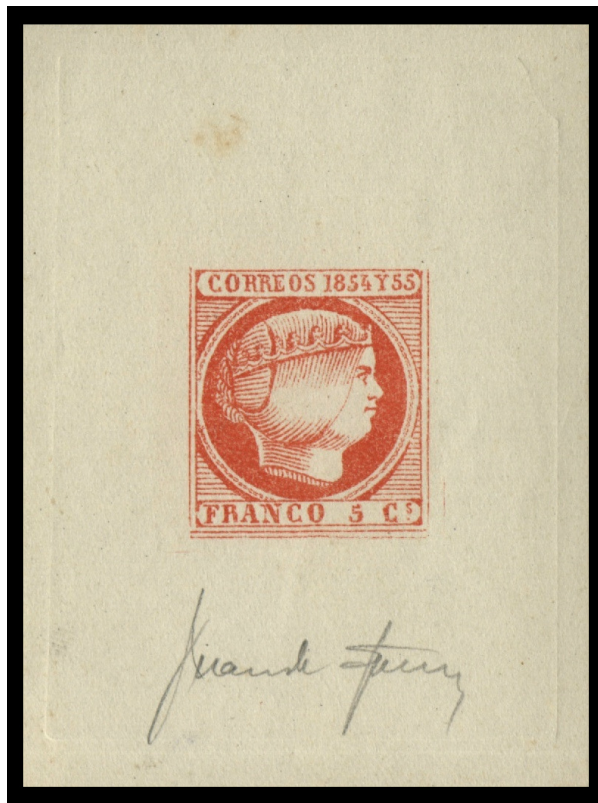


**SPANISH-PHILIPPINE  
STAMP FORGERIES**

**Volume I**

**Queen Isabella II  
1854 - 1864**



**NIGEL GOODING**

**SPANISH-PHILIPPINE STAMP FORGERIES**

**VOLUME I  
QUEEN ISABELLA II  
1854 - 1864**

**Published by  
Nigel Gooding  
Surrey, United Kingdom  
May 2006**

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## ACKNOWLEDGEMENTS

Over the past five or so years, I have been more than fascinated with the increasing number and diversity of stamp forgeries covering the Spanish period of the Philippines. As a result, I am compiling a series of handbooks of known forgeries, with this first Volume covering the period of Queen Isabella II. As with any publication, it is through the constant encouragement and generosity of others that has made this handbook possible. I would, therefore, like to take this opportunity to personally thank the following for their assistance and contributions:

Don Peterson who continues to provide ongoing support and motivation. Don's article on Spanish-Philippine forgeries has contributed valuable information to the content of this handbook. Collaboration over the years has been very much appreciated, as well as obtaining permission to reference a number of forgeries from Don's personal collection.

The International Philippine Philatelic Society (IPPS) through Bob Yacano and the Philippine Philatelic Society (PPS) through Alan Walder, for both gently but effectively encourage me to continue writing articles for the respective Associations. Their enthusiasm in promoting Philippine philately is indeed contagious.

Dr Severino Bajar for taking time to forward scans of forgeries from his personal collection and granting permission to include these in future references. Additionally, John Tomi who has acted as intermediary with numerous requests for having stamps of 'doubtful' status expertised through Comex to obtain formal judgment on their authenticity.

To the forgers, known and unknown, highly skillful or quite amateurish, for without them, this fascinating and at times frustrating sideline to philately would not be possible. You either love them or loathe them, but the reality is that forgeries are here to stay.

And finally, to Velda and Kira for years of endless support and understanding to a hobby that generates so much personal joy and satisfaction. I doubt they will ever truly understand the addiction we face, as the hunt for the next new discovery takes place.

I apologize to anyone left out by an oversight on my part, and wish to express my sincere thanks to all those who over the many years have provided assistance and valuable information.

Nigel Gooding  
May 2006

## INTRODUCTION

As the popularity of philately started to take hold in the 1860s, it was almost immediate that forgeries for collectors appeared. Initially, forgeries were sold as innocent imitations, produced to fill spaces for scarce stamps that were often missing from collections due to shortage in supply. It was not long before this turned into fraud as resales and trades were carried out with the forgeries misrepresented as genuine stamps. This was seen by most philatelists as a serious threat to the hobby.

The first postage stamps for the Philippine Islands were issued on February 1, 1854, during the reign of Queen Isabella II of Spain. Up to the time when Queen Isabella was forced into exile in 1868, a total of 22 official postage stamps were produced. Sadly, no stamp escaped the hands of the forgers, with each issue possessing copies of forged stamps.

One of the earliest accounts relating to forged Philippine stamps is from an article by Don Antonio Gutierrez y Pavia, Postmaster-General of the Philippines from the beginning of 1854, stating: *"The only other difficulty that disturbed the harmony and regularity of the new service, was the discovery of two or three forged postage stamps in circulation, which led to the arrest of the criminal, an Indian, who had engraved them in so rough a manner that, in consideration of the ignorance of the culprit, the examining magistrate set him at liberty, without further punishment than the detention he had undergone during the investigation of the case."*

The primary aim of this handbook is to provide a guide to assist philatelists, across all levels, in ascertaining authenticity of genuine issues. It also provides a listing of known examples to fellow collectors who find forgeries fascinating in their own rights. At the time of print, a total of 82 forgeries are documented, and fortunately, with the odd exception, these are supported with pictures.

Most of the forgeries are from unknown forgers, and are assumed to have been issued in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. However, four prominent forgers produced their 'works of art' during this period, namely: Jean de Sperati, Englehardt Fohl, Oswald Shröder, and Miguel Segui. A brief account of each of their lives has been included in the handbook.

The numbering system adopted extends from a handbook I wrote in 1995, (*Spanish Philippines – A Handbook of Stamps Issued Under the Spanish Colony of the Philippine Islands*). The numbering system here-in supercedes that used in the 1995 handbook. Since that publication, I have been fortunate to have come across a large number of previously unrecorded forgeries, and with the assistance and contributions from fellow collectors, the number has grown quite significantly. Without doubt, there are bound to be other forgeries, possibly lying dormant in collections, just waiting to be discovered.

Nigel Gooding

## ISABELLA II

### QUEEN OF SPAIN

**SEPTEMBER 29, 1833 – SEPTEMBER 30, 1868**



The elder daughter of King Ferdinand VII by his fourth wife, Maria Cristina of Naples, Isabella II was born in Madrid on October 19, 1830.

Maria Cristina had persuaded Ferdinand to set aside the Salic Law, wherein the rule forbade females and those descended in the female line to succeed to the titles in the family. This paved the way for their only child, Isabella, to succeed the throne; thus excluding Ferdinand's brother, Don Carlos, from the succession. After a defeat of an attempt to force Maria Cristina to recognize Don Carlos' rights during Ferdinand's illness in December 1832, Maria Cristina's faction was dominant at court. She succeeded in securing all-important military commands in the hands of supporters to the claims of her daughter. Isabella was proclaimed queen on her father's death on September 29, 1833, under the guidance of Maria Cristina as Regent. The liberals gave their support to Isabella, while the reactionaries rallied around Don Carlos.

Isabella's right to succeed the throne was disputed by supporters of Don Carlos, and her accession precipitated civil war, (First Carlist War), between 1833 and 1839. During this period, frequent changes in the constitution started to alienate support from the liberals.

General Baldomero Espartero supported Isabella against the Carlists and won important victories in the First Carlist War. His agreement in 1839 at Vergara with the Carlist general Rafael Maroto virtually ended the war, and he was rewarded in 1840 with the title 'Duke of Victory'. A member of the Progressive party in the Cortes from 1837, Espartero played an important political role. His opposition to the queen regent, Maria Cristina, helped force her to leave the country in 1840. In 1841, Espartero was appointed regent by the Cortes and became virtual dictator. His ruthless suppression of opposition soon made him highly unpopular. In 1843, a general uprising drove him from office, and he fled to England. It was at this point, at 13, Isabella was declared of age to rule Spain.

In 1846, Isabella married her cousin, Francisco de Asis. The period of Isabella's personal rule (1843-1868) was characterized by political unrest and a series of uprisings. Her government was dominated by military politicians, most notably General Ramón María Narváez and the somewhat more liberal General Leopoldo O'Donnell. Liberal opposition to the regime's authoritarianism became increasingly directed at the Queen. Scandalous reports on the private conduct of Isabella, who lived apart from her husband, as well as her arbitrary political interference, further damaged the monarchical cause. The abortive uprising of 1866, and the deaths of O'Donnell (1867) and Narváez (1868), weakened her position further, and gave wide support to the military rising against Isabella. Her armies would no longer defend her, and she was forced into exile, and left for France in September 1868.

Isabella settled in Paris, where in 1870 she abdicated in favor of her eldest surviving son, the future King Alfonso XII (1874-85). She returned to Spain for a time after Alfonso's accession but was unsuccessful in influencing political affairs. She died in Paris on April 9, 1904.

## FEBRUARY 1, 1854

### 5-CUARTOS

*Gooding #1F1; Bartels #C1.1; Earee First Forgery (Page 206)*

**Englehardt Fohl Forgery.** Engraved in Taille-Douce in yellowish stout, moderately soft buff wove paper. The ink stands out in ridges on the surface of the paper, the depth of lines being much exaggerated. (Same die as Gooding #2F2, 4F2 and 5F1).

- 1.) All the date numerals are as tall as 'CORREOS' and 'Y'.
- 2.) The '5' in '1854' has a very short top line.
- 3.) One or two of the pearls below the 'Y' are shaped like a 'D'.



*(Double Impression)*



**FEBRUARY 1, 1854**

**5-CUARTOS**

*Gooding #1F2; Bartels #C1.2*

Lithographed in orange-red, much the color of the genuine, on rather stout, very hard yellowish white wove paper. The 's' of 'Cs' is like a '5' and a considerable distance from the 'C'. The ink does not stand out at all from the surface of the paper. Known unused and used with bogus Baeza circular date stamp.



---

*Gooding #1F3*

Printed in Orange. '5' in '1854' is taller than the other numbers. Second '5' in '55' is very narrow and has virtually no loop. The bottom loop of '5' in '5 Cs' ends in a dot.



*(Don Peterson Collection)*



**FEBRUARY 1, 1854**

**5-CUARTOS**

*Gooding #1F4*

Crude imitation in red with coarse lined background. Letters and numbers are of even size. 'FRANCO' is well away from the left frame line. Diagonal scratch (white line) from top of eyebrow to right vertical frame line. Known used with Araña cancellation. Probably produced in Spain.



---

*Gooding #1F5*

Issued in dull red-brown. The 'Y' in the top description is positioned to the left and touches the '4' in '1854'. No evidence of the circle of pearls on the top left corner. Known used with a bogus Small Baeza circular date stamp.



**FEBRUARY 1, 1854**

**5-CUARTOS**

*Gooding #1F6; Earee Second Forgery (Page 207)*

Lithographed in orange-red, much the color of the genuine, on rather stout, very hard yellowish white wove paper. The figures '185' of the date are all barely half of the height of 'CORREOS Y', and the '4' is still smaller; so that the whole date seems to be sloping down to the right, instead of level. The 's' of 'Cs' is like a '5'. The trefoil-ornaments on the coronet are very small, and only two of them show the ring in the center. The coils of hair at the back of the head are extremely faint and indistinct; there appears to be three of them. The ink does not stand out at all from the surface of the paper. (*Same die as Gooding #2F8*).

*No picture available – Reference Gooding #2F8.*

---

*Gooding #1F7*

Issued in red-brown. Letter and numbers at top are of even size. 'FRANCO' is very far from left margin and the 's' in 'Cs' is away from the right margin. A crude forgery. Known with a bogus circular cancel, showing a mirror image of '5' in the centre.



**FEBRUARY 1, 1854**

**10-CUARTOS BLACK**

*Gooding #2UF1*

Crude forgery not of any distinguishable type in the sheet of forty. Letters and numbers on top label are even and large. Virtually no space between the 'Y' and '1854' and '55'. The value '10' between 'FRANCO' and 'Cs' does not appear to exist. There are no coronets on the crown, which is formed by two diagonal lines, the top one slightly wavy. Known used with circle of dots cancellation.



**FEBRUARY 1, 1854**

**10-CUARTOS**

*Gooding #2F1; Bartels #C2.1 and C3.1*

Lithographed in dark rose on modern white paper. The 'RE' of 'CORREOS' is broad and lower than the other letters. A great exaggeration.



---

*Gooding #2F2; Bartels #C2.2 and C3.2; Earee (Page 207)*

**Englehardt Fohl Forgery.** Roughly engraved on thick, very hard buff wove paper. The coils of the hair are so shaded as to appear like two wide double plaits, instead of four narrow single ones. There are only seven horizontal lines in the three of the spandrels, and six in the one in the left lower corner. The period after the '10' is a little nearer the 'C' than to the '10'. The 'C' of 'FRANCO' has a thick end to its tail, which resembles a 'G'. The color is pale carmine, unlike the pale red of some of the genuine issues. (*Same die as Gooding #1F1, #4F2 and #5F1*)



FEBRUARY 1, 1854

10-CUARTOS

*Gooding #2F3; BPA-Sperati (Page 133)*

**Jean de Sperati Forgery.** The sheet position copied is the 33<sup>rd</sup> stamp (third stamp in the seventh row). Die Proofs are known in black and in carmine. Produced unused and used in carmine as well as unused in black. Photographic Prints are also known. Some copies have a 'Sperati Reproduction' handstamp on the reverse.

- 1.) The central stroke of the 'F' in 'FRANCO' is very weak and is represented by little more than a dot.
- 2.) There is a white dot in the right side of the 'O' in '10'.
- 3.) The frame line half way up on the right is extended with a thinner line than in the genuine.

*Gooding #2F3A  
Printed In Carmine*



*Genuine Issue  
Sheet Position 33*



*Gooding #2F3B  
Printed in Black*



**FEBRUARY 1, 1854**

**10-CUARTOS**

*Gooding #2F4*

Issued in shades of carmine and orange and printed on thin paper. The horizontal line of '5' in '1854' is very short, as with the first '5' in '55'. The middle horizontal line in 'F' of 'FRANCO' is broken, appearing as a dot instead of a joined line. The 'O' in 'FRANCO' is smaller than other letters and has a wider space below it compared to the other letters.



*(Don Peterson Collection)*



*Gooding #2F5*

Issued in orange and printed on thin paper. The 'Y' is thick and the top lines slope giving the appearance of a 'U'. The '1' in '10 Cs' is thick and slopes to the right and almost touches the '0'. There are no periods after '10' and 'C'.



**FEBRUARY 1, 1854**

**10-CUARTOS**

*Gooding #2F6*

Issued in red and printed on thick yellowish paper. The 'C' of 'CORREOS' touches the borders on the left and top frame line. The '4' of '1854' is lower than the other numbers. The second horizontal line in 'F' of 'FRANCO' is broken, appearing as a dot instead of a line. Similarly, there is a break in the top loop of the 'C' of 'FRANCO'.



---

*Gooding #2F7*

Issued in carmine on thick yellowish paper. The '4' of '1854' is larger than the other numerals. There is no period after '10' of '10 Cs'. Known unused and used with bogus cancel.



**FEBRUARY 1, 1854**

**10-CUARTOS**

*Gooding #2F8*

Lithographed in pale rose, much the color of the genuine. The figures '185' of the date are all barely half of the height of 'CORREOS Y', and the '4' is still smaller; so that the whole date seems to be sloping down to the right, instead of level. The 's' of 'Cs' is like a '5' and a considerable distance from the 'C'.

The trefoil-ornaments on the coronet are very small, and only two of them show the ring in the center. The coils of hair at the back of the head are extremely faint and indistinct; there appears to be three of them. (*Same die as Gooding #1F6*).





**FEBRUARY 1, 1854**

**1-REAL DE PLATA FUERTE**

*Gooding #4F1; Bartels #C4.1; Earee Second Forgery (Page 208)*

Issued in dull ultramarine on medium, very white wove paper, with a very smooth, almost glaze face. Only the '5' of the date has any sign of a head. There is no stop after 'FRANCO', and none after the 'F' of 'FTE'. The ornaments on the coronet are quite shapeless, so that the trefoil design cannot be distinguished; and there are no rings in the centers of them. The coils or plaits of hair, at the back of the head, are extremely faint and indistinct. The 'RE' of 'CORREOS' is broad and lower than the other letters.



---

*Gooding #4F2; Bartels #C4.2; Earee First Forgery (Page 208)*

**Englehardt Fohl Forgery.** Roughly engraved in Taille-Douce on medium, very yellowish, white to almost buff wove paper, and issued in a dark greenish blue shade. The inscription 'CORREOS 1854 Y 1855' appears at the top of the stamp instead of the bottom. Value reads '1 RL' instead of '1 RL FTE'. (*Same die as Gooding #1F1, 2F2 and 5F1*).



**FEBRUARY 1, 1854**

**1-REAL DE PLATA FUERTE**

*Gooding #4F3*

Issued in Blue and Orange on thin paper. The 'F' of 'FRANCO' is chopped at top left corner. No period after 'R' and 'F' of 'IRL FTE'. Fourth pearl from the top left is broken at the bottom. The horizontal staff of '4' in '1854' ends with a small blob. (*Same die as Gooding #5F2*)

*Gooding #4F3A*



*Gooding #4F3B*



*Gooding #4F4*

Issued in dark blue on thick paper. Dashes instead of dots after 'R' and 'F' of 'IRL FTE'. Circle of pearls are smaller than the genuine stamps and in some places give the appearance of a thick line. The 'E' of 'CORREOS' is thick and the bottom line appears to end in a triangle.



**FEBRUARY 1, 1854**

**1-REAL DE PLATA FUERTE**

*Gooding #4F5*

Issued in bright blue or ultramarine. 'C' in 'FRANCO' is lower than the other letters. There is no period after 'R' or 'F' in '1RL FTE'. 'O' in 'CORREOS' slopes to the right. There is virtually no horizontal line at the top of '5' of '1854'. Known unused and used with bogus Baeza circular date stamp. This forgery also exists with the 'Habilitado por la Nacion' Overprint, (*Gooding #25F1*).



---

*Gooding #4F6*

Issued in pale blue. No Period after 'R' and 'F' of '1RL FTE'; however, periods after 'L' and 'E'. The ornaments on the coronet are plain and have no rings in the centers of them. The Queen's nose is extremely flat and almost aligned with the chin. A very crude forgery.



**FEBRUARY 1, 1854**

**1-REAL DE PLATA FUERTE**

*Gooding #4F7*

Deceptive and dangerous forgery issued in blue on yellowish paper. There are too many horizontal lines around the diadem and are very close together, compared to the genuine stamps which have them more spaced apart. The 'C' and 'O' of 'CORREOS' are lower than the other letters, with the 'C' dropping further than the 'O'.



---

*Gooding #4F8*

Crude forgery, circa 1880s, and probably from Cuba. The upper caption is not even. The top stroke of 'F' of 'FRANCO' curves downwards. The '1' in '1R1' touches the 'O' in 'FRANCO'. Malformed letters in 'CORREOS'.



*(Dr Severino Bajar Collection)*

FEBRUARY 1, 1854

2-REALES DE PLATA FUERTE

*Gooding #5F1; Bartels #C5.1; Earee*

**Englehardt Fohl Forgery.** Roughly engraved in Taille-Douce with a coarse design. The inscription 'CORREOS 1854 Y 1855' appears at the top of the stamps instead of the bottom. Value reads '2 RL' instead of '2 RS FTES'. The '2' in '2RL' appears to have been retouched and altered. (*Same die as Gooding #1F1, 2F2 and 4F2*).

*Gooding #5F1A  
Normal '2'*



*Gooding #5F1B  
Retouched '2'*



*Gooding #5F1C*

Almost identical die as above. May be a result from retouched plates or as a reprint. The sixth pearl from the top left is broken. The alignment of pearls on the right are not exactly the same, with the center pearl appearing like a sideways 'D'; which in the other types is slightly higher and appears slightly slanted. The right side pearls seem to have shifted. The '2' in '2RL' appears retouched but not as exaggerated as Type B.



**FEBRUARY 1, 1854**

**2-REALES DE PLATA FUERTE**

*Gooding #5F2*

Issued in Orange instead of Green. No period after 'R' and 'F' of '2Rs FTE'. Fourth pearl from the top left is broken at the bottom. No horizontal staff on '5' of '1854' and the horizontal staff of '4' ends with a small blob. (*Same die as Gooding #4F3*).



1855

5-CUARTOS

*Genuine Issues*

In 1855, the firm of Plana, Jorba y Cia printed, in Manila, produced two separate printings of the 5-cuartos stamp portraying the right profile of Queen Isabella II, surrounded by a circle of pearls.

*Cabeza Grande (Large Head)*

Lithographed on medium to thick, white wove paper, the stamps were issued in blocks of four varieties, with the circle of pearls broken at the top and bottom by inscription panels. The stamps measure 19 to 19½ x 22 mm. (Scott #6, Edifil #5, Stanley Gibbons #10)

*Cabeza Chica (Small Head)*

Lithographed on smooth, thin white paper, the design was prepared in the same general style of the previous issue, except that the bust of Queen Isabella II is slightly smaller. As a result, the inner circle is not broken by the labels at the top or bottom of the stamp; and the circle of pearls is not broken by the frame line at the left or right. The stamps measure 18½ x 21½ mm. There is only one type for this issue. (Scott #7, Edifil #6, Stanley Gibbons #9)



1855

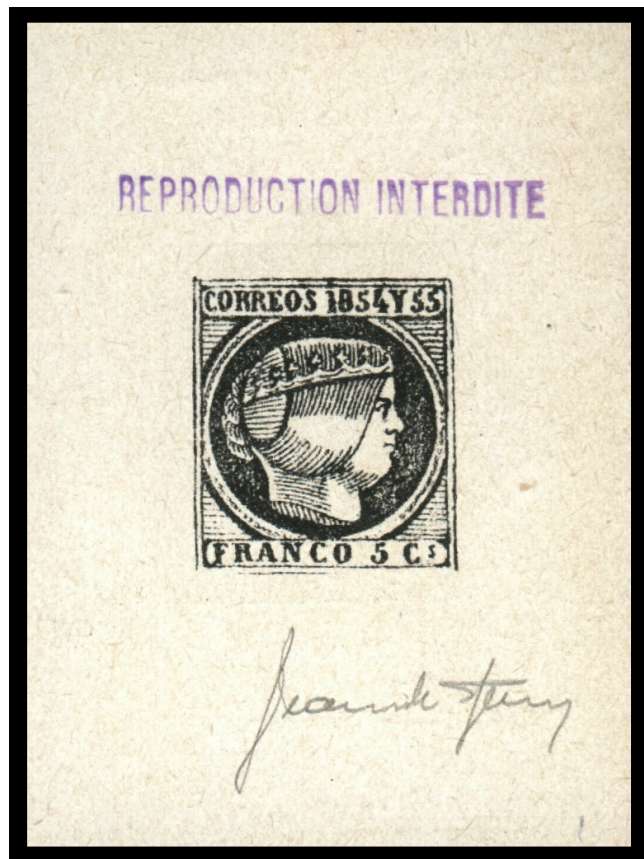
5-CUARTOS

*Gooding #6F1; BPA - Sperati First Reproduction (Page 134)*

**Jean de Sperati Forgery.** Photo-Lithographed forgery closely resembling the first variety. Stamp color is bright red, dull red or dull pink. The paper is a little harder and somewhat thinner than the genuine. On the inner frame line at top there is a dot above the 'S' of 'CORROES'. The frame lines above the '1' in '1854' are joined by a diagonal colored stroke. Small colored dot between the frame lines above the '4' in '1854'. No period or Stop after the date '55'. Diagonal stroke of color in the right frame line 5mm from the top and this frame line is largely retouched in the negative. Bottom serif of 'F' in 'FRANCO' is curved. Die proofs (approximately 5cm x 6.5cm) exist in black and in color as well as unused and used reproductions. Photographic Prints are also known. Some copies are overprinted with a 'Sperati Reproduction' handstamp in purple on the back.

*Die Proof in Black, Signed by Jean de Sperati*

*Photographic Print*





1855

5-CUARTOS

*Gooding #6F2*

The 'O' in 'CORREOS' is broken at the top left corner. The 'E' in 'CORREOS' is broken at the base line. The 'S' in 'CORREOS' is tall and slender with very small loop on top. Loop of '5' in '1854' is not as wide as the original. Colon after '5' in '55'. The 'N' in 'FRANCO' is broken on the right bottom. Wavy lines instead of circles of pearls in top left corner.



---

*Gooding #6F3; Robson Lowe (Schröder, Page 9)*

**Oswald Schröder Forgery.** Lithographed in Manila in dull brick red. There is a break in the outer left frame 3.5mm from the top corner, and there is a colorless spot in the solid background opposite the chin 5mm from the right circle. The thin soft paper on which the forgery is printed is very like that of the genuine. The brow and eye are too heavy when compared with the genuine. The figure '5' in the value is too small. The lettering has been retouched and will not stand comparison with the genuine. The size of the forgery is 20.25 x 22.25 mm.



*(Photocopy from Robson Lowe Book)*

**1855**

**5-CUARTOS**

*Gooding #6F4*

Coarse imitation and easily identifiable. The First 'R' in 'CORREOS' has thin downward stroke. Second 'R' is broken at the bottom of the downward stroke. Bottom loop in the first '5' in '55' is broken. Broken frame line below first '5' in '55'. The 'R' in 'FRANCO' has thin downward stroke and is broken at the bottom. The right serif of the 'N' is broken on the right upright. Top curve in 'C' is broken. Frame line is broken on the right side of the value tablet. Horizontal line at the top of the right spandrel is missing. Circles of pearls are very crude, resembling parallel dashes.



---

*Gooding #6F5*

The 'C' in 'CORREOS' is broad with a wide loop at the bottom and the second 'R' has a small head and the right downward leg is to the right of the head. There is a wide space between the 'E' and 'O' of 'CORREOS'. The horizontal line of '5' in '1854' ends in a dot, giving the appearance of it slanting downward. The top horizontal line in the second '5' in '55' is wavy and the bottom loop touches the frame line. Lettering in 'FRANCO' is thin.



**1855**

**5-CUARTOS**

*Gooding #6F6; BPA - Sperati Second Reproduction (Page 134)*

**Jean de Sperati Forgery.** Photo-Lithographed forgery closely resembling the third variety. Stamp color is bright red. The paper is a little harder and somewhat thinner than the genuine. There are several major flaws in 'CORREOS'. The bottom serif of 'C' is curved. There is a break in the first 'O' at two o'clock. The first 'R' has two indentations in the head and a white spot in the loop. In the '1854' year date, the '1' has an indentation at the foot. The '5' has a break in the upper side of the loop, a dot in the lower part and the end of the figure terminates with a dot. Upper right corner is broken. There are several major flaws in 'FRANCO'. Two white dots in 'R', one in the loop and one in the tail. The upright of the 'N' is broken from the diagonal and the right serif is broken from the right upright. Break in the circular frame line at right, 9mm from the foot of the stamp. Semi-circular scratch below the front of the neck which breaks the circular frame line and horizontal frame line below, runs through the lead of the '5' and breaks the frame line below. Die proofs (approximately 5cm x 6.5cm) exist in black and in color as well as unused and used reproductions. Some copies are known with a 'Sperati Reproduction' handstamp on the back.



*Circular Dotted Cancellation*



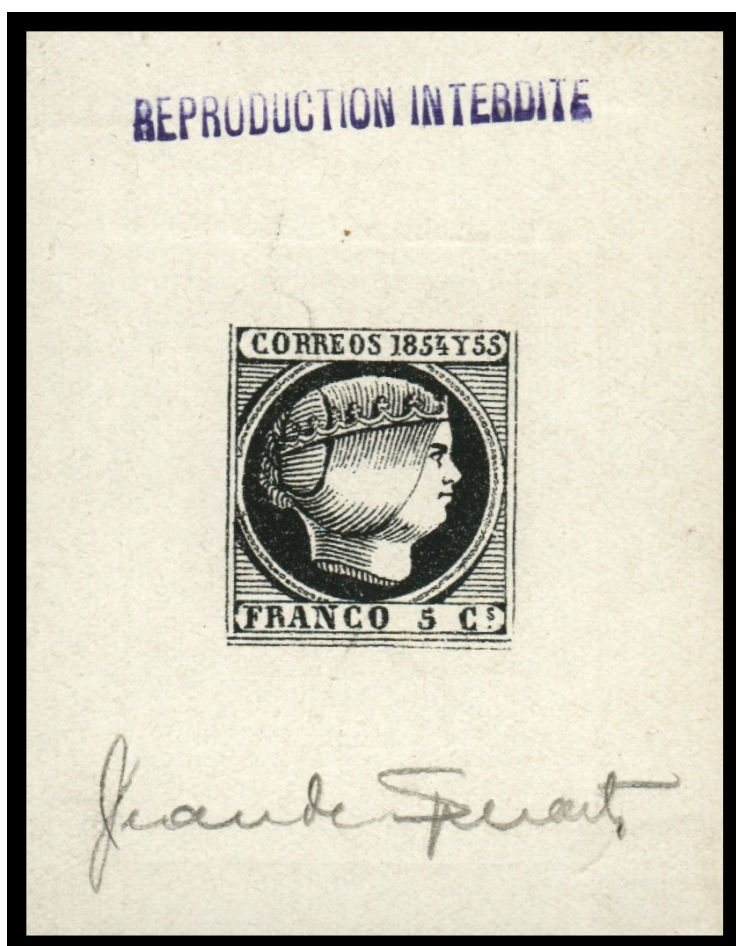
**1855**

**5-CUARTOS**

*Gooding #6F6; BPA - Sperati Second Reproduction (Page 134)*

**DIE PROOF IN BLACK**

**SIGNED BY JEAN DE SPERATI**



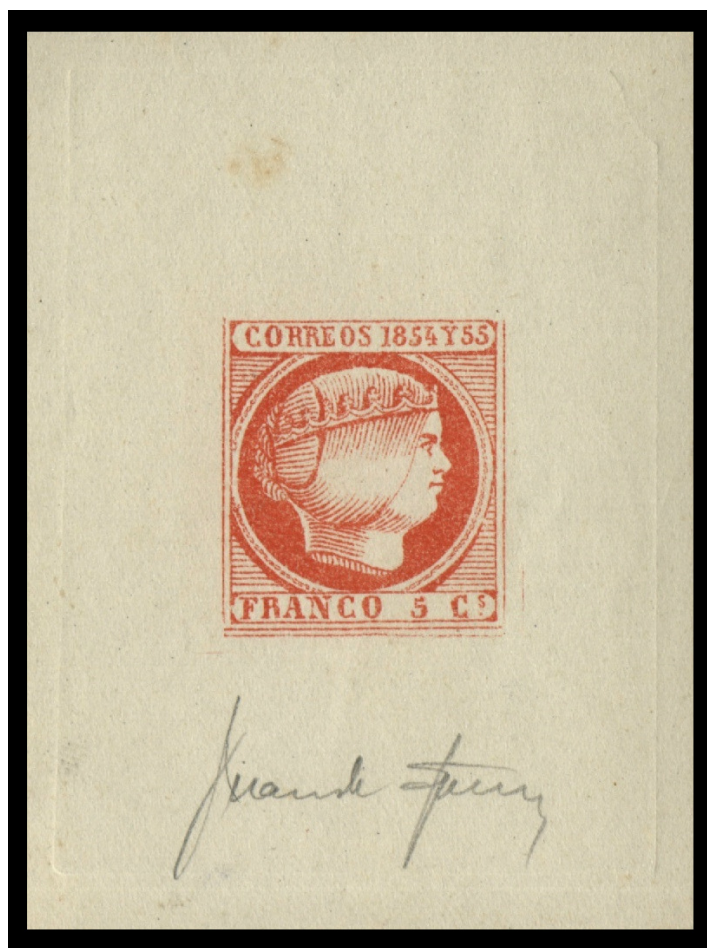
**1855**

**5-CUARTOS**

*Gooding #6F6; BPA - Sperati Second Reproduction (Page 134)*

**DIE PROOF IN COLOR**

**SIGNED BY JEAN DE SPERATI**



**1855**

**5-CUARTOS**

*Gooding #6F7*

A quite commonly found forgery. The bottom part of the 'C' in 'CORREOS' consists of a straight line with no curve. The top horizontal line in '5' of '1854' is thin. The top of the '4' is thick. Serifs in '55' do not incline upward and are away from the upper line. The left vertical line in 'N' of 'FRANCO' is bent at the top. The bottom curve of the 'C' in 'FRANCO' is very thin, ending with in a large dot. The second horizontal line in the lower right spandrel is short and does not touch the right frame line.



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*Gooding #6F8*

The 'C' in 'CORREOS' is rounded and almost closed. The '4' of '1854' is small, with the vertical line somewhat curved. The 'Y' is taller compared to the numerals either side. The numbers '55' are small and the serifs do not incline upward and are away from the upper line. The 'N' in 'FRANCO' is broken at the top left corner and the 'O' is smaller in comparison to the other letters. The horizontal serif at the top of the '5' appears as a curve.



**1855**

**5-CUARTOS**

*Gooding #6F9*

A crude forgery and easily identifiable. All letters and numerals are embossed. Circle of pearls are generally joined, appearing as a continuous chain instead of individual circles.



*(Don Peterson Collection)*

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*Gooding #6F10*

The 'C' of 'CORREOS' is away from the left margin and the bottom stroke of the second 'R' touches the 'E'. Horizontal staff in second '5' in '55' has a short vertical line on the right side. Top left corner of the 'R' in 'FRANCO' is broken. The 's' in 'CS' is not very curved at appears as a '5'.



**1855**

**5-CUARTOS**

*Gooding #6F11*

The 'C' of 'CORREOS' is away from the left margin and there is a larger than normal gap between the 'O'. The '4' of '1854' is narrow and the horizontal line does not extend past the vertical stroke. The right vertical line in 'N' of 'FRANCO' is thin and it ends in a blob at the top.



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*Gooding #6F12*

A rather crude forgery in orange. All the letters and numbers are large and of even size. None of the horizontal lines touch the outer circle or the vertical borders. The pearls are non-existent and are replaced with double lined dashes. Known used with circle of dots cancellation.





**1855**

**5-CUARTOS**

*Gooding #6F13*

The 'E' in 'CORREOS' is malformed, with thick vertical line and virtually no centre line. The '5' in '1854' has a very short top horizontal line. The circle of pearls is not consistent, with quite a few pearls omitted providing gaps between pearls. The diagonal line in 'N' of 'FRANCO' is very thick. The top horizontal line of '5' ends in a blob and touches the line above it. The 'C' in 'Cs' is tall and touches the lines above and below.



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*Gooding #6F14*

Very crude and easily identifiable forgery printed in pale red and dark green. Stamps are perforated (probably roulette) with bogus cancellation. Circle of pearls appears as double lined dashes. None of the lines in the spandrels touch the inner circle or outer frame lines.

*Gooding #6F14A*

*Gooding #6F14B*



*(Don Peterson Collection)*

1855

5-CUARTOS

Gooding #7F1; Bartels #C7.1

Printed in Leipzig in about 1887 and issued in a dull red or orange shade. The word 'FALSCH' appears in black across the top of the head. It is also known cancelled over the word 'FALSCH'. The 'C' in 'CORREOS' is higher up and does not touch the bottom frame line. The horizontal line in '4' of '1854' points up at the end. The 'C' in 'FRANCO' is very rounded and almost resembles an 'O'. The bottom curve of 'C' in 'CS' is very rounded, giving the appearance of a 'G'.

*Genuine*



*Forgery*



*Genuine*



*Forgery*



*Forgery*



*Genuine*



*Genuine*



*Forgery*



*Forgery*



*Genuine*

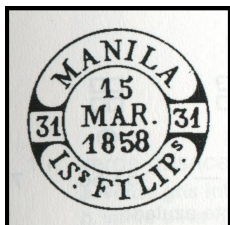
## JANUARY 1, 1856

Issued on 'loops' watermarked paper. As this issue was in use simultaneously in Cuba and Puerto Rico as well as the Philippines, proof of usage in the Philippines is only distinguishable by appropriate Philippine postal or fiscal cancellations. Counterfeit Philippine cancellations similar to the genuine ones in use at this time are known.

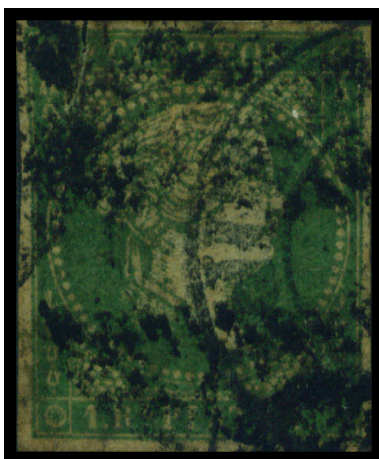
### 1-REAL DE PLATA FUERTE

*Gooding #8F1; Bartels C8.1*

Bogus cancellation on watermarked 'loops' issue. Imitation Baeza cancellations known, existing with double circle postmarks with 'MANILA' at top, '31' at sides, and 'ISs FILIPs' or 'ISLs FILIPI.' below. The lettering is generally thicker and wider than the genuine cancellations.



*Genuine Small Baeza Cancel*



*Genuine Large Baeza Cancel*

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*Gooding #8F2*

Bogus cancellation on unwatermarked Antilles issue (not used in the Philippines). Forged official 'Cagayan' cancel and partial Parilla cancel. Possibly other Philippine related postmarks exist on this unwatermarked issue.



## JANUARY 1, 1856

Issued on 'loops' watermarked paper. As this issue was in use simultaneously in Cuba and Puerto Rico as well as the Philippines, proof of usage in the Philippines is only distinguishable by appropriate Philippine postal or fiscal cancellations. Counterfeit Philippine cancellations similar to the genuine ones in use at this time are known.

### 2-REALES DE PLATA FUERTE

*Gooding #9F1; Bartels C9.1*

Bogus cancellation on watermarked 'loops' issue. Imitation Baeza cancellations known, existing with double circle postmarks with 'MANILA' at top, '31' at sides, and 'ISs FILIPs' or 'ISLs FILIPI.' below. The lettering is generally thicker and wider than the genuine cancellations.



**JANUARY 1, 1859**

**5-CUARTOS**

*Genuine Issue*

Lithographed by the firm of M. Perez y Hijo in Manila and printed in clichés or blocks of four varieties. Each block is surrounded by an outer frame line, with each stamp measuring 18½ x 23½ mm. (Scott #10, Edifil #7, Stanley Gibbons #13)



**DIFFERENTIATING BETWEEN THE FOUR VARIETIES:**

Of the four varieties in the normal block or cliché, they may usually be distinguished, where the margins are sufficient, by a portion of the outer frame line and the inner crossed lines between the stamps, indicating from which corner of the block the copy came. Moreover, the ornaments in the vertical side labels are interrupted differently in each type by the circle surrounding the pearls. Further differences are as follows:

**UPPER LEFT OF CLICHÉ (TYPE 1)**

The circle around the portrait consists of 71 pearls. One pearl, (slightly below the middle on the right side), is generally (though not always) missing. The "N" of "INTERIOR" is below the level of the "I" and "T" adjoining it.

**UPPER RIGHT OF CLICHÉ (TYPE 2)**

The circle around the portrait consists of 71 pearls, with none missing. The "N" of "INTERIOR" is of an even height.

**LOWE LEFT OF CLICHÉ (TYPE 3)**

The circle around the portrait consists of 65 pearls, with none missing.

**LOWER RIGHT OF CLICHÉ (TYPE 4)**

The circle around the portrait consists of 67 pearls, with none missing. Usually, though not always, there is a white blur below the "N" of "INTERIOR", and a scratch, which is sometimes quite faint, crossing the fillet in the hair and extending to between the "R" and "E" of "CORREOS".

**JANUARY 1, 1859**

**5-CUARTOS**

***Gooding #10F1; Harradine - First Forgery (Page 10)***

Framed single variety. The ornaments in the vertical side labels do not match those of any of the genuine stamps. The background of circles is very coarse, even to the extent of having horizontal wavy lines in the bottom right corner. Margins around the stamp are large. Exists in unused and used condition. Issued in shades of deep dull red. (*Same die as Gooding #11F2*)



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***Gooding #10F2; Harradine - Second Forgery (Page 10)***

Forgery resembles Stamp Position 4, (bottom right of block). The lips are only formed by means of a straight line, close to the mouth line, which gives the portrait a very thin bottom lip, compared to the genuine stamp which has the top and bottom lips outlined in slanting, curved lines. The neck under the jaw-line is only 1¼mm long compared to the genuine which is 2¼mm long.



**JANUARY 1, 1859**

**5-CUARTOS**

*Gooding #10F3*

A crude forgery and easily identifiable. There is no period between 'CORREOS' and 'INTERIOR'. The circle of dots are large and spaced a distance apart from each other. The background in the top left corner comprises of wavy vertical lines instead of circles. The '5' of '5Cs' has a very short top horizontal line and the 'C' is wide and very open. Known used with a bogus 'CORREOS' cancellation.



*(Don Peterson Collection)*

**JANUARY 1, 1859**

**10-CUARTOS**

*Genuine Issue*

Lithographed by the firm of M. Perez y Hijo in Manila and printed in clichés or blocks of four varieties. Each block is surrounded by an outer frame line, with each stamp measuring 18½ x 23½ mm. (Scott #10, Edifil #7, Stanley Gibbons #13)



**DIFFERENTIATING BETWEEN THE FOUR VARIETIES:**

Of the four varieties in the normal block or cliché, they may usually be distinguished, where the margins are sufficient, by a portion of the outer frame line and the inner crossed lines between the stamps, indicating from which corner of the block the copy came. Moreover, the ornaments in the vertical side labels are interrupted differently in each type by the circle surrounding the pearls. Further differences are as follows:

**UPPER LEFT OF CLICHÉ (TYPE 1)**

The circle around the portrait consists of 71 pearls. One pearl, (slightly below the middle on the right side), is generally (though not always) missing. The "N" of "INTERIOR" is below the level of the "I" and "T" adjoining it.

**UPPER RIGHT OF CLICHÉ (TYPE 2)**

The circle around the portrait consists of 71 pearls, with none missing. The "N" of "INTERIOR" is of an even height.

**LOWE LEFT OF CLICHÉ (TYPE 3)**

The circle around the portrait consists of 65 pearls, with none missing.

**LOWER RIGHT OF CLICHÉ (TYPE 4)**

The circle around the portrait consists of 67 pearls, with none missing. Usually, though not always, there is a white blur below the "N" of "INTERIOR", and a scratch, which is sometimes quite faint, crossing the fillet in the hair and extending to between the "R" and "E" of "CORREOS".



**JANUARY 1, 1859**

**10-CUARTOS**

*Gooding #11F1; Bartels C11.1*

Color a rather dirty dull looking lilac-rose. All lettering and the circles in the lower corners much too small. There are only two of the vertical ornaments at each corner, left and right, instead of two and a half. An old but not dangerous forgery. Known unused or cancelled.



*(Don Peterson Collection)*

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***Gooding #11F2***

Framed single variety. The ornaments in the vertical side labels do not match those of any of the genuine stamps. The background of circles is very coarse, even to the extent of having horizontal wavy lines in the bottom right corner. Margins around the stamp are large. Known in tete-beche format. Exists in unused and used condition. (*Same die as Gooding #10F1*)



**JANUARY 1, 1859**

**10-CUARTOS**

*Gooding #11F2*

Block of Four with bottom right stamp inverted in tete-beche format.



JANUARY 1, 1861

5-CUARTOS

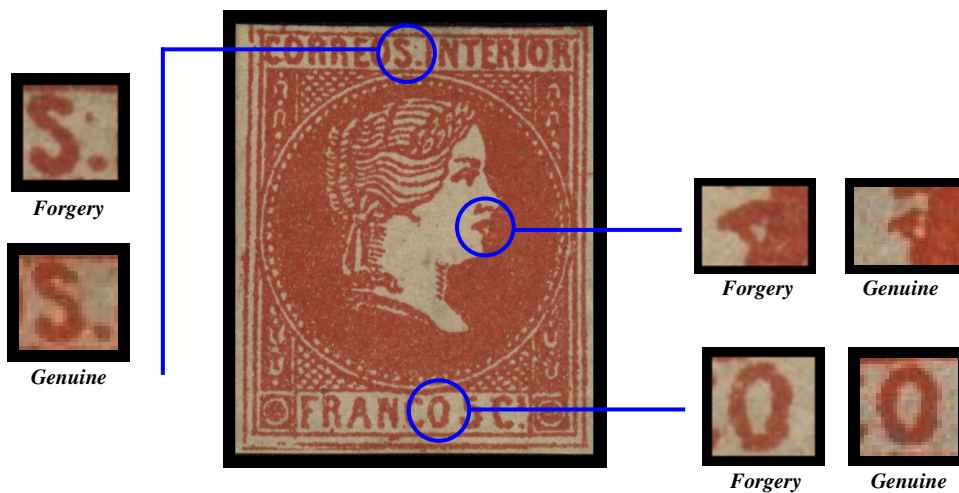
Gooding #12F1

Excellent forgery and very similar in design to the original. There is a colon between 'CORREOS' and 'INTERIOR', with the top period quite faint and closer to the 'S' than 'T'. The bottom horizontal line on the 'E' in 'INTERIOR' slopes downward slightly and touches the 'R'. The top lip is completely inked, unlike the original which has both lips outlined. The edges around the 'O' in 'FRANCO' are jagged, unlike the smooth curves in the original.

*Genuine*



*Forgery*



JANUARY 1, 1861

5-CUARTOS

Gooding #12F2

Issued in dark red. In 'CORREOS', the 'C' touches the top and left frame line; the second 'R' has a diagonal staff and not curved; and the bottom loop of 'S' is diagonal and appears closed. The spandrels are over-inked and hardly visible as are the pearls in the inner circle. The '5' of '5 Cs' is broken between the top horizontal line and the vertical stroke, almost appearing as a '3'. Known used with square dotted cancellation.

Genuine



Forgery



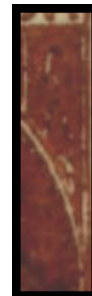
(Dr Severino Bajar Collection)



Forgery



Genuine



Forgery



Genuine

## AUGUST 1862

### 5-CUARTOS

*Gooding #13F1; Bartels C16.1; Earee (Page 211); Serrane (Page 224)*

Possibly typographed in brownish-carmine, on thin, pale green, surfaced wove paper, apparently enameled. The full-stop in the upper inscription is equidistant between the two words, and there is no colon after 'INTERIOR'. The outline of the top of the frame, above this inscription, is composed of a very thick line, with a very thin line outside it. The upper, bell-shaped ornaments have no white dots above them; and the lower ones have no white dots below them. There are seventy-five pearls round the central circle. Only one row of the network can be seen, both above and below the central circle, between it and the frame. There is no shading on the throat, under the chin, and there is no spot on the neck, near the base. The front end of the ribbon, which comes across the neck, is level with the shading at the back of the neck. There are two dotted lines of shading on the neck, below the ribbon.

*No Picture Available*

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### *Gooding #13F2*

Very crude forgery and easily identifiable. The lettering is irregular and larger than the genuine. The spandrels are large and the white dots are omitted. The background lines are irregular and broken in quite a few places. The chin is too rounded and the lips are too close together.

*Genuine*



*Forgery*



*(Dr Severino Bajar Collection)*

# JANUARY 1863

## 5-CUARTOS

*Gooding #14F1; Bartels C15.1; Earee (Page 210); Serrane (Page 224)*

Lithographed in vermilion on thick, hard, very white wove paper. There is a colon after 'CORREOS'. Both upper and lower inscriptions are in ordinary Roman capitals. There is a very thin, broken outline under 'CORREOS INTERIOR', which is some little distance from the upper outline of the rest of the stamp. There are three bell-shaped ornaments, and part of a fourth, in each half of both side-frames. Some of them are very indistinctly drawn, and they vary much in shape. There are seventy-five very small white pearls round the head, none of them being oval, and some of the being mere dots. The fish-scale ornamentation in the spandrels is very poorly imitated by a lattice-work of crossed, straight, oblique lines; the whole being much too dark, almost as dark as the side-frames, instead of quite light. The wreath is very blotchy. There seem to be six leaves, without veining. The shading of the hair is in dark, solid patches, instead of lines. There are no visible leaves at the back of the neck, where the ribbons come out of the hair. The letters of the lower inscription touch the outline of the label above them; but they are no taller than those of the upper inscription. There is a dash, instead of a stop, under the little 's' of 'Cs'.

*Genuine*



*Forgery*



*Forgery*



*Genuine*



*Forgery*



*Genuine*

# JANUARY 1863

## 5-CUARTOS

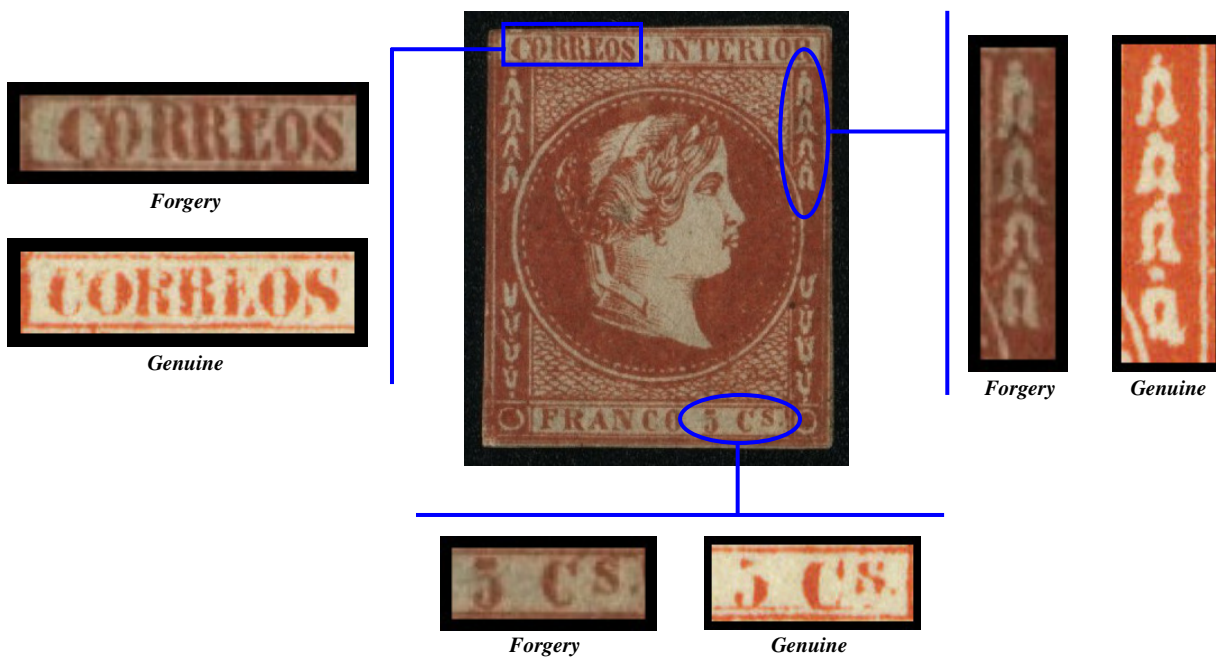
*Gooding #14F2; Bartels C17.1*

A rather dangerous imitation. Color nearer scarlet. Letters in the upper label vary in height. The 'C' and 'OS' of 'CORREOS' are lower than the other letters. The bell shaped ornaments generally open wider than in the genuine stamp. Dots of the circle are quite irregular and too small. The loop in '5' is narrow and the top horizontal line is long and solid.

*Genuine*



*Forgery*



JANUARY 1863

5-CUARTOS

*Gooding #14F3; Bartels C17.2; Earee (Page 212); Hanciau Collin (Page 640); Serrane (Page 225); Atlee (Page 104)*

A dangerous imitation and quite common. The 'C' of 'CORREOS' is too near to the left frame and too tall and the second 'R' is too large. The second 'R' of 'INTERIOR' is too wide at the bottom. The circle almost touches the line at the top and bottom, with only one row of the fish-scale network above the top of the central circle and two below the bottom of it. There are nine-two pearls round the central circle, and they are all distinctly separate from each other, except two near the chignon; whereas in the genuine, some of them run together. The Queen's eyelid is heavily shaded and does not end in a point. The lip is pointed somewhat upwards. The bust is too much pointed. Known unused or cancelled. (*Similar plate to Gooding #15F1, #16F1 and #17F1*).

*Genuine*



*Forgery*





**JANUARY 1863**

**5-CUARTOS**

*Gooding #14F3; Bartels C17.2; Earee (Page 212); Hanciau Collin (Page 640); Serrane (Page 225); Atlee (Page 104)*

**BLOCK OF FOUR**

*Highlighting Extra Wide Margins Between Stamps on Forgeries*

*Genuine*

*Forgery*



JANUARY 1863

5-CUARTOS

Gooding #14F4

The 'CO' of 'CORREOS' is lower than the other letters. The first 'R' of 'INTERIOR' has a wide top loop. The circle almost touches the line at the top and bottom, with only one row of the fish-scale network above the top of the central circle and below the bottom of it. The bust is pointed and closer to the circle of pearls than the genuine. The '5' in '5 Cs' has a long staff and wide bottom loop and there is no period to the right of the 's'. Known cancelled.

*Genuine*



*Forgery*



*Forgery*



*Genuine*



*Genuine*



*Forgery*

JANUARY 1863

10-CUARTOS

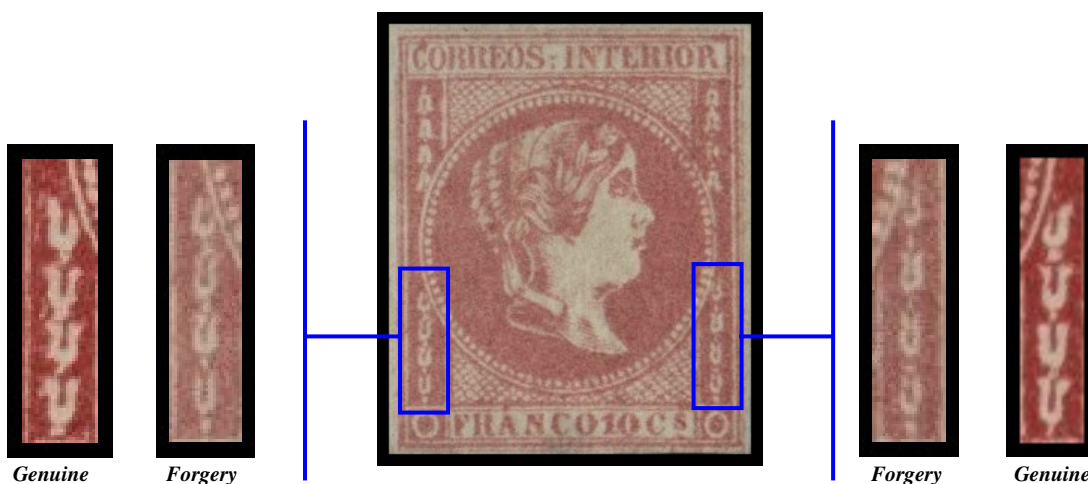
*Gooding #15F1; Bartels C18.1; Earee (Page 212); Serrane (Page 225); Collin (Page 640)*

Issued in pale carmine, much lighter than the genuine issue. The 'C' of 'CORREOS' is too near to the left frame and too tall and the second 'R' is too large. The second 'R' of 'INTERIOR' is too wide at the bottom. The circle almost touches the line at the top and bottom, with only one row of the fish-scale network above the top of the central circle and two below the bottom of it. There are nine-two pearls round the central circle, and they are all distinctly separate from each other, except two near the chignon; whereas in the genuine, some of them run together. The Queen's lip is pointed somewhat upwards. The bust is too much pointed. The '10' varies slightly throughout the sheet. Known unused or cancelled. (Similar plate to Gooding #14F3, #16F1 and #17F1).

*Genuine*



*Forgery*



*Genuine*

*Forgery*

*Forgery*

*Genuine*

JANUARY 1863

10-CUARTOS

*Gooding #15F1; Bartels C18.1; Earee (Page 212); Serrane (Page 225); Collin (Page 640)*

*Block of Ten Showing Plate Varieties of the '10' in '10 Cs'*



## JANUARY 1863

### 10-CUARTOS

*Gooding #15F2*

A rather crude forgery. The circle of pearls are quite faint and in some cases over-inked, most noticeable at the bottom of the circle. The value tablet appears to have been inserted leaving a large gap between it and the line above. The letters and numbers are small. The 'F' of 'FRANCO' is far away from the left frame line. The '0' in '10' is small. Known used with a Diamond '30' (Puerto Rico and Cuba) Postal Demarcation Cancellation, (the Philippines being the 31<sup>st</sup> Postal Demarcation of Spain). (*Similar die to Gooding #17F3*)

*Genuine*



*Forgery*



*Genuine*



*Forgery*



## JANUARY 1863

### 1-REAL

*Gooding #16F1; Bartels C19.1; Collin (Page 640)*

The 'C' of 'CORREOS' is too near to the left frame and too tall and the second 'R' is too large. The second 'R' of 'INTERIOR' is too wide at the bottom. The circle almost touches the line at the top and bottom, with only one row of the fish-scale network above the top of the central circle and two below the bottom of it. There are nine-two pearls round the central circle, and they are all distinctly separate from each other, except two near the chignon; whereas in the genuine, some of them run together. The Queen's lip is pointed somewhat upwards. The bust is too much pointed. Known unused or cancelled. (*Similar plate to Gooding #14F3, #15F1 and #17F1*).

*No picture available.*

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*Gooding #16F2; Bartels C19.2; Earee - First Forgery (Page 213); Serrane (Page 225)*

Believed to be of German origin. Typographed on stout, extremely wove paper. The letters of 'CORREOS' get larger from 'C' to the end, so that the 'S' almost twice as large as the 'C'. This is a great exaggeration of the genuine. The letters 'NT' of 'INTERIOR' are considerably larger than the rest. There is no period after 'RL'. Some stamps exist with the word 'FALSCH' printed in blue just above the lower label. Known to exist unused and used with parallel bars in an oval

*Forgery*



*Genuine*



*Forgery*



# JANUARY 1863

## 1-REAL

*Gooding #16F3; BPA - Sperati (Page 135)*

**Jean de Sperati forgery.** The main characteristic is the short bottom line in the '1' of '1 RL', which does not extend to the right of the vertical line. The shading on the nose, under the chin and on the neck, have lost a certain amount of detail and cover a smaller area than they do in the genuine. There are a number of major flaws in the top inscription. The upright of the second 'R' in 'CORREOS' is broken away from the loop and the tail. The head of the 'S' is broken, there are two white spots, one in the belly and one in the lower serif and there are two indentations under the diagonal stroke. The upper right serif is broken off the 'T' in 'INTERIOR' and the bottom left serif is cut away. The second 'I' is cut away and there is a break at seven o'clock in the 'O'. In the word 'FRANCO', the 'C' has a defect on the right of the upright and the 'O' has a crack at two o'clock. Die proofs are known in black and in color, as well as unused and used reproductions. Some copies are known with a 'Sperati Reproduction' handstamp in purple on the back.

*Unused Forgery*



*Genuine*



*Used Forgery*



# JANUARY 1863

## 2-REALES

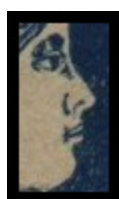
*Gooding #17F1; Bartels C20.1; Earee - Second Forgery (Page 214)  
Serrane (Page 225); Collin (Page 640)*

The 'C' of 'CORREOS' is too near the left frame and too tall and the second 'R' is too large. The second 'R' of 'INTERIOR' is too wide at the bottom and there is no period after it. There is a vertical line between 'O' and the first 'R'; of 'CORREOS' and between 'O' and second 'R' in 'INTERIOR'. The circle almost touches the line at the top and bottom, with only one row of the fish-scale network above the top of the central circle and two below the bottom of it. The Queen's lip is pointed somewhat upwards. The bust is too much pointed. Known unused or cancelled. (Similar plate to Gooding #14F3, #15F1 and #16F1).

*Genuine*



*Forgery*



*Forgery*



*Genuine*



*Forgery*



*Genuine*



## JANUARY 1863

### 2-REALES

*Gooding #17F2; Bartels C20.2; Earee - Third Forgery (Page 214);  
Serrane 'c' Forgery (Page 225); Harradine - Forgery A (Page 12);  
PPSJ - Forgery A (Page 15)*

Issued in deep blue. The dotted circle and ornaments at the sides are very poor. The background is composed of white dots instead of semi-circles. Cancelled with parallel bars in a oval.

*Genuine*



*Forgery*



JANUARY 1863

2-REALES

*Gooding #17F3; Bartels C20.3; Earee - Fourth Forgery (Page 214)*

The circle of pearls are quite faint and in some cases over-inked, most noticeable at the bottom of the circle. The value tablet appears to have been inserted leaving a large gap between it and the line above. The letters and numbers are small. The 'F' of 'FRANCO' is far away from the left frame line. The bells on the top right corner have wide openings. Known cancelled with long black horizontal bars or bogus circular date stamp. (Similar die to Gooding #15F2)

*Forgery*



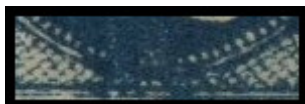
*Genuine*



*Forgery*



*Genuine*



*Forgery*



*Forgery*



*Genuine*

JANUARY 1863

2-REALES

*Gooding #17F4; BPA - Sperati (Page 135); Harradine - Forgery B (Page 13)*

**Jean de Sperati Forgery.** There is a white spot in the bottom frame line below 'C' of 'FRANCO'. The second 'R' of 'CORREOS' has no top left serif, has a double break at the right and the tail is broken off at the loop. In the word 'INTERIOR', the second 'I' has a crack on the right. The final 'R' is broken at the head, has a white spot in the upright and another in the tail. Die proofs exist in black and in color, as well as unused and used reproductions. Some copies are known with a 'Sperati Reproduction' handstamp in purple on the back.

*Unused Forgery*



*Genuine*



*Used Forgery*



*(Don Peterson Collection)*



**JANUARY 1863**

**2-REALES**

*Gooding #17F4; BPA - Sperati (Page 135); Harradine - Forgery B (Page 13)*

**DIE PROOF IN BLACK**

**SIGNED BY JEAN DE SPERATI**



**JANUARY 1863**

**2-REALES**

*Gooding #17F5*

A dangerous forgery. The 's' of 'Rs' is further away from the upper stroke of the 'R' than in the genuine and there is no period after the 's'. The bottom right circle is broken at the bottom by a slanted line. The two semi-circles above the '2' are incomplete and do not touch the bottom frame line. Known unused or cancelled. This forgery also exists with the 'Habilitado por la Nacion' Overprint.

*Genuine*



*Forgery*



FEBRUARY 1863

1-REAL

Gooding #18F1; Bartels C21.1

Color is rather a dark grayish-green. The design is cruder and less distinct than the original. The dotted circles are at times quite indistinct. Half of each bell-shaped ornament on the right next to the circle is omitted, while in the original there are four full ornaments on the right side. The eyebrow is thick and consists on one heavy line, and there are no lines below the eye. Exists with Parilla and 'Manila' circular date stamp cancellations.

Genuine



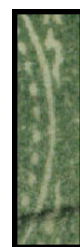
Forgery



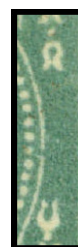
Forgery



Genuine



Forgery



Genuine

OCTOBER 1, 1863

1-REAL

Gooding #20F1; Bartels C22.1

Lithographic counterfeit issued in dull deep green. The lettering is irregular. The eye is not very well defined and appears to be looking away. The left vertical stroke of spandrel in the top right corner does not curve at the bottom.

*Genuine*



*Forgery*



OCTOBER 1, 1863

1-REAL

Gooding #20F2

Rather crude forgery issued in pale green. The 'E' of 'CORREOS' is diagonal and leans towards the left. The bell shaped spandrels are crude and do not curl upwards as compared to some in the genuine stamp. Shading around the eye is very heavy giving the appearance of a large tear drop. The vertical stroke of 'L' in 'PLATA' is diagonal and leans left and has a short horizontal stroke. The 'F' has very short horizontal lines. (Similar to Gooding #20F3)

*Genuine*



*Forgery*



(Dr Severino Bajar Collection)



*Forgery*



*Genuine*



*Forgery*



*Genuine*



OCTOBER 1, 1863

1-REAL

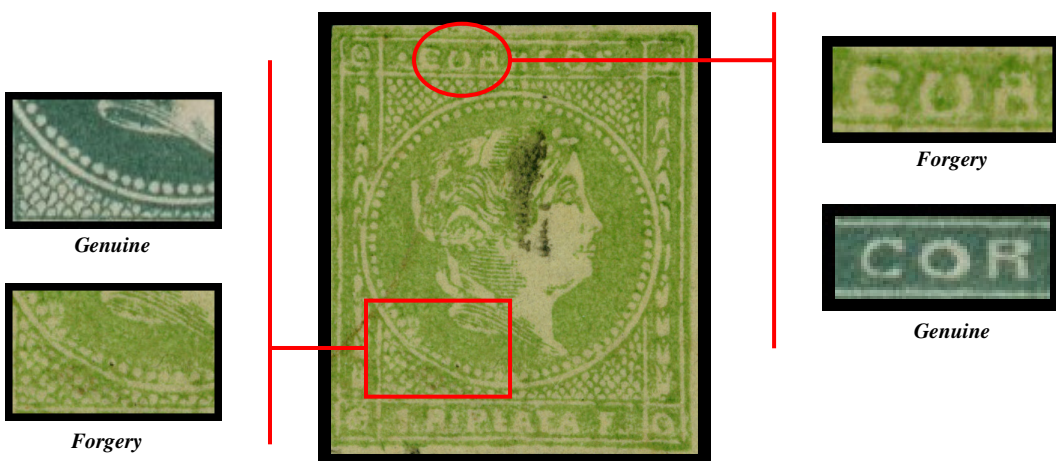
Gooding #20F3

Rather crude forgery issued in pale green. The first 'O' of 'CORREOS' is broken at the top, appearing as a 'U'. The circle of pearls are not even, with two small circles in the south-west section followed by larger circles. Shading around the eye is very heavy giving the appearance of a large tear drop. (Similar to Gooding #20F2)

Genuine



Forgery



JANUARY 1, 1864

3-1/8 CENTIMOS DE PESO FUERTE

*Gooding #21F1; Bartels C23; Earee - First Forgery (Page 215)  
Serrane - Forgery (b); Atlee; Harradine*

Lithographed on strongly colored wove paper, rather thinner than that of the genuine. Most of the stalked pearls in the side-frames touch either the inner or outer curved lines of the frame. The thin, inner line of the frame, below the value, is incomplete, and only shows a short piece under 'CENT', and another short piece under 'Po Fe'. The 'T' of 'CENT' has no bottom stroke. The line which marks the red part of the upper lip is too short, and does not go to the end of the profile. The stop before 'CORREOS' is a good deal nearer the 'C' than to the end of the label; and the stop after 'CORREOS' is rather nearer to the 'S' than to the end of the label. The bottom loop of the '3' is broken and ends in a large dot. (*Similar die as Gooding #22F1, 23F1 and 24F1*).

*Genuine*



*Forgery*



*Genuine*



*Forgery*



*Genuine*



*Forgery*

JANUARY 1, 1864

3-1/8 CENTIMOS DE PESO FUERTE

*Gooding #21F2; Earee - Second Forgery (Page 215); Serrane - Forgery (a)*

A rather crude forgery and easily identifiable. Most of the stalked pearls in the side-frames touch the inner or outer curved lines of the frame. There is no stop after 'CENT', and the stops under 'o' and 'e' of 'Po Fe' are represented by dashes, or hyphens, level with the bottoms of the large capitals, instead of being level with their centers. There are no curved lines of shading round the star-ornaments in the corners of the stamp. The chain pattern, round the outer edge of the dark central oval, is altogether absent.

*Genuine*



*Forgery*



*Genuine*



*Forgery*



*Forgery*



*Genuine*

JANUARY 1, 1864

3-1/8 CENTIMOS DE PESO FUERTE

Gooding #21F3; Francisco Graus - Segui Forgery (Page 34)

**Miguel Segui Forgery.** Typographed on medium yellowish paper. The second 'R' in 'CORREOS' is larger than the first. The bottom pearl on the top right corner is lacking shading. The eyebrow is formed by an even width line. The white curved line at the neckline is cut too wide. There is a break in second line from the top at the bottom left corner, where it does not touch the right side of the star. (Similar die as Gooding #22F2 and #24F2).

Genuine



Forgery



(Francisco Graus Photocopy)



Genuine



Forgery



Forgery



Genuine

JANUARY 1, 1864

3-1/8 CENTIMOS DE PESO FUERTE

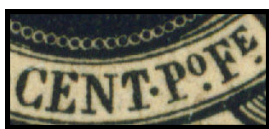
Gooding #21F4

Most of the stalked pearls in the side-frames touch the inner or outer curved lines of the frame. The second 'R' in 'CORREOS' is broken just below the top loop. The curved lines of shading round the star-ornament in top right corner of the stamp is incomplete and missing a few lines. The eyelid is very narrow, giving the appearance of a much larger eye than the original. The lettering in 'CENT' is thinner than the genuine, giving appearance of taller letters. The 'o' in 'Po' is shaped more like a square. The chain pattern, round the outer edge of the dark central oval, is small and often broken. (*Similar die as Gooding #22F3 and #22F4*).

Genuine



Forgery



Genuine



Forgery



Forgery



Genuine

JANUARY 1, 1864

6-2/8 CENTIMOS DE PESO FUERTE

*Gooding #22F1; Bartels C24; Earee - First Forgery (Page 215);  
Serrane - Forgery (b); Atlee (Page 144); Harradine*

Lithographed on strongly colored wove paper, rather thinner than that of the genuine. Most of the stalked pearls in the side-frames touch either the inner or outer curved lines of the frame. The thin, inner line of the frame, below the value, is broken and incomplete. The 'T' of 'CENT' has no bottom stroke. The line which marks the red part of the upper lip is too short, and does not go to the end of the profile. The stop before 'CORREOS' is a good deal nearer the 'C' than to the end of the label; and the stop after 'CORREOS' is rather nearer to the 'S' than to the end of the label. (Similar die as Gooding #21F1, 23F1 and 24F1).

*Genuine*



*Forgery*



JANUARY 1, 1864

6-2/8 CENTIMOS DE PESO FUERTE

Gooding #22F2

**Miguel Segui Forgery.** Typographed on medium yellowish paper. The second 'R' in 'CORREOS' is larger than the first. The bottom pearl on the top right corner is lacking shading. The eyebrow is formed by an even width line. The white curved line at the neckline is cut too wide. There is a break in second line from the top at the bottom left corner, where it does not touch the right side of the star. (Similar die as Gooding #21F3 and #24F2).

*Genuine*



*Forgery*



(Don Peterson Collection)



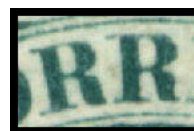
*Forgery*



*Genuine*



*Forgery*



*Genuine*

JANUARY 1, 1864

6-2/8 CENTIMOS DE PESO FUERTE

*Gooding #22F3*

A very crude forgery and issued in pale green. Most of the stalked pearls in the side-frames touch the inner or outer curved lines of the frame. The second 'R' in 'CORREOS' is broken just below the top loop. The curved lines of shading round the star-ornament in top right corner of the stamp is incomplete and missing a few lines. The eyelid is very narrow, giving the appearance of a much larger eye than the original. The lettering in 'CENT' is thinner than the genuine, giving appearance of taller letters. The 'o' in 'Po' is shaped more like a square. The chain pattern, round the outer edge of the dark central oval, is small and often broken. (*Similar die as Gooding #21F4 and #24F3*).

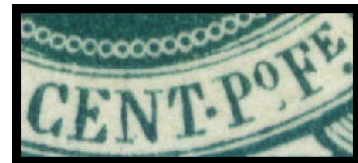
*Genuine*



*Forgery*



*Forgery*



*Genuine*



JANUARY 1, 1864

12-4/8 CENTIMOS DE PESO FUERTE

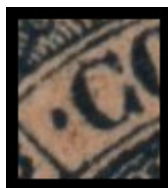
*Gooding #23F1; Bartels C25; Earee - First Forgery (Page 215)  
Serrane - Forgery (b); Atlee (Page 144); Harradine*

Lithographed on strongly colored wove paper, rather thinner than that of the genuine. Most of the stalked pearls in the side-frames touch either the inner or outer curved lines of the frame. The thin, inner line of the frame, below the value, is only slightly broken and incomplete. The 'T' of 'CENT' has no bottom stroke. The line which marks the red part of the upper lip is too short, and does not go to the end of the profile. The stop before 'CORREOS' is a good deal nearer the 'C' than to the end of the label; and the stop after 'CORREOS' is rather nearer to the 'S' than to the end of the label. (Similar die as Gooding #21F1, 22F1 and 24F1).

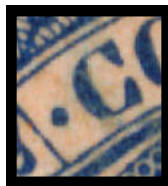
*Genuine*



*Forgery*



*Forgery*



*Genuine*



*Genuine*



*Forgery*

JANUARY 1, 1864

25-CENTIMOS DE PESO FUERTE

*Gooding #24F1; Bartels C26; Earee - First Forgery (Page 215)  
Serrane - Forgery (b); Atlee (Page 144); Harradine*

Lithographed on strongly colored wove paper, rather thinner than that of the genuine. Most of the stalked pearls in the side-frames touch either the inner or outer curved lines of the frame. The thin, inner line of the frame, above and below the value, is broken and incomplete. The 'T' of 'CENT' has no bottom stroke. The line which marks the red part of the upper lip is too short, and does not go to the end of the profile. The stop before 'CORREOS' is a good deal nearer the 'C' than to the end of the label; and the stop after 'CORREOS' is rather nearer to the 'S' than to the end of the label. (Similar die as Gooding #21F1, 22F1 and 23F1).

*Genuine*



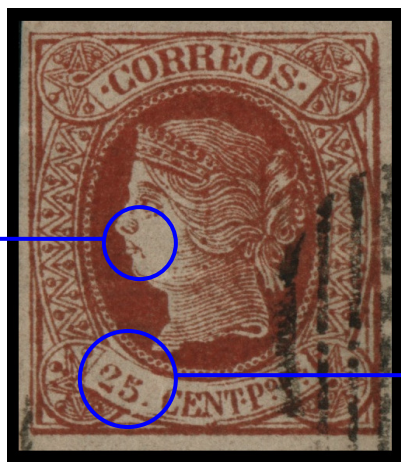
*Forgery*



*Genuine*



*Forgery*



*Genuine*



*Forgery*

JANUARY 1, 1864

25-CENTIMOS DE PESO FUERTE

Gooding #24F2; Francisco Graus - Segui Forgery (Page 35)

**Miguel Segui Forgery.** Typographed on medium yellowish paper. The second 'R' in 'CORREOS' is larger than the first. The bottom pearl on the top right corner is lacking shading. The eyebrow is formed by an even width line. The white curved line at the neckline is cut too wide. There is a break in second line from the top at the bottom left corner, where it does not touch the right side of the star. (Similar die as Gooding #21F3 and #22F2).

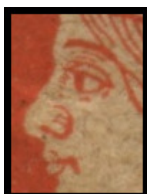
Genuine



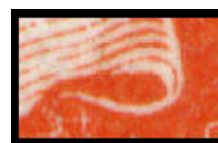
Forgery



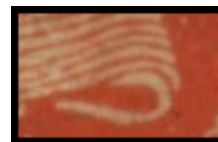
Genuine



Forgery



Genuine



Forgery

JANUARY 1, 1864

25-CENTIMOS DE PESO FUERTE

*Gooding #24F3*

A very crude forgery. Most of the stalked pearls in the side-frames touch the inner or outer curved lines of the frame. The curved lines of shading round the star-ornament in top right corner of the stamp is incomplete and missing a few lines. The eyelid is very narrow, giving the appearance of a much larger eye than the original. The lettering in 'CENT' is thinner than the genuine, giving appearance of taller letters. The 'o' in 'Po' is shaped more like a square. The chain pattern, round the outer edge of the dark central oval, is small and often broken. (*Similar die as Gooding #21F4 and #22F3*).

*Genuine*



*Forgery*



*Forgery*

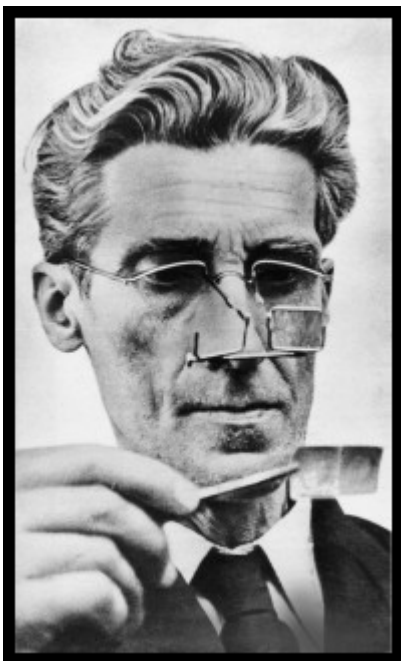


*Genuine*

## THE KNOWN FORGERS

### JEAN DE SPERATI 1884 – 1957

Jean de Sperati was, without question, the most technically competent forgery of the twentieth century. He was born in Pistoia, Italy, on October 14, 1884. He learned the disreputable trade from his mother and two elder brothers, Massimo and Mariano. However, due to his deep interest in chemistry and related technologies, Jean's products ultimately surpassed all others in their quality.



In 1909, Mrs Henry de Sperati and her three sons had been living in Pisa for about ten months and operating an extensive mail-order forgery business from there. A telegram received by Mrs Sperati from Mariano on the morning of March 12<sup>th</sup> permitted her and the other two sons to flee the city just before their premises were raided by the police, who had to be satisfied with the confiscation of two wagon-loads of equipment and supplies used in forging stamps.

Following his marriage in Paris on August 1, 1914, Jean lived with his wife in that city and in several other locations in France, working in factories by day and forging stamps by night. In 1930, they moved to Aixles-Bains, and from that time on, his full-time occupation was that of a stamp forger. A year later he and his family moved into the villa, Clair de Lune, in which Jean lived and worked for the remainder of his life.

During the most active portion of his career, which extended from about 1909 to 1953, Jean produced some 566 varieties of forgeries of the stamps of nearly one hundred different countries. To achieve this, he worked fourteen to sixteen hours a day, often into the middle of the night, seven days a week. He also wrote two books, one of which, *La Philatelie Sans Experts*, was published. In it, he expressed his contempt for the philatelic experts whom he claimed to have fooled so often with his excellent forgeries. The second work, titled *La Technique Complete de la Philatlie d'Art*, was completed but never published. It contained a detailed account of the methods and procedures used by Jean de Sperati to produce his counterfeits.

French law permitted the private reproduction of postage stamps, provided they were sold as imitations. Jean almost invariably did so, and he also signed most of his productions on the reverse side in easily erasable soft pencil. However, during World War II, he ran afoul of the law that prevented the exportation of capital from France. In 1943, French customs appraisers seized at the Spanish border a mailing from him containing 18 forgeries addressed to a Lisbon expertier. He was arrested on the charge of exporting capital in the form of rare postage stamps, valued at 300,000 francs (\$7,500).

A lengthy legal action followed, during the course of which Jean produced three additional identical sets of the same forgeries in order to prove to the court in Chambéry that the stamps were reproductions made by him and not genuine items. Ultimately, he won a moral victory in the case, when the court fined him a token of 5,000 francs for disturbing the normal routine of the customs service and dismissed the capital-export charge. Further legal actions were without avail, and Jean de Sperati's work continued up to 1953.

In that year, at the age of 70, advancing age and failing eyesight prompted Jean to sell his stock of forgeries, his reference collections, the clichés from which the reproductions were made, and the copyright of his various formulas to the British Philatelic Association for a sum rumored to be between \$15,000 and \$40,000. Furthermore, he agreed to make no more forgeries. From April 27 to May 5, 1954,

the association sponsored an exhibition of his work, in London, for which an illustrated catalog was prepared. The BPA also published two volumes of text and illustrations, *The Work of Jean de Sperati*, which provided a comprehensive account of the forger's life and general methods, as well as illustrations and detailed descriptions of productions.

After selling out to the BPA, Jean continued to make a few forgeries, 'just for fun'. At the time of his death on April 28, 1957, he was in the midst of producing a new counterfeit of the Basel Dove. Since his death, his expertly crafted forgeries have become recognized as desirable collectors' items and have realized relatively high prices for forgeries when sold.

Photographic Prints were produced by the British Philatelic Association in the 1950's after they purchased the forgery inventory of Jean de Sperati. The BPA published a book on detection techniques for the Sperati forgeries, and even included actual examples of his forgeries with some of these books. To fill the demand from specialist collectors and philatelic experts for this material, the BPA used Sperati's actual printing dies to create extra examples of some of the forgeries. All are printed on thick white photographic paper and are marked Sperati Reproduction on the reverse.

### **ENGLEHARDT FOHL**

Englehardt Fohl was born in Dresden, Saxony, in 1858 where he grew up, attended the Burgerschule and, for a time, was the operator of a mortuary there. He became interested in stamps initially through a friend, the prominent collector and forger, Alwin Nieske.

Fohl's activities as a producer and supplier of stamp forgeries were reported as early as 1871. He had placed an advertisement in the September issue of *The Stamp-Collector's Magazine* in which he offered from a Riesa, Saxony, address, a variety of genuine stamps from many countries, including Luzon (Philippines), Mexico and Moldavia. G. C. Bonasi, an Italian stamp dealer, purchased some of the Moldavians and, finding them to be forgeries, sent them to the publisher. Subsequently, it was reported that Fohl's Moldavian stamps as well as the 8-reales of Mexico were some of the most dangerous forgeries ever brought on the market. They were said to have been fabricated by Fohl by a house in Leipzig.

The real extent of Fohl's activities in the forgery field was not generally known until 1898 when the printing firm of Leutzsch, in Gera, a city to which Fohl had moved in 1894, underwent bankruptcy. Among the company's assets that were seized by the public prosecutor was a large stock of forgeries that had been printed for Fohl, as well as the printing equipment used in its production. Altogether, 56 clichés, 24 overprinting plates, and 161,533 counterfeit stamps were confiscated. Many copies of the forgeries were overprinted 'Falsch' and distributed with various philatelic publications of the period; however, none of the Philippine stamps are known with the overprint. Fohl had apparently avoided prosecution by not selling his counterfeits within Germany. Instead, he shipped them outside the country to various parties who then resold them to customers everywhere, including Germany.

In 1906, Fohl was again living in Dresden and continuing to advertise forgeries in some of the less popular stamp journals, such as the *Briefmarken-Boerse*, published in Hungary. His activities in the field of forged postage stamps thus spanned no fewer than 36 years.

Fortunately, the forgeries he produced on the first issue of the Philippines are not too deceptive. They appear to have been printed from one plate, with the value tablet replaced for each stamp. For instance, the 1-real and 2-reales values employed the designs of the 5-cuartos and 10-cuartos stamps with 'CORREOS 1854 Y 1855' at the top and the denomination below, instead of vice versa as on the genuine stamps. The 5-cuartos and 10-cuartos forgeries of this set have the correct design and are thus somewhat more difficult to distinguish.

## OSWALD SCHRÖDER

Oswald Schröder was a partner in a printing establishment (Schröder & Naumann) in Leipzig, Germany. By 1891, he had produced a number of excellent collotype forgeries of stamps of various countries. A listing of 56 different forgeries produced by him was published in 1891, although Schröder's identity was not revealed in the article. More than a score of countries were represented, including Hanover, France, Finland, Philippines, Cape of Good Hope, Mexico (Guadalajara), British Guiana, Colombia, and the United States. With few exceptions, Schröder's forgeries were uncanceled.

After his forgeries became notorious, Schröder fled Germany and lived for some years in Zurich, Switzerland, at Conradstrasse 49. Whilst living in Switzerland he apparently made no forgeries, nor did he utter any, so that authorities had no occasion to take action against him. Schröder was still there in 1893, but when an interested collector approached him to obtain copies of the 3pfg red Saxony forgery, Schröder denied having any in his possession. At about the same time, Fohl was advertising his remainder of the collotype imitations in the *Echo de la Timbrologie*.

In 1904, a collection of forgeries made by Schröder, the property of the Dresden Society, was exhibited to the London Philatelic Society. Detailed listings on the specimens contained in the collection have been published. A most useful booklet, describing and illustrating 34 different Schröder forgeries (including the 1855 Philippine issue), confiscated at the time of his death in about 1920 and subsequently found in the archives of the Swiss police, has been written and published by Robson Lowe.

## MIGUEL SEGUI

Miguel Segui, who operated from Rambla Canaletas 8 in Barcelona, Spain, was a philatelic forger as well as the proprietor of a famed restaurant, the Lion d'Or, in that city during the early 1900s. In 1905, he prepared a large number of excellent forgeries of classic issues of Spain, Cuba, Fernando Po, the Philippines and Puerto Rico that were sold by some thirteen different establishments in Barcelona. His issues of Spain, 1850 -1854, comprised five series of 34 different values, which were offered for sale at prices ranging from 24 to 28 pesetas. Segui claimed that all this reproductions were marked 'facsimile', but examples of his work are known without this overprint.

When denounced as a forger by the French dealers A. Maury and Yvert & Tellier, Segui wrote and published, on Christmas Day 1905, a 16-page pamphlet defending his activities. In it he presented the same kind of specious defense of his productions that had served a long line of fellow forgers since the beginning of philately. He admitted that some unethical persons might try to cheat collectors by selling his facsimiles as genuine, but how could the producer be held responsible for this fraud over which he had no control? Segui compared himself to the manufacturer of artificial diamonds who should not be condemned if others persons sold his productions as true gems.

Illustrations of Segui's counterfeits have appeared in philatelic literature. In general, they are excellent imitations and quite deceptive.












**SUMMARY LISTING OF**

**SPANISH-PHILIPPINE**

**STAMP FORGERIES**



## Spanish-Philippine Stamp Forgeries

<i>Date of Issue</i>	<i>Scott No.</i>	<i>Value</i>	<i>Gooding No.</i>	<i>Bartels No.</i>	<i>Others</i>	<i>Picture</i>
February 1, 1854	1	5-Cuartos	1F1	C1.1	Earee - First Forgery	
February 1, 1854	1	5-Cuartos	1F2	C1.2		
February 1, 1854	1	5-Cuartos	1F3			
February 1, 1854	1	5-Cuartos	1F4			
February 1, 1854	1	5-Cuartos	1F5			
February 1, 1854	1	5-Cuartos	1F6		Earee - Second Forgery	Same Die as Gooding 2F8
February 1, 1854	1	5-Cuartos	1F7			
February 1, 1854	2	10-Cuartos Black	2UF1			
February 1, 1854	2	10-Cuartos	2F1	C2.1 and C3.1		
February 1, 1854	2	10-Cuartos	2F2	C2.2 and C3.2	Earee - First Forgery	
February 1, 1854	2	10-Cuartos	2F3		BPA - Sperati	
February 1, 1854	2	10-Cuartos	2F4			








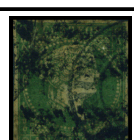




## Spanish-Philippine Stamp Forgeries

<i>Date of Issue</i>	<i>Scott No.</i>	<i>Value</i>	<i>Gooding No.</i>	<i>Bartels No.</i>	<i>Others</i>	<i>Picture</i>
February 1, 1854	2	10-Cuartos	2F5			
February 1, 1854	2	10-Cuartos	2F6			
February 1, 1854	2	10-Cuartos	2F7			
February 1, 1854	2	10-Cuartos	2F8			
February 1, 1854	4	1-Real	4F1	C4.1	Earee - Second Forgery	
February 1, 1854	4	1-Real	4F2	C4.2	Earee - First Forgery	
February 1, 1854	4	1-Real	4F3A			
February 1, 1854	4	1-Real	4F3B			
February 1, 1854	4	1-Real	4F4			
February 1, 1854	4	1-Real	4F5			
February 1, 1854	4	1-Real	4F6			
February 1, 1854	4	1-Real	4F7			





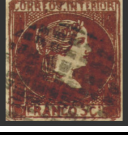




## Spanish-Philippine Stamp Forgeries

<i>Date of Issue</i>	<i>Scott No.</i>	<i>Value</i>	<i>Gooding No.</i>	<i>Bartels No.</i>	<i>Others</i>	<i>Picture</i>
February 1, 1854	4	1-Real	4F8			
February 1, 1854	5	2-Reales	5F1	C5.1	Earee	
February 1, 1854	5	2-Reales	5F2			
1855	6	5-Cuartos	6F1		BPA - First Reproduction	
1855	6	5-Cuartos	6F2			
1855	6	5-Cuartos	6F3		Robson Lowe - Schroder	
1855	6	5-Cuartos	6F4			
1855	6	5-Cuartos	6F5			
1855	6	5-Cuartos	6F6		BPA - Second Reproduction	
1855	6	5-Cuartos	6F7			
1855	6	5-Cuartos	6F8			
1855	6	5-Cuartos	6F9			



## Spanish-Philippine Stamp Forgeries

<i>Date of Issue</i>	<i>Scott No.</i>	<i>Value</i>	<i>Gooding No.</i>	<i>Bartels No.</i>	<i>Others</i>	<i>Picture</i>
1855	6	5-Cuartos	6F10			
1855	6	5-Cuartos	6F11			
1855	6	5-Cuartos	6F12			
1855	6	5-Cuartos	6F13			
1855	6	5-Cuartos	6F14A			
1855	6	5-Cuartos	6F14B			
1855	7	5-Cuartos	7F1	C7.1		
January 1856	8	1-Real	8F1	C8.1		
January 1856	8	1-Real	8F2			
January 1856	9	2-Reales	9F1	C9.1		
January 1, 1859	10	5-Cuartos	10F1		Harradine - First Variety	
January 1, 1859	10	5-Cuartos	10F2		Harradine - Second Variety	

## Spanish-Philippine Stamp Forgeries

<i>Date of Issue</i>	<i>Scott No.</i>	<i>Value</i>	<i>Gooding No.</i>	<i>Bartels No.</i>	<i>Others</i>	<i>Picture</i>
January 1, 1859	10	5-Cuartos	10F3			
January 1, 1859	11	10-Cuartos	11F1	C11.1		
January 1, 1859	11	10-Cuartos	11F2			
January 1, 1861	12	5-Cuartos	12F1			
January 1, 1859	10	5-Cuartos	12F2			
August 1862	13	5-Cuartos	13F1	C16.1	Earee Serrane	No Picture Available
August 1862	13	5-Cuartos	13F2			
January 1863	14	5-Cuartos	14F1	C15.1	Earee Serrane	
January 1863	14	5-Cuartos	14F2	C17.1		
January 1863	14	5-Cuartos	14F3	C17.2	Earee, Serrane, Hanciau, Collin, Atlee	
January 1863	14	5-Cuartos	14F4			
January 1863	15	10-Cuartos	15F1	C18.1	Earee, Serrane, Collin	

## Spanish-Philippine Stamp Forgeries

<i>Date of Issue</i>	<i>Scott No.</i>	<i>Value</i>	<i>Gooding No.</i>	<i>Bartels No.</i>	<i>Others</i>	<i>Picture</i>
January 1863	15	10-Cuartos	15F2			
January 1863	16	1-Real	16F1	C19.1	Collin	Same Plate as Gooding 14F3, 15F1 and 17F1
January 1863	16	1-Real	16F2	C19.2	Earee, Serrane	
January 1863	16	1-Real	16F3		BPA - Sperati	
January 1863	17	2-Reales	17F1	C20.1	Earee - Second Forgery, Serrane, Collin	
January 1863	17	2-Reales	17F2	C20.2	Earee - Third Forgery, Serrane, Harradine / PPSJ - Forgery A	
January 1863	17	2-Reales	17F3	C20.3	Earee - Fourth Forgery	
January 1863	17	2-Reales	17F4		BPA - Sperati	
January 1863	17	2-Reales	17F5			
February 1863	18	1-Real	18F1	C21.1		
October 1, 1863	20	1-Real	20F1	C22.1		
October 1, 1863	20	1-Real	20F2			

*Spanish-Philippine Stamp Forgeries*

<i>Date of Issue</i>	<i>Scott No.</i>	<i>Value</i>	<i>Gooding No.</i>	<i>Bartels No.</i>	<i>Others</i>	<i>Picture</i>
October 1, 1863	20	1-Real	20F3			
January 1, 1864	21	3-1/8 Centimos	21F1	C21	Earee - First Forgery, Serrane - Forgery (b), Atlee, Harradine	
January 1, 1864	21	3-1/8 Centimos	21F2		Earee - Second Forgery, Serrane - Forgery (a)	
January 1, 1864	21	3-1/8 Centimos	21F3		Graus - Segui Forgery	
January 1, 1864	21	3-1/8 Centimos	21F4			
January 1, 1864	22	6-2/48 Centimos	22F1	C22	Earee - First Forgery, Serrane - Forgery (b), Atlee, Harradine	
January 1, 1864	22	6-2/48 Centimos	22F2		Same die as Francisco Graus - Segui Forgery	
January 1, 1864	22	6-2/48 Centimos	22F3			
January 1, 1864	23	12-4/8c Centimos	23F1		Earee - First Forgery, Serrane - Forgery (b), Atlee, Harradine	
January 1, 1864	24	25 Centimos	24F1		Earee - First Forgery, Serrane - Forgery (b), Atlee, Harradine	
January 1, 1864	24	25 Centimos	24F2		Graus - Segui Forgery	
January 1, 1864	24	25 Centimos	24F3			

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