated postmark in a striking red-brown shade, for the **8d value** four glass support clichés, with two in negative and painted black around design, also three trial impressions on paper, for the **1s value** one negative glass support cliché with dating May 1929 and comprehensive production notes around design, two fine glass clichés in vermillion and a cliché on celluloid paper with extensive annotations pertaining to chemicals used, temperature and exposure time. Finally three papers with cds trials dated “7/43” and “12/44”. **A spectacular and unique group of production elements for Sperati’s preferred photolithographic production method.** This lot comes with Sperati’s cardboard box for photographic paper of the Société Lumière.

2'000 - 4'000

The currency of the auction is the Swiss franc.

**CHF**



80026

**Canada, Newfoundland** – 1857 1/2d, 2d, 8d, 1s, eighteen items, comprising for the 1/2d value, one cliché on celluloid in light brown with production notes and date of Dec 1929, for the 2d one cliché in light vermillion and with reversed image and one cliché on glass with a part imprint of a stamp from Mexico, for the 8d, four glass clichés incl. one black negative, and a celluloid cliché and an attractive proof on paper with impression in black and vermillion, for the 1s, five attractive glass support clichés in varying colours, one in black negative, one in gray-black (dated “6/29”), and one in deep dark red, also two beautiful celluloid clichés in black and deep red; **A spectacular and unique group of production elements for Sperati’s preferred photolithographic production method of this classic stamp.**

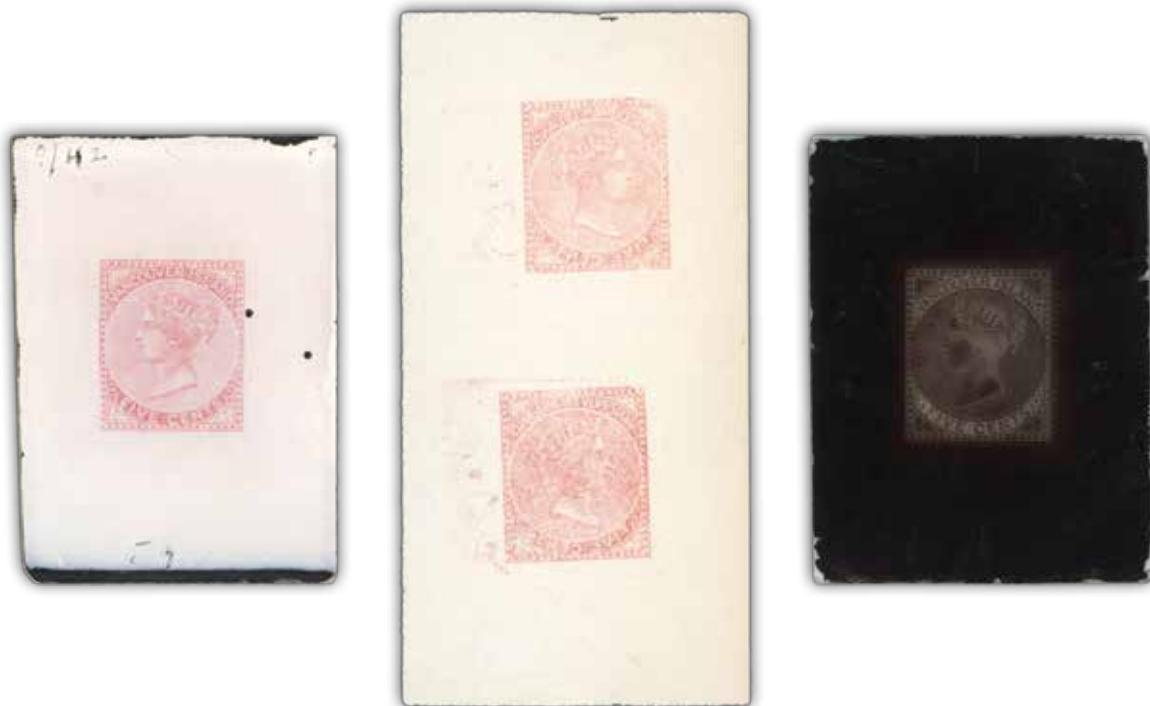
1'500 - 2'000



80027

**Canada, Newfoundland** – 1857 6d, trial proof in black on thick paper, with Sperati’s “REPRODUCTION INTERDITE” in purple and pencil signature below design, on reverse is Sperati’s yellow emblem “Philatelie d’Art”; **a complete proof in razor-sharp impression and with good range of Sperati’s personal markings, unique.**

250 - 500



80028

**Canada, Vancouver Island** – 1865 5c, an exceptional group of twenty-two production items for the stamp and cancellations, comprising seven glass support clichés in a range of colours, black, gray, green, brown and two black negative clichés, also four celluloids in red and black, two with dating Sep 1942 and production notes about chemicals and exposure, and two proofs in red printed on paper with reversed image. The comprehensive cancellation section includes oval “Post Office Victoria Vancouver PAID” and numeral 35 with oval “PAID”, all on glass, celluloid and paper, some with production notes. Two certificates by Pascal Scheller accompany two glass clichés and two cancellation trials; **an exceptionally important range, the B.P.A. only records one cliché and one exposure trial, and four single final reproductions were offered in the “Ultimate” collection sale of Sperati.** This lot comes with Sperati’s own cardboard box for his preferred Ilford brand of photographic paper.

2'000 - 4'000



80029

**Canada, Vancouver Island** – 1865 5c a fine group of twelve items, comprising nine glass clichés in a fascinating rainbow of colours (black, brown, sepia, rose), and three celluloid clichés in rosy red and black; a very important range, the B.P.A. only records one cliché and one exposure trial, and four single final reproductions were offered in the “Ultimate” collection sale of Sperati.

600 - 1'200





80030

**China, local post Shanghai** – 1866, two impressions of 12 candarin, in vermilion and black together with an impression of Romania Bull's Head 108pa; an exceptionally decorative piece with disparate Sperati productions; visually stunning and with an additional impression of the 12 candarin vermilion on back with what looks like a colour trial. **Unique.**

300 - 600



80031

**China, Local Post Shanghai** – 1866 12ca, 20 items used to produce the 12ca stamp with overprint, comprising five glass clichés of the stamp, incl. one black negative, two in shades of brown, and two very attractive in vermilion with comprehensive production notes around design noting issues pertaining to the violet filter used to obtain contrast in lithography, also one cliché on celluloid and six trial impressions on thin paper (black and brown); the overprint element is represented by one genuine overprinted stamp that Sperati used as his source for the reproduction (and touched up on reverse), also four glass support clichés, two showing the damaged “D” of the original overprint and the other two with repaired “D”, finally four papers with overprint trials, one with manuscript notations and dating “28/12”; **an exceptional range of clichés and proofs of stamp and overprint, witnessing to the reproduction of this issue which was unknown until recently and represents Sperati’s only reproduction of Chinese philately. This lot comes with Sperati’s cardboard box for photographic papers of Guilleminot & Co.**

3'000 - 7'000



80032

**Colombia – 1861, “Nueva Granada” 1p three negative glass support clichés, in black (with Sperati’s manuscript notations), radiant blue colour, and another showing faint exposure with image reversal, also an exposure on celluloid of Bolivar 10c, mirror image and with production notes around design and dating Oct 1951. Unique and a very attractive group, less than 10 clichés recorded and the only known celluloid of the Bolivar issue.**

1'000 - 2'000



80033

**Colombia– 1861, “Nueva Granada” 1p six glass support clichés, showing a startling array of colours, from red and vermillion, to a radiant blue and black (with production notes about the Alpha celluloid and the Calor lamp used for light exposure), also an neat glass cliché of the small Bolivar 10c, mirror image. Unique and a very attractive and colourful group, with less than 10 glass clichés recorded, and the Bolivar issue first time offered at auction.**

1'000 - 2'000



80034

**Egypt, Suez Canal Company** – 1868 1c, one glass cliché with image reversed and manuscript production notes at base “cliché 4/13 voile vio” referring to the violet filter used to obtain optimum contrast, also stamp with very sharp impression in black on pelure paper. We assume that the stamp is original and that Sperati used it to produce his cliché (stamp and cliché are the same position); **the literature notes nothing about Sperati’s production of Suez Canal Company stamps and we know of no finished stamp reproduction; unique and an exciting new discovery.**

300 - 500



80035

**France** – 1849 Ceres first issue, a very impressive range of eleven glass clichés, incl. a master negative of the 15c dated July 1947 with production notes, 10c and 15c clichés in blue with integrated cancellation, and a negative cliché 15c, also two mirror image clichés of 1fr in vermillion, one with production annotations at base listing room temperature, the application of a chemical substance, and the duration of light exposure. **A stunning and unique range that documents in the medium of glass the complicated manufacturing process of Sperati’s reproductions.**

2'000 - 3'500

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80036

**France** – 1849 Ceres first issue, two spectacular glass support clichés (trial exposures) of the 10c value, one in blue and one in a vibrant light brown (with mirror image), both with identical static cancellation, a rare feature of a Sperati reproduction. **A beautiful pair of complementary clichés of the French classic.**

250 - 500



80037



80038

80037

**France** – 1849 Ceres first issue 1f vermilion, one cliché on celluloid and one on glass showing image reversal and the vibrant vermilion colour that was so often preferred by Sperati for his productions; **a visually impressive pair of matching clichés of this most famous of French stamps featuring sharp, detailed impressions and showing Sperati's extraordinary attention to detail.**

1'000 - 2'000

80038

**France** – 1849 Ceres first issue 1f, a single cliché on celluloid with very finely detailed impression in black, showing image reversal and black colouration around the edges; **a rare and visually impressive cliché on film with a sharp impression that was used to create the finished stamp reproduction.**

200 - 500

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80039

**France, Second Empire** - a small group of five items, incl. a beautiful glass cliché 1fr vermillion with mirror image tête-bêche with production notes at base "voile vers" noting the green filter applied and also the chemicals used, exposure time, and duration, also a negative glass cliché of the same value with similar annotations, a glass cliché of a single 1fr with mirror image, and two celluloid strips of the 20c value with very sharp impressions; **a unique and attractive set of production elements.**

1'500 - 3'000



80040

80041

80043

80040

**France** – Second Empire issue 1c, one negative glass support cliché in dark-brown, coloured dark around the area of design to concentrate the light; **an attractive item of the highest rarity with about five glass clichés of this issue in private hands.**

200 - 500

80041

**France** – Second Empire issue 25c, one negative glass support cliché, coloured around the area of design to concentrate the light; **an attractive item of the highest rarity with about five glass clichés of this issue in private hands.**

250 - 500



80042

**France** – Second Empire issue 1f, one glass support cliché with a beautiful tête-bêche pair, image reversed, in a light-brown shade; **a production item of the highest rarity and one of just a few tête-bêche clichés on glass from this issue.**

500 - 750

80043

**France** – Second Empire issue 1f, one glass support cliché in carmine, image reversed, with Sperati's manuscript dating June 1949 and production notes "1 dos fait tiré ...", indicating a satisfactory final result to make the reproductions; **a spectacular technical cliché of the highest grade of importance and rarity.**

400 - 600



80044

**France** – Second Empire issue 1f, one glass support cliché with a beautiful tête-bêche pair, image reversed, in an enticing greenish-blue shade which is most unusual for a Sperati item, also one paper with a trial print of partial cancellation numeral 73; **a production item of the highest rarity and one of just a few tête-bêche clichés on glass from this issue, here with the accompanying cancellation.**

400 - 800



80045

**France, Postage Dues** – 1859, 10c, 40c, four clichés, incl. one master glass cliché for the 40c with comprehensive technical scribbling by the reproduction artiste (worth further study) and dating July 1947, 10c represented by two glass clichés, both mirror image and negative, and a very fine impression on paper; **an important and very rare documentation of Sperati's work on the French due stamps.**

400 - 600

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80046

**France, Postage Dues** – 1859, 10c, 60c, four glass support clichés, incl. negative clichés for the 10c and 60c and one mounted 60c cliché in turquoise and another in light brown, also two celluloids of 10c red-brown and 60c gray-brown, also a paper of the 10c in black trial print; **an important and very scarce documentation of Sperati's work on the French due stamps.**

400 - 600



80047

**France, Laureated Empire** – 5fr, a group of six production elements, incl. one very attractive finished reproduction with numeral 2387 (of Monaco; with Sperati horizontal pencil line on back which he appears to have applied to this issue). Three glass support clichés without value insert and with image reversal, one in black with note “Contraste Pathé”, indicating the Pathé celluloid used, two in vermillion, also one proof in the colour of the original on paper with production annotations below design, and a vermillion impression on celluloid with notes about the violet filter used in manufacture; **a unique and important group for the production of the top value.**

3'000 - 5'000



80048

**France, Laureated Empire** – 5fr, a small group of three production elements for the top value, including a magnificent mirror image exposure without value tablet in vibrant bright red, and a similar in black, both with Sperati's production notes, also a finished reproduction (type A of the five types that Sperati produced); **a very important group for the production of the French top value.**

750 - 1'500



80049

**France** – Bordeaux issue, 2c, a group containing four glass clichés, incl. a single stamp impression in gray dated June 1948 with Sperati's production notations at base, another single in brown with notations about exposure time and temperature, a brightly-coloured brown block of four with reversed image, showing technical notes at bottom and dating Aug 1948, and another block of four with impression in a faint gray shade, also a single celluloid fragment with imperfect impressions of four stamps. **A remarkable and attractive small range of production items for the famous Bordeaux issue.**

700 - 1'400





**80050** France – Bordeaux issue, 2c, blocks of four, one attractive negative glass cliché, and a glass support in brown-cinnamon, dated Feb 1948, also a cliché on celluloid in a light gray-brown; **three spectacular and very rare clichés of this popular French classic.**

**600 - 1'500**



**80051** France, Bordeaux issue - a small group of glass clichés and accompanying cancellations; 2c one attractive cliché of block of four on glass in red-brown with Sperati notations at base "C VII" and "272", as well as a cliché of the single 2c, also celluloid clichés of the numeral cds 2387 (Monaco) one in negative and with reversed image, and a paper of two impressions of 2387 cds with notes on back, colour trial, and dating Nov 1943. A fine small set of stamp reproductions and cancellations.

**500 - 750**

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80052

**German States, Baden** – 1862-66 18kr, two glass support clichés with reversed image, one with technical annotation “voile temp fort” and exposure time, a fine matching pair showing very detailed impression in black and light brown; **very rare with nothing similar in Sperati’s “Ultimate” collection or the Postal Museum in Paris.**

300 - 600



80053

**German States, Bavaria** – 1849 1kr group of twelve production items, including four glass support clichés, one dated April 1945 and one tête-bêche pair, two clichés on celluloid coloured gray around the design, also three very fine impressions on paper; additionally, postmark trials on slips of paper, incl. numbers 20, 152, 313, 363, and datemarks of Bayreuth, Marktsteft, and Kaufbeuern. **An impressive group of clichés and cds to produce the first stamp of Germany, only one single cliché is found in the “Ultimate” collection and the Musée de la Poste of Paris possesses only six clichés or matrices for all German states.**

2'000 - 4'000



80054

**German States, Bavaria** – 1849 1kr group of nine production items, including four glass support clichés, including one in bright red with production notations at base, and two matching clichés in black and gray, two matching clichés on celluloid, dated Feb 1945 displaying varying notes relating to the filter used and one chosen as satisfactory result for making reproductions, also a celluloid cliché for a Munchen pm and one glass cliché with numeral cds 20, 152.313, 363. The final element is a complete finished reproduction of the stamp type A (of the three types produced) with forged cancel 220. **An impressive group of clichés and cds to produce the 1kr, showing the process from clichés to finished reproduction, only one single cliché is found in the “Ultimate” collection and the Musée de la Poste of Paris possesses only six clichés or matrices for all German states.** This lot comes with Sperati’s own cardboard box for photographic celluloid of the ORTAS brand.

1'500 - 3'000

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80055

**German States, Bavaria** – 1849 1kr a very fine group of six production items, including one attractive glass support cliché in black with reversed image and with Sperati's production notes at base that detail aspects of exposure, such as temperature, duration, and chemical composition, also a similar exposure in light vermilion on celluloid with annotations, and a negative on celluloid (dated July 1950), with a very fine trial impression in black on thick paper. Additionally a cliché of semi-circular Bayreuth cds on gray celluloid. Finally a rare finished reproduction type B with wing margin at left and obliterated by numeral 175. **An impressive, rare, and diverse group of cliché, celluloids, and cds to produce the first stamp of Germany.**

1'500 - 2'500



80056

**German States, Bavaria** – 1849 1kr, a finished reproduction (type C of the three types produced) on piece with stamp struck by MUNICH/26 Jul 1850; forged stamp and forged postmark mounted on an original letter part with some German correspondence on back; very rare and attractive.

300 - 500





80057

**German States, Bavaria** – 1849 1kr, a beautiful glass support cliché with a very sharp impression in light-gray of the tête-bêche, in type C of the three types that Sperati produced, an extremely attractive and tidy cliché that displays beautifully; Sperati produced tête-bêche pairs and strips, that were complete fabrications and had forged cancellations, **a cliché on glass of the highest rarity, with nothing similar preserved in the “Ultimate” collection or the Musée de la Poste of Paris.**

500 - 1'000



80058



80059

80058

**German States, Bremen** – 1856 5sgr, one reversed image cliché on celluloid in vermillion, Sperati's preferred colour for good photographic exposure, a fascinating working cliché with annotations pertaining to the Verichrome film used, the violet filter, and various other production aspects; **a very rare working cliché from which Sperati worked to produce his finished reproduction through the process of photolithography.**

150 - 300

80059

**German States, Bremen** – 1856 5sgr, one spectacular negative reversed image cliché block of four on translucent glass with black border around, featuring one very unusual flaw white spot on one stamp that is marked “47 fixé” (perhaps referring to year 1947), also “taches verre chassis” with an arrow pointing to the black border; a unique cliché featuring Sperati's working notes.

150 - 300



80060

**German States, Hannover** – 1860 10gr, two glass support clichés of extraordinary beauty, one in a radiant green (mirror image) dated Aug 1935 with Sperati's production annotations relating to exposure time and temperature, and an impression on thick glass in vermilion, also a small group of cancellation trials on paper, with production notes in pencil, incl. Hannover circular datestamp, Blumenthal circular, linecancels of Emden, Lehe, Ritzebuttel; a unique selection that displays the pairing of stamp and postmark.

400 - 600

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



80061

**German States, Hannover** – 1861 10gr two glass clichés, one in black and one in the radiant vermilion colour that Sperati preferred for optimum contrast, showing hand-painted surround and comprehensive production notes at base, specifying temperature, chemical composition and exposure duration; **a very attractive pair of clichés.**

300 - 500



80062

**German States, Lübeck** – 1859 two items featuring the face value error “Zwei ein Halb”, one thick glass support cliché and one printing trial with reversed image in a radiant rose pin and with Sperati’s technical annotations; **very rare, with only one finished reproduction of Lübeck being offered in the “Ultimate” collection sale of Sperati.**

300 - 500

Bidding Steps

All bids in Swiss francs

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.



80063

**German States, Oldenburg** – 1855-61 issues, fourteen components of Sperati's production, comprising:

1'500 - 2'500

- **1855 1/3sgr**: four glass clichés, in gray and black with technical notes at base relating to the violet filter used, chemical composition and exposure time.
- **1859 2gr**: four glass clichés in deep red, vermillion and light red, all with manufacture notations at base, and a black negative cliché, and a trial impression in black on paper, also a cliché on celluloid with notes about the Agfa film used
- **Cancellations**: four cds of ELSFLETH, LOHNE and OLDENBURG in blue-green on celluloid, with notes about the Verichrome film and dating.

**A unique set that has not equivalent in the "Ultimate" collection or the Musée de la Poste of Paris.**  
This lot comes with Sperati's cardboard box for photographic paper produced by the Lumière Brothers.



80064

**German States, Oldenburg** – 1859-61, 1/3gr one finished reproduction, unused (type A) and 2gr; one finished reproduction, unused (type A), both signed Jean Sperati in pencil on back, also two celluloid clichés, one of each value, 1/3gr in vermillion and with production notes, the 2gr in black, both with image reversed; **a fine and unique group of matching celluloids and finished stamp reproductions.**

400 - 600





80065

**German States, Oldenburg** – 1861, 2gr one negative master cliché dated July 1941, and a thick glass support cliché with an exposure in vermillion, also two fine clichés on celluloid, in brown (dated 1941) and vermillion (mirror image), the colour that Sperati often preferred for optimum contrast, one cliché with Sperati's handwritten production comments; **a fine group that includes the key master cliché on the basis of which the finished reproduction was produced.**

400 - 600

Additional images from larger lots  
may be available at [www.davidfeldman.com](http://www.davidfeldman.com)

If a lot of your interest is not pictured in our website, you may request images at [info@davidfeldman.com](mailto:info@davidfeldman.com)



80066

**German States, Saxony** – 1850 3pf, group of thirteen objects, comprising 4 glass support clichés, two in red, one dated Aug 1941 with production notes at top and base, and another noting exposure time and temperature, five clichés on celluloid, one with integrated cds numeral 2, with comprehensive notes written by Sperati about the celluloid used (Pathé), temperature and exposure time, also four photographic fragments with postmarks Zittau, Plauen, mute circular and numerals 2 and 83, one with note “voile bien vio” denoting the violet filter used in photolithography; **a unique and visually attractive range of materials used in the reproduction of this iconic classic stamp**. This lot comes with Sperati’s own cardboard box for photographic celluloid “Plaque l’Intensive”.

2'000 - 4'000



80067

**German States, Saxony** – 1850 3pf, group of two beautiful glass support clichés, one in red-vermilion with dating March 1945 and Sperati’s characteristic production notes written around the area of design, also a very fine glass with an impression of the stamp in a luminous white-gray. Five cancellation trials include a gray celluloid with two Leipzig datemarks, and four papers with working proofs of mute circular bar cds, numeral 15, Leipzig datemarks, and oval Leipzig datemark, all with Sperati’s production annotations. **An extremely fine assembly that demonstrates the importance of the correct cancellations and the attention that Sperati bestowed on every aspect of his reproductions; unique, very fine, and deserving of further study.**

1'500 - 3'000



80068

**German States, Saxony** – 1850 3pf, small group of four items, including two glass support clichés in black and red, and two clichés on celluloid in red, one mounted on thick cardboard and marked “Pathé”, denoting the type of film used, and one smeared with vermilion colour around the design and with production annotations; **a unique working lot of Sperati towards this world-famous German issue.**

800 - 1'200



80069

80069

**German States, Saxony** – 1850 3pf, one glass support cliché in black on translucent glass dated Aug 1941, with a very detailed impression and integrated cds, and one beautiful cliché with image reversal on celluloid in red vermilion and note “fort Pathé” denoting the Pathé brand of celluloid used by Sperati, a very fine pair of working clichés.

400 - 600



80070

80070

**German States, Saxony** – 1850 3pf one splendid celluloid cliché with a reversed image impression in a refulgent red-vermilion with some decorative production notes at base, a very fine and rare cliché of the sort that Sperati worked on in preparation for the finished stamp reproduction; displaying well as an example of Sperati's high-quality reproduction.

250 - 500



You can view our catalogues and bid during the auction  
via our website, [www.davidfeldman.com](http://www.davidfeldman.com)



- 80071** **Great Britain – 1840 Penny Black Official VR**, an outstanding group of ten glass clichés, all lettered PE, in a startling array of colours, including red, gray-blue, light gray, brown, three in negative, one is a true Sperati working cliché that includes manuscript notation about exposure, filter, chemicals, and temperature; **the Penny Black VR official has not been mentioned in the literature on Sperati; this is a major discovery associated with the most iconic stamp of worldwide philately and this assembly of different exposures can never be replicated.** **10'000 - 15'000**





80072

**Great Britain – 1840 Penny Black Official VR**, an incomparable group of seven items, comprising five glass clichés (one with mirror image), all lettered PE, one in red and two in black with razor-sharp impression, also a black impression on transparent celluloid paper, and a faint gray impression on celluloid. **The Penny Black official has not been mentioned in the literature on Sperati; this is a major discovery associated with this most iconic stamp of worldwide philately.**

6'000 - 10'000



80073

**Great Britain – 1840 Penny Black Official VR**, one glass cliché in red and one in black, both lettered PE, with razor-sharp impression. **The Penny Black VR official has not been mentioned in the literature on Sperati; this is a matching pair of the highest beauty and rarity.** This lot comes with Sperati's own cardboard box for photographic paper of the Lumière Brothers brand.

3'000 - 5'000



80074

**Great Britain** – 1880 2s Queen Victoria, group of five glass clichés of position KJ, incl. one cliché painted with brown surround to focus the light, also a cliché in the red-brown colour, with varying production annotations showing Sperati experimenting with differing levels of light exposure to achieve the most desirable result; a unique range towards the production of this famous stamp.

3'000 - 5'000



80075

**Great Britain** – 1880 2s Queen Victoria, group of three glass clichés of position KJ, incl. a cliché in red-brown, black, and a most unusual dark, steely blue, the latter with dating Oct 1951 and a note "tiré" denoting a satisfactory result to make the finished reproduction, also two clichés on celluloid with mirror image in shades of brown, one with Sperati's pencil arrows to indicate retouching needed; a unique range in the two media of glass and celluloid towards the production of this famous stamp.

1'500 - 3'000



80076

**Hungary** – 1871 2kr reversed image impression in black on photographic paper with manufacture notes, and 3kr red-brown glass support cliché together with Sperati's paper wrapping for this Hungary 3kr; **an exceptional pair of the highest rarity, only one single 3kr reproduction was included in the Sperati "Ultimate" collection.**

300 - 500



80077

**India** – 1854-1882 Queen Victoria, a fascinating and wide-ranging group of reproduction materials for stamps and postmarks, comprising a unique exposure on glass of the mute barred diamond cds used on the 1854 4 anna stamp (the only known Sperati object that incorporates this issue), one glass cliché of 2a 1856, three glass clichés of 1r 1882 in black and brown with production notes, also four clichés on celluloid of the 1r, of which three are in negative exposure in a radiant deep brown. The cancellation elements include a glass plate of mute barred cds and a cds on paper with Sperati's notes, also one glass cliché with overprint "CHAMBA STATE" for use on a Queen Victoria stamp; **a spectacular range of 12 items with some unique objects, revealing Sperati's complex and wide-ranging work with the early India issues.**

1'500 - 3'000



80078

**India** – 1882-89, 1r, the un-overprinted design used by Sperati in a group of five items, including an attractive celluloid cliché coloured black around the design for optimum contrast, and two celluloid clichés with reverse image in black and some notations, also two fine glass support clichés on different coloured backgrounds; **unique components of stamp production with nothing similar in other collections or archives.**

600 - 1'000



80079

**Italian States, Naples** – 1860 issue 1/2t one glass support cliché with mirror image, with production notes around area of design and dating “7/38” indicating July 1938. An attractive piece of supportive production material.

150 - 300



80080

**Italian States, Papal States** – 1852 issue 50b and 1s, 50b working trial in blue on thin paper, and two proofs of the 1s top value with impression in black; three attractive production elements impressed on very thin paper.

350 - 500







80081

**Italian States, Parma** – 1859 “Provisional Government” 80c, 5 production items, incl. two glass support clichés with mirror image, one coloured black around the area of design and one red, together with accompanying proof impressions on paper in black and red, one dated June 1924 and thus a very early Sperati production, also one fine impression on translucent onionskin paper, a very attractive set.

500 - 750



80082

**Italian States, Sardinia** – 1851-63 issue 3l, two glass support clichés, clear impression in red-vermilion and one in dark brown with mirror image, with interesting production notations at top and base and coloured around the area of design in order to concentrate light.

200 - 400

The currency of the auction is the Swiss franc.

**CHF**



80083

**Italian States, Sardinia** – 1861 3 lire, group of four items, including three glass support clichés, of which two in red-vermilion and one negative cliché in black, also one exposure trial on photographic paper; **a unique range and additionally being a stamp which was unknown in private collections, with only the reproduction of a matrix from the Musée de la Poste of Paris in the Sperati II handbook.**

500 - 750



80084

**Italian States, Sicily** – 1859 5g reversed image impression on celluloid paper, with production annotations at base; no similar example found in the “Ultimate” collection.

200 - 400



80085

**Italian States, Sicily** – 1859, 1/2gr, 50gr very attractive selection of three glass support clichés in black and vermilion on coloured glass together with a very faint (“albino”) impression on glass, also one trial proof of the ½gr on paper numbered “3”; **a very attractive little group with no similar example found in the “Ultimate” collection.**

500 - 750



80086



80087

**80086** **Luxembourg** – a single glass cliché featuring two postmarks, PD in frame and circular datemark Luxembourg 8 Dec 1861, with copious production notes in Sperati's hand and dating Apr 1951, together with a celluloid fragment with the same constellation; **a unique pair of glass and photographic paper developed for Luxembourg stamps of the 1858-60 issue.**

100 - 200

**80087** **Luxembourg** – 1859-60, one glass support cliché for the FRANCO in oval cancellation; a beautiful sepia pm cliché.

100 - 200



**80088** **Malaysian States, Sungei Ujong** – 1878-1881 overprint "SUNGEI UJONG" for the Straits Settlement 2, 4, and 8 c issues, a comprehensive range of 14 items, incl. three glass support clichés (one dated March 1932) with C\*SU (red) and C\*P (black) overprints, and 11 impressions on wove paper with dates from Oct 1931-July 1935 showing experimentation with colours, richly annotated by Sperati. A fascinating range that takes us inside the reproduction artist's workshop.

600 - 1'000

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 this lot provides the proof that Sperati also sought to reproduce these stamps.**



80089

**Malta** – 1869 1/2d, proof on thick paper with purple “Reproduction Interdite” above impression and Sperati’s pencil signature below; **a most decorative and scarce proof for a stamp that Sperati reproduced as unused copies only.**

200 - 400

## NOTES

### Appropriate Material in F.I.P. Exhibits

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

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

### Complete Photos and Scans are Available Online

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

### A Guide to the Handwritten notes by Sperati:

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

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





80090

**Mauritius** – 1847 “Post Office” 2d essays or proofs on cardboard paper in the correct shade and in the red that was used for the 1d value; the red is dated 3/51, indicating March 1951 and the blue has some partially erased production notes on reverse that probably pertain to exposure time and temperature. Also two glass clichés of the same 2d value in very light red and in greenish-blue (with image reversed) with some production notes. It is worthy of note that the 2d value has the tiny thin line in the bottom right corner, the secret marking that the Royal Philatelic Society put on reproductions to tell them apart from the genuine stamps. **A stunning set of two matching pairs of this most iconic Sperati production, hitherto unrecorded**, housed in Sperati’s cardboard box of photographic paper from the Lumière brothers.

20'000 - 30'000

**Additional note on rarity and relevance:** Nothing about the “Post Paid” was recorded in the Sperati II handbook by Robson Lowe and Carl Walske, and no examples were found in the Musée de la Poste of Paris.



80091

**Mauritius** – 1847 “Post Office” 2d, two beautiful essays on cardboard, one in a deep blue colour on a large paper without annotations on reverse, the other shows a weaker imprint bottom right with some partially erased notes on reverse, incl. “essai 5”, the essay shows the thin horizontal line in the lower right corner ornament (dating to 1912 and a feature of the later reprints), which Sperati appears to have been unaware of. **A beautiful pair of extremely rare essays of one of the world’s most famous stamps, in two distinct shades.**

5'000 - 10'000



80092

**Mauritius** – 1847 “Post Office” 2d, Sperati’s proof on cardboard in a rich and deep blue with very sharp impression. It is worthy of note that the 2d value has the tiny line in the bottom right corner, the secret marking that the Royal Philatelic Society put on the reproductions to tell them apart from the genuine stamps. **An extremely rare and hitherto unrecorded proof, no more than seven proofs are known in a range of colours.** This lot is housed in Sperati’s cardboard box of photographic paper from the Lumière brothers.

5'000 - 7'500



80093

**Mauritius** – 1848 “Post Paid” 1d, a spectacular assembly of twelve items for the production process of this famous stamp, comprising seven glass clichés in the various colours preferred by Sperati to create good contrasts, four clichés on celluloid showing experimentation with colour shades, also proofs on medium wave paper, one exhibiting a double impression in black, with Sperati’s note “2/1”; **a truly remarkable selection that shows the progression of the matrix from glass clichés to experimental impression.** The lot is housed in Sperati’s box “Nouvelles Plaques Eclair, Papiers Photographiques”.

10'000 - 15'000

**Additional note on rarity and relevance:** Nothing about the “Post Paid” was recorded in the Sperati II handbook by Robson Lowe and Carl Walske, and no examples were found in the Musée de la Poste of Paris.



80094

**Mauritius** – 1848 “Post Paid” 1d, an attractive group of four items, comprising one glass cliché with impression in vermillion, and two proofs on paper, in black (numbered “117”) and in red-vermillion, also one glass cliché of the PAID in circle cds in negative coloured dark brown. **A spectacular assembly of proofs, cliché and the accompanying postmark, unique as such and of the highest rarity.** This lot comes with Sperati’s own cardboard box for photographic paper of the Lumière brand.

2'000 - 5'000



80095

**Mexico** – 1895 5p group of six items, comprising one master cliché on glass painted red and yellow around the design, and five tidy and attractive glass clichés in an array of colours like vermillion, dark brown and grayish brown, one plate with manuscript production note that includes “+ fort”; **a unique and spectacular group of clichés in remarkably precise design and attractive shades.**

500 - 750





80096

**Persia** – 1870 2 shahis Lion Issue, group of seven items, one glass support cliché in black and three additional glass clichés prepared for impression but left blank (marked “Perse”), two impressions on photographic paper showing experimentation with exposure, also a black proof on paper; **an important range of production material for the Persia first issue; the “Ultimate” collection had only one finished reproduction and no working proofs.**

800 - 1'200



80097

**Philippines (Spanish Colonies)** – 1855-75, group of seven glass clichés, comprising 1855 5c one cliché in negative, one in black with image reversed, and a very faint but sharp impression in light gray, all are type B of the two types that Sperati produced, 1875 25m, one negative glass cliché and a glass with sharp impression in light brown, 200m one cliché in dark brown and one in faint brown with image reversal; **a unique group featuring glass clichés in varied colours, very attractive and fine.**

700 - 1'500



80098

**Philippines (Spanish Colonies)** – 1863-79, five glass support clichés of the 25m and 200m values, showing varying colours, from very faint impression, to brown and deep red; a visually impressive range of glass clichés.

500 - 700



80099

**Romania** – 1858 “Bull’s Head” 108p seven glass clichés, incl. one negative cliché and clichés in blue, light and dark brown, black, and an exceptionally thick glass (such as we have never seen before) with a slightly defective impression in ochre, also two clichés on celluloid with reverse impression in black and white on coloured paper (one dated Sep 1941 and with Sperati’s notes about Agfa celluloid), additionally one glass cliché with a faint impression of Bakeu circular datestamp; **a wonderful and unique group of production tools for Sperati’s reproduction of one of the true classics of worldwide philately. Nothing similar is found in the “Ultimate” collection or the Musée de la Poste of Paris.** This lot comes with Sperati’s own cardboard box for photographic paper of the Lumière brand.

4’000 - 6’000



80100

**Romania** – 1858 “Bull’s Head” 108p, small group of five items, three glass clichés in vermillion and black and one negative coloured black all around, also two paper fragments with very fine trials of Jassy cds in black, dated Jan 1945; **a decorative and very scarce range where the stamp exposures are enhanced with the trial proofs for the impressed cancellations.**

1'500 - 2'000



80101

**Romania** – 1871 10b issue, two glass clichés in black and vermillion, both with mirror image and production notes at base, noting chemicals used and exposure duration, and one impression on celluloid dated Mar 1941, also a range of Galatz, Jassy, and Bakeu postmarks used for the early Romanian issues, on paper, celluloid and glass clichés; an important and impressive range of production materials with clippings from an auction catalogue, from which Sperati appears to have sourced his pm designs. **A very important range of clichés and the accompanying cancellations; no clichés were known to the B.P.A. or the Musée de la Poste of Paris, and nothing but finished reproductions are found in the “Ultimate” collection.**

1'500 - 3'000



80102



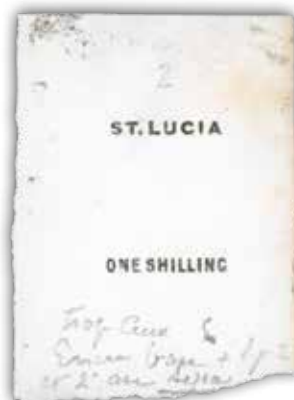
80103

**80102**

**Russian Levant** – 1865 R.O.P.I.T. issue, 2k, two clichés on celluloid featuring the two design elements for the finished reproduction, one in vermillion and the other the inset tablet in turquoise, dated July 1948 and displaying Sperati's production notes "Agfa voile vio" to indicate the type of celluloid used and the violet filter used to achieve the best contrast. An exceptional and visually impressive pair, with a single additional cliché recorded by the B.P.A. with the same date.

**300 - 500****80103**

**St. Kitts-Nevis** – 1882 6d Victoria issue, a previously unknown complete copper plate engraving of the 6d value; unique, an important proof that Sperati worked with copper engraving in addition to his standard photolithography production.

**200 - 400****80104**

**St Lucia** – 1885 1s, three glass support clichés, one (damaged) dated "25/3" with manuscript notes on exposure and the filter used, and three glass clichés of the country and denomination tablets, also two clichés on celluloid paper together with five papers with trial impressions of the value and country tablets (with instructions on the Ilford celluloid used and colours). **A unique and comprehensive group of thirteen items that shows Sperati's process of integrating design and value tablets.**

**350 - 600**





80105

**St Lucia** – 1885 1s one glass support cliché and a glass cliché featuring the country and value tablets at the top and base of design, also exposure of the “St. Lucia” and “One Shilling” on celluloid film with extensive retouching around value tablet. **A unique trio with very few such elements known in private hands.**

200 - 400



80106

**San Marino** – 1892-1907 overprint “Cmi. 5”, engraved copper plate of the overprint elements; a unique engraved plate that documents a production process other than Sperati’s usual photolithography.

200 - 500



80107

**Spain** – 1850 first issue, important assembly of eight glass clichés for the 10r value, incl. one attractive celluloid cliché mounted between panes of glass dated Feb 1941 with image reversal and notations at base noting the Agfa photographic film used and the duration of light exposure, and a range of glass clichés showing a range of colours, also a paper dated March 1930 with two impressions of the postmark and production notes surrounding (one impression seems to have been rejected), also five proofs on paper in shades of green ranging from apple green to bluish green; **an extraordinary and unique group, only one glass cliché was included in the “Ultimate” collection.**

1'000 - 2'000



80108

**Spain – 1851 2r**, a small lot of production materials for only the 1851 2r issue, comprising six glass clichés in various colours of black, vermillion, and deep red-brown, some with production notes around the area of design and some with border coloured dark to focus the light in photographic exposure. **A unique and attractive high-quality series of glass support clichés that provide a fascinating glimpse into Sperati's photolithographic reproduction process.**

600 - 1'000

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## Other Collectibles

If you or someone you know wish to sell coins and banknotes, furniture, Olympic memorabilia, watches, jewellery, please contact us at [info@davidfeldman.com](mailto:info@davidfeldman.com)





80109

**Spain** – 1851 2r, a small lot of production materials for only the 1851 2r issue, comprising two trial exposures in deep vermillion on photographic paper with striking colour sampling also, two proofs on thin paper in the same radiant vermillion colour, also four trial proofs on paper in black and black-gray, one dated Dec 1937 with manufacturing notes at base; **a unique range that provides a fascinating glimpse into the Sperati reproduction process.**

600 - 1'000



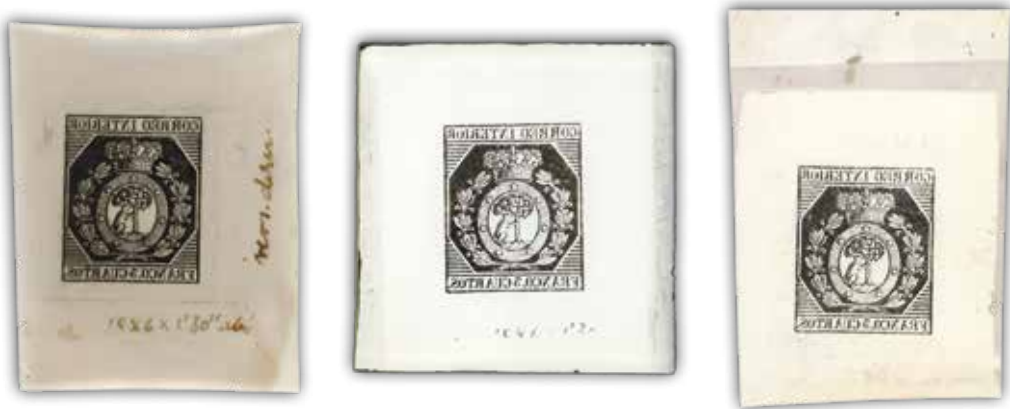
80110

**Spain** – 1852 Isabella issue, 2r, 5r, 6r, five glass clichés, incl. one dated March 1944 with comprehensive production notes around the area of design, a 2r with black surround to concentrate the light, and a cliché of the 5r in red with a most unflattering portrait of the queen and a rather poor reproduction, also one celluloid trial exposure in pale-red with notes at base “voile vio” referring to the violet filter used to obtain optimum contrast in lithography; a unique and visually attractive range of documentation for Sperati’s production of this issue.

450 - 750

**Please ensure your bids arrive on time!**

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



80111

Spain, Local Post Madrid – 1853 3cu, three items, one trial exposure on transparent photographic paper with annotations at base noting application of an unspecified chemical, an exposure time of 1min. 30s and at 15 degrees temperature, another exposure also on celluloid with image reversed, and a fine glass support cliché with mirror image in black. A very fine and unique range of production materials for this rare stamp.

300 - 500



80112

Spain – 1854 Coat of Arms, 4c, 1r, four items, incl. three glass support clichés in different shades and one trial exposure of the 1r on celluloid with Sperati's production annotations regarding the Agfa film used and colouring; a unique group.

300 - 500

Bidding Steps

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.





80113

**Spain** – 1865 1r Queen Isabella II and 1874 10p allegory of justice, eleven trial prints in black, gray, and brown on oblong strips of paper, all numbered by Sperati and with abundant technical annotations, some with Sperati's characteristic fingerprint colour trials; **a truly unique and visually impressive group of working essays, with generous notations that merit much further study, ideal for the specialist.**

400 - 600



80114

**Spanish Colonies, Río de Oro** – 1907 4p in se-tenant pair with 3p, three trial proofs with impression in black on paper, one impression painted black around the area of design to concentrate the light, also an impression of the pair on blued paper. A scarce set of three trial productions towards Sperati's final manufacture of the 4p error of colour; **a scarce documentation of this issue on which Sperati worked through both photo-lithography and typography using engraved copper plate.**

300 - 500



- 80115** **Spanish Colonies, Río de Oro** – 1907 4p in se-tenant pair with 3p, three clichés with impression in black on thin paper, two impressions painted black around the area of design to concentrate the light, also a single impression on paper of the 3p value. Important production elements towards Sperati's final production of the 4p error of colour; a scarce documentation of this issue on which Sperati worked through lithographic process and engraved copper plate.

200 - 400



- 80116** **Sweden** – 1855, 3sk master negative with painted surround to concentrate the light in optimum fashion, together with a glass support cliché of the 24sk with mirror image in black and production notes at base relating to exposure time, also a clean glass cliché in vermillion, again with reversed image. **A very impressive range of production elements towards Sweden's first issue, including the essential master negative.**

2'000 - 4'000



80117

**Sweden** – 1855, 3sk one cliché on celluloid vermillion and with mirror image, displaying Sperati's production notes at base "cliché 4/49 voile vio Agfa", specifying the celluloid type and violet filter used in production, also two glass support clichés of the 24sk with reversed image in vermillion and with further production annotations and dating April 1941. **A spectacular set, that includes Sperati's paper wrapping for the 3sk impression on film dated April 1949.** The lot is housed in Sperati's cardboard box of photographic papers labelled "Gelatino Bromure, Duvau".

1'500 - 3'000



80118

**Sweden** – 1855, 3sk two glass support clichés, one with note "Essai 83" and the other with faint impression "pose insuff. 30°", also two fine clichés of the 24sk, one with mirror image in an attractive vermillion and date Jan 1937, and a cliché on celluloid marked by Sperati "36 trop d 13". **A very fine and scarce group of five items that shows Sperati experimenting with exposure and colours in preparation for the finished reproduction of the world-famous 3sk yellow.**

1'000 - 1'500



80119

**Sweden** – 1889 Official 10ö, black cliché on film, showing image reversal and production notes at base pertaining to exposure time and chemicals used, also dating "8/41"; **exceptionally rare documentation of the production, with no other clichés reported in other private collections.**

150 - 300



80120

**Switzerland, Canton Zurich** – 1843 4r and 6r, group of six items, incl. 4r master cliché on celluloid with manuscript production notes and dating April 1945, and a spectacular cliché on celluloid with mirror image and comprehensive notations (Sep 1951) relating to fotografic filter and the Verichrome film used by Sperati, for the 6r one cliché one celluloid on transparent film and one negative cliché on glass coloured brown, also one glass cliché of the veritcal background lines (a peculiar exposure on a glass plate that incorporates drawings of young people dancing perhaps from a wallpaper), and finally one cliché with impression in red vermillion of the Zurich rosette pm, partly hand coloured in red on translucent celluloid dated May 1953; **a stunning and very diverse selection of production items of the various components, including the important master cliché of the 4r from which subsequent reproductions were developed.**

1'500 - 3'000





80121

**Switzerland, Canton Geneva** – 1843 Double Geneva, one glass cliché in black with integrated cancellation Geneva type II rosette, and one celluloid cliché featuring a working impression dated Oct 1949 and notes relating to the Isopan type of Agfa celluloid Sperati used, also two very thick glass clichés of company markings that Sperati must have used to produce complete forged envelopes, these include “Lombard, Odier & Co. Geneve” and “E. Bouniol Neg. Geneve”; **a very unusual lot that includes the reproduced company markings used to convincingly forge entire letters, unique**

500 - 1'000



80122

**Switzerland, Canton Geneva** – 1845 small eagle issue, one master cliché on celluloid, dated Sep 1949, and a glass support cliché dated March 1951 with production notes at base, also one cliché in light green on celluloid; **a unique group that includes the master cliché from which the finished reproductions were produced.**

350 - 600



80123

**Switzerland, Canton Basel** – 1845 “Basel Dove” 2 ½rp, four production items that include a celluloid strip of the dove image in negative dated June 1953, and two celluloid clichés of the frame to be printed in black in the actual stamp, one in a radiant vermillion and one in black (both colours preferred by Sperati for the best contrast) with production notes dated June 1951, indicating an exceptionally long exposure time of 5 mins 30 secs, also a negative of the border to be printed in blue dated Jan 1953; **an eloquent testimony to one of Sperati’s most sophisticated productions that required three printing clichés and embossing, very few items survive in private hands for the production of this world-famous stamp.**

1'500 - 3'000



80124

**Switzerland, Waadt** – 1849 5c, one single glass support cliché with image reversed and without the central cross that was printed separately, a working cliché that incorporates Sperati’s notes on the violet filter and Verichrome celluloid to be used, with observations about exposure times, temperature and duration, also Sperati writes a caution for his further production “pas utilisé trop dos et firs(?) – gardés”; **a characteristic Sperati working cliché that incorporates many aspects of his technique, unique.**

200 - 400



80125

**Switzerland, Local and Orts Post** – 1850 2 1/2r group of seven items, comprising two very interesting working clichés on celluloid with dating Feb/March 1951, and manuscript production notes, incl. “tiré” denoting a satisfactory result to be used towards the final reproduction and “sans croix”, indicating that the cross should be printed separately in red, also a glass cliché coloured red-brown featuring the central cross (dated Dec 1949) and two paper pieces with the cross printing in red; the cancellation elements include one glass cliché with two impressions of mute grid square cds and one working paper with a handdrawn mute grid cds and the “P P” (on reverse is an impression of the 1843 Zurich 6r and a fingerprint vermilion colour trial). **A unique and very diverse group of the different elements that went into the production of this Swiss classic.**

800 - 1'500



80126

**Tobago** – 1880 6d, two extremely scarce glass support clichés, one in ochre and one in bluish-black, both with image reversal and coloured around the area of design to concentrate the light; **two of just a handful of glass clichés in private hands, used by Sperati to manufacture his used reproductions on genuine watermarked paper which had the original design removed.**

300 - 500



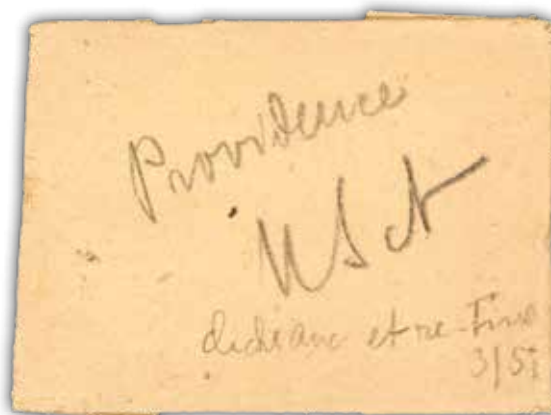




80129

**United States, New York City** – 1845, 5c Postmaster's Provisional: three reverse image glass clichés (two identical dated March 1953) in black and gray, two with production notations pertaining to the Isopan type of celluloid from Agfa that Sperati used, also one exceptional cliché on celluloid paper dated March 1950 with Sperati's attempt at replicating the postmaster's "ACM" initials, displaying extensive notations about the type of celluloid film to be used for correct reproduction; additionally one celluloid with cds "Paid" in arc, hand-painted black around the lettering. **An exceptional and multifaceted group for the production of the early NY City post.**

700 - 1'400



80130

**United States, Providence** – 1846 Postmaster's Provisional, one cliché on photographic paper exhibiting very clear impression in vermilion, displaying characteristic manufacture notes at base "Pathé" for the type of celluloid used, notes on temperature, and a date of March 1951. **A very attractive and rare production element, with no proof of any kind in the « Ultimate » collection. Includes Sperati's original paper wrapping for this cliché.**

200 - 400

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## Other Collectibles

If you or someone you know wish to sell coins and banknotes, furniture, Olympic memorabilia, watches, jewellery, etc., please contact us at [info@davidfeldman.com](mailto:info@davidfeldman.com)





80131

**United States, Confederate States** – 1861 10c negative glass support cliché coloured black around the area of design and 1863 10c mirror image impression on celluloid paper with production annotations around the design, also cancellation Nashville Ten. on glass cliché, paper, and on negative celluloid impression with copious notations in the margin incl. date April 1953 and noting the stamp to which the cancel should be used. A very fine assembly of stamp and pm; no similar examples found in the Musée de la Poste of Paris or in Sperati's "Ultimate" collection.

600 - 1'000



80132

**United States, Confederate States** – 1862 and 1863 10c, two glass clichés with reverse image in red and black (dated Sep 1951), and three glass clichés of the 1863 10c in black and vermillion, also one master cliché on celluloid with manuscript production notes top and bottom; **A very fine and scarce assembly with no similar examples found in the Musée de la Poste of Paris or in Sperati's "Ultimate" collection.**

1'000 - 2'000



80133

**United States, Hawaii** – 1859-63, 2c group of four glass clichés and three clichés on celluloid, the celluloid includes two clichés of type F (of pos. 6), with splendid production notes, relating to the Agfa film used and aspects of temperature and duration that relate to photographic exposure, the glass comprising two negative and one brown cliché with reversed image and dating Sep 1929, also one very attractive cliché (type C) coloured black around the design to focus the light in the photolithographic process; a unique group with nothing similar in Sperati's "Ultimate" collection or the Musée de la Poste of Paris.

1'000 - 1'500



80134

**US Possessions, Hawaii** – 1863, 2c Inter-island, three elements of the manufacturing process, one negative glass cliché (showing the stamp in Sperati reproduction type C, pos. 3), one print on pelure paper (also type C), and one impression on celluloid with reversed image (reproduction type F, pos. 6) with interesting production note about the Agfa film used; a fascinating trio of the Hawaiian 2c that details the Sperati manufacturing process.

500 - 750



80135

Uruguay – 1856 “Diligencia” 60c and 1859 100c sun “thin figures”, four glass support clichés, including one 60c. mirror image, in a very vibrant indigo, and a cliché in gray-black with a few notes in the margin, also the 1859 sun issue 60c reverse image glass cliché in gray-black with notes at base that pertain to exposure time, and a 100c reversed image exposure on gray celluloid. A very fine and tidy group of the first two iconic issues of Uruguay; **we know well that the splendid design of the “Diligencia” stamp was of very special significance to Sperati, who produced it on the order of an important client, Robert Hoffmann, and incorporated it at the centre of his famous circular “Philatelie d’Art” logo.**

700 - 1'200



80136

Uruguay – 1856-59 “Diligencia” 60c and 80c, two very tidy and attractive exposures on photographic paper, the 60c in the vermillion colour so often preferred by Sperati for the very good contrast, 80c in light brown, both with very sharp impression with reversed image, also two clichés on celluloid in grey and black, additionally four small papers with cancellation trials, Montevideo oval datestamps and Paysandú oval pm with production notes around design and dating Nov 1943; a very attractive set of stamp impressions and accompanying pms. **The attractive design of the “Diligencia” stamp was of course of very special significance to Sperati, who produced the stamp on order from an important client (Robert Hoffmann) and incorporated the design in his famous “Philatelie d’Art” emblem.**

500 - 750



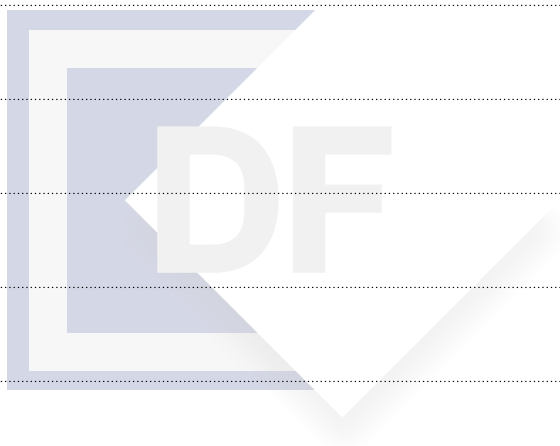


80137

**Uruguay and Newfoundland** – Uruguay 1859 180c proof on paper in green mounted on card also bearing Sperati's emblem "Philatelie d'Art" and Newfoundland 1857 1s working proof in red with very sharp impression and production notations in pencil, incl. "tiré tout" indicating a satisfactory result to make the final reproductions; two production elements mounted in a small golden frame. **Probably this was Sperati's own frame in which he chose to display two stamp reproductions that were of particular significance to him, the Uruguay sun stamp that he produced to order from Robert Hoffmann and from which he derived his personal "Philatelie d'Art" emblem and the Newfoundland stamp for which reproduction materials abound in his archive. A unique and spectacular personal memento from the reproduction artist.**

150 - 300

# NOTES



# 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>
∩	tête-bêche pair <i>paire tête-bêche / Kehdruckpaar</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 Abnützungen).*

#### 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 19<sup>th</sup> 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.

*Prrière 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<sup>ème</sup> 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.*

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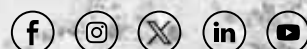
**David Feldman**  
INTERNATIONAL AUCTIONEERS



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*and we go the extra mile for our consignors*

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to our auctions at [info@davidfeldman.com](mailto:info@davidfeldman.com)





# Conditions of Sale

**1. By participating, registering, or obtaining a bidder number in one of David Feldman S.A.'s auctions, one agrees to be bound by the terms and conditions set out below and by the rights and obligations arising therefrom.** These same terms and conditions apply to all transactions relating to lots forming part of the auction or concluded outside the auction. DAVID FELDMAN S.A., organiser of this auction, acts exclusively as agent and therefore assumes no liability whatsoever in the event of default(s) by buyers and/or sellers. **The auction is conducted in the name and on behalf of third-party sellers who are directly responsible to the exclusion of DAVID FELDMAN S.A.**

**1.1** Lots are offered for sale based on their presentation in the catalogue and/or on the website: Lots are described with the utmost care but without engaging the responsibility of DAVID FELDMAN S.A. Photographs form an integral part of the descriptions.

**1.2 There is no indication as to the condition of lots with a value of less than CHF 1'500 or its equivalent in other currencies.** The catalogue may mention damage to the lots sold but does not draw up an exhaustive list. Bidders may consult the lot condition report, where available, either on the Internet or on request. Lots marked with a square next to the lot number are subject to federal control of precious metals (CMP), whose report is available on request.

**1.3** DAVID FELDMAN SA organises one or more lot presentation days at a location in the Canton of Geneva or elsewhere, prior to the sale, where buyers or their agents may examine all lots at the times indicated in the sale catalogue or on our website.

**1.4** Buyers have had the opportunity to examine the lots prior to the sale and are deemed to have examined all the lots purchased and to accept them in the condition in which they are found at the time of the auction, irrespective of the description given in the catalogue. This description is given as an opinion only and does not constitute any guarantee as to the authenticity of the items sold. **No claims will be accepted. Lots are sold as is.**

## 2. Auction bids

**2.1** Each bid must be higher than the previous bid according to at least the following scale: (the currency may change depending on the auction). Unless otherwise indicated in the catalogue and on the website, the Swiss franc is presumed to be the currency of the sale.

50 - 100:	5	10'000 – 20'000:	1'000
100 - 200:	10	20'000 – 50'000:	2'000
200 - 500:	20	50'000 – 100'000:	5'000
500 – 1,000:	50	100'000 – 200'000:	10'000
1'000 – 2'000:	100	200'000 – 500'000:	20'000
2'000 – 5'000:	200	500'000 – 1'000'000:	50'000
5,000 - 10'000:	500	1'000'000 or more:	100'000

Bids between these amounts will be rounded up to the next higher bid.

**2.2** Every bid constitutes a binding and irrevocable offer; the bidder remains committed to his/her offer until it is expressly overbid or declined by the auctioneer.

**2.3** Double bids are notified immediately, and the bidding process is restarted; if no higher bid is made, the auction is decided by a draw; for equivalent bids from bidders present and absent, priority is given to the written bidder or to the bidder personally present in the case of a telephone bid.

**2.4** The hammer price may, exceptionally, be reduced to the lowest winning bid if it is established that the same bidder has inadvertently increased the price by using more than one bidding method.

**2.5** Telephone bids are only accepted if the bidders have registered in advance to bid in this way and are known to DAVID FELDMAN S.A. who has been able to check their solvency. Buyers are charged an administrative fee.

**2.6** Only buyers registered with DAVID FELDMAN S.A. who have obtained a bidder number may participate in the auction. Upon request, they must provide proof of identity, address, and bank account details. Upon request, DAVID FELDMAN S.A. reserves the right to limit the maximum bidding amount to certain buyers depending on their financial capacity. For certain buyers, DAVID FELDMAN S.A. may even require the prior deposit of a financial guarantee by credit card or bank transfer.

**2.7** Written bids received by DAVID FELDMAN S.A. or on the website prior to the sale take precedence in all cases over bids made in the auction room. They are firm and final. Bidders giving a written bidding order may make alternative bids and/or limit the total amount of their bids. Bids given "to buy" may not exceed more than 10 times the value of the high estimate printed in the catalogue.

**2.8** For auctions without an auctioneer, online bids are received by DAVID FELDMAN S.A. on its website. At the end of the auction, at the precise time and minute, the lot is awarded to the last bidder. If the last bidder has bid in the last fifteen seconds of the sale, the auction for this lot is extended by fifteen seconds from the time the last bid was received.

**2.9** All written bids are considered binding for 60 days after the auction date. DAVID FELDMAN S.A. is therefore entitled to invoice the bidder for the goods until the expiry of this period. Any invoice received by the bidder is therefore valid and must be paid immediately.

**2.10** DAVID FELDMAN S.A. has the right to refuse bids, to separate, join or withdraw any lot at its sole discretion. The sale will be conducted in English or French, but bids may be repeated in any other language. DAVID FELDMAN S.A. is also authorised to bid on behalf of sellers where reserve prices have been set. If the seller sets reserve prices for some of his/her lots, s/he will be deemed to be the buyer and DAVID FELDMAN S.A. will bid on his/her behalf up to the reserve prices set. If the price set by the seller is not reached, the next lot will be auctioned.

## 3 The auction sale

**3.1** Auction Representatives and Agents: The bidder assumes personal responsibility for his/her bid and **cannot** claim that the purchase was made in the name or on behalf of a third party. The representative is jointly liable for the person s/he represents for compliance with the obligations.

This responsibility extends particularly to checking the quality of the lots purchased and to the subsequent payment of the invoice for the lots purchased.

Bidders who are personally present as representatives of third parties must communicate this unequivocally to the auction management at the latest at the time of the auction.

**3.2** Winning bids: Each lot is awarded to the highest bidder on behalf of its respective seller. In addition to the hammer price, **the buyer will pay a 23% buyer's commission, plus VAT where applicable.**

**VAT of 8.1% is payable by the buyer on the hammer price. For lots marked with a circle next to the lot number, VAT of 8.1% is payable on the buyer's commission only.**

**3.3** VAT paid may be refunded upon presentation of proof of export. DAVID FELDMAN S.A. will charge an administration fee of CHF 75.00.

Shipping costs will be invoiced separately.

Before the auction, buyers must obtain information on the administrative procedures for the export of lots and their legality. Buyers are solely responsible for any such formalities after the auction. DAVID FELDMAN S.A. can take care of this for a fee.

**3.4** When the hammer falls, the profits and risks of the lots thus auctioned pass to the bidder whose bid has been accepted. However, the goods will not be handed over to the buyer until the purchase price (hammer price

plus costs and VAT, if applicable) has been paid in full. Thus, the risks are transferred at the time of the auction. Ownership passes to the buyer once the invoice has been paid in full and possession has been transferred.

**3.5** At DAVID FELDMAN S.A.'s request, sales must be officially acknowledged by signature.

**3.6** Payment: Successful bidders are obliged to pay the purchase price, plus VAT if applicable, and the commission in cash in the currency of the auction, against surrender of the goods purchased, within a maximum of 5 days of the auction.

Fees charged to DAVID FELDMAN S.A. for credit card payments will be invoiced to the buyer. These vary from 1.5% to 5% depending on the credit card company.

**Cash payments are only accepted up to CHF 100'000.**

**3.7** Payment arrangements: Upon prior request at least 10 days before the sale, DAVID FELDMAN S.A. may, at its own discretion, grant payment arrangements to buyers. The buyer benefiting from such arrangements will pay a minimum amount of 25% of the total invoice within a maximum of 5 days from the date of the sale and will then pay the balance in equal monthly instalments over a maximum period of 4 months. Monthly interest plus costs **incurred at the rate of 1%** is charged by and on behalf of DAVID FELDMAN S.A. from the date of the sale. Interest is debited monthly to the customer's account. In general, **no lot is delivered without full payment of the hammer price, the sales commission and, if applicable, VAT.**

**3.8** Late payment: Payment must be made in cash as soon as the lot is sold. Any buyer who has not paid the hammer price and the commission due in full within a maximum of 5 days of the sale is already in default of payment. In the event of default by the buyer, DAVID FELDMAN S.A. reserves the right (1) to cancel the sale and dispose of the lot(s) concerned and to take legal action against the buyer in order to obtain payment of an indemnity of 23% of the hammer price and full payment of the commission due plus interest of at least 1% per month or (2) to enforce the seller's lien in accordance with the above provisions. In addition, expenses incurred by DAVID FELDMAN S.A. in the performance of its obligations hereunder shall be levied in addition on all sums due from the buyer. In addition, the defaulting debtor loses all rights of complaint.

**3.9** Right of lien: Until full payment of the amounts due, the buyer grants DAVID FELDMAN S.A., acting on behalf of the Seller, a right of lien on all lots sold but not delivered. This lien guarantees the payment of any amount due, such as the hammer price, the purchase commission, possible VAT, interest, and possible costs. After notice from the buyer, DAVID FELDMAN S.A. is authorised, but not obliged, to realise the pledges without further formalities and without notice if the buyer is in default for the payment of his/her debt or the fulfilment of any obligation. DAVID FELDMAN S.A. may in all cases realise the liens by mutual agreement.

To this end, DAVID FELDMAN S.A. is not obliged to comply with the procedures specified in the Federal Debt Collection and Bankruptcy Act; DAVID FELDMAN S.A. is also free to initiate or continue ordinary debt collection proceedings without first realising the liens and without thereby waiving them.

If the realisation of the lien does not cover the amounts owed by the Buyer, DAVID FELDMAN S.A. is entitled to sue the Buyer for the difference.

**3.10** Appraisal or counter-appraisal in the context of the sale of philatelic items only: DAVID FELDMAN S.A. may attach an appraisal to the description of philatelic items, the report of which forms an integral part of the description of the lots, which may be obtained on request. When the authenticity of a lot of philatelic objects is contested, the buyer must produce a certificate of expertise or counter-expertise from a qualified expert justifying his/her claim, within 30 days of the date of the auction. If the recognised expert, who assumes all responsibility in

the event of error, deems that the item has been falsified, s/he may mark it accordingly; the signs "FAKE" or "FORGED" do not then constitute an alteration to the batch of philatelic items.

In the event of such a claim, DAVID FELDMAN S.A. reserves the right to request, at its discretion, one or more subsequent expert appraisals, the costs of which will be borne by the seller if the buyer's claim is well-founded. If the buyer's claim is unfounded, the buyer will bear all the costs incurred. If the claim is well-founded, the lot of philatelic objects will be taken back, and the auction price and commission will be reimbursed in full to the buyer. In the event of delayed payment due to an appraisal approved by David Feldman S.A., interest is payable at 50% of the usual rate for any lot of philatelic objects whose authenticity is confirmed. If David Feldman S.A. does not agree, all interest will be due.

Buyers may request an extension for certification at the time of the adjudication only. For lots with a hammer price of 5'000 or more in the currency of the auction, DFSA will charge a flat handling fee of CHF 100 per item, plus the cost of the certificate. For all other lots DFSA will charge a flat handling fee of CHF 200 per item, plus the cost of the certificate.

**3.11** Limits of the guarantee: Batch items described as collections, selections, or groups, those consisting of duplicates and accumulations, cannot be the subject of any claim whatsoever. Claims concerning lots of items described as sets or groups of sets containing more than one stamp will only be considered within the limits of the above article if they relate to more than one third of the total acquisition value of the lot. Lots of items which have been examined by the purchaser or his/her agent, as well as lots of philatelic items which are described as having defects, may not be the subject of any claim in respect thereof. No claim may be made in respect of perforation, centring, margins, or any other feature visible in the illustration of any illustrated batch of items.

**3.12** All lots awarded must be removed after the auction by the purchasers within 5 days, at the purchasers' cost and expense. No lot may be picked up during the auction. Lots not picked up will be stored at the buyers' expense for a maximum of 6 months. After this period, the lots will become the property of DAVID FELDMAN S.A., without eliminating the buyers' financial obligations hereunder.

Upon request, DAVID FELDMAN S.A. directly or through a third party, can arrange transport or delivery against payment of this service in advance. Under no circumstances will DAVID FELDMAN S.A. or the third party be liable for any damage to or loss of the items during transport or delivery.

#### 4 Applicable law and jurisdiction

The present auction and all legal relationships arising from it shall be subject exclusively to Swiss law. Any legal action or proceedings relating to the auction and the legal relationships arising therefrom shall be subject to the exclusive jurisdiction of the courts of Geneva, subject to appeal to the Swiss Federal Court in Lausanne. In any case, DAVID FELDMAN S.A. reserves the right to sue any defaulting buyer at his/her place of residence, in which case Swiss Law remains applicable.

#### 5 Miscellaneous

These General Terms and Conditions of Sale apply to all purchases and sales transactions with David Feldman SA, even outside of auctions.

These Terms and Conditions of Sale have been drawn up in French and are accompanied by an English translation. In the event of any discrepancy between the English and French versions, the French text shall prevail.

# Our team

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## Direction

Joel Feldman	Managing Director
Nalis Feldman	Head of Administration

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## Philately

David Feldman	Senior Philatelist
Marcus Orsi	Senior Philatelist
Vivec Chopra	West Coast of the USA
Guy Croton	Senior Philatelist & Head of United Kingdom
Markand Dave	India
Gérald Imbert	Senior Philatelist & Head of France (South)
Olaf Nappée	France (North)
Jean-Luc Rossel	Switzerland
Ricardo Verra	Senior Philatelist & Head of Philately in-House
Bruce Weinman	East Coast of the USA
Allan Westphall	Senior Philatelist & Numismatics expert

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## External Consultants

Tony Banwell	Consultant in the UK
Gary Dubro	Consultant in the USA
Tim Francis	Consultant Philatelist & representative for the UK
David MacDonnell	Consultant in Ireland
Michael Tseriotis	Consultant in Greece

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## Administration

Mélanie Wyssa	Accountant
Riccardo Bassi	Administration & Client Service
Steve Bodenne	Logistics

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## Creative Hub

Francesco Baita	Head of IT & Senior Multimedia Creator
Shay Davidovich	Head of Social Media & Senior Marketing Executive
Estelle Leclère	Consultant Marketing extraordinaire
Alex Porter	Head of Publications & Senior Graphic Designer

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## Agents

Philippe Abert	Agent for the South of France
Jorge Del Mazo	Agent for Argentina
Carlos Hernández Rocha	Agent for Uruguay
Yves Louis	Agent for France
Bill Schultz	Agent for Canada & the US
Jean-Jacques Tillard	International Agent Pierre
Wertheimer	International Agent



[www.davidfeldman.com](http://www.davidfeldman.com)

# 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 60** (direction “Ferney, Marie” or “Gex, L'Aiglette”, every 6 minutes).

**From Cornavin Train Station:** 20 minutes by **bus 60** (direction “Ferney, 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

[www.davidfeldman.com](http://www.davidfeldman.com)



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# Hotels in Geneva

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## 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

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## 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

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## 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

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## 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

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## 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

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## 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

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## 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

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## 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

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## **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

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## **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

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## **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

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## **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



# Absentee / Telephone Bid Form

Sperati's Art of Philately - Geneva - June 21, 2024

PLEASE WRITE IN BLOCK CAPITALS

First name ..... Last name .....

Client n° .....

Shipping address .....

Home address, if P.O. Box above .....

Tel ..... Email .....

Shipping instructions:

☐ FedEx (no P.O. Box)

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

☐ Hold for collection

☐ Other (please specify):

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

Lot n°	Limit in CHF (excl. commission)

Lot n°	Limit in CHF (excl. commission)

## Standard bid steps (CHF):

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

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

☐ 1 bid step

☐ 10%

☐ 25%

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

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

Location, date: .....

Signature: .....





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

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.

