

URUGUAY

Owing to the interest taken by some collectors in the classic issues of this country, Sperati gave special attention to these reproductions and used the central sun which is the motif of the issues up to 1862 as his "Trade Mark."

1856 DILIGENCIAS

Sperati copied all values in a considerable variety of colours. The genuine stamps were lithographed and the reproductions made by photo-lithography. The **paper** is often a good match for the genuine, but the impressions are by far the best test. There are many more minute flaws in most of the reproductions than there are in the genuine. The rays that surround the head are more broken than in the genuine and most of the letters are not so well defined. However, **comparison** with the genuine shows that many of the minute flaws have been successfully copied. The specialist who attempts to plate the stamps and uses the work written by the late E. J. Lee will find little difficulty in checking the Sperati reproductions with the illustrations in Lee's book, the exceptions to this being the 60 centavos type 2, which has not been reconstructed and the errors noted by Sr. Amilcar J. Fita in *Revista Filatelica Argentina* dated August 1953. These are recorded in the following commentary.

BASIC TESTS: C, D and E.

SIXTY CENTAVOS TYPE I PLATE 136

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions of which there are three. The cliché of reproduction C is dated June 1945.

There are five examples of these reproductions in the *Livre d'Or*, two bearing the certificates of British Expert Committees and three others which have been passed by different German experts.

The **colour** of reproduction A varies from blue to deep blue and indigo. B is blue and C is bright blue. There is sufficient variation of the genuine to make colour tests of little value.

The **paper** of some of the reproductions is rather creamy, which is unlike any of the genuine examples examined. Under the MVL the genuine paper appears greyish, while many of the reproductions appear creamy yellow to bright yellowish, although the used copies of reproduction A are stained and look very much like the genuine.

SPECIFIC TESTS

Reproduction A (sheet position 15, not 25* as illustrated by Lee)

The First State

- (i) There is a break (shaped like a tap) in the background in the extreme top right corner, and a white dot .75 mm. from the right and 1.7 mm. from the top of the stamp.

*This illustration is made from a copy of Sperati's reproduction A



- (ii) There are the following flaws in "DILIGENCIA."

- (a) There is a minute break in the background joining the left of the "D" to the white space above.
 (b) The white spot that follows the head of the "C" in the genuine is joined to the letter in the reproduction.
 (c) The "A" has been retouched and the horizontal stroke is a different shape to that of the genuine.

- (iii) The numeral "6" is misshapen, there is a dent in the left side, a cap on the top left, a white flaw in the left centre of the loop and a curved flaw in the background above and between the "6" and the "0."

- (iv) There are the following flaws in "CENTAVOS"

- (a) There is a curved flaw through the background joining the extreme top left corner of the "E" to the white space above and a flaw like a serif adjoining the bottom left of this letter.
 (b) There is a vertical crack in the background adjoining the top left of the "T" to the white space above.

Second State

The tests are similar to those of the first state but the frame line has been retouched and generally strengthened and there is a line of colour extending into the left frame 1.5 mm. from the bottom of the stamp.

Sr. Fita comments that the genuine type 15 may be identified by a line inside the circle coming downwards from right to left and touching the face of the sun opposite the fifth "key" of the Greek border. This line is missing in the reproduction and there is a spot in the third key from the top on the right.

Uruguay, 1856, 60 Centavos, type I—*contd.*

Reproduction B (sheet position 7)

When cut to the full size this reproduction shows a portion of the frame line of the stamp above. The impression is rather weak.

- (v) The lower part of the left frame line is broken away.
- (vi) The bottom frame line is missing except for a small portion at the left.
- (vii) There is a white spot in the "G" of "DILIGENCIA" and three dots of colour in the horizontal stroke of the "A."
- (viii) There is a strong dot in the white space over the top right of the "V" of "CENTAVOS."

Reproduction C (sheet position 7)

This is a retouched transfer of reproduction B and tests (vi), (vii) and (viii) apply. All the background has been strengthened, giving a rather better impression and the left frame line has been partly redrawn.

CANCELLATIONS: Various manuscript types as illustrated (Plate 136).

SIXTY CENTAVOS TYPE II

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. There are two clichés, one being dated June 1950.

The **colour** of the reproductions is a uniform blue but there may be some difficulty in identifying these owing to the rarity of the originals.

SPECIFIC TESTS

It must be remembered that there is very little genuine material to compare with these reproductions and some of the following tests may not be of use as they may be found on the originals.

- (i) When cut to the full extent there are portions of the left and right frame lines of the adjoining stamps at the top.
- (ii) There is an extension of the background at the top and to the left of the "D" of "DILIGENCIA," a flaw in the background immediately over the second "I," a coloured dot in the head of the "E" and a flaw in the background between the "E" and the "N."
- (iii) There are several flaws around the numeral "6," there are two horizontal lines touching the left and one touching the right side of the letter and there is a further flaw in the background to the top right.
- (iv) There are several flaws in "CENTAVOS," the right stroke of the "N" is firmly joined to the diagonal, and there is a coloured spot in the head of the "T," also in the head of the "A."

- (v) There are many flaws in the background over the word "CENTAVOS" above the white inner frame line; the most prominent being above and to the left of the "C," a diagonal flaw over the "N" and two flaws to the left and right of the "V."

CANCELLATIONS: Various manuscript types as illustrated (Plate 136.)

EIGHTY CENTAVOS PLATE 136

Sperati is known to have made "die" proofs in black and in colour as well as unused and used reproductions of which there are two. There are examples of these reproductions in the *Livre d'Or* signed by both German and Italian experts.

The **colour** of reproduction A is generally pale blue-green (very like some shades of the genuine) or dull green or yellow-green (quite unlike the genuine). There are five distinctive shades of reproduction B, dull blue-green, dark green and varying to bright green. Under the MVL all the colours of reproduction A fluoresce a bright green whereas the genuine are quite lifeless.

Reproduction A (sheet position 14)

When this stamp is cut to the fullest extent, there is a portion of the frame line of the stamp above showing in the upper margin.

- (i) There is no frame line at left.
- (ii) There is a white spot in the background adjoining the left of the first "T" of "DILIGENCIA," a diagonal white flaw projecting from the join of the vertical and horizontal strokes of the "L" and a diagonal flaw in the central background below the "N."
- (iii) There are several flaws adjoining "CENTAVOS," the chief being that the background is broken above the "E" so that it joins the letter to the white frame line; the left leg of the "N" extends to the white line below; there is a flaw beneath the "O" that makes it appear like a "Q" and a further white flaw which looks like a dot after the "S."
- (iv) The inner circle surrounding the rays is broken at eight o'clock.

Reproduction B (sheet position 5)

- (v) Only the left nostril is marked although in some copies of the genuine the same variety will occur.
- (vi) The outer frame line is broken over the "IG" of "DILIGENCIA" and there are two spots of colour in the white space between the "N" and the top frame line.
- (vii) The white frame line below "DILIGENCIA" is very smudgy.

CANCELLATIONS: Various manuscript types as illustrated (Plate 136).

ONE REAL PLATE 137

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. There are three clichés, the negative of reproduction A being dated the 27th February 1932, and the cliché of reproduction B being dated May 1945. There is an example of this reproduction in the *Livre d'Or* passed by a German expert.

The **colour** tests are of little value but reproduction A is generally found in carmine, B in carmine-vermilion, carmine and dull carmine (the latter very like the commonest shade of the genuine) and C in carmine or bright carmine. Under the MVL all the genuine stamps appear to have much more rose in them than the reproductions.

SPECIFIC TESTS

Reproduction A (sheet position 23)

When cut to the fullest extent a portion of the frame line of the stamp above shows in the top right of the outer margin.

- (i) There is a spot of colour in the white space over the "D" and below the outer frame line.
- (ii) The following flaws will be found in the letters of "DILIGENCIA"—there is a white spot joining the right side of the first "I," a white spot between the "GE," the bottom serif of the "E" is almost invisible and the central stroke is broken away from the upright, there is a spot of colour in the head of the "C" and a white flaw in the background adjoining the head.

- (iii) There is a diagonal flaw above and between the "RE" of "REAL" and another in the background just over the "A" of the same word.

Reproduction B (sheet position 13)

The general **impression** of this reproduction is very rough.

- (iv) There is a notable and distinctive horizontal weakness in the background to the left of the top of the letter "D" of "DILIGENCIA"
- (v) The lower right side of the letter "D" bulges towards the centre.

Reproduction C (sheet position 16)

The **impression** of this reproduction is very rough.

- (vi) The following flaws will be found in "DILIGENCIA."
 - (a) There are white spots before and after the "L."
 - (b) The background is broken over the "G" so that this letter is joined to the white line above.
 - (c) The "E" looks more like an "F."
 - (d) There are white spots in the background above and below the tail of the "C."
 - (e) There is a white spot between the last "I" and the "A," there is a flaw on the left side of the "A" level with the horizontal stroke and the centre of this letter is the wrong shape in comparison with the genuine.

Reproduction D (sheet position 16)

This is a transfer of Reproduction C and may be identified by:

- (vii) There is a dot in the upright of the "D" of "DILIGENCIA."

CANCELLATIONS: Various manuscript types as illustrated (Plate 137.)

1858 LARGE SUN TYPE

The following comments apply to all Sperati's reproductions of this issue.

The genuine stamps were lithographed and the reproductions being made by photo-lithography have a **very** similar appearance. The genuine stamps are of such rarity that there is some difficulty in finding copies of the correct types with which to compare the reproductions and it has therefore been found necessary to describe some of the retouches made by Sperati on his negative in order to provide further evidence that will enable the specialist to identify his work. Some of the flaws described as appearing on reproductions may also appear on the genuine, but these flaws were not described by the late E. J. Lee and they would appear to be of such prominence that one would expect them to have been mentioned if they were constant on every copy of the genuine type.

The **paper** is a good match for the thin paper of the genuine and particularly on those copies which **have** been artificially aged by the maker.

The **impressions** are generally very good but where there is a genuine copy for comparison it will be noted that **basic tests C, D and E** are of some use, the rays of the sun generally being rather thicker than in the genuine.

Uruguay, 1858—*contd.*

For the convenience of the student the note beneath the heading of every reproduction in this issue we quote a description of this type given in *The Postage Stamps of Uruguay* by the late E. J. Lee.

120 CENTAVOS PLATE 135

Sperati is known to have made "die" proofs in black and in colour as well as unused reproductions of which there are two. The cliché of reproduction A is dated July 1948 and the negative of reproduction B March 1920. Only one "used" example of reproduction B is known to the P.B.A. Being an early reproduction it is probable that all other copies of this have been previously distributed.

The colour of reproduction A is pale dull blue and sky blue, while the "die" proof in colour of reproduction B is in slate-blue.

SPECIFIC TESTS

Reproduction A (Type 24)

Lee's description: *Two coloured dots under outer frame line level with "U" of right "120". Dot on left rays of sun level with "R" of "COR" and sun's nostril. "2" of right "120" joined to solid ground by tiny dot. Thickening of lower frame line under "2" of right "120."*

- (i) The top inner frame line is broken 1.25 mm. from the right.
- (ii) The line on which the word "MONTEVIDEO" rests does not join the line at right on which the word "CORREO" rests.
- (iii) There is a re-touch on the negative which suggests the removal of a dot on the white ground in the centre to the left of the rays and there is a weak spot in the rays to the right of the face.
- (iv) There is a coloured dot before the "C" of "CENT."

Reproduction B (Type 6)

Lee's description: *Blot in left rays of sun level with "R" of left "COR." Dot on lower outer frame line level with "20" of right "120." Dot on outer frame line under "TS" of "CENTS." Thickening of solid ground under "RE" of left "REO."*

- (v) There is a dot on the outer frame line at left 4 mm. from the bottom of the stamp and a second dot just above.
- (vi) The left side of the "E" of "CENT" is broken.
- (vii) There is a dot between the "N" and "T" of "CENT" and a dash through the white line immediately above and between these letters.
- (viii) There is a small spot following the "CORREO" on the right just above the left hand circle that follows this letter.

CANCELLATIONS: Reproduction B, type 1a (Plate 137).

180 CENTAVOS PLATE 138

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions of which there are two, the cliché of the second being dated May 1949.

This stamp is represented in the *Livre d'Or* by copies certified by two expert Committees of this country and signed by two different German experts.

The colour of reproduction A is a good match for the green of the genuine. Reproduction B is found in dark green, green and yellow-green, some shades of which closely match the genuine.

SPECIFIC TESTS

Reproduction A (Type 3)

Lee's description: *Abrupt thinning of right outer frame line from "R" of "REO" to top of frame. "1" of left "180" joined to lower outer frame line. Enormous blot near S.W. angle.*

- (i) The impression of "MON" is very blotchy and the edge of the inner background is very rough below these letters.
- (ii) There is a mass of dots between the outer left and inner frame lines 1 to 2 mm. from the top of the stamp.
- (iii) There is a break in the frame line at right 7 mm. from the top and a dot joining the outer frame line at right 7 mm. from the bottom. This frame line also projects below.
- (iv) There are a number of smudges around the left "180" particularly between the "8" and following the "0."
- (v) There is a weakness in the rays of the sun immediately over the head.

Reproduction B (Type 25)

Lee's description: *Large break in lower frame line near S.E. angle. Five dots under right "8," three on the left, two on the right. Dot on inner frame line of inner circle level with "RE" of left "REO."*

- (vi) There is a dot between the outer frame line at left and the inner frame line 4 mm. from the top of the stamp.
- (vii) There is apparently some touching up of the rays immediately to the left of the face and on a level with the ear.
- (viii) The inner circle is broken at two o'clock under the "D" of "MONTEVIDEO."
- (ix) The white space underneath the right "COR" is full of coloured blotches.

CANCELLATIONS: Types 1a, b, c, f, g, i and probably others (Plate 143).

Uruguay, 1858 *contd.*

240 CENTAVOS PLATE 138

Sperati is known to have made "die" proofs in black (reproductions A, B and D) and in colour (A, B and C) as well as unused (A, B and D) and used (A, B and C) reproductions. The cliché of reproduction B is dated August 1953 and in Sperati's *Livre d'Or* there is an example of one of these stamps with a B.P.A. certificate which was given about 1937.

The **colours** in which these reproductions are printed cover a wide range of shade, reproduction A being found in deep red and dull red, B in deep red, dull red and bright red, C in deep dull carmine and D in red-brown.

SPECIFIC TESTS

Reproduction A (Type 25)

Lee's description: *Tiny dot almost touching top of right outer frame line level with "O" of "COR."* Dot in rays of sun near lower inner circle level with "C" of "CENTS."

- (i) There is a nick in the outer frame line in the extreme top right corner.
- (ii) There is a white spot in the background immediately below the first "O" of "CORREO" on the left.
- (iii) There are three spots of colour between the inner and outer frame line at right over the first "R" of "CORREO."
- (iv) There is a nick in the head of the right "4."

Reproduction B (Type 29)

Lee's description: *Large white flaws and dashes in S.W. angle of solid ground (more marked than in Type 11). Left "240" and "CENTS" show numerous white flaws.*

- (v) There is a curved stroke on the under side of the outer frame line at top above the left of the letter "N" of "MONTEVIDEO."
- (vi) There is a spot of colour on the **inside** centre of the "C" of "CORREO" at left and a small dot adjoining the left side of the "E."

- (vii) There is a double flaw in the outer frame line at right, a break over the first "O" of "CORREO" and a spot of colour adjoining the frame line over the second "R."
- (viii) There is a triangular flaw in the upper left side of the right hand "4" in the lower panel.
- (ix) Retouches on the negative suggest that something has been taken out between the "ID" of "MONTEVIDEO," and the "E" of "CORREO" on the right has been outlined on its right side.

Reproduction C (Type 5)

Lee's description: *"C" of left "COR" almost entirely joined to solid ground. Two dots on white ground of inner circle level with "E" of right "REO."*

- (x) The left leg of the "M" of "MONTEVIDEO" is broken and there are two breaks in the upper frame line just to the left of this letter.
- (xi) The extreme top right corner of the outer frame line has apparently been re-touched on the negative and is not as clean cut as in the other corners.
- (xii) There is a re-touch above the left "4" in the lower panel causing a break in the frame line immediately over this letter.
- (xiii) There is a re-touch on the negative immediately over the right "24" suggesting that in the original there is a dot in the white space at this point.

Reproduction D (Type 4)

Lee's description: *Dot in white ground of inner circle level with "O" of left "REO" and "N" of "MONT." Dots join "V" of "VIDEO" to outer frame. Dash in left lower part of white ground of inner circle level with "C" of left "COR."*

- (xiv) There is a nick in the head of the "D" of "MONTEVIDEO."
- (xv) The loop of the first "R" in "CORREO" on left is circular.
- (xvi) There is an extension of the outer frame line in the bottom left corner.
- (xvii) The "2" on the left has a flaw just above the knee of the letter.
- (xviii) There is a nick in the top left of the "N" of "CENT."

CANCELLATIONS: Types 1a, b, c, d, e, f, g and probably others (Plate 143).

Uruguay—*contd.*

1859 THIN FIGURES

The following comments apply to all reproductions of this issue.

The genuine stamps were lithographed and the reproductions made by photo-lithography.

Basic tests *C*, *D* and *E* are of some help but by far the best test is comparison with the genuine (of any denomination) so that one can appreciate the difference in the delineation of the letters and figures that surround these stamps. In the reproductions they are much more crude and poorly shaped when compared with the genuine.

The **paper** is not unlike that of the genuine but in fresh copies of the latter the paper appears rather more white and opaque and the **gum** quite colourless in comparison with the thin greyish or yellowish toned gum found on some of the reproductions.

SIXTY CENTESIMOS PLATE 139

Sperati is known to have made "die" proofs in black and in colour, as well as unused reproductions of which there are two, the cliché of the second being dated October 1949. The colours of the reproduction vary from grey to grey-slate and bluish slate. The first of these is a good match for the genuine, the second is a trifle bright and a genuine copy in the third shade is yet to be seen by the writer.

SPECIFIC TESTS

Reproduction A (possibly Type 18)

- (i) The left leg of the "M" of "MONTEVIDEO" is much longer than the rest of the letter, the upright of the "T" is almost pointed at the foot, the head of the first "E" is broken, the head of the "D" is broken and this letter and the following "F" appear bigger than the surrounding letters.
- (ii) The lower left portion of the ornament in the upper right corner is cut away.
- (iii) There is a small projection from the solid background just below the "C" of "CORREO" in the left panel.
- (iv) The second "E" of "CENTESIMOS" is broken at the foot.

Reproduction B (possibly Type 9)

- (v) The "VI" of "VIDEO" are joined together at the top.
- (vi) There is a projection from the solid ground towards the rays of the sun just below the "N" of "MONTEVIDEO."
- (vii) The foot of each "E" in "CENTESIMOS" is broken, the lower serif being detached.
- (viii) The rays of the sun are very thick and blotchy.

EIGHTY CENTESIMOS PLATE 139

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used

reproductions. There is an example of one of the two reproductions in the *Livre d'Or* signed by a German expert.

The cliché of the second reproduction is dated August 1953.

The **colour** of the reproductions closely matches the yellow and orange-yellow shades of the genuine, but there is a third shade with a touch of olive in which a genuine stamp has not been seen by the writer.

Reproduction A (Unidentified Type)

- (i) There is a curved mark in the upper margin over the "N" of "MONTEVIDEO."
- (ii) There is a dot outside the top right corner frame.
- (iii) The bottom of the "O" of "80" is broken away.
- (iv) There is a spot on the upper side of the bottom frame line just below the lower right corner ornament.

Reproduction B (Type 17)

The following tests are given by Lee to identify this sheet position: "Tiny projection on the inside of the right outer frame almost level with the top of the ornament in the S.E. angle. The "8" leans to the left and is almost touching the solid ground. There is a tiny dot in outer margin close to left frame line level with "EO" of left "CORREO."

- (v) There is a diagonal stroke joining the top right serif of the "T" to the top left serif of the first "E" of "MONTEVIDEO."
- (vi) There is a heavy dot on the left frame over the first "R" of "CORREO" at left.
- (vii) The second "R" of "CORREO" at left is almost solid in the loop and the central horizontal stroke of the "E" is joined to the bottom right serif.

CANCELLATIONS: Types 1c, d, e, h, k, 4 and 6 in black and in blue and probably others (Plate 143).

Uruguay, 1859—*cont.*

ONE HUNDRED CENTESIMOS

Sperati is known to have made "die" proofs in black (reproductions A, C, D) and in colour (A, B, C, D) as well as unused (A, B, C) and used (A, B, C, D) reproductions on genuine paper. There are four reproductions, the negatives of A and B being dated August 1941. There are two negatives of reproduction A but no specific test has been noted which will enable the products from one to be detected from the other.

The **colour** of the reproductions is lake-red to red-brown and it is possible to find genuine copies that closely match these shades.

Reproduction A (Type 12) PLATE 139

Lee's test for this type is a break in the top of the "O" of "MONTE."

- (i) In "MONTEVIDEO" the top right serif of the "M" is detached, the foot of the "T" is rather short and cut diagonally and there is a break in the head of the "D" where the loop should join the upright.
- (ii) There are no serifs at the foot of the "T" of "CENTESIMOS" and the accent over the "E" is broken, the thin portion hardly being visible.

Reproduction B (Type 13) PLATE 140

The **impression** is very rough.

Lee identifies this type by the dot in the top margin level with the "MO" of "MONTE."

- (iii) There are several major flaws in the letters of "MONTEVIDEO," the "N" is very badly drawn and there is a projection on the upper side of the diagonal stroke, there is a flaw in the right side of the upright of the "T," the bottom stroke of the first "E" is separated from the upright and there is a flaw on the right side of the upright just below the central horizontal stroke, the foot of the "D" is broken where the loop should join the upright and the upper and bottom strokes of the second "E" are broken leaving the serifs detached from the rest of the letter.
- (iv) There is a heavy dot on the inside of the leg of the second "R" of "CORREO" at left.
- (v) There is a flaw in the solid background below and between the "EV" of "MONTEVIDEO."
- (vi) The central horizontal stroke of the second "E" of "CENTESIMOS" is joined to the lower right serif by a diagonal stroke and the bottom horizontal stroke is broken, the lower left foot of the "M" is broken away from the left upright.

Reproduction C (Not typed) PLATE 140

This reproduction apparently has several retouches on the negative and there are two major flaws which have not been identified on any copy of the genuine stamp.

- (vii) The ornament in the upper left corner has apparently been re-drawn.
- (viii) There is a heavy dot at the end of the sun ray immediately below and between the "ON" of "MONTE."
- (ix) The pear-shaped ornament on the left below the upper left corner ornament has apparently been re-drawn.
- (x) There is a weakness in the solid background just to the left of the second "R" of "CORREO" on the right.
- (xi) There is a heavy spot on the inside of the right frame just above the lower corner.

Reproduction D (Type 5) PLATE 140

This reproduction may be readily identified as the position of the cancellation is static, i.e. identical on all copies of this reproduction.

- (xii) There is a flaw on the under side of the top frame — 5.5 mm. from the left.
- (xiii) The upper left serif of the first "R" of "CORREO" at right is detached from the rest of the letter and there is a spot on the right side of the loop, the central horizontal stroke of the "E" is joined to the lower right serif by a diagonal flaw and there is a heavy flaw on the left side of the final "O"
- (xiv) There are a series of smudges or dots in the margin outside the right frame line.

CANCELLATIONS: Types 1 c, d, e, f, h, j, k, l, m, p, 6 (in blue), 7 (static on Reproduction D) and probably others (Plate 143).

ONE HUNDRED AND TWENTY

CENTESIMOS PLATE 140

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. There are two negatives, both dated May 1929 and an example of this reproduction is in the *Livre d'Or* signed by a German expert. The **colour** varies from deep blue to dull blue but these shades are a trifle abnormal as the genuine copies examined are all generally dull and pale.

Uruguay, 1859, 120 Centesimos—*contd.*

SPECIFIC TESTS

PLATE 140

- (i) The left frame is broken $2\frac{1}{2}$ to $3\frac{1}{2}$ mm. from the foot.
- (ii) There is a horizontal crack in the solid background to the right of the "E" of "CORREO" on the left side.
- (iii) The lower left foot of the "M" of "MONTEVIDEO" is broken away from the upright and there is a dot between the sloping strokes of this letter, the second "E" has a break at top and bottom, the serifs being detached from the upright and the upper left serif has become a minute dot, again detached from the rest of the letter.
- (iv) There is a white spot in the neck of the "2" of "120," a white flaw in the left of the "0" and a break at the foot of this numeral.
- (v) The head of the "C" of "CORREO" at right has become two small dots and there is a break at the foot, the foot of the second "O" is broken.
- (vi) The right side of the "M" of "CENTESIMOS" is smudged and there are a few spots or smudges around the "O."

CANCELLATIONS: Types 1c, 1k and probably others (Plate 143).

ONE HUNDRED AND EIGHTY CENTESIMOS

PLATE 140

Sperati is known to have made "die" proofs in black and in colour, as well as unused reproductions. The cliché is dated October 1949.

The **colour** of the reproductions varies from deep green to dark green and is generally more bright than the genuine.

SPECIFIC TESTS

The type reproduced is number 17. The tests given by Lee to identify this position are as follows:

Tiny projection on the inside of the right outer frame line almost level with the top ornament in the S.E. angle. Tiny dot in outer margin close to left outer frame line level with the "EO" of left "CORREO" (not constant). Two dots between S.W. pear and solid ground, the lowest one level with the bottom of the pear in the solid ground.

- (i) There are two distinctive marks in the left frame, one on the outside and one inside to the left of the first "R" of "CORREO."
- (ii) There are two dots on the outside of the frame at right, one being 4.5 mm. from the top and the other 13 mm. from the top.
- (iii) There is a dot or projection from the solid background between the "RE" of "CORREO" at right.
- (iv) There is a white dot in the solid background 5.5 mm. from the top and 5.5 mm. from the right of the stamp.
- (v) There is a coloured dot before the upper left serif of the "1" of "180."

TWO HUNDRED AND FORTY CENTESIMOS

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions of which there are three. The clichés of the first two reproductions are dated May 1945 and there is an example of a reproduction in the *Livre d'Or* signed by a German expert.

The **colours** of the reproductions are bright scarlet-vermilion and dull vermilion, the latter closely resembling many used copies of the genuine.

SPECIFIC TESTS

Reproduction A (Type 11)

Lee illustrates a Sperati reproduction. The correct tests given by Sr. Fita are—the horizontal line of the "4" of "240" does not touch the "0," the right vertical side of the "0" is straight and there is a slight break in the outer frame line below the first "S" of "CENTESIMOS."

- (i) The horizontal line of the "4" of "240" touches the "0."
- (ii) The right vertical side of the "0" of "240" curves inwards.
- (iii) There is a large break in the frame line below the first "S" of "CENTESIMOS."

Uruguay, 1859, 240 Centesimos—*contd.*

Reproduction B (Not typed)

- (iv) The upper right serif of the "M" of "MONTEVIDEO" is broken away from the upright and the lower right serif of the "N" is a dot detached from the upright.
- (v) In the first "O" of "CORREO" at right there is a heavy dot on the inside of the letter, there is a projection from the inner solid background below the "E" and the final "O" is broken at the top.
- (vi) The lower right serif of the second "E" of "CENTESIMOS" is joined to the lower left serif of the "S" by a stroke and there is a small dot on the inside of the "O" towards the top left.
- (vii) There is a projection from the solid background at top about 1 mm. from the left corner.

Reproduction C (Type 9)

Lee's test is the white dot in the N.E. angle of the solid ground close to inner circle and level with "E" of "VIDEO."

- (viii) There is a flaw in the edge of the solid background below and between the "EV" of "MONTEVIDEO."
- (ix) There is a circular flaw in the solid background immediately to the right of the "E" of "CORREO" at left.
- (x) There is a minute spot just above the solid background 1 mm. from the right corner.
- (xi) The left upright of the "M" of "CENTESIMOS" is broken.

CANCELLATIONS: Types 1d, e, f, h, k, 3b and 8. These reproductions are sometimes found on pieces and covers.

1862 THICK FIGURES

The following comments apply to all Sperati's reproductions.

The genuine stamps should be used for **comparison**.

The genuine stamps were lithographed and the reproductions made by photo-lithography and generally speaking the reproductions may be told by the comparison between the lettering with that of the genuine, for in the course of reproduction much of the definition has been lost.

To some extent **Basic tests C, D and E** are of value.

SIXTY CENTESIMOS PLATE 141

Sperati is known to have made "die" proofs in colour and probably made unused and used reproductions. The cliché is dated October 1949.

The **colour** is blackish purple, thereby imitating the rarest of the genuine shades. The **impression** is very clean and the letters rather more well-formed than in most examples of the genuine so it is almost certain that the original stamp used as a model is a very early impression.

SPECIFIC TESTS

Sperati took as his model a used example of type 12. In re-touching his negative in order to eradicate the cancellation he repaired the break in the top outer frame line over the "M" of "MONTE" and took out the white spot in the solid ground level with the "E" of the right "CORREO" which Lee mentions as the test for identifying the type. When comparing the reproduction with the genuine type 12 signs of his re-touching may be seen in the "MON" of "MONTEVIDEO" and in the top left corner of the solid background which shows a weakness where the cancellation originally covered this corner of the stamp.

- (i) The top frame line is irregular over the "NT" of "MONTEVIDEO."
- (ii) There are smudges or dots on the inside of the left frame line 4 mm. from the top left corner and dots between this frame and the "E" of "CORREO."
- (iii) There is a rough dot adjoining the underside of the lower frame below the numeral "6" and a smaller dot in the bottom margin below the left corner ornament.

EIGHTY CENTESIMOS PLATE 141

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. The **colour** is bright yellow, somewhat brighter than the yellow of any genuine stamp that has been available for examination.

In general the lettering is more crude and the **impression** rougher than the genuine.

Uruguay, 1862, 80 Centesimos—*contd.*

SPECIFIC TESTS

PLATE 141

Sperati copied Lee's type 8 and in the course of re-touching removed two identifying marks that the latter describes, viz. the coloured line projecting from the upper left corner of the solid ground and a dot between the top part of the pear in the N.W. angle and the outer frame line.

- (i) The top left serif of the "D" of "MONTEVIDEO" is detached from the letter.
- (ii) There is a dot joining the right side of the final "O" of "CORREO" on the right.
- (iii) The central portion of the first "E" of "CENTESIMOS" has been blunted and the lower right serif is enlarged touching the left serif of the "N," the head of the first "S" is solid with colour, the final "S" is very smudgy and the lower half is full of colour.

CANCELLATIONS: Types 1m in black and in blue, 1n, 1o, 4a in black and in blue, 4b, 6 in black and in blue (Plate 143).

ONE HUNDRED CENTESIMOS

PLATE 141

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. The **colour** of the reproduction is deep carmine and a fair match with one of the genuine shades. The **impression** is rather more coarse than the genuine, although the letterings are generally well shaped.

Sperati copied type 11, the tests given by Lee being *"last '0' of '100' higher than the other two figures. The serif of figure '1' is very short. The figure 1 is directly level with S.W. angle."*

SPECIFIC TESTS

- (i) There are spots in the upper margin and on the outer frame line above the upper left corner ornament.
- (ii) The left leg of the "M" of "MONTEVIDEO" is broken near the top, there is a dot over the "D," the lower right serif of the "E" is misshapen and there are two dots over the "O."
- (iii) There is a defect half way up the left side of the first "R" of "CORREO" on the left.
- (iv) There is a dot outside the left frame 3.75 mm. from the top.
- (v) The upper left serif of the "E" of "CORREO" at right is broken away from the upright.

- (vi) The foot of the first "E" of "CENTESIMOS" is broken away from the upright.

CANCELLATIONS: Types 1m, n, o, 4a and b in black and in blue, 4c (Plate 143).

ONE HUNDRED AND TWENTY

CENTESIMOS

PLATE 142

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. There is an example in Sperati's *Livre d'Or* signed by a German expert.

The **colour** of the reproduction varies from deep to dull blue.

Sperati copied type 9 which Lee describes as follows:— *A decided bend in lower solid ground between "0" of "120" and "C" of "CENT", somewhat similar to Type 11. Dot above right top side of ornament in S.W. angle. Dot between the tops of "0" of "120" and "C" of "CENT".*

SPECIFIC TESTS

- (i) There is a curved stroke under the "M" of "MONTEVIDEO" and the back of the "D" is broken (this does not show on the proofs in black nor on one transfer of the proof in blue) and there is a nick on the under side of the top frame, 4 mm. from the left.
- (ii) There is a dot below the left eye and another dot on the forehead well above the right eyebrow.
- (iii) There are two breaks in the back of the "C" of "CORREO" on the right, a dot inside and outside the upper left portion of the first "O," a flaw halfway up the upright of the second "R," a break in the lower right serif of the "E" and an indentation in the lower right of the final "O."
- (iv) The lower portion of the numeral "0" of "120" is broken.
- (v) The foot of the "C" of "CENTESIMOS" is broken as are the vertical strokes of the "N," there is a dot on the right side of the centre of the first "S" and two dots on the right side of the "O."

CANCELLATIONS: Types 1m, n, o, p, 4a and b in black and in blue, 4c, and 6 (Plate 143).

Uruguay, 1862—*contd.*

ONE HUNDRED AND EIGHTY CENTESIMOS PLATE 142

Sperati is known to have made "die" proofs in black and in colour, as well as unused (B only) and used reproductions. There are two clichés, the first of which is dated August 1953. There are two examples of these reproductions in Sperati's *Livre d'Or* both signed by German experts.

The **colour** of reproduction A is dull green and of reproduction B deep dull green. Neither colour is as full of body as the genuine.

The lettering is generally more crude and lacks the definition of the genuine.

SPECIFIC TESTS

Reproduction A (Lee's Type 2)

Lee's description: *The "8" of "180" is lower than the top part of the "1." Break in lower frame line under "N" of "CENT." Lower frame line thinned under "180." Oblique dash in left margin level with bottom of pear over left "REQ." Another oblique dash level with the preceding one to inside the frame line (not constant). The "M" and "O" of "MONTE" joined with a horizontal dash (not constant).*

- (i) There is a nick in the head of the "D" of "MONTE-VIDEO" and a flaw in the outer frame over the "1D."

- (ii) The left tip of the lower left serif of the first "R" of "CORREO" on the right is broken away and appears almost as a stop between the "OR."
- (iii) There is a break in the lower frame line under the "M" of "CENTESIMOS."

Reproduction B (Lee's type 7)

Lee's description: *Vertical dash links "I" of "VIDEO" to the solid ground. "E" of left "CORREO" very badly formed. Thick spot (sometimes a dash) on right side of pear in N.W. angle. White dot in right stroke of "O" of "180."*

Mr. Lee would not have been incorrect to have said that the whole of the word "CORREO" on the left was badly drawn with the exception of the last letter.

- (iv) There is a break under the "EN" of "CENTESIMOS" (the break under the "ES" is constant on the genuine type).
- (v) There is a curious cap-shaped flaw on the top left side of the "8."
- (vi) The "E" of "CORREO" on the right has a break in the head, also in the central horizontal stroke, the top serif of which is broken away, a nick in the foot of the upright and the extreme lower right serif is broken away from the rest of the letter.

CANCELLATIONS: Types 1m, n, 2 in blue, 4a in black and in blue, 4b in blue, and 4c (Plate 143).

1864

The following comments apply to both reproductions. The **paper** used is coarse and rather whiskery, the **colours** are too bright in comparison with the genuine and the delineation of the letters, particularly on the 6 centesimos is very crude. In fact both these productions are among the worst of Sperati's efforts. The genuine stamps were printed by lithography and the reproductions by photo-lithography. For **comparison** use the genuine stamps.

SIX CENTESIMOS PLATE 142

The **colour** is a bright vermilion and probably Sperati intended matching the salmon of the genuine. The first of the seven types was copied and there will be no difficulty in recognizing this stamp owing to the coarse lettering.

SPECIFIC TESTS

- (i) The right leg of the "N" of "ORIENTAL" is broken at the foot.

CANCELLATIONS: Types 1r, 2 in black and in blue and 4b. (Plate 143.)

EIGHT CENTESIMOS PLATE 142

Sperati is known to have made "die" proofs in black and in colour, as well as unused and used reproductions. There are two examples in his *Livre d'Or* both certified by German experts.

The **colour** is a bright yellowish-green and does not match any shade of the genuine that has been examined.

The third of the seven types has been copied.

SPECIFIC TESTS

- (i) The shading in the neck of the "R" of "ORIENTAL" is circular and there is a flaw in the head of the "T."

CANCELLATIONS: Types 1q, r, 3a, 4a and b in blue, and 9. (Plate 143.)

Uruguay, 1864—*contd.*

CANCELLATIONS:

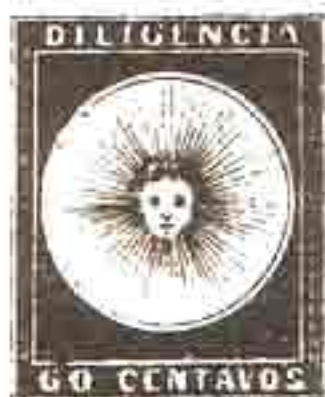
PLATE 143

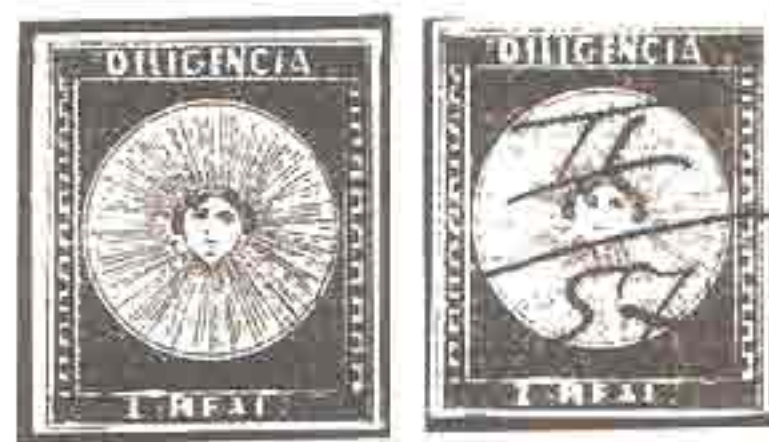
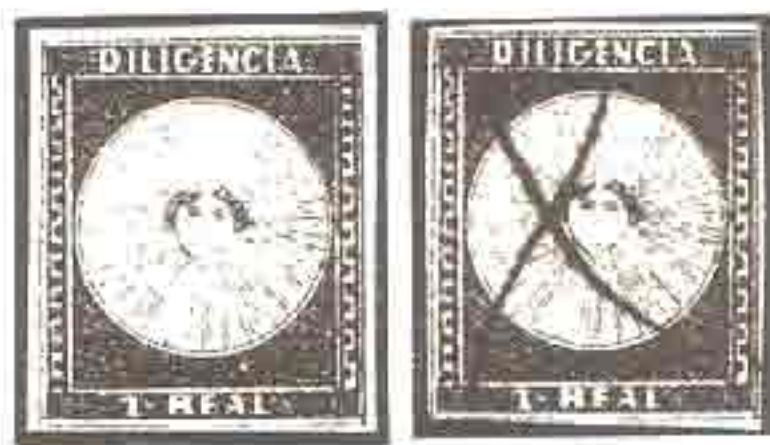
1. Oval date-stamp in black and in blue (some show portions of an inner oval, others show none).
 - a. "ADMON DE CORREOS/MONTEVIDEO/15/ABRIL/1859"
 - b. "ADMON DE CORREOS/MONTEVIDEO/25/JUNIO/1859"
 - c. "ADMON DE CORREOS/MONTEVIDEO/29/AGOSTO/1859"
 - d. "ADMON DE CORREOS/MONTEVIDEO 6 OCTE/1859"
 - e. "ADMON DE CORREOS/MONTEVIDEO/29/NOVE/1859"
 - f. "ADMON DE CORREOS/MONTEVIDEO/22/DICE/1859"
 - g. "ADMON DE COR(REOS)/MONTE(VIDEO) 8 ENER(O)/1860"
 - h. "ADMON DE CORREOS/MONTEVIDEO/20/ENERO/1860"
 - j. "ADMON DE CORREOS/MONTEVIDEO/19/ABRIL/1860"
 - k. "ADMON DE CORREOS/MONTEVIDEO 8 MAYO/1860"
 - l. "ADMON DE CORREOS/MONTEVIDEO/10/ABRIL/1861"
 - m. "ADMON DE CORREOS/MONTEVIDEO 16 AGOSTO/1861"
 - n. "ADMON DE CORREOS/MONTEVIDEO/24/MARZO/1862"
 - o. "ADMON DE CORREOS/MONTEVIDEO/18/AGOSTO/1863"
 - p. "ADMON DE CORREOS/MONTEVIDEO/16/ABRIL/1864"
 - q. "ADMON DE CORREOS/MONTEVIDEO 27/DICE/1864"
2. Double oval date-stamp in black and in blue "ADMIN(Co)RREOS/MONTEVIDEO/DICBRE/8/1863"
3. Double oval date-stamp in blue and in black
 - a. "ADMON DE CORREOS/MONTEVIDEO/20/NOVBRE/1865"
 - b. part impression "ADM(IN)ISTRACION DE CORREOS/()MONTE(VIDEO)/SUCU(RSAL)"
4. Two overlapping ovals containing town names.
 - a. "ADMON DE CORREOS./REP.O.DEL.URUG./ROSARIO" in black and in blue.
 - b. "ADMON DE CORREOS/REP.O.DEL.URUG. MERCEDES" in black and in blue.
 - c. "ADMON DE CORREOS/REP.O.DEL.URUG./PAYSANDÚ" in black.
5. Framed straight line capitals "CERTIFICACION"
6. Elliptical pattern in circular frame in black and in blue.
7. Indecipherable part impression (static on 1859 100c. Reproduction D).
8. Framed type—indecipherable.
9. Various manuscript types (similar to those shown on Plates 136 and 137).

Abruguay



Experimentos con los tipos





D

A

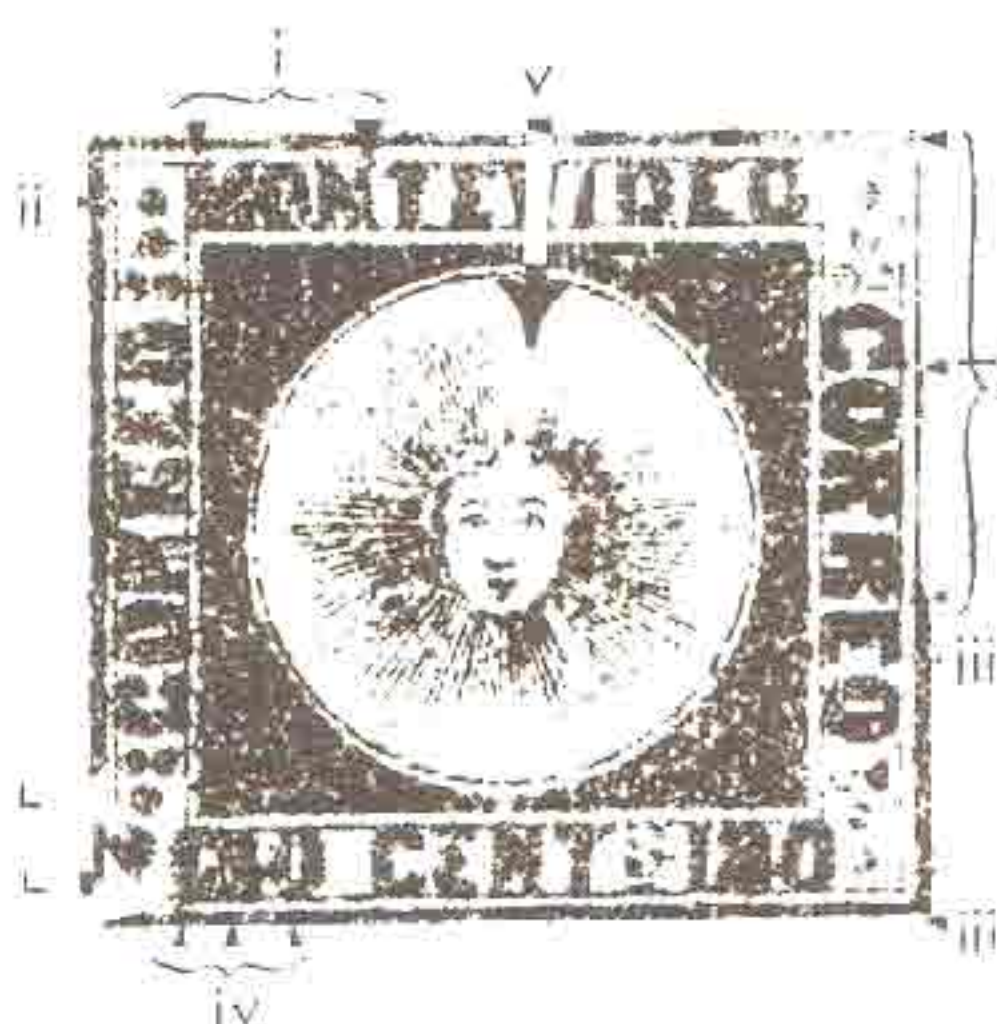
B



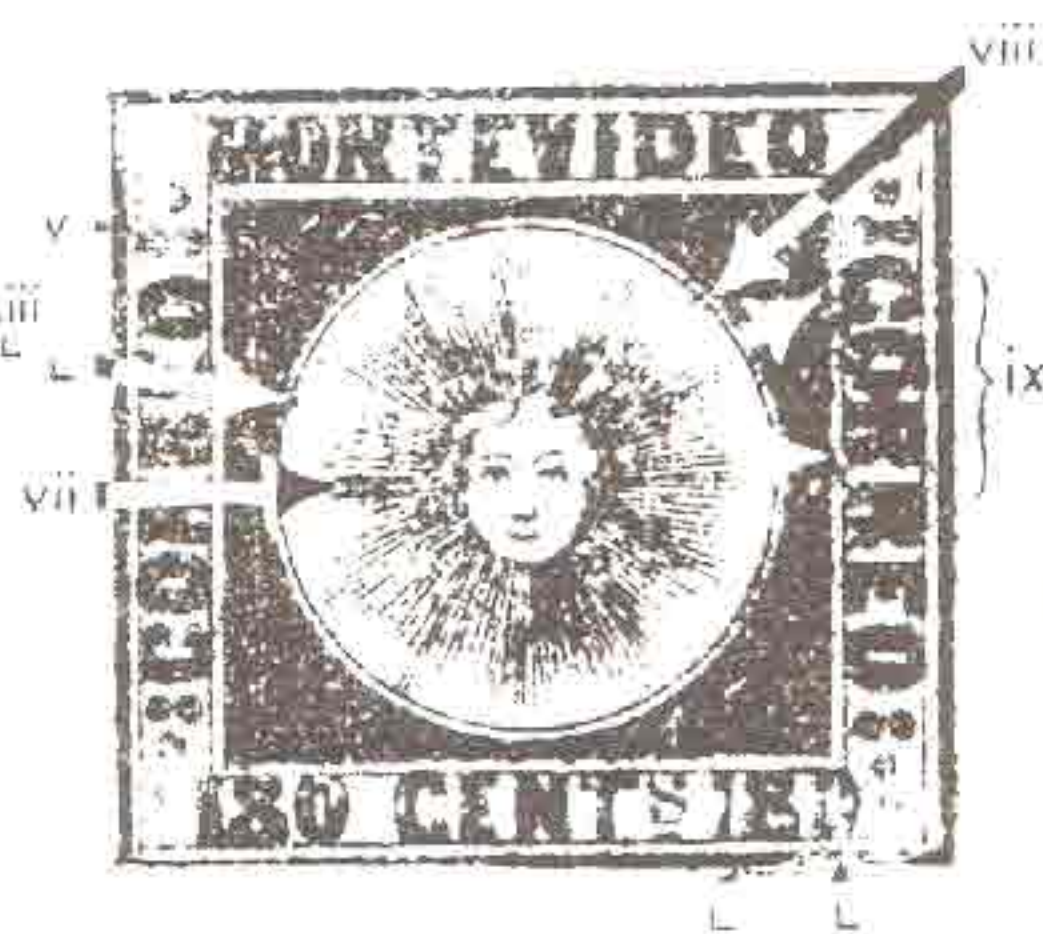
From copy of the original in the collection of the author.

These are all the stamps of the collection of the author.

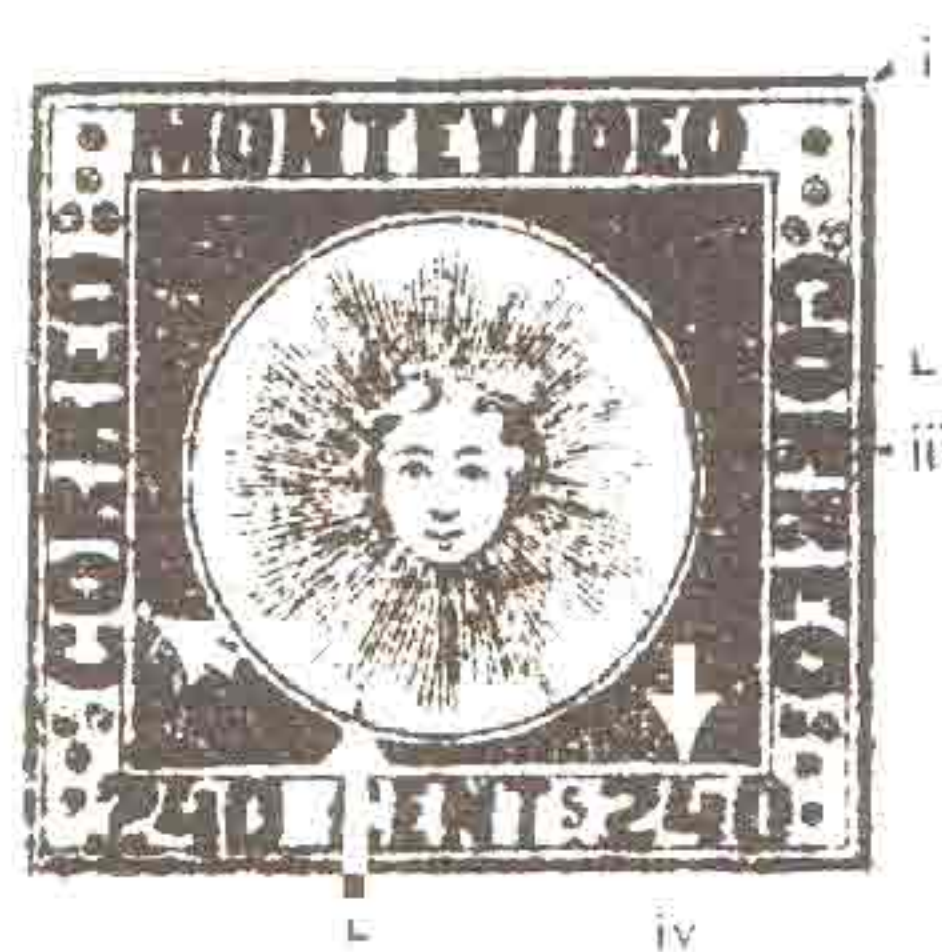
A



B



A



Handwritten note: The above stamps are from the collection of the author.

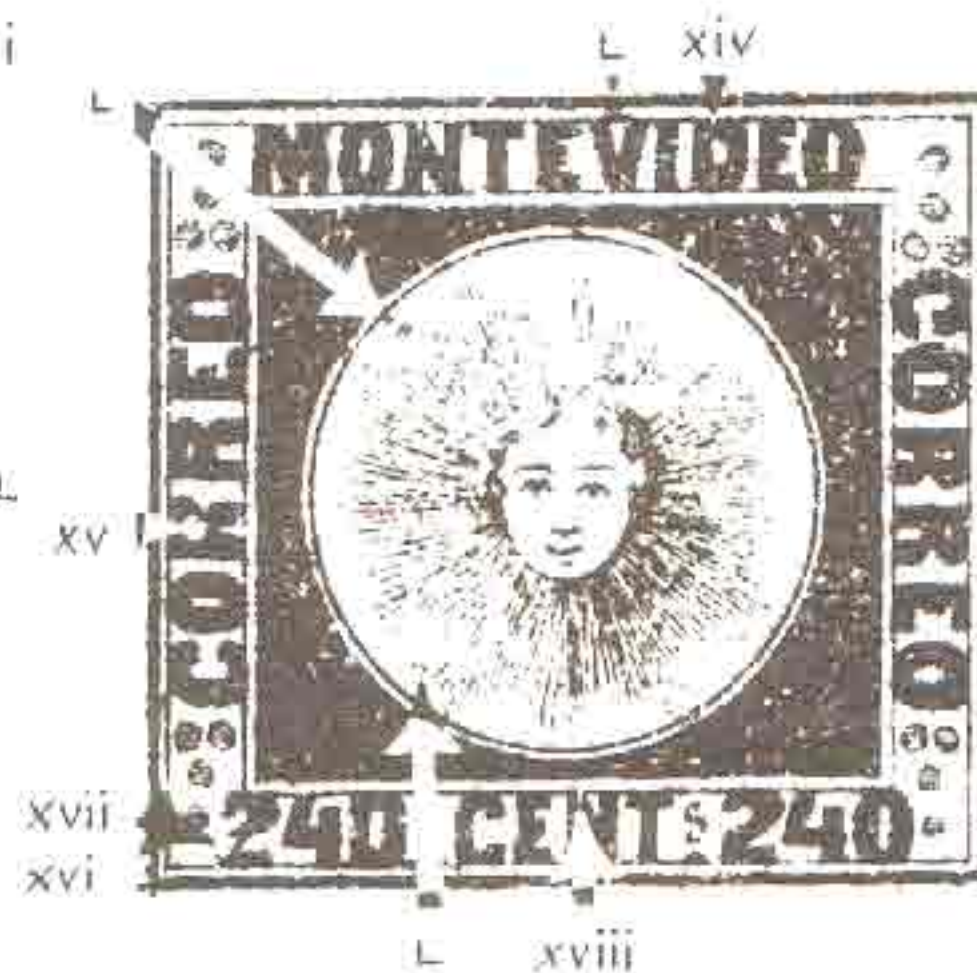
B



C



D



A

B

A



Stamp of value "L'Espresso" (Montevideo) - 60 Centesimos - 1890 - 1891

B

A

A



B

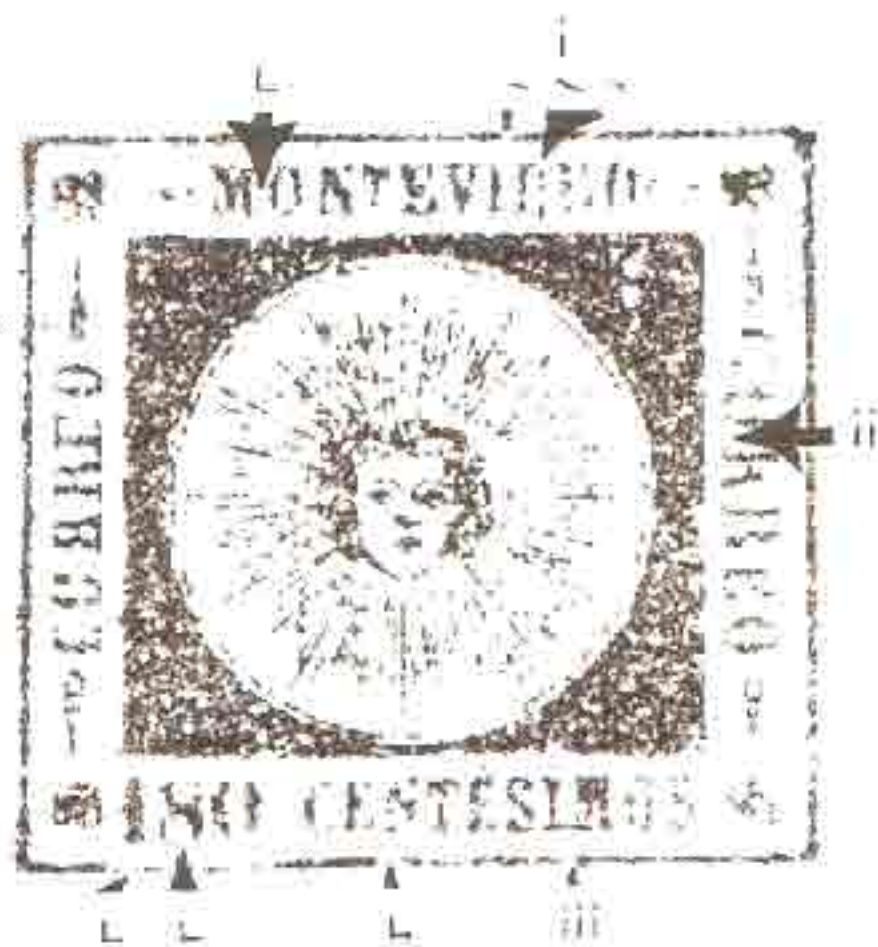
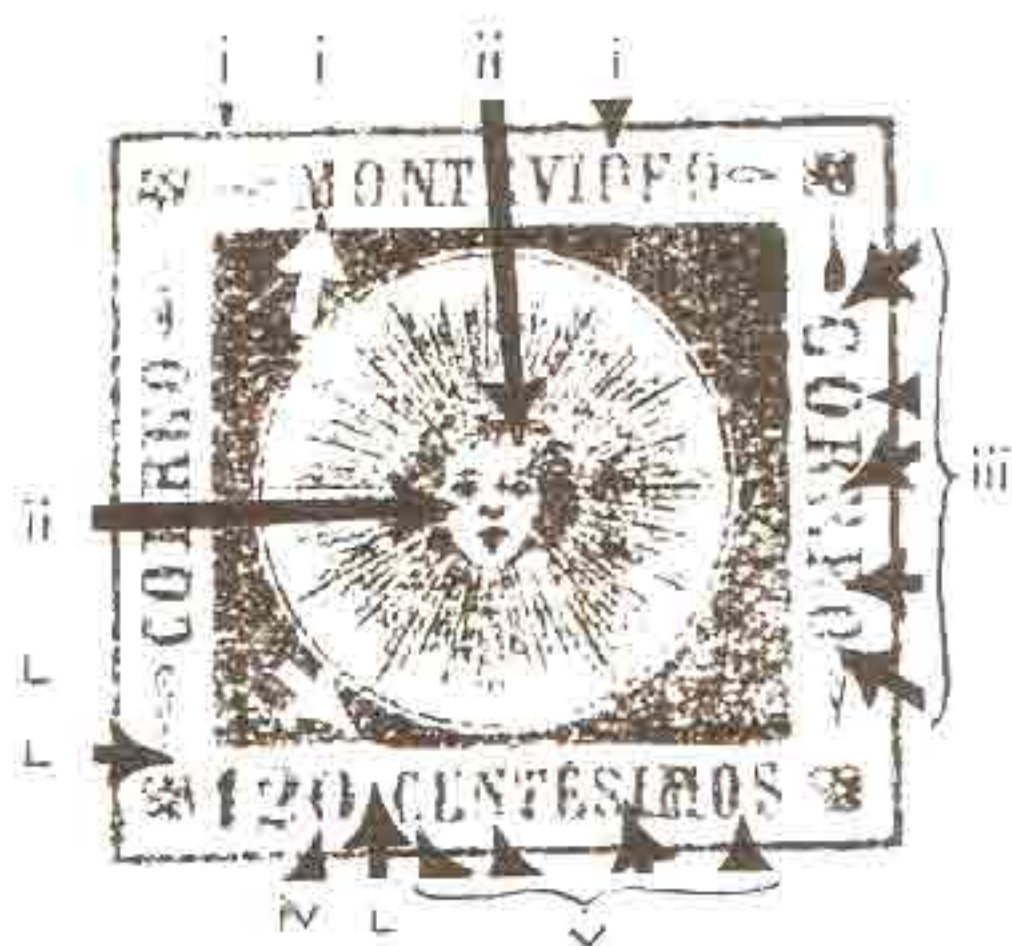
C

D



A

B



Sp. 120 cent. 12 L. 180 cent. 18 L. 180 cent. 18 L. 180 cent. 18 L.



cancelations

Figure 1



a



b



c



d



e



f



g



h



i



j



k 1864



l



m



n



o



p



q



r



s



t



u



v



w



x



y



z