

# BRAZIL — EARLY FORGERIES, FACSIMILES & POSTAL COUNTERFEITS

## Significance of this Exhibit

This exhibit mirrors the early development of philately as a hobby and a business. Brazil was the second country to issue postage stamps. When the first issues of Brazilian stamps appeared between 1843-1861, philately had just begun its evolution from an insignificant children's pastime to a global hobby. The scarcity of early Brazilian issues encouraged the production of facsimiles, or imitation stamps sold as such with no intent to deceive. The roster of those who created Brazilian facsimiles reads like a who's-who of the first generation of philatelic imitators, including Oneglia, Patroni, Zechmeyer, and the Spiro brothers.

These early facsimiles were relatively crude productions. The first students of Brazilian "album weeds," such as Robert Earee, describe them in great detail and with equally great contempt.



**Spiro Facsimile**

But this is not the end of the story. The following generation of forgers, especially those active during the first half of the 20th Century, created some truly deceptive imitations. It is understandable that stamps as popular as the early Brazilian issues — coupled with their simple designs and mostly black color scheme — would be a continuing temptation to

master forgers such as Fournier, Mercier, Sperati, and others who sought to remain anonymous. This shift from the open facsimile trade of the 19th Century to serious efforts at defrauding collectors is emblematic of the transformation of philately into a hobby of substance.



**Genuine Bull's Eye**



**Sperati Forgery**

## Guide for the Viewer

Brazilian stamps from 1843-1861 are known collectively as the "numeral" issues. All 21 stamps consist of numerals of various sizes on a scrollwork background. The first set (1843) is also known as the Bull's Eyes. Later issues of this numeral series have also acquired suggestive animal nicknames: the Snake's Eyes (or *Inclinados*) of

1844, the Goat's Eyes (1850), and the Cat's Eyes (1854-61).

All Brazilian stamps released between 1843-1889 were engraved. The engraving process has two useful features — intricacy of detail and raised ink-lines — which can be used to distinguish most forgeries. Engraving is a relatively complex and laborious process. Most of the early facsimiles of the numeral issues were lithographed, which resulted in less detailed images with no ink ridges. Later forgers used more sophisticated printing techniques, such as photo-etching and contact photo-lithography, to create more exact reproductions.

The results of their artistry, especially Sperati's Bull's Eyes and Fournier's Goat's Eyes, are accurate enough to fool all but the most discerning collector. There is no reliable evidence that any imitation of these early engraved issues was ever used as a postal forgery. Throughout, the intended target was the individual collector — at first, junior collectors who abhorred empty spaces in their albums; then, over time, as the value of early Brazilian stamps began to rise, the mainstream of philately.

As the 19thC came to a close, however, Brazil turned to cheaper techniques of lithography and typography to produce its stamps. These two processes offered fertile ground for counterfeiting. The first postal forgeries — designed to defraud the Mint rather than the collector — also began to appear. These postal counterfeits are some of the most elusive items in Brazilian philately, with only a few surviving copies known in many cases.

## Items of Special Interest — indicated by ●

- The only known multiple of the "fourth" Bull's Eye forgery described by Earee.
- Full sheets of the Spiro facsimiles.
- A complete set of the nine different cancels on the Sperati Bull's Eye forgeries, plus signed proofs of his master dies.
- Samples from the original *Spud Papers* and also from the forgery albums prepared by the Philatelic Union of Geneva.
- Sheets of both Fournier forgeries of the early postage due issues (less than five known).
- A complete set of the Liberty Head postal counterfeits of 1900.
- One of two known examples of the telegraph forgery.

## GENUINE BULL'S EYES



Early Printing



Intermediate Printing



Worn Plate

Source: Brazil Imperial Mint

Release: August 1843 (second postage stamp in world)

Printing: Engraved on steel dies and transferred to copper plates for printing

Paper: (1) thick, soft white wove (85-100 microns)

(2) medium, slightly surfaced, hard white wove (70-80 microns)

(3) thin, hard, surfaced, bluish white wove (60-65 microns)

Design Characteristics:

- Intricate, lathed background is most difficult part of stamp to counterfeit
- Printing plates wore first in the 3 & 9 o'clock positions of the design

## EARLIEST FACSIMILES



Source: Giovanni Patroni, Italian forger active during period 1870-1890

Release: Europe, during 1880s

Printing: Lithographed

Paper: Vertically or horizontally laid (100-110 microns)

Cancel: BAHIA in box

Design Flaws:

- 30r – small curl at top left end of "3" instead of downward peak; tail of "3" is single large ball instead of pair of split curls
- 60r – white balls at top and bottom ornaments are half size of originals
- 90r – crude rendering of border wreath on upper right side (2:1:2:1 pattern instead of 3:3:3:1)



Genuine



Source: Philip Spiro, head of a lithographic printing firm in Hamburg, Germany, which began to produce facsimiles of stamps in the middle 1850s

Release: Europe, 1864

Printing: Lithographed

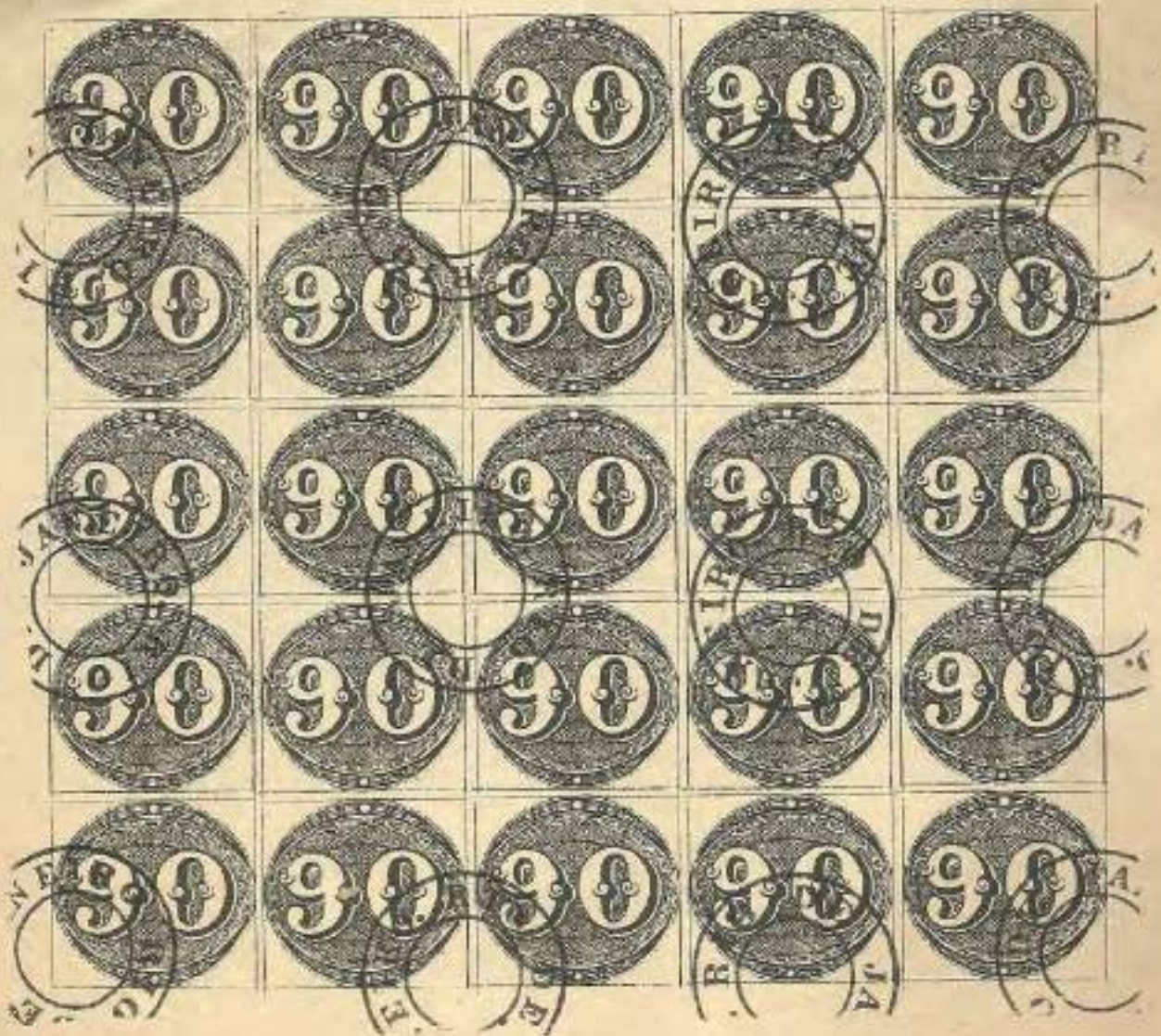
Paper: Yellowish, porous wove (80 microns)

Cancel: 29 mm double ring RIO DE JANEIRO without date

General Design Flaws (aside from coarse lithography):

- Ornamental wreath at upper right is 3:3:3:3:1 (extra bunch of leaves) instead of 3:3:3:1
- Bottom ornamental ball is half size

SHEETS OF SPIRO BULL'S EYES



## SPERATI COUNTERFEIT

The most dangerous Bull's Eye counterfeit, from the most skilled stamp forger of all time



Sperati Reproduction



Genuine Bull's Eye

Source: Jean de Sperati, French forger active during the period 1914-52

Release: Europe, in the 1920s

Printing: Photo-lithography

Paper: Two types, both essentially indistinguishable from the genuine –

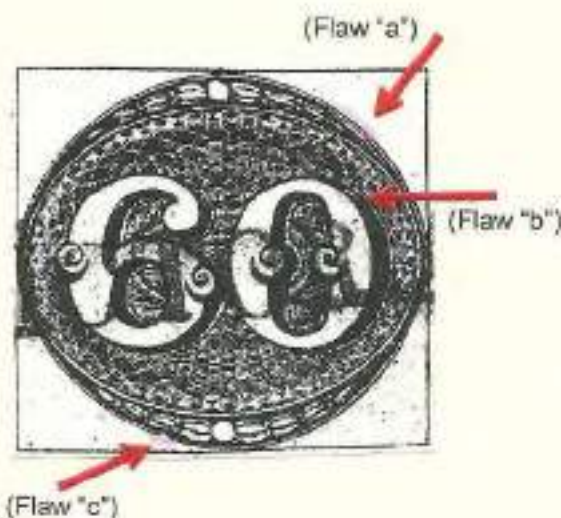
(1) medium soft, white wave (80 microns)

(2) hard, smooth wave (95-100 microns)

Cancels: Eight cancels (described on next page)

Design Flaws:

- (a) 6 mm white line above the last two ornamental leaves in the upper right
- (b) 1 mm white line in right top part of shading in the numeral "0"
- (c) 1 mm break in the oval frame line under second set of ornamental leaves in the lower left



(Flaw "a")  
(Flaw "b")  
(Flaw "c")

Enlarged Sperati

REPRODUCTION INTERDITE



*Jean de Sperati*

Signed Sperati proof



Sperati proof on buff

## CANCELS ON SPERATI REPRODUCTIONS

The most reliable way to identify a Sperati Bull's Eye is by its cancel. All Sperati 60r reproductions bear one of eight specific cancels.

### CDS Cancels:

CORREIO GERAL DA CORTE - 30.8.1844  
CORREIO GERAL DA CORTE - 4.9.1844  
CORREIO GERAL DA CORTE - 14.9.1844  
CORREIO GERAL DA CORTE - 6.3.1845  
CORREIO GERAL DA CORTE - 28.7.1845

### Straight-line Cancels:

MACEIO  
VICTORIA  
PELOTAS



## STRAIGHTLINE CANCELS ON SPERATI REPRODUCTIONS

PELOTAS



MACEIO

VICTORIA



### Secrets of Sperati's Deception

**Paper:** Sperati used paper from other genuine Brazilian stamps of the same era. He removed the surface design with a powerful bleaching agent. This process reduced the thickness of the paper, which Sperati then reconstituted to its required "weight" by impregnating the stripped paper with a gum arabic solution.

**Printing:** Although Sperati's Bull's Eye reproductions were lithographed, they have a surface feel similar to an engraved stamp. Line-engraved stamps have raised lines of ink, whereas the ink film from lithography is usually so smooth as to be without a vertical dimension. Sperati tried to disguise this difference by using a thick printing ink which stands out slightly from the paper surface and thus imitates line-engraving. A close examination of Sperati Bull's Eyes in cross-lighting reveals uneven "mounding" of the ink (especially in the heavy shading around the numerals and wreaths). Overall, this pattern is irregular and therefore inconsistent with the inking profile of a true line-engraved stamp.

## SPERATI 90 REIS COUNTERFEIT



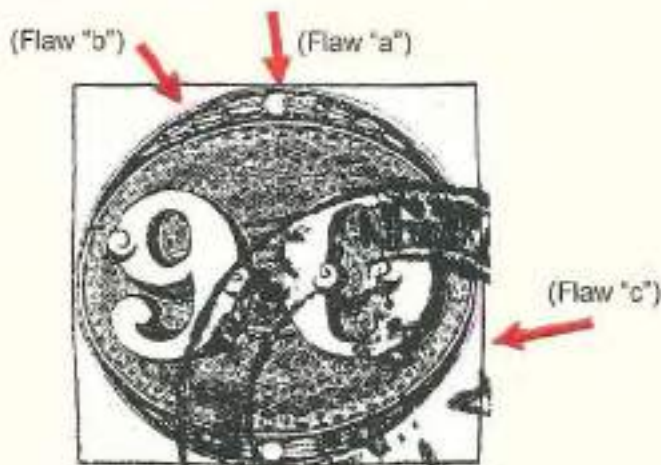
Source: Jean de Sperati  
 Release: Europe, 1920s  
 Printing: Photo-lithographed (385 copies made)  
 Paper: Same as 60 reiss  
 Cancel: Unique double ring CDS (CORREIO GERAL DE CORTE -- 2.4.44) in the same exact place on all 385 stamps of the 90 reiss reproduction

**Design Flaws:**

- (a) 1 mm vertical black line in right side of top ornamental ball
- (b) oval frame line is broken at two places (1 mm apart) between 2nd and 3rd sets of ornamental flowers at upper left.
- (c) right side of oval frame line (to right of "0") has large gaps



Cancel used by Sperati on all 90r reproductions



Enlarged image of Sperati 90r

In "reproducing" his 90r, Sperati photographed a genuine stamp *together* with a genuine cancel. Thus, the same minute flaws in the 2.4.44 cancel show up on each stamp.



Signed die proof of Sperati's forged 90r in combination with forged cancel



## CRUDE FACSIMILES (1880s)



Source: Georg Zechmeyer, German stamp dealer active between 1860-90

Release: This facsimile appeared in the European market in mid-1880s

Printing: Lithography

Paper: Very thick, card-like, laid (140 microns in thickness)

Cancel: All have 22 mm single circle with legend "URUTU DO CIVIL VF"

Design Flaws: Lacks raised ink "ridges" characteristic of engraving; background pattern is much coarser grouping of dots and dashes than the intricate and blended swirls of the original

- 30r -- Right curl of the tail of the "3" is lower than the left one
- 60r -- Curl at the top of the "6" is an oval instead of a circle
- 90r -- Shading inside the head of the "9" goes 3/4 instead of 1/2 around



Source: Georg Zechmeyer

Release: Europe, circa late 1880s

Printing: Lithography

Paper: (1) Same very thick, laid paper described above  
(2) Thick, smooth, hard wove (110 microns)

Cancels: (1) Same as above  
(2) Double ring (29.5mm) with legend RIO DE JANEIRO without date  
(3) Oval CUYABA around <sup>1045</sup> 7-11

Design Flaws: The same inking differences and similar design coarseness as described above

- 30r -- Vertical dash in upper left downstroke of "3"
- 60r -- White "shadow" to right of dark shading around numerals
- 90r -- Lower ornaments with 3:3:3:3:1 leaf pattern instead of 3:3:3:1

## FACSIMILES (1880s-1890s)



- Source: Erasmus Oneglia, Italian stamp merchant in Turin who made and sold imitations during the 19th Century
- Release: Europe, 1897
- Printing: Lithographed
- Paper: Grayish white, medium wove (80 microns)
- Cancels: (1) six parallel, horizontal lines in black or Prussian blue  
(2) lozenge of black dots or blue squares (with or without central numerals "53")  
(3) double ring with legend RIO DE JANEIRO
- 



Source: Unknown (similar in workmanship to Zechmeyer facsimile released in 1880s, but with unreported design)

Printing: Lithography

Paper: Medium yellow wove (70 microns)

Cancel: Illegible CDS

Design flaws: White ornamental ball at bottom is too small; background design is crude series of dots and dark bands.

New Discovery

- Source: Georg Zechmeyer
- Release: Europe, 1890s
- Printing: Lithography (heavily inked)
- Paper: Medium-thick yellow (85 microns)
- Cancel: Blue rectangle (undecipherable text)



## FACSIMILES (1890s)

### The only known vertical pair

In *Album Weeds*, Earee describes this counterfeit as follows: "Lithographed, in very dark, greasy, black ink, on soft, yellowish-white wove paper, rather thin. Of this forgery I have only the 60 reis; I have never met with more than the one copy."



Source: Unknown  
Release: Europe, late 1890s  
Printing: Lithographed  
Paper: Soft whitish wove (90 microns)  
Cancel: All known copies are without cancel  
Design Flaw: Lack of frame line around oval



Source: Wood engravings used to illustrate 1893 Moens' catalogue (Brussels, Belgium)  
Release: Europe, 1890s  
Printing: Woodblock  
Paper: Soft, porous thick wove (110 microns) with brownish yellow tone  
Cancel: None known

#### Design Flaws:

- 30r: 1 mm shorter in width than genuine Bull's Eye
- 60r: 1 mm taller than genuine Bull's Eye
- 30r & 60r: smaller ornamental balls at top and bottom
- 30r & 60r: Upper right ornament has 3:3:2:1 leaf pattern (genuine is 3:3:3:1).

## FACSIMILES (1900-1910)



Source: Unknown (later sold by Fournier)

Release: Europe, circa 1905

Printing: Lithographed

Paper: White, porous wove (90 microns)

Cancel: 33 mm CDS (see adjacent item from Fournier sample book)

Design Flaw: Background pattern consisting of small (0.3-0.6 mm) black rectangles; overall effect is a stippled, mosaic look, instead of the intricate swirls found on genuine stamps.



Cancel "sample" from one of 480 albums of Fournier counterfeits sold by the Swiss Philatelic Union in 1928.



Genuine 30r Bull's Eye



Source: Unknown

Release: Europe, circa 1910

Printing: Lithographed

Paper: Hard wove with greyish tinge (75 microns)

Cancel: None known

Design Flaw: Lack of frame line around central oval

## FACSIMILES (1900-1910)



Source: Unknown  
Release: Europe, circa 1910  
Printing: Lithographed  
Paper: Yellow white to grey, medium wave (80 microns)  
Cancels: Oval inscribed "CORREIO GERAL [DA CORTE]" without date  
Design flaws:

30r: Misshapen knob on tail of "3"

60r: Upper right ornament has 3:3:2:1 pattern (instead of 3:3:3:1);  
numeral "6" is 1mm smaller than the genuine 60r



Source: Unknown  
Release: Europe, early 1900s  
Printing: Lithography  
Paper: Medium smooth yellowish wave (90 microns)  
Cancel: Same 33mm CDS used by Fournier on his stock of facsimiles (much of which he bought wholesale from others)  
Design flaws: Closely resembles previous 30r facsimile, with same misshapen knob on tail of the "3", but overall design is 1mm larger and the impression coarser.

## BETTER FACSIMILES



Source: Louis-Henri Mercier, Swiss stamp dealer active during 1890-1910

Release: Europe, early 1900s

Printing: Engraved

Paper: Soft, yellowish wove (95 microns)

Cancel: Double ring with legend GERAL DA CORTE and date

Design Flaws:

- 30r – No line dividing the two curls on tail of the "3"
- 60r – Curved line to right of shaded part of "0" is 0.75mm more distant from the "0"
- 90r – Upper right ornament is 11mm long with 3:3:2:1 leaf pattern (genuine is 9mm with 3:3:3:1 pattern)



Genuine Bull's Eye



Portion of Mercier production sheet before separation.

## DANGEROUS 30R FORGERIES



Source: Unknown  
Release: 1950s  
Printing: Photogravure  
Paper: Medium smooth wave (70 microns)  
Cancel: Partial double-ring CDS  
Characteristics of forgery:

- Overall craftsmanship is excellent, closely resembling authentic 30r
- Pattern of background cross-hatching is coarser than on real 30r
- Upper right ornamental leaf pattern is 3:3:2:1 instead of 3:3:3:1
- Vertical line separates top leaf of the first cluster at top right



Forgery



Genuine 30r Bull's

Source: Unknown  
Printing: Engraved  
Paper: Medium smooth wave (80 microns)  
Cancel: Double-ring CDS (GERAL DA CORTE)  
Characteristics of forgery:

- Background pattern consists of continuous swirls rather than discrete series of cross-hatched lozenges
- Ornamental leaves at top and bottom are too thin
- Letters & figures of cancel are too large

## DANGEROUS 60R FORGERIES



Source: Unknown  
Release: 1950s  
Printing: Photogravure  
Paper: Medium smooth wave (80 microns)  
Cancel: Double-ring CDS (GERAL DA CORTE)  
Characteristics of forgery:

- Excellent impression, closely resembling authentic 60r
- Upper right ornamental leaf pattern is 3:2:2:1 instead of 3:3:3:1
- Lower left ornamental leaf pattern is 3:3:2:1

Source: Unknown  
Circulation: 1950s  
Printing: Photogravure  
Paper: Medium smooth wave (70 microns)  
Cancel: S. GABRIEL (BRASIL)  
Characteristics of forgery:

- Excellent impression, closely resembling authentic 60r
- Upper right ornamental leaf pattern is 3:3:3:1:1
- Identified cancel was not used on Bull's Eye stamps
- Left frame line is not entirely straight



Genuine 60r Bull's



Source: Unknown  
Circulation: Circa 1950  
Printing: Photogravure  
Paper: Yellowish medium wave (80 microns)  
Cancel: None known  
Characteristics of forgery:

- Design 2mm shorter and 1mm narrower than genuine stamp; inaccurate proportions due to process of photographic projection used for plate production



# GENUINE INCLINADOS



Source: Brazil Imperial Mint  
 Release: Issued July 1, 1844  
 Printing: Engraved (steel dies)  
 Paper: Three varieties

Paper Varieties (all wove):  
 (1) Thick, hard yellowish (70-100 microns)  
 (2) Medium, smooth, hard ivory (45-60 microns)  
 (3) Thin, soft, porous greyish (45 microns)

Examples of wear  
 on copper plates



Early Printing



Intermediate State



Worn Plate

Ivory/Yellow  
 Paper



Greyish  
 Paper



Double transfers are frequently found on this issue.

## EARLY FACSIMILES

### THE SPUD PAPERS; OR, NOTES ON PHILATELIC WERDS.

XXI

#### Brasil.

**G**E cannot say much for the success of the forgeries of the italic and roman figure Brazilians; for the authors of them can only hope to impose on very young collectors, with their miserable imitations. Nevertheless, as some of our readers may possibly be taken in by them, we will proceed to point out the principal differences which exist between them and the originals.

ITALIC FIGURES, 10, 30, 50, 90, 180, 300, 500 REIS.

*Forged*.—Thin, irregularly made, white wove paper; *groundwork of design composed of dots*; figures of value very coarse, and only partially outlined in some of the values. The dotted groundwork of the forgeries will always afford instant means for their detection, so that it is scarcely necessary to take each stamp and describe it; but there are many points of difference in the numerals. For instance, in the forged 10 reis, the figure 1 is very blunt at the top and bottom; whereas, in the original, both are sharply pointed.

The same holds good with the 180 reis. In the 300 reis, the centre loop of the 3 is unfinished, instead of being carried round to touch the outline of the lower limb, as in the genuine, &c., &c.

*Genuine*.—Wove paper, very well made, and strongly resembling in texture the paper of our own halfpenny newspaper wrappers. The paper is a little thicker than that of the forgeries, but is very soft. The colour affords no great assistance in distinguishing the genuine stamps, because there are two sets, one on white paper, and the other on what is commonly called grey, but which seems to us to be a very pale yellowish brown. The background of the design is formed of fine engine-turned white lines, making what appears to be, on close inspection, a kind of lace-work pattern.



Genuine 90 reis

Spiro 90 reis facsimile used to illustrate W. Dudley Atlee's "Spud Paper XXI," first published in the English journal, *The Philatelist* (November 1872). Spud pages with facsimiles intact are relatively uncommon, since many early collectors removed the sample "stamps" and mounted them in their albums!



Source: Unknown  
 Release: Europe, circa 1897  
 Printing: Lithographed  
 Paper: Medium-hard wove (100-110 microns)  
 Cancels: (1) Numeral "8" between bars  
 (2) Large oval without inscription

## MORE FALSE INCLINADOS



Genuine 180 reis

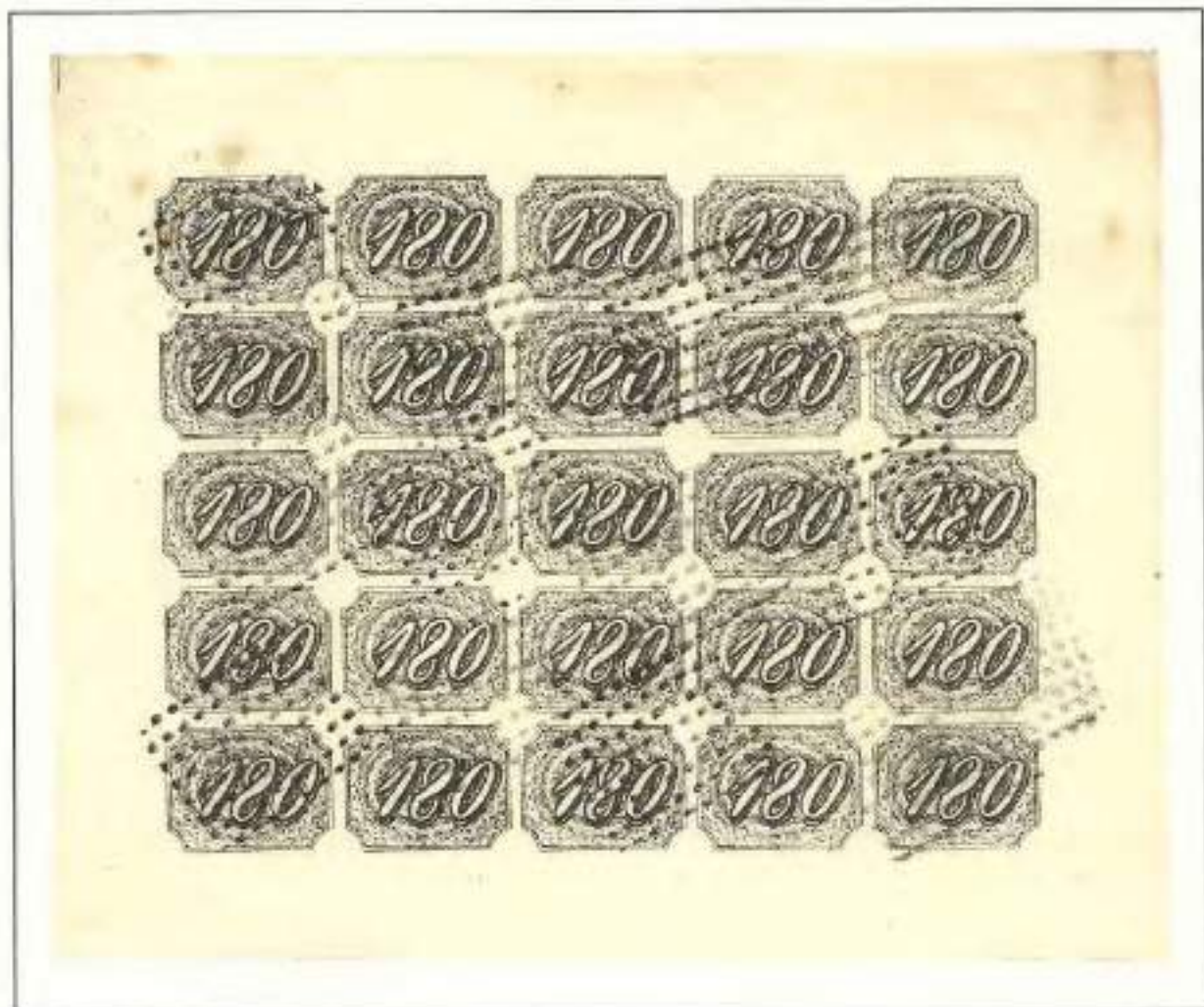
Source: Unknown  
Release: Europe, circa 1910  
Printing: Photolithographed  
Paper: Smooth, hard wove (90 microns)  
Cancels: Only known unused

### Defects of Design:

- (1) Coarse, black diamond shape (4 mm) in background "lacework" above and to the right of the numeral "0"
- (2) Bottom of numeral "1" is truncated at base



Source: Spiro Brothers  
Release: Europe, circa 1897  
Printing: Lithographed  
Paper: Greyish, soft wove (70-80 microns)  
Cancels: (1) Lozenge of black dots (20 x 28 mm)  
(2) Oval of mixed parallel and concave black lines (20 x 25 mm)



Typical 5 x 5 Spiro forgery sheet with telltale cancel of dots in a diamond (imitating a French maritime cancel)



Genuine 180  
reis Inclinado

DOUBLE TROUBLE



Genuine 60 reis

Interperneau Sheet  
of Spiro Facsimiles  
(circa 1865)



Genuine 90 reis



## MORE SPIRO VARIATIONS



Source: Spiro Brothers

Release: Europe, circa 1900

Printing: Lithographed

Paper: Greyish, soft wave (70-80 microns)

Cancel: Oval of 17 black parallel lines (24 x 32 mm)

Design flaws: Background designs are rough and coarse in both varieties

- top group: numerals are smaller than in original stamps
- bottom group: numerals are unevenly spaced and slant too far to the right



## INCLINADO FACSIMILES (CIRCA 1900)



Source: Unknown

Release: 1900-1910

Printing: Lithographed

Paper: Medium smooth wove (80 microns)

Cancel: Blue lozenge (11 x 14mm)

Characteristics: Numerals are larger and more upright than the originals



Trial color "proofs" — fantasies since all genuine  
Inclinados are black

## INCLINADO FACSIMILES (CIRCA 1910)



Source: Louis-Henri Mercier, Swiss dealer

Release: Europe, circa 1910

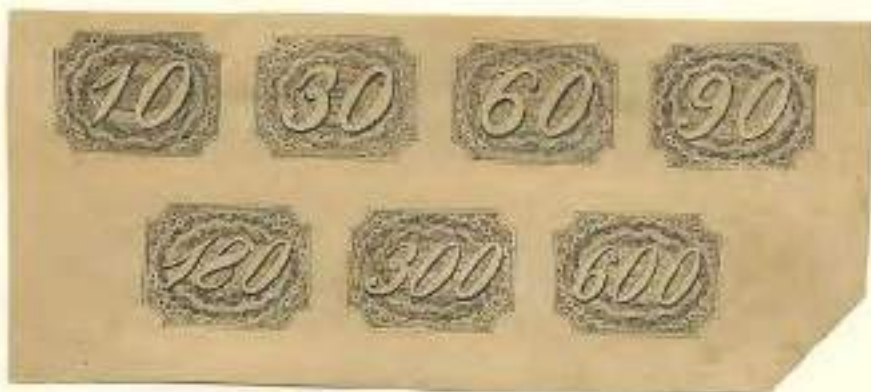
Printing: Engraved

Paper: Hard, greyish wove (90 microns)

Cancel: (1) 33 mm double ring CORREIO GERAL DA CORTE with date 2.14.1P8

(2) single CDS with same legend, without date

Note: Well-executed counterfeit, characteristic of Mercier's skill; meticulously engraved with nearly the same level of detail as genuine Inclínados; however, the ornamental backgrounds in Mercier's creations are too stark and white compared to the real stamps.



Portion of Mercier production sheet



## INCLINADO FACSIMILES (Circa 1900)



Source: Unknown

Release: Late 1890s

Printing: Lithographed

Paper: Greyish wove (70 microns)

Cancels: (1) Grid of small black squares

(2) Parallel bars

(3) Concentric circles

Characteristic: Background design is crude and lacks detail of original



Source: Unknown

Release: Early 1900s

Printing: Lithographed

Paper: White porous wove (90 microns)

Cancel: CDS (CORREIO GERADACORTE)

Characteristic: Background design is coarse and unconvincing

## INCLINADO FACSIMILES (1910)



Source: Unknown

Release: Circa 1910

Printing: Lithography

Paper: Thin greyish wove (55-65 microns)

Cancel: Parallel black lines bounded by oval

Characteristics:

10r: base of "1" is too large and ends in a curve rather than a point

30r: numeral "3" is larger and more upright than original



Source: Unknown

Release: Circa 1910

Printing: Lithography

Paper: Greyish wove (80-90 microns)

Cancel: Red dots in oval pattern (16 x 22mm)



Source: Unknown

Release: Europe, 1910

Printing: Lithography

Paper: Greyish, medium-hard wove (70 microns)

Cancel: Only known unused

Characteristic: Numerals are thicker and more upright than originals

## INCLINADO FACSIMILES (1910-1920)



Source: Unknown  
Release: Circa 1920  
Printing: Photoengraved  
Paper: Medium greyish wove (75 microns)  
Cancel: Indistinct blue CDS  
Characteristics: Background pattern of lines is coarse and blurred



Source: Unknown  
Release: Circa 1910  
Printing: Lithography  
Paper: Thick wove (90-105 microns)  
Cancel: Uncancelled or circular rays  
Characteristics: Numerals are larger than original  
10r: Facsimile has three external frame lines; originals at most one  
600r: Background design is coarse pattern of lines



Source: Unknown  
Release: Unknown (unreported in literature)  
Printing: Lithography  
Paper: Medium yellowish wove (80 microns)  
Cancel: Not known used  
Characteristic: lozenges in outer ring of design are too large and misaligned

## GENUINE GOAT'S EYES



Source: Brazil Imperial Mint

Release: January 1850

Printing: Engraved (steel dies and, at first, copper plates)

Paper: (1) 1850-55 – thin grey, soft wove (45 microns)

(2) 1855 on – coarser, yellowish wove (55 microns)

Note: This issue was printed on multiple plates for 16 years. Due to faster than expected wear and Brazilian access to better technology, the original copper plates were eventually replaced by steel plates.

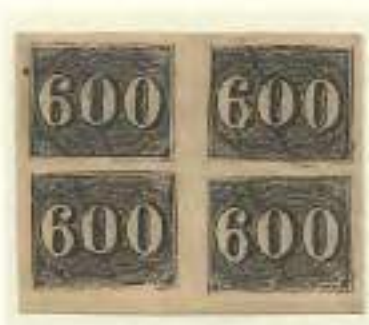


Examples of the wide range in print intensities



Genuine copies from worn or dirty plates

## GOAT'S EYE REPRINTS



Source: Brazilian Mint

Release: Late 1890s

Printing: Engraved

Paper: Thick hard wove (110 microns)

Cancel: None

Characteristic: Original plates, reprints distinguishable only by paper thickness

## SPIRO FACSIMILES – THREE DESIGN VARIATIONS



Source: Spiro Brothers  
Release: Europe, 1864  
Printing: Lithographed  
Paper: Soft, porous wove (60-70 microns)  
Cancel: Black, parallel bars

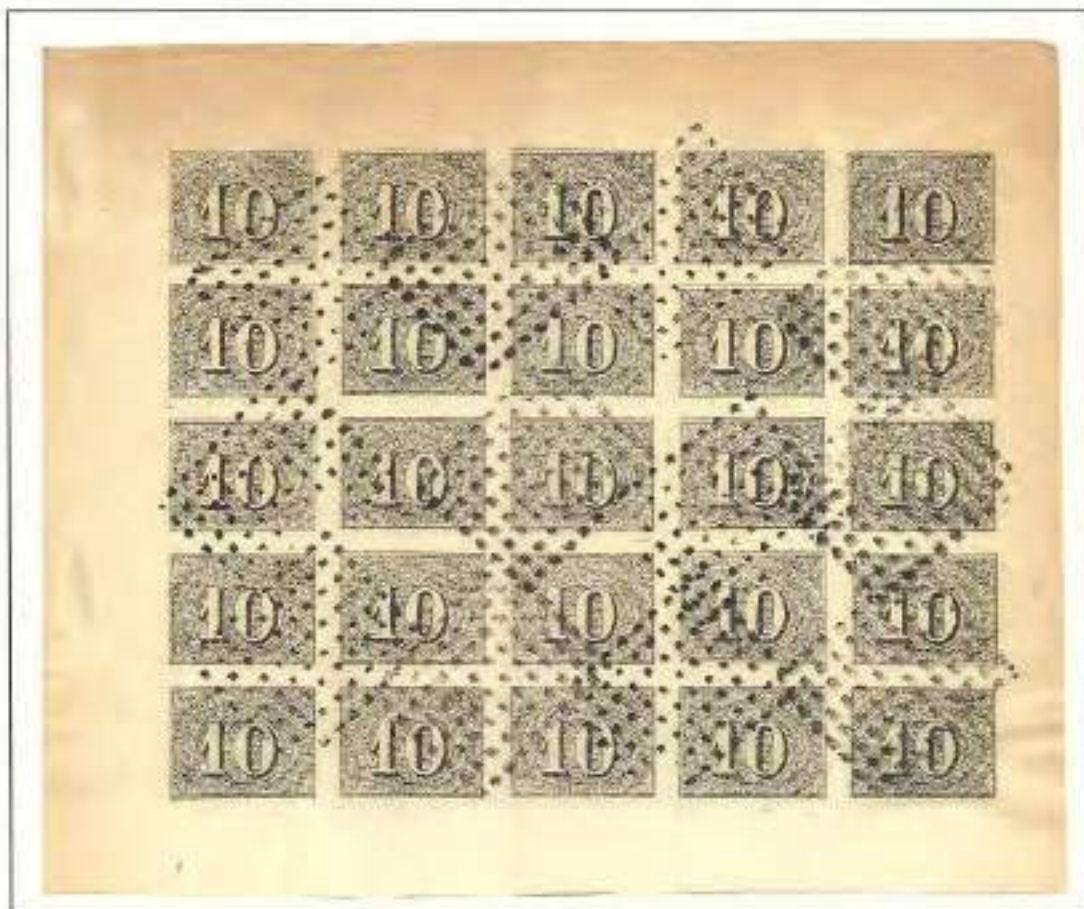


Cancels: (1) Black dots in diamond pattern  
(2) Parallel bars in barrel pattern

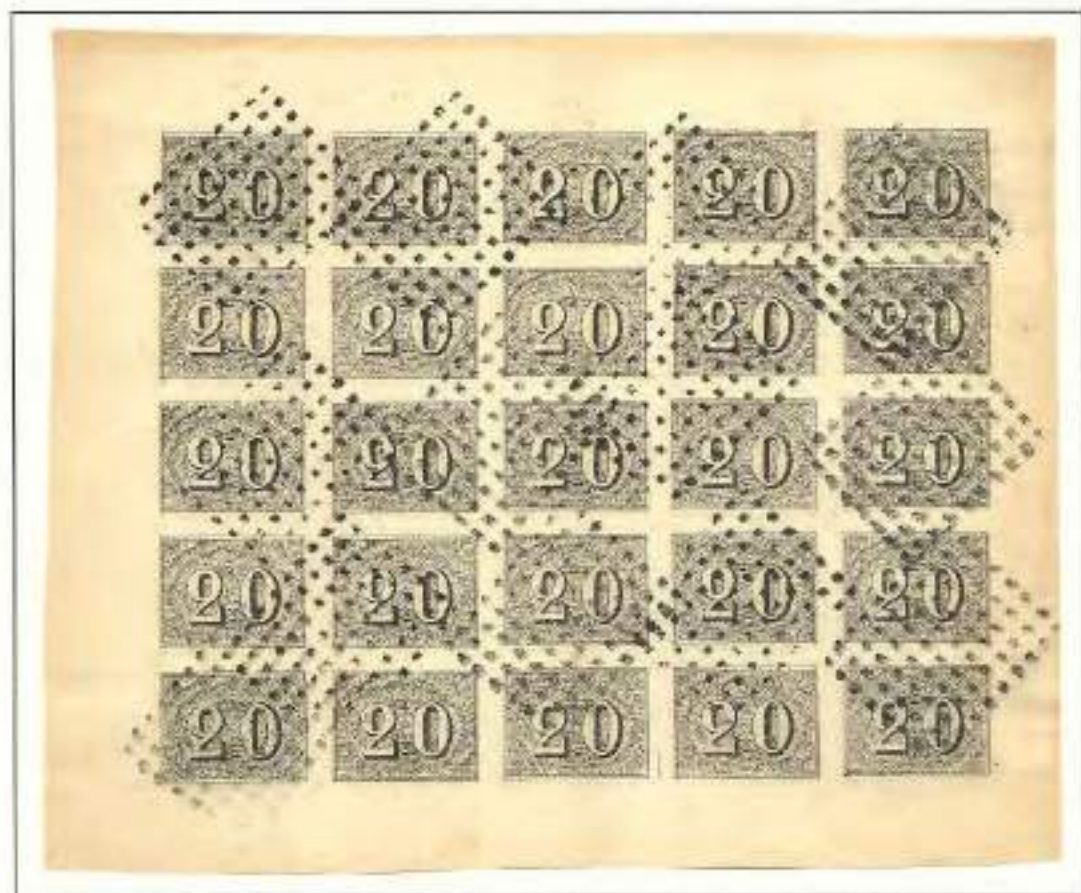


Same stamp design as above, but with border lines between each facsimile

A PAIR OF SPIRO SHEETS



Genuine



Genuine

MORE SPIRO SHEETS



Genuine

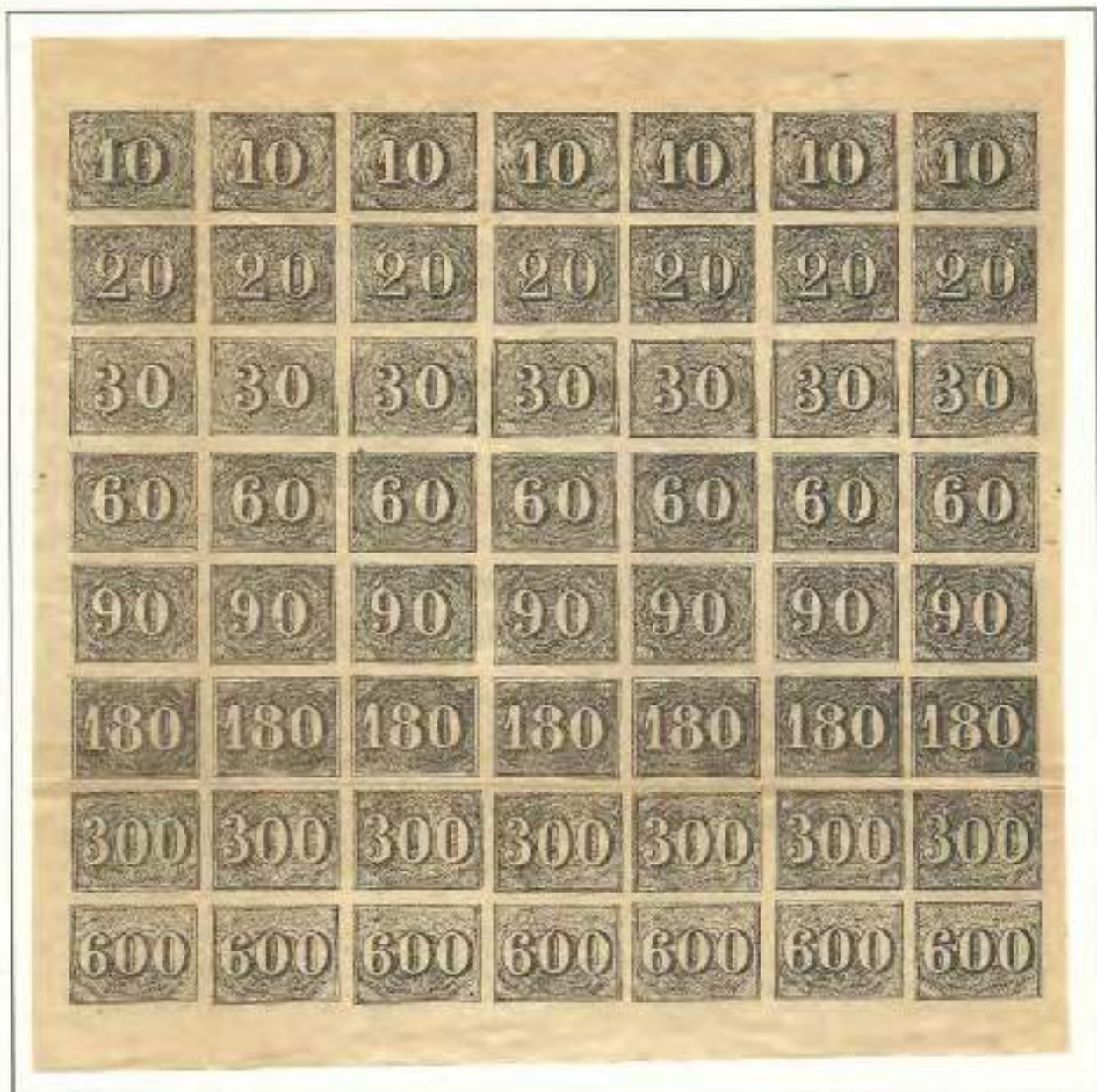


Genuine



## A DANGEROUS IMITATION

Sheet of Fournier Counterfeits



- Source: Francois Fournier, stamp merchant active in Geneva from 1892-1928  
Release: Europe, 1912  
Printing: Photo-lithographed  
Paper: Fine, translucent, coarsely wove with numerous woody inclusions (55 microns)  
Cancel: Unknown canceled  
Note: By far, the most dangerous Goat's Eye counterfeit. The paper used by Fournier is the proper thickness, although lacking the fine woven mesh of the genuine. It is often difficult to distinguish the somewhat coarser background of Fournier's creations from genuine Goat's Eyes produced from a worn or dirty plate.

# FOURNIER FLAWS



Forgery



Genuine



- Top of "1" is slightly concave
- Diagonal line in upper left pattern of dots



Forgery



Genuine



- Crown-shaped flaw above the "0"



Forgery



Genuine



- Shading on left side of "0" is ragged where it joins the white of the numeral
- "Whisker" on right frame line



Forgery



Genuine



- Black interior to upper lobe of "6" has extended point

# FOURNIER FLAWS



Forgery



Genuine



- Diagonal line from top frame line to central design
- Extension of outer left frame line at bottom



Forgery



Genuine



- Thickening of lower right corner of frame line
- Ragged edge to shading on right vertical side of "1"



Forgery



Genuine



- "Cap" on top of "3"
- Thin shading on lower ornamental ball of "3"



Forgery



Genuine



- White triangle protruding from upper left edge of middle "0"
- No hatching in center of right "0"

## MERCIER FACSIMILES



**Genuine Goat's Eyes**



**Mercier Facsimiles**

Source: Louis-Henri Mercier

Release: Europe, circa 1910

Printing: Lithographed

Paper: Smooth, hard wove (100 microns)

Cancel: Same double ring cancel used in Mercier counterfeits for earlier issues

Note: Sophisticated counterfeit, but paper is 40-50 microns too thick

Design Flaws:

- (10r) - • down-stroke of "1" is slightly concave instead of straight
- shading extends below tip of "1"
- (20r) - • tip of "2" ends in a ball instead of a point
- too much white space at top and bottom of "0"
- (30r) - • opening inside "0" is too wide
- ball at bottom of "3" points to five o'clock position instead of two o'clock
- (60r) - • ball at top of "6" is a full circle instead of a half circle
- opening at bottom of "6" is too wide
- (90r) - • inner oval at top of "9" is too large
- inner oval at bottom of "0" is more pointed
- (180) - • top of "8" inclines to right
- "0" is too slim vertically
- (300) - • left side of the middle "0" does not touch shadow of the "3"
- shading inside lower ball of "3" is too far from inner curve of "3"
- (600) - • opening inside last "0" is too large
- shading for ball at top of "6" is too thin

## A FORAY BY FOURÉ



Genuine Goat's Eyes



The Fouré facsimiles

Source: Attributed to Georges Fouré, Swiss philatelic merchant  
Release: Europe, early 20<sup>th</sup> Century  
Printing: Photo-lithographed  
Paper: Soft, yellowish wove (55 microns)  
Cancel: 33 mm double ring with legend CORREIO GERADACORTE  
Design Flaw: Background cross-hatching (burelage) is blotchy and coarse.



Production sheet of Fouré facsimiles

## MISCELLANEOUS GOAT'S EYE FACSIMILES



Source: Unknown  
Release: Europe, circa 1910  
Printing: Lithography  
Paper: Medium, smooth, ivory-colored (70 microns); similar to genuine paper  
Cancel: Circular GERAL DA CORTE  
Characteristics: Overall impression is darker and coarser than authentic stamps, with loss of detail in background cross-hatching (burelage) from photographic copying



Source: Unknown  
Release: Europe, circa 1920  
Printing: Lithography  
Paper: Thick, smooth mesh (140 microns)  
Color: Blue & Prussian blue  
Cancel: Only unused copies known  
Characteristics:  
(1) design of background hatching has "dots" in the corners rather than wavy lines;  
(2) all genuine 300r Goat's Eyes are black



Source: Unknown  
Release: Europe, circa 1910  
Printing: Lithography  
Paper: Medium-thick, mesh (100 microns)  
Cancel: Only unused copies known  
Characteristics:  
(1) numerals in "180" are much thinner than originals;  
(2) background hatching consists of points and short dashes instead of crossing lines

## MISCELLANEOUS FACSIMILES (2)



Source: Unknown  
 Release: Europe, circa 1910  
 Printing: Lithographed  
 Paper: Medium, porous wove (85 microns)  
 Cancel: Double circle CORREIO GERAL DA CORTE  
 Design Flaw: Background is stippled mosaic of dots and dashes

10r Facsimile



Source: Unknown  
 Release: Europe, circa 1915  
 Printing: Lithographed  
 Paper: Medium, smooth (90 microns)  
 Cancel: None known

Design Flaws:

- (1) no shading at tip of down-stroke of "1"
- (2) inner portion of "0" has white, vertical ellipse

Genuine 10r stamp



Source: Unknown  
 Release: Before 1920  
 Printing: Lithographed  
 Paper: Medium, hard wove (90 microns)  
 Cancel: None known

Design Flaws:

- (1) background burelage is formed from points instead of crossing lines
- (2) center of "0" is 1 mm wider than genuine stamp



30r Facsimile



Genuine 30r stamp

60r Facsimile  
 (New discovery)



Source: Unknown  
 Release: Unknown  
 Printing: Lithographed  
 Paper: White, medium, smooth (80 microns)  
 Cancel: None known

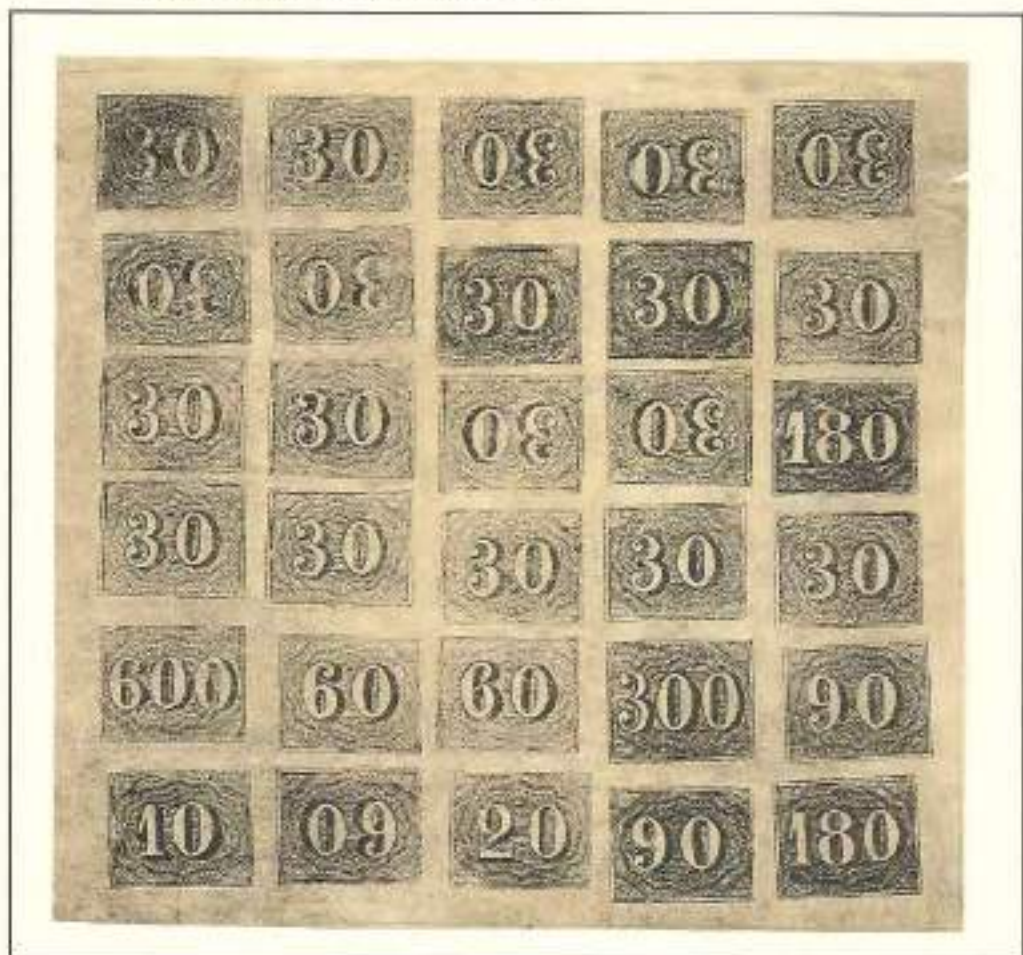
Design Flaws:

- (1) background design is too stark (too much white space)
- (2) no shading in center of "0"

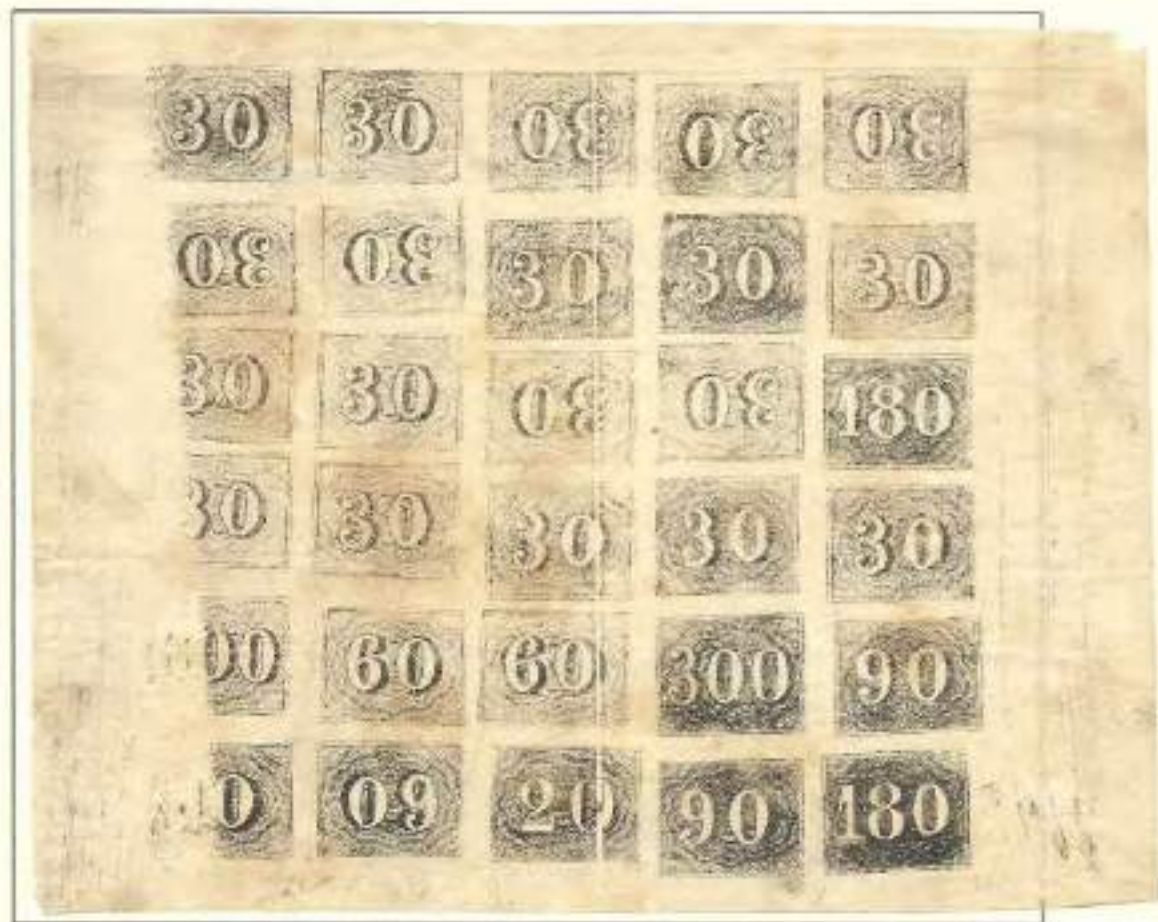
Genuine 60r stamp



# EXPERIMENTAL PROOFS



Early lithographed efforts to create facsimiles. All eight Goat's Eye values occur in the composite 5 x 6 layout. Genuine Goat's Eyes do not exist in tete-beche format, or in sheets of mixed values.





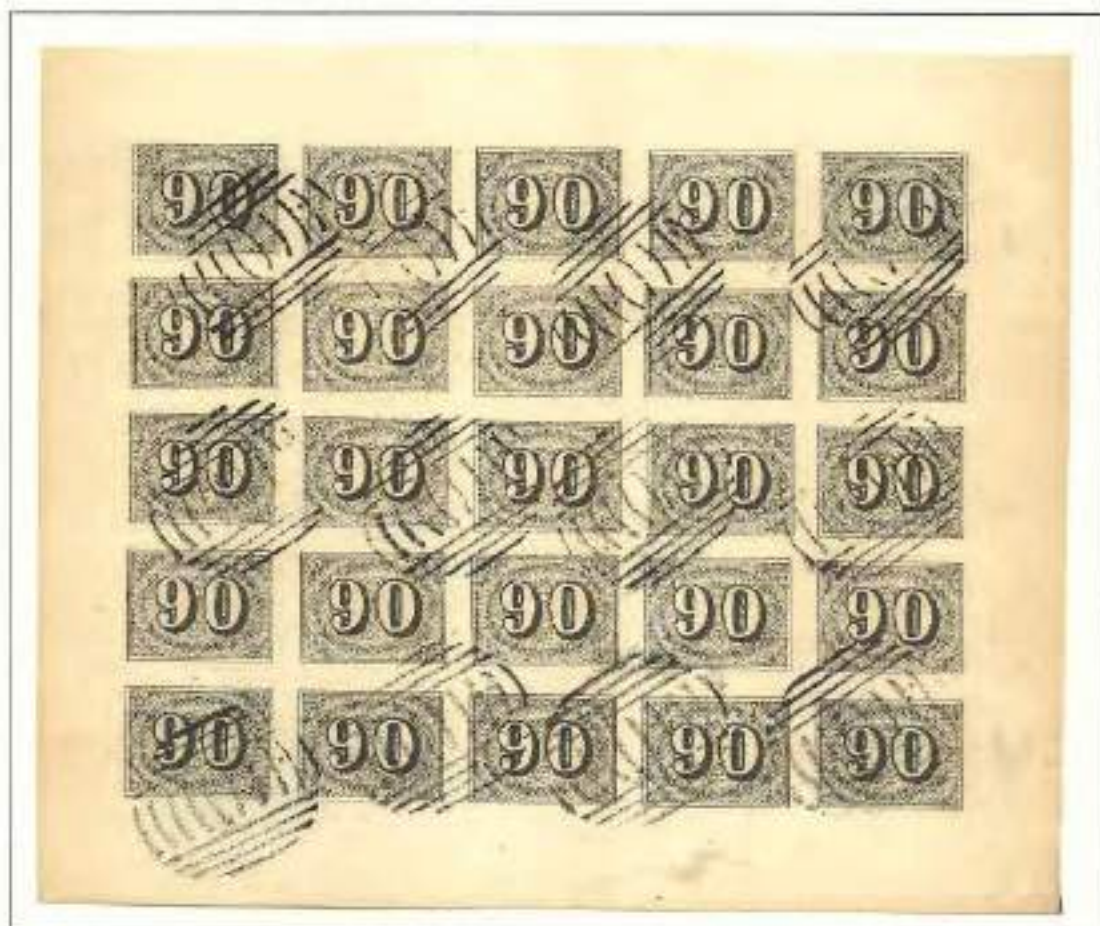


## SPIRO AND FOURNIER



Genuine

Spiro Sheet



### The Album of Fournier Facsimiles



An excerpt from one of the 480 albums of "reproductions" prepared in 1928 by the Philatelic Union of Geneva from the huge stock of facsimiles and proofs formerly owned by Francois Fournier, who died in 1917. Fournier was perhaps the last of the great counterfeiters to openly retail his material for what it was. Although a skillful forger, Fournier did not create everything found in his stock. The five samples shown above were originally produced by the Spiro Brothers. Note that the five counterfeits are marked either "FAUX" in black on the front (10, 280, 430, 600) or "FACSIMILE" in blue on the back (300). No matter how crude the facsimiles in Fournier's hoard, L'Union Philatelique de Geneva was taking no chances!

## THE CAT'S EYES



- Source: Brazil Imperial Mint  
Release: Lower values (1854); higher values (1861)  
Printing: Engraved  
Paper: Same as for black Goat's Eyes  
Note: The lower values were issued to frank newspapers and other printed matter; the higher values for overseas mail per treaty.



Genuine stamps can be found in a range of shades and print intensities.

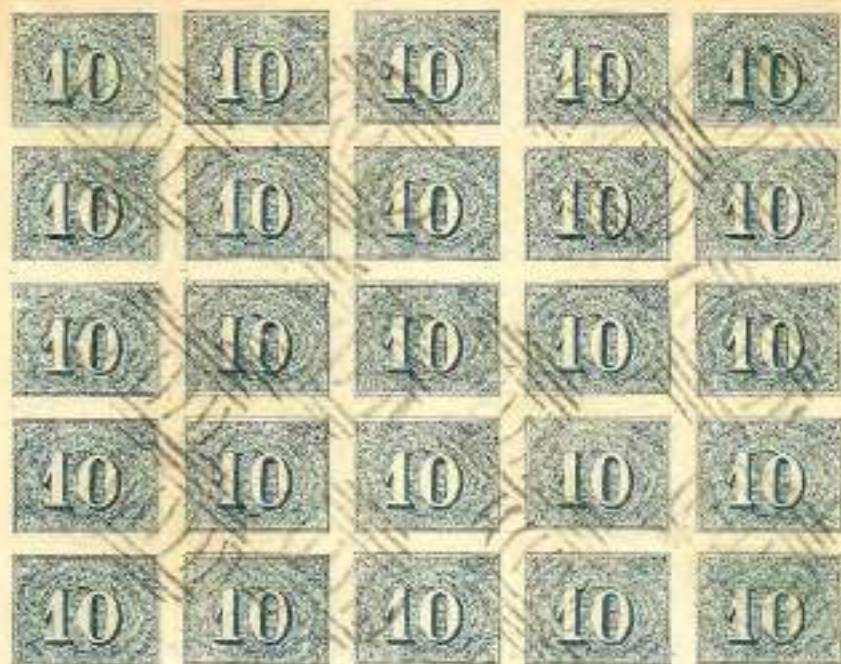
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### The Mercier Die Proof



- Source: Louis-Henri Mercier, Swiss dealer  
Release: Europe, circa 1910  
Printing: Engraved  
Paper: Smooth, hard wove (100 microns)  
Cancels: Typically, Mercier's reproductions were released to the philatelic market with a 33 mm CDS bearing the legend CORREIO GERAL DA CORTE.  
Note: Multiples of Mercier counterfeits are unknown. The size of his plate layout is also unknown. He did not flood the market as did the Spiro brothers with their 5x5 sheetlets. The piece illustrated above is either a proof or a corner from a raw production sheet before the characteristic cancel could be applied.

## ANOTHER SPIRO CREATION



Characteristic Spiro sheet of facsimiles. It is not known whether the 10 reis blue and the 30 reis blue Cat's Eyes were ever printed together in the same press run (as happened for some values of Spiro's black Goat's Eyes). The color of the two blue facsimiles is exactly the same shade of Prussian blue, but no interpanneau sheets of these values are known.



The same facsimile, with the alternate cancel of dots found on Spiro productions

## BLUE, 10 AND 30 REIS:

*Forgeries.*—The paper is similar to that of the other forgeries; the colours are in shades of ultramarine; the ground-work is composed of blue dots and scratches.

*Genuine.*—Paper as before; groundwork of engine-turned white lines; colour, shades of prussian-blue.

And now a word as to postmarks. We generally find that the obliterations on the genuine stamps are so very much blotched, that it is next to impossible to make out their form. The stamps of the italic set are very often obliterated in red. The most common obliteration (and which is even now in use) is a number of V's arranged point to point in the form of a circle.

The forgeries are almost all obliterated with 18 thick oblique bars, forming a large oval; but we have seen one or two cancelled with a date-stamp very like one of our own, containing some unreadable letters and figures.



Excerpt from original Spud Paper XXI (November 1872), dealing with counterfeits of Brazil's 1854 newspaper stamps. Illustrated stamp is an early Spiro reproduction (see block of 10 on next page).

Source: Brazil Imperial Mint  
 Release: 1854  
 Printing: Engraved  
 Paper: Same as for black Goat's Eyes of 1850  
 Note: Genuine Cat's Eyes have no guidelines separating the stamps and show variable spacing between impressions.



Genuine



Source: Louis-Henri Mercier  
 Release: Europe, circa 1910  
 Printing: Engraved  
 Paper: Smooth, hard wove (100 microns)  
 Cancel: Double CDS with legend CORREIO GERAL DA CORTE  
 Note: This counterfeit is a companion to the Mercier 10 reis "proof" illustrated two pages before.

## Design Flaws in Counterfeit:

- Shading to left of center prong of numeral "3" does not extend beyond tip of numeral
- Central network of lines between the "3" and "0" is diagonal instead of horizontal

## MORE BLUE CAT'S EYES

Source: Spiro Brothers  
Release: Europe, late 1850s  
Printing: Lithographed  
Paper: Soft, porous wove (60 microns)  
Cancel: 30 x 33 mm oval grid  
Note: Much scarcer than the other Spiro 30 reis facsimiles illustrated on the next page

### Design Flaws:

- Vertically elongated "3"
- Guidelines between stamps



Genuine



Source: Unknown  
Release: Europe, circa 1910  
Printing: Lithographed  
Paper: Porous, medium wove (80 microns)  
Cancel: 33 mm double ring with inscription CORREIO GERA DA CORTE with apparent date in center

### Design Flaws:

- Background of dots and dashes instead of lines
- Halves of "3" do not touch

Source: Unknown (best of the early facsimiles)  
Release: Europe, circa 1910  
Printing: Engraved  
Paper: Hard, medium-thick wove (90 microns)  
Cancel: (1) uncanceled  
(2) black grid of dots or parallel lines

### Design Flaws:

- Color is light sky blue
- Vertical (rather than horizontal) strokes in center of "0"

## SPIRO TYPES



Sheet of Spiro facsimiles

Note characteristic 5x5 layout, Prussian blue color, and "barrel" cancel.



Genuine



Another variant on the Spiro 30 reis Cat's Eye facsimile. Note the guideline on the right stamp, a feature not found in either the genuine 30 reis or the Spiro sheet at the top.

## RED CAT'S EYES

Shades of Genuine 280 reis (red-vermillion to pale orange red)



Source: Brazil Imperial Mint  
Release: Issued November 1861  
Printing: Engraved  
Paper: Medium-thin wove with grey or yellow undertone (45-55 microns)

### Unauthorized Reprints

An employee of the Brazilian mint, engraver Paulo Ottwil, made this reprint surreptitiously in 1886 without knowledge of his superiors. He printed a total of 800 copies on the original plate, using authentic paper. The only difference between Ottwil's creation and the original stamps is color (deep carmine, almost claret, instead of the original vivid red).

Ottwil gave a few of his 800 reprints to friends, but the vast majority were seized and destroyed by Mint officials once Ottwil's scheme became known. His experiment cost Ottwil four years in prison, not so much for printing the stamps (none appear to have been circulated), but for abusing the trust and confidence of the government.

Ottwil Reprint



Source: Paulo Ottwil, Brazilian mint  
Release: 1886 in Brazil  
Printing: Engraved (original 280r plate)  
Paper: Same as genuine 280 reis  
Cancel: None known



Source: Unknown  
Release: Brazilian stamp merchants, after 1910  
Printing: Engraved (original 280r plate)  
Paper: Thick, vertically laid (100 microns)  
Color: Claret  
Cancels: None known  
Note: Only the thick, laid paper and deep claret color distinguish this reprint from the original stamps.



## MISCELLANEOUS TYPES



Genuine



Source: Spiro Brothers  
Release: Germany, 1864-65  
Printing: Lithographed  
Paper: Medium, yellowish wove (100 microns)  
Cancel: (1) Grid of 4x4 mm lozenges  
(2) Concentric circles

Earee's Note:

"I fancy this forgery is not often to be met with; I have only seen two specimens, during all the years I have grubbed among these Album Weeds."

Design Flaws:

- Numeral "0" is inclined the left
- Numeral "2" is larger than the original
- Oval of rosettes has pointed, scalloped edges

Source: Louis-Henri Mercier  
Release: Europe, circa 1910  
Printing: Engraved  
Paper: Smooth, hard wove (100 microns)  
Cancel: Double ring

Design Flaws:

- (1) Vertical upstroke at foot of "2" is perfectly upright instead of crooked
- (2) Only one rosette (instead of three) crosses bottom frameline



Source: Unknown  
Release: Europe, circa 1910  
Printing: Lithographed  
Paper: Porous wove (90 microns)  
Cancel: Double ring CORREIO GERA DA CORTE with date 2.14.1P8 as in previous facsimiles  
Design Flaw: Pattern of horizontal lines in background is coarse and blotchy

# SPIRO FACSIMILE



Source: Spiro Brothers

Release: Germany, 1864

Printing: Lithographed

Paper: Yellow, porous wove  
(70-80 microns)

Cancel: (1) Rhomboid of dots  
(2) Parallel lines

Design flaw: Oval chain of  
rosettes, which  
blends into the  
background on the  
real 280r stamp,  
appears as a  
prominent "string of  
sausages" in this  
facsimile



# YELLOW CAT'S EYES



Shades of genuine 430 reils

## Authorized Reprint

Source: Brazilian Mint  
Release: 1910  
Printing: Engraved  
Paper: Smooth, medium (90 microns) instead of 45-55 microns of original stamps  
Cancel: None  
Note: This authorized reprint has a deeper, olive-yellow tone compared to the originals



Genuine 430r stamp with correct size GERAL DA CORTE cancel for year of issue

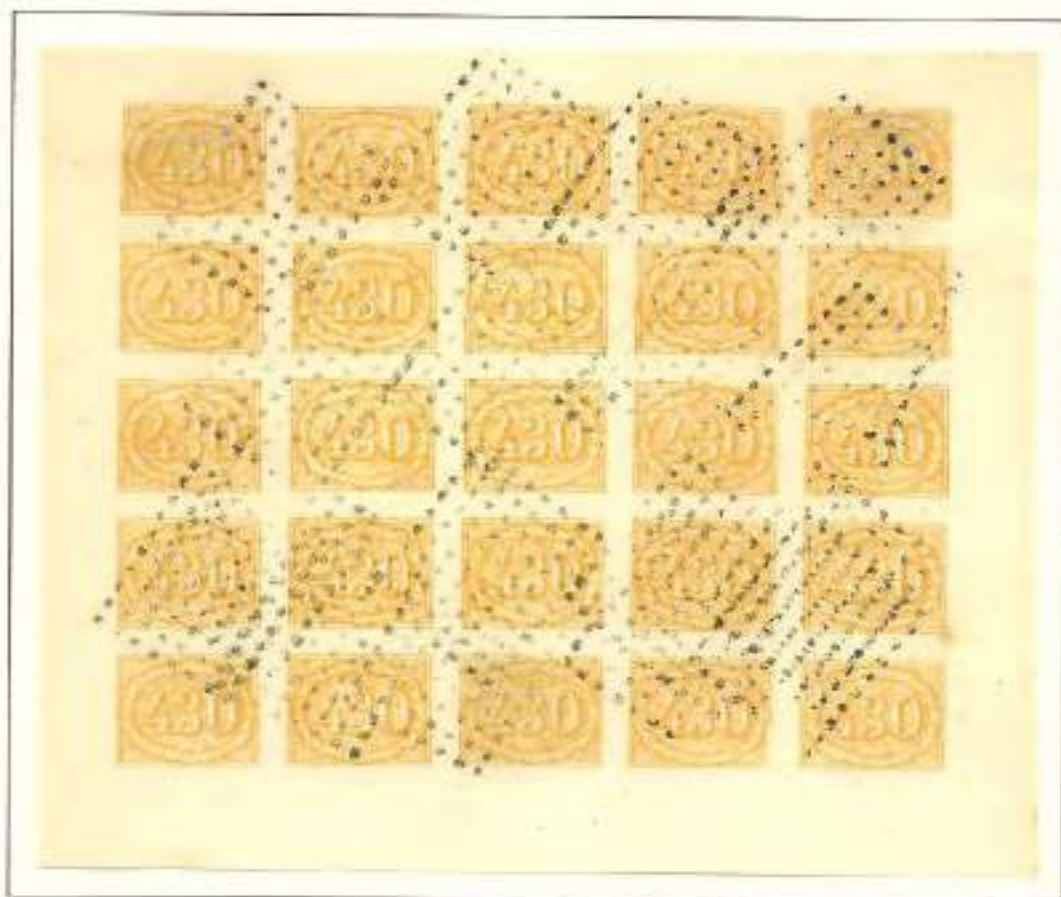
Source: Henri-Louis Mercier  
Release: Europe, circa 1910  
Printing: Engraved  
Paper: Smooth, hard wave (100 microns)  
Cancel: Double ring GERAL DA CORTE CDS (TOO BIG)  
Design Flaws:

- Center stroke of "3" is short and forms a right angle at its tip
- Approx 20 horizontal lines in the lower left quadrant (only 16 lines for the original; 13-14 lines for the Spiro)



Mercier Facsimiles with enlarged GERAL DA CORTE cancel

## FACSIMILES AND FANTASIES



Spiro lithographed facsimile  
(with characteristic chain of "sausages" looping around the numerals)



Fantasy proofs

Source: Unknown  
Release: Europe, circa 1910  
Printing: Lithographed  
Paper: Medium, hard wove (90 microns)  
Cancel: Double ring CDS  
Design Flaws:

- Background pattern is formed of points instead of lines
- Colors are reversed (genuine 30r is blue, and genuine 430r is yellow)

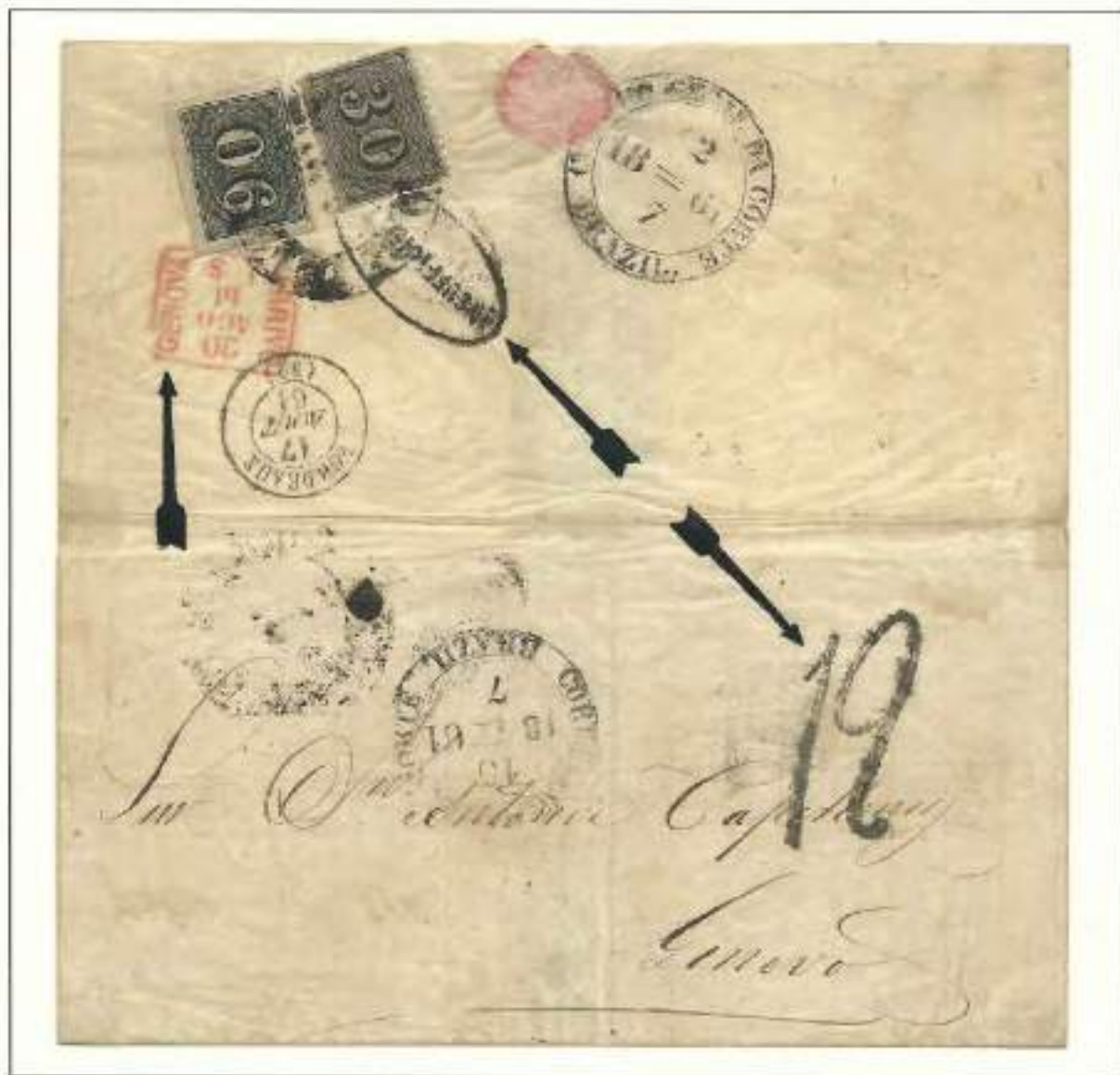
Source: Unknown  
Release: Brazil, circa 1920  
Printing: Lithographed  
Paper: Smooth wove (70 microns)  
Cancel: None  
Design Flaws:

- 280: lower right corner incomplete; much of lower left and bottom framelines missing
- 430: inner left frameline extends beyond stamp at top, two halves of "3" join in snubbed instead of extended "v"



## PERFORATED NUMERALS

In 1866, Brazil "produced" its first perforated stamps. The Postmaster General at that time obtained a perforating machine from an English bank in Rio de Janeiro. This machine, which had a fixed perforation gauge of 13.5, was set up in the lobby of the main post office in Rio and made available to both postal clerks and the public on an optional basis. The great scarcity of perforated Goat's Eyes resulting from this brief experiment soon galvanized stamp forgers into action. As noted in the Scott catalog, "fraudulent perforations abound," and it is now very difficult to distinguish genuine from counterfeit perforations, at least for off-cover stamps. Covers have also been faked, as illustrated below.



This cover to Genoa, Italy probably began as a stampless posting. The French due marking of 12 decimes, which corresponds to Brazilian postage of 430 reis, is correct for a single-weight letter to Italy in 1861. The two July 1861 dispatch cancels from Rio de Janeiro are genuine, as are the arrival cancels at Bordeaux and Genoa. The smudgy double-ring cancel "tying" the two stamps is fake. Under magnification, it also appears that the edge of the red Genoa cancel on the corner of the 90 reis stamp has been painted on, as has the extension of INSUFFICIENTE onto the 30 reis perforated. The conclusive piece of evidence, however, is the simple fact that perforated numerals were not available until 1866, five years after this cover was sent.

## FAKE PERFORATIONS

Even though the only genuine perforation is 13.5, this elementary fact did not stop fakers from ruining numerous Goat's Eyes imperforates in misguided attempts to recast them as their elusive perforated cousins.



Perforated 11



11.5



12



12.5



13



13.5



14



14.5



11



11.5



12



12.5



13



13.5

## FAKE PERFS ON FORGED STAMPS

Some forgers took the extra step of adding fake perforations to their "creations." The stamps mounted below are doubly bogus.



Source: Louis-Henri Mercier

Release: Europe, circa 1910

Printing: Engraved

Paper: Smooth, hard wove (100 microns)

Perfs: 11.5 (genuine are 13.5)

Design Flaws: Identical to Mercier flaws described on pages 18, 26 & 28



Source: Unknown

Release: Europe, circa 1915

Printing: Photo-lithographed

Paper: Soft, very fibrous (70 microns)

Perfs: Rough, 11.5

## PERFORATED CAT'S EYES



Genuine perforated Cat's Eyes on 60 reis domestic rate cover from Rio de Janeiro to Parahyba (18 June 1866), with pair imperforate between. The 30r blue is the scarcest of the dozen numeral stamps known in perforated format. This cover illustrates the characteristics of genuine perforated numerals:

- use from Rio de Janeiro no earlier than 1866
- uneven "frayed" perforations (gauge 13.5), often with bits of paper remaining in the perf holes

Genuine stamps occasionally turn up partially imperforate, due to the lack of quality control exercised over use of the single perforating machine placed in the lobby of the main Rio post office.



This stamp has two indicators of being genuine -- 13.5 perforations and a date of use in 1866. However, the cancel is from Bahia, a city 800 miles from Rio de Janeiro. In addition, the perforations appear too clean and regular to be authentic.



## DOM PEDRO ISSUES OF 1866-1878

### FACSIMILE

The finely engraved Dom Pedro issues discouraged imitations. Only a few examples of the facsimile of the scarcest value in this long series, the 700r stamp of 1878, are known.



Genuine



Facsimile

Source: Unknown

Release: Europe, 1920s

Printing: Lithographed

Paper: Medium wove (70 microns), with white gum on reverse

Cancel: None recorded

Design Flaws:

- Color of the facsimile is pale brown instead of deep chestnut
- Grid of background lines lacks the detail of the original stamp

### CHEMICAL CHANGELINGS



Genuine



Fake



Genuine



Fake

Source: Unknown

Release: Brazil, 1920

Note: This fake involves converting the green portions of genuine stamps to blue, using a solution of picric acid diluted in alcohol, in an effort to create a "new" variety for sale to collectors.

## BLUE PAPER FAKES

- In 1868, the American Bank Note Company, which produced the first Dom Pedro issue for the Brazilian Mint, used an experimental gum on one batch of the low denominations of the stamps.
- This gum included a potassium additive that interacted with the regular gum to produce a Prussian blue tinge on the backs of some stamps.
- This chemical reaction had varying effects. For the 10r, 20r and 80r values, the blue coloring appears only in the white areas of the stamps. For the 50r value, the whole stamp is blue on the back. For the 100r value, only the margins and perforations are affected.
- The scarcity of these blued stamps attracted the attention of various fakers, especially Taymas de Thuin, a Belgian citizen living in Rio de Janeiro during World War I.
- Although de Thuin's fakes used the same potassium solution found in the authentic stamps, the bluish tinge on his "doctored" stamps was typically too intense, too blotchy, or too extensive.



Genuine Blued Paper



Fake Blued Paper

## GENUINE POSTAGE DUES (FIRST ISSUE)



Source: American Bank Note Company

Release: 1889

Printing: Typographed, rouletted, smooth white gum

Paper: White, medium-thick (80 microns)

## FOURNIER COUNTERFEITS



Source: Francois Fournier

Release: Europe, circa 1905-1910

Printing: Lithographed, rouletted, ungummed

Paper: Indistinguishable from genuine paper

Cancels: (1) 24.5 mm double ring RIO GRANDE DO SUL 29 OUT 1908

(2) 25 mm double ring ADM. DOS C. DO PARANA EXP. 18 JUL 92

(3) Counterfeits also known without cancel

Design Flaws: (1) White network of the frame is coarser.

(2) For all values except the 20r, the lower leg of the letter "Z" in BRAZIL is joined to the main stem.

(3) For the 20r, there is a red dot in the oval above the "E" in CORREIO.



genuine



forgery

# ALBUM OF FOURNIER FORGERIES

## Timbres-Taxe 1889 percés en lignes



## Oblitérations



An excerpt from one of the 480 albums compiled in 1928 by the Philatelic Union of Geneva from Fournier's stock of counterfeits. Afterwards, all remaining material was burned. During his heyday from 1905-1914, Fournier's price list of facsimiles included several items of Brazil. His better creations, including these replicas of Brazilian postage dues, were priced higher and labeled "1st choice." Fournier produced his counterfeit postage dues in se-tenant format, whereas the genuine stamps were printed in separate sheets of 100 stamps for each denomination. The two cancels illustrated on this album page are characteristic of all "used" Brazilian postage dues circulated by Fournier.



Although Fournier referred to his products as "artistic fac-similes," he always refused to brand his creations by marking them on the front or back. However, the Geneva Philatelic Union marked all the material in its 480 albums with a blue FAC-SIMILE backstamp. Judging from the relative scarcity of these backstamped postage dues, compared to their unmarked cousins, it appears that Fournier was highly successful in marketing his wares, before World War I and ill health brought his career to a close.



One of a handful of sheets of Fournier's red postage due forgeries known to have survived intact.



## POSTAGE DUES (SECOND ISSUE)



Source: American Bank Note Company

Release: January 1890

Printing: Typographed, rouletted, smooth white gum

Paper: White, medium thick (80 microns)

Note: This issue used the same plates as the first postage due series. The red issue was intended for use in the capital of Rio de Janeiro, while the multi-colored stamps went to the provinces.

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## FOURNIER COUNTERFEIT

Fournier imitated the Brazilian move and also printed his multi-colored "facsimiles" with the same plates used for his red forgeries. Thus, the design flaws remain the same. His one improvement was to gum the new reproductions.



Aside from the paler tone of the 20r and 700r counterfeits, the color fidelity of Fournier's creations is remarkable. Especially impressive is his ability to generate a palette of seven different colors in a single se-tenant strip (separated here for mounting ease).

Although the red counterfeits of the 1889 issue are plentiful, very few of these second issue forgeries exist. The Geneva albums omit them (probably due to insufficient copies to make up 480 sets), and they are seldom found in philatelic circulation.

 This complete sheet is believed to be a unique survivor of the Geneva Philatelic Union's disposal of Fournier's stock of Brazilian forgeries. (Note the gum spillover on the front of the selvage).



# TINTUREIRO ISSUE

## Shades of the Genuine Tintureiros



The first bi-color stamp produced by the Brazilian mint, an 1891 issue depicting an allegorical figure of the new Republic, was nicknamed Tintureiro (the "Dyer") due to its gaudy appearance and wide range of shade varieties. Major errors include an invert and tete-beche – both the subject of skillful forgeries.



Genuine inverted head

Forgery



forgery



genuine



Genuine inverted head

Source of Forgery: Unknown

Release: Europe, circa 1910

Printing: Lithographed (same as for genuine)

Paper: Hard, medium wove (80 microns)

Design Flaw: Red shading forms a complete square around the blue quatrefoil in each corner, unlike the red shading gap found in genuine stamps.

Cancel: 25 mm double ring with legends ADM DO SG DO PARANA (EXP) 18 JUL 92; or C. DO RIO GRANDE DO SUL 29 OUT 1908; OF ITAJAÍ (S. CATHA) 23 APR 1891.



# TINTUREIRO INVERT AND TETE-BECHE FORGERIES



Genuine Tete-Beche

## Inverts

## Forgeries

## Tete-Beches



C. do RIO GRANDE  
DO SUL (3<sup>o</sup> S)  
29 OUT 1908



ITAJARY (S. CATH<sup>a</sup>) -  
23 ABR 1891



### Lithographed Forgeries:

Design Flaw: Red shading forms a complete square around the blue quatrefoil in each corner, unlike the red shading gap found in genuine stamps.

Cancel: 25 mm double ring with legends ADM DO SG DO PARANA (EXP) 18 JUL 92; or C. DO RIO GRANDE DO SUL 29 OUT 1908; or ITAJARY (S. CATHA) 23 APR 1891.

# TINTUREIRO TETE-BECHE



Genuine tete-beche on cover (approximately 10 known)  
Tete-beche pair paid 200 reis registration fee



Type 1 Imperforate Forgery



Type 2 Imperforate Forgery

## Flaws:

- thin paper (60 instead of 80 microns)
- effigy and surrounding red octagonal frame is 1 mm too small
- red horizontal lines forming neck and face are thicker than in genuine.

## Flaws:

- thick paper (100-110 microns)
- effigy and red frame are 0.5 mm too small
- diagonal down-stroke at top of "1" is tiny compared to genuine.

## POSTAL FORGERY

In May 1899, the Brazilian mint discovered that a forgery of the 100r value of its 1897 Liberty Head Issue was in postal circulation.

- Less than 10 copies are known.
- Judging from the known postmarks, these forgeries were used between April-June 1898 on mail originating from Rio de Janeiro.
- The author of this forgery was never determined.
- The paper, perforations, ink, and printing process (typography) of the forgery are basically indistinguishable from authentic stamps. The only reliable test is to compare design details.

Genuine 100r Liberty Head stamp

(9 pearls in bottom tablets)



Forgery has 7 instead of 9 pearls in bottom tablets



## POSTAL FORGERIES

In November 1900, the Brazilian mint discovered that forgeries of stamps from its Liberty Head issue of 1897 were in postal circulation. Judging from the known postmarks, these forgeries were used between July-October 1900 on mail originating from Rio de Janeiro. Despite an intensive investigation, the author of these sophisticated forgeries was never unmasked.

The paper, perforations, ink, and printing process (typography) of the forgeries are basically indistinguishable from authentic stamps. The only reliable test is to compare design details.



Genuine Liberty Head stamps



Type 1 Forgeries (500r does not exist)

### Type 1 Characteristics:

- Triangle in upper right corner has 10 horizontal shading lines (instead of 8 for genuine).
- Upper right triangle is bounded by solid line at base of "flower" ornament (open for genuine).



genuine



type 1



type 2



Type 2 Forgeries

### Type 2 Characteristics:

- Triangle in right corner has 6 horizontal shading lines.
- Upper right triangle is also bounded by solid line, as in Type 1 forgeries.
- Perpendicular white line above "R" in leftreis stops at left edge of "D" in ESTADOS (extends to middle of the "D" in genuine)

# 1933 POSTAL FORGERY



Forgery

200r postal forgery

Genuine 200r stamp

Genuine



Postal forgery (dated 30.IV.33, a week after forgery first discovered)

Source: Juan Picarea, Argentine forger

Release: Rio de Janeiro, April 1933

Printing: Typographed

Paper: Medium smooth (70 microns)

Cancels: Various Rio de Janeiro city cancels

Design flaw: Line at bottom of sun is continuous, not broken

Note: Postal officials in Rio de Janeiro first discovered this forgery on 24 April 1933. On 15 August, a postal decree suspended use of the 200r stamp and directed return of all stocks of the stamp to the central post office for exchange.



## Post Office Invalidation

- Mailed from Tijuca (17.IX.33) to Bahia (23.IX.33) with genuine 200r carmine stamp
- Although this cover used a real 200r stamp, the Post Office treated it as an invalid use, since the stamp had been officially suspended from circulation a month earlier
- 400r postage due charged (penalty of double 1<sup>st</sup> class rate)

## THE WENCESLAU FAKE

- In 1928, the Brazilian Post office surcharged stocks of a little used 10r official stamp with the high value of 10,000r for general postal use.
- This became an attractive target stamp for fakers since unsurcharged 10r official stamps were still available, and the surcharge value was high.
- Stamps with a fake surcharge were detected in mid-December 1932 and traced to Jose Bazano, the owner of a printing shop in Sao Paulo.
- These fakes do not appear to have been put into circulation as a postal forgery, and known copies are unused without any cancel.
- At first glance, the faked stamps appear convincing, but a comparison of the faked and genuine surcharges reveals several differences.



# Réis

Genuine Surcharges

# Réis



Faked Surcharges

## NEWSPAPER STAMP FACSIMILES



Genuine



Facsimile



Genuine



Facsimile



Genuine



Facsimile



Genuine



Facsimile



Genuine



Facsimile



Genuine



Facsimile

Source: Henri Louis Mercier, Swiss stamp merchant

Release: Europe, circa 1910

Design: Lithographed, rouletted

Paper: Medium wove (85 microns)

Cancels: 33 mm ring with CORREIO GERAL DA CORTE, without date

Design Flaws:

(1) basic stamps have rough, blotchy impression

(2) vertical lines in background pattern are often blurred or incomplete

# FAKE SURCHARGES ON NEWSPAPER STAMPS



Fake Surcharge



Genuine Surcharge



Fake Invert



Genuine Surcharge



Fake Invert



Fake Invert



Fake Double Surcharge

In 1898, the Brazilian Mint surcharged some leftover newspaper stamps and released them as regular postage to fill a production gap between definitive issues. By the 1920s, a number of bogus surcharges appeared in the philatelic market, including a number of "varieties" likely to appeal to collectors. Most of these can easily be distinguished by comparison with genuine surcharges.



# FAKE OVERPRINTS ON NEWSPAPER STAMPS



Genuine 300/200 Surchage



De Thuin Surchage  
Forgery on Genuine Stamp



Genuine 700/500 Surchage



De Thuin  
Surchage Forgery



Mercier Stamp and  
Surchage Forgery

Source: Taymas de Thuin, Belgian forger living in Brazil during World War I  
Release: Rio de Janeiro, circa 1920  
Printing: Fake surcharges on genuine stamps

Surchage Flaws:

- 300/200: Carmine instead of violet surcharge
- 700/500: Green shade too dark and too much space between the zeroes in the bottom "700".



700/700 Error



Mercier Stamp and  
Surchage Forgery

# FALSE SURCHARGES ON MERCIER FACSIMILES



Genuine



Fake



Genuine



Fake



Genuine



Fake



Genuine



Fake



Genuine



Fake



Genuine



Fake

Source: Mercier

Release: Europe, circa 1910

Design: Lithographed, rouletted

Paper: Medium wove (85 microns)

Cancels: 33 mm ring with CORREIO GERAL DA CORTE, without date

Design Flaws:

- (1) basic stamps have rough, blotchy impression
- (2) coarse surcharge, often with uneven inking
- (3) dimensions of surcharge are larger and numerals more rounded

# MORE FAKE SURCHARGES ON NEWSPAPER STAMPS

## SURCHARGE FANTASY



In addition to the faked surcharges shown on the previous page, in the 1920s an unknown source created some bogus "provisional" stamps. These fantasies resemble nothing issued by the Brazilian Mint. Only a few copies are known.



Genuine

Fake Invert

Genuine

Fake Invert

Source: Unknown

Release: Brazil, circa 1920

Design: Lithographed stamp, typographed surcharge

Paper: Medium wove (85 microns)

Cancels: Circular RIO DE JANEIRO 29 SEP. 99

Surcharge Flaws:

Under magnification, blotches and streaks of missing color within the individual letters and numbers

- Red: surcharge color is light carmine instead of red
- Blue: distinct space between the zeroes (genuine surcharge has its zeroes touching one another)

## VARIG FORGERY



Genuine



Forgery



Genuine



Forgery



Genuine



Forgery



Genuine



Forgery

Source: Unknown

Release: Germany, circa 1935

Design: Lithography

Paper: Fine to medium wove (60-75 microns)

Cancels:

- 40mm oval: SERVICO AEREO BRASIL, date 2.11.33
- 32mm circle: VARIG SERVICO AEREO, date 11.3.33

Design Flaws:

- head of Icarus is joined at top and back by background design lines; genuine stamp has head isolated from rest of design
- letter "I" in REIS is shorter than in genuine stamps
- network of white lines in wing is broken or blotchy
- overall colors are less brilliant than in genuine stamps



Genuine



Forgery

## VARIG FORGERY (2)



All VARIG forgeries come from four denominations – 50, 350, 500 and 700 reis. In the genuine stamps, these four values come in many different color combinations – each of which has its equivalent forgery sporting either the oval or circular cancel described on the previous page. The present page shows the remaining color and denomination possibilities for these VARIG forgeries.

## TELEGRAPH ISSUE

### GENUINE STAMPS



Source: Authorized by the Brazilian Government, stamps printed commercially for use by private telegraph firm

Release: 1869-1871

Printing: Lithographed

Paper: White medium wove (70 microns)

### TELEGRAPH FORGERY



One of two known copies. Brazil's most elusive forgery.

Missing "pearl"

Thin paper tape  
on telegraph



Incomplete  
shading lines