

President
 Thierry Frennet
 Rue la Rue, 17
 1420 Braine l' Alleud
 Belgium
E-mail:
 Hydro-services@skynet.be

General Secretary
 Stuart S. Smith
 'Lychgates', Pinfold Hill,
 Curbar-Calver,
 Hope Valley, S32 3YL. England
E-mail:
 ssscongo@aol.com

BULLETIN 155

August 2010

Bulletin Editor
 Stuart S. Smith
 'Lychgates', Pinfold Hill,
 Curbar-Calver
 Hope Valley, S32 3YL
 England.
E-mail: ssscongo@aol.com

Librarian
 Bernard J. Harris
 'Sunnymead', 140 Battle Road,
 Hailsham. BN27 1UB
 England.
E-mail:
 b.harris6@homecall.co.uk

CONTENTS

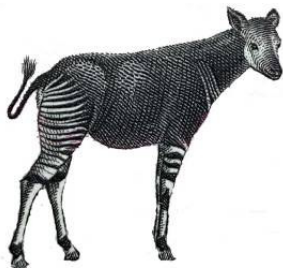
| | Page(s) |
|---|----------------|
| Message from the Editor | 2 |
| - Your input is necessary! | |
| Membership News | |
| New members and address changes | 2 |
| Anthony Hopwood | 3 |
| The U.K. Packet completes its circuit | 3 |
| Platers – Assistance offer declined | 3 |
| Snippets of information | |
| - Kasai overprints – dots over the 'I' | 3 |
| - KAT / KIBARI - Do you recognise this 'mark'? | 4 |
| - Administrative Flag cancellers | 4 |
| - Addenda, 'Cancellations of Normal Post Offices'- Gombe Matadi and Kaniama | 4 |
| - Addenda, 'World War II Censored Mail to China' | 5 |
| - Cover to Hong Kong → Kwangsi | 5-6 |
| - Red Cross assisted mail, Uganda to Kolwezi | 6 |
| Identifying 'Mols' plate combinations '15 centimes.' | 7-14 |
| - Stuart Smith | |
| Auction 2010 (3) and results of 2010 (2) | Supplemental |

The Study Circle website
 - particularly useful for viewing auction lots!

www.belgian-congo-study-circle.be



From the Editor



For the first time since taking office as editor, I have failed to prepare a Bulletin on time and whilst there is no obligation that 'publication dates' are sacrosanct, this issue should have appeared last month. However, due to other demands and a consequent shortage of available time along with virtually no material to work with, please accept my apologies.

Having said that, it occurs to me that it is perhaps time for the Study Circle to reflect on the fact that if material is not provided to your editor, it is inevitable that the frequency of publication will have to change.

Historically I have been supported by a dedicated few and the present situation is rare. However had I personally not been the on going provider of articles on the 'Mols plating study', this particular issue would not have been worth producing.

The seriously active membership is now Belgian based and it is they who have kept me supplied with material. I know I will be able to call on them and they will support the bulletin, but it would be even more helpful if others out there would just try to write something.

Thierry Frennet our new President, was instrumental in arranging an extra meeting in June to which all were invited but I suspect that no 'other nationals' made it. Hopefully it was a success which now prompts two further thoughts from me – both as 'General Secretary' of the Study Circle and as 'Bulletin editor'.

As Belgium has replaced the U.K. as the front runner in arranging meetings – would that membership please consider appointing a 'Communications/correspondence secretary' who would report on and keep the Bulletin editor informed of all 'Study Circle' activities – i.e. provide me with reports of the displays and generally what took place, for inclusion in the bulletin.

I believe it to be the bulletin which keeps us together as the 'all embracing' and fundamental collective focus of our World wide membership.

Please note: I am happy to carry on as editor for the present BUT am getting older and demands on personal commitments at home are taking their toll. It would be a good idea to give some thought to my replacement and/or successor.

Membership News

New Members

We extend a warm welcome to Andrew Higgins and trust he is able to enjoy and benefit from his association with us. His interest is mainly airmail, their cancellations and postal routes. He is already a member of the 'France and Colonies' society with an extensive collection of Madagascar and with a number of covers transited through the Congo, not only might we be able to help him *but hopefully* he will be able to contribute to our knowledge. Andrew - all contributions, be they interesting covers or queries, will be more than welcome by the 'Editor'!

U.K. - Andrew Higgins

23 Springwood Road
Barming
Maidstone,
Kent. ME16 9PP
Email: andrew.higgins24@btinternet.com

Residential and email address changes

Belgium - Marc Oblin

Email : marc.oblin@bnpparibasfortis.com

U.S.A. - M.E. 'Gene' Adams

934 Crescent Drive
Vista, California 92084-6302

- Justin Polkis

Email: jlpolkis@vcu.edu

Anthony Hopwood

With sadness we hear of the death of our long standing member Anthony Hopwood. He died in hospital having suffered ill health over a long period. We extend our condolences to his widow.

The U.K. Packet

I am able to report on the completed circuit of the 'U.K. Packet' and extend our thanks to John Kelland for his contribution in putting it together and generally managing its circulation.

John reports - "The total packet value was over one thousand pounds and sales represented almost 42% of its value. It didn't achieve the same success rate as the previous one and whilst some members gained very little from it, it is nevertheless an interesting and valuable service to many and particularly for the newer members of the circle.

It is hoped to arrange another one and an enquiry and information letter will follow shortly. We know there is, and hope that those out there with material to offer will be able to find time to put some books together for us.

Many thanks to all who contributed in one way or another and to John Kelland for his enthusiasm in providing the service and keeping things going.

Platers

Danny Vander Hauwaert offered to help!

In our last bulletin it will be recalled that Danny Vander Hauwaert offered to act as the focal and assembly point for those wishing to exchange and fill those elusive plating gaps.

Sadly the response was woefully lacking and as there are apparently only 3 of us with an interest in such a service – the idea is being dropped.



Snippets

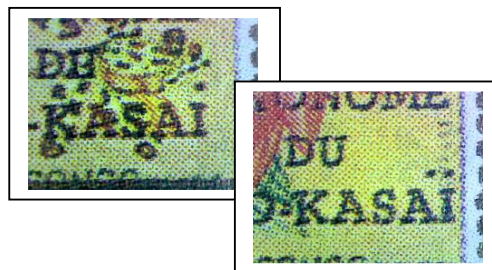
Help – do you know the answer?

Joan Soriano, our only Zimbabwean member, has written with two enquiries for which your help would be appreciated.

1. The first concerns the KASAI overprints on the Belgian Congo 'Flowers' issue, and the question asked:

"Missing dots over the I of KASAI – some appear to have two, some have one and others have none. Are these constant varieties; do they appear on every sheet?"

Will someone please enlighten us!



2. Illustrated is the 50 centimes 'Native Musicians' stamp from the 1931 pictorial definitive series. That is common enough but perhaps not the cachet overprint.

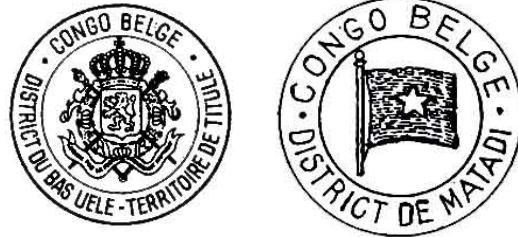
... **KAT / KIBARA**

Does anyone recognise the full inscription and perhaps confirm its purpose.



Administrative Flag Cancels

In bulletin 153, Wm. Lambrechts enquired about the precise reasons for their use and why they were apparently used as both postal and administrative cancellers.



As editor, I have subsequently been copied in to a communication from Patrick Maselis providing much further interesting information of their legitimacy as fiscal, administrative and postal cancellers.

Bearing in mind the present shortage of material for the bulletin and with a plea, - hopefully a further article will result. – Ed.

Post marks

Addenda - 'The Cancellations of Normal Post Offices, etc. Heim & Keach.'

Walter Deijnckens has copied to me illustrations of two cancellers, each confirm extension of their use into 1961.

Gombe Matadi E - 1961



Kaniama – August 1961



World War II – Censored mail emanating from the Congo and Ruanda Urundi.

Addendum – Bulletin 148, page 19. China, cover 15.

We are now able to confirm that the ‘Chop’ re-produced again here [this time the correct way up!] is that of a ‘Shanghai delivery round postman’, – confirming his beat.

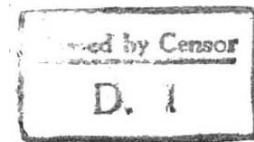


However the fact that we allocated the green triangular ‘PASSED CENSOR’ mark as being applied on arrival in Hong Kong – was incorrect. Thanks to advice received from Nick Halewood of the ‘Hong Kong Study Circle’, we can confirm that it was in fact applied in transit in Rangoon.



X-X-X-X-X-X-X-X-X-X-X-X-X-X-X-X

Further to the above and as the result of correspondence with the bulletin editor of the ‘Hong Kong Study Circle’, I have recently been able to add this additional item with a description as written below.



The letter originated from Kigali 13th May 1941 and was addressed to Hong Kong. The ‘D. 1’ censor mark was applied in Uganda. Bearing in mind the postage rate paid and as it didn’t arrive in Hong Kong until 4th July 1941, it is reasonable to presume that it travelled there by

ship. The 'Airmail' label was applied on arrival in Hon Kong, where it was re-addressed and forwarded to Kwangsi in southern China at the official 35 cents rate..

Under the 15 centimes stamp there is a manuscript request "Please forward" - which accounts for the application of the additional Hong Kong stamps and the subsequent application of the 'BY AIR MAIL' label.

From 1st September 1940 the international 'land' rate for a letter weighing up to 20 gms. was 2.75 fr. with an extra 1.50 fr. for each additional 20 gms. The postal rate of 3.55 fr. is a puzzle but not unusual when the sender was feeling generous and *perhaps Dr. Peskett was a stamp collector.*

Red Cross assisted Prisoner of War correspondence.

Thanks to Wim Tukker, a member of 'Kon. Antwerpse Kring Stempelstudie Postgeschiedenis' we are able to illustrate an interesting Red Cross assisted item of mail – described as 'Prisoner of War Post'.



It was copied to me 'as is' but with no formal commentary on it. However, it would appear that the contents had been sent to the 'International Red Cross' based in Kolwezi [**Is this a new location?**], for forwarding to a Congo based internee; or could it have been a Belgian based in Uganda wishing to communicate with family back home?

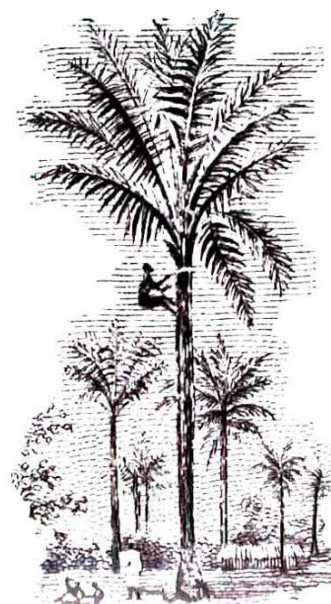
*The 'International Red Cross' located in Kolwezi is new to me.
Would anyone care to comment. –Ed.*

Identifying the Mols plate combinations

Stuart Smith

Much of that which follows has been extracted from B.P. Hudson's original work previously published in the Bulletin and that source is acknowledged. However, Brian's original article included few if any, useful illustrations so I have incorporated examples from my own collection in an attempt to complement the text and assist identification. Furthermore, since publication of the original article, additional findings have established the existence of even more '15 centimes' combinations which have been incorporated here.

Of all the Mols values, this value shows the most numerous plate combinations and there have been very many changes from the nomenclature first introduced by Du Four.



15 Centimes *'Harvesting a Palm Tree'*

Plate combinations

| COB | SG | Date of issue | | | |
|------|-----|---------------|-------|--------------|--|
| 20 | 26 | 1896 | Ochre | I1+A1a | Original frame and centre plates |
| | | | | I+A1b | Centre plate corroded |
| | | | | I+A2 | Centres re-entered |
| | | | | I+A3 | Centres partly re-entered |
| 52 | 58 | 1909 | | II+A3 | New frame plate |
| 56 | 62 | 1910 | | III1+A4 | New frame plate; centres re-entered |
| | | | | III1+A5 | Centres re-entered |
| | | (1912) | | III1+A6 | Centres re-entered |
| | | | | III1+A7 | Centres re-entered |
| | | | | III1+A8 | Centres re-entered |
| | | | | III1+A9 | Centres re-entered |
| | | | | III2+B1 | Frames retouched; new centre plate |
| | | | | III2+B2 | Centres re-entered |
| | | | | III3+B2 | Frame re-entered; Lézarde plate crack, #41 |
| | | | | III4+B2 | Frame re-entered - new 'large spot' lay mark |
| | | | | III4+B3 | Centre re-entered |
| 66-V | 72 | 1915 | Green | III5+B3 | Frame re-entered |
| | | | | III5+B4 | Centres partly re-entered |
| | | | | III6+B4 | Hole drilled between #41 and #42 |
| 66 | 72b | (1916) | | III7+C1 | Frame retouched; new centre plate |
| | | | | IV1+C1 | New frame plate |
| | | | | IV2+C1 | Frame re-entered - lay marks added |
| | | | | IV3+C1 | Frames partly re-entered |
| | | (1917) | | V+C1 | New frame plate |
| | | | | V+C2 | Centres re-entered |
| | | | | Booklets (1) | Frame and centre plates, specific to booklet panes |
| | | | | Booklets (2) | Frames retouched |

Identification

1896. I+A1a and I+A1b.

I+A1a. [F.C. 16.3.1898, 10.1.1899, 5.3.1900]

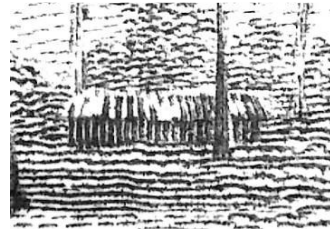
The centres of the stamps are clear, especially in the earlier printings. The frames vary from yellow-ochre → ochre → brown-ochre. Most mint stamps from the 1896 issue without overprint are from this combination and all perf.16 are from this combination only.

In I+A1b. [F.C. 25.4.1900] The centres are corroded with scattered clouds of black spots. In most positions the corrosion is heavy but there is relatively little in positions: 1, 4-6, 11, 12, 21, 31, 39 and 50.

I+A1b can also be recognised by the colour of the frames which are a distinctive orange shade of ochre which is not found in the other combinations of the 1896 stamp.

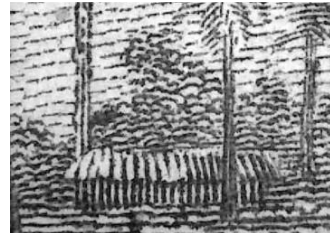
I+A2

I+A2 is less common than I+A1 without the CONGO BELGE overprint. The centre plate re-entry which made it removed most of the corrosion dots of I+A1b and produced doubling of the roof of the hut in about half of the fifty positions in the sheet. I+A2 can be identified by this doubling where it occurs and in all positions by the pale yellow shade of the frames, which is more yellow than the most yellow-ochre of the shades of I+A1a



I+A3

I+A3 is found both with and without the CONGO BELGE overprint and is hard to distinguish from I+A2. It has the same yellow shade of frame and in most positions of the centre plate there are no visible differences in terms of doubling marks, etc. Brian Hudson's article in Bulletin #67 described sixteen positions where centre plate differences can be detected. Most of these are rather inconspicuous; the most visible, which led to the discovery of this plate combination, is an oblong black rolling mark made by the transfer roller which appears above the left end of the hut in positions 2 and 12 of combination I+A3. Clearly, 'A3' cannot be distinguished from 'A2' without positioning the stamp.



'rolling mark' - #2 and 12

'Princes' printings, which are always I+A3, can be recognised by the brighter shade of frames and by the centres which are brownish-black. 'Princes' typo stamps can also be recognised by constant varieties in the typo overprint as described by Abbé Gudenkauf's comprehensive article published in Bulletin 25.

1909 Unlingual

II+A3

Identification of this new 'CONGO BELGE' 'Unilingual format' frame plate is self evident.

1910 bilingual issue

A book could be written about this difficult stamp which went through no less than eleven different plate combinations, several of them uncommon and only discovered in recent years. Unfortunately many can be identified in single copies only and by positioning the stamp. Even then identification can sometimes be difficult. However complete sheets can be allocated to the correct combination by means of the guidance notes prepared by Ray Keach and previously published in Bulletin 96 – reproduced as an Annex to this article.

III1+A4, A5, [F.C. 13 Dec. 1911] A6, A7, A8, A9

III1+A4 show little doubling but most positions have some black corrosion dots round the edges of the vignette. The early printings can be distinguished easily enough by the characteristic deep yellow frames and deep black centres, quite unlike any subsequent plate combinations. The later printings of III1+A4 are ochre-yellow with more or less yellow in them, and the centres are brownish or grey-black.



'A4' - corrosion dots at edges

Similar shades are found in all the combinations to III1+A9, which were produced by successive re-entries of the centre plate. All show doubling of the hut, the standing figure or the sitting natives in some or many positions. The differences between 'A4' and 'A5' are generally rather slight.

In many positions of 'A6', which have characteristic pale yellow frames, there are fine corrosion dots at the left and right ends of the horizontal sky lines; in several positions there are little clusters of short near-vertical black lines under the climbing native.



'A6' #8, et al

This latter feature is also found, though less clearly, in 'A7', and 'A8' where the frames tend to be a 'biscuit' shade.

There appear to have been a successive cleaning of the centre plate such that in 'A9' all positions show a large degree of cleaning up of these 'near vertical lines'. S.S.S.

In 'A8' and 'A9', which in many positions are similar to one another, there is generally more doubling and the centre plate presents a more worn and corroded impression, with the heaviest corrosion along the bottom of the vignette. Stamps from 'A9' are a characteristic brownish shade of ochre, which is often the easiest way of distinguishing them from 'A8'.

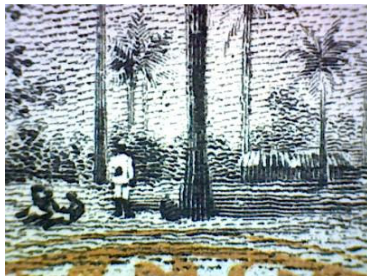


'A9' #8, et al

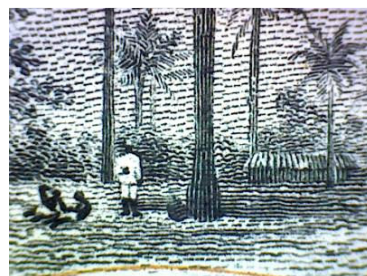
III2+B1 and III2+B2

With III2+B1 a new centre plate was introduced and can easily be recognised by its lack of blemishes – it is far clearer than any of the re-entered states of plate 'A'. In addition the frame plate had been getting worn, particularly in the shading at the top right corner and for 'III2' was retouched here in a few positions. The frames are either ochre or deep ochre and the centres are brownish black.

A feature differentiating centre plate 'A' from 'B' is provided by the more or less prominent shading at the foot of the palm tree. In plate 'A' the shading is weak giving a light glow effect and suggesting an early morning rising sun. In 'B' it is stronger and the sunrise effect is not really apparent. S.S.S.



Typically centre plate 'A'



Typically centre plate 'B'

'B1' was re-entered to make 'B2', but whether this was complete or partial re-entry is hard to say, because in many positions, particularly in the right half of the sheet, differences are difficult to detect. In the left half, differences can usually be seen in the doubling of the roof lines of the hut, or in the curly shading lines at the bottom right of the vignette which are sometimes doubled in 'B2' but not in 'B1'. III2+B2 are the same shade as III2+B1.

III3+B2, [F.C. 10 Oct. 1913] III4+B2 and III4+B3

The famous *lizard/lézarde* crack in the lower right vertical frame (illustrated later) makes its first appearance in position #41 of III3+B2.

III3+B2 and III4+B2 can be identified quite easily. The centres are still clearer and less doubled than the various versions of centre plate A, though coarser than III2+B1 and III2+B2. The wear in the top right corner of the frames (as present in frames III1 and III2) has been corrected by re-entry throughout the sheet and the shading here is now strong and continuous.

III3+B2, III4+B2 and III4+B3 can also be recognised by the more 'ochre-orange' shade of the frames, quite different from the shades associated with the previous two combinations.



III2+B2, #3

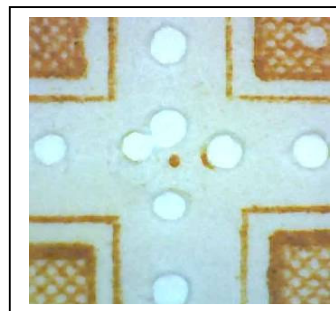


III3/4+B2, #3

III4+B3. According to Hudson (1992) – '*only a few stamps have been found (**refer below) with further re-entered centres, giving rise to combination III4+B3.*' They have the same shade and frame plate features as III3/4+B2, but the centres show additional doubling, particularly of the horizontal sky lines.

Frame III4 was created by the engraving of a new and large dot beside an existing small lay mark dot between positions 12, 13, 22 and 23.

In many printings, one or the other has been removed by the adjacent perforation hole.



III4+B2/3. #12,13/22,23

** Since publication of Hudson's original article, the existence of a complete sheet of combination III4+B3 has been confirmed as reported and described in bulletin 127. In summary: doubling of the sky lines to the left of the left hand small palm tree occur in the second and last two columns of the sheet in positions 12, 22, 32, 9, 10, 19, 20, 29, 30, 39, 49 and 50. Furthermore, there is doubling of both the settler and or thatched roof in at least 15 other positions. S.S.S.

1915 issue in green

The 1915 stamp went through nearly as many different plate combinations as the 1910 stamp, but fortunately they are much easier to tell apart.

III5+B3, III5+B4, [F.C. of B3 or B4? - 20 Apr. 1915] and III6+B4

The first thing to look at is the third palm frond from the left in the big tree. If it has no central spine (referred to as 'Palmier coupé' in COB) the centre plate was made from the un-retouched die and the plate combination is therefore III5+B3/B4 or III6+B4. In all probability it is one of the latter two as very few of the III5+B3 have been found and it isn't yet known how many positions of the sheet were re-entered when B3 became B4. (*At the time when Hudson's article was first published only positions 10 and 45 had been identified*)



Centre plate 'B3' or 'B4'



Centre plate 'C'

The two centre plates are differentiated from each other by comparing doubling marks in the 'settler', 'ground lines' and 'sky' lines against a reference sheet.

The only difference between III5 and III6 is the hole drilled near the bottom margin between positions 41 and 42 to stop the spreading of the *lizard/lézarde* crack.. Obviously III5 and III6 can be differentiated only in these two positions.



III3, III4 and III5
#41



III6 and III7
#41/42

III7+C1 [F.C. 20 Aug. 1915]

If the third palm frond has a central spine, the next step is to look at the curved line in the 'stool' of the 'G' in BELGE. If it is a strong, unbroken line the plate combination is III7+C1. If it is faint and broken – the result of a damaged transfer roller – the stamp comes from a later frame plate, i.e. IV, V or a booklet.



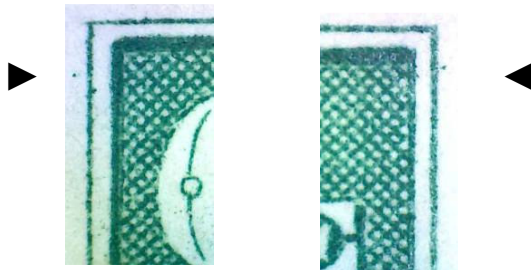
III7



IV or V or booklet

Frame plates IV and V

If the stool of the 'G' is broken, one then looks for faint tiny green dots/circles engraved in the left and right margins of the stamp, just outside the frames and about 1mm from the top on each side. If these dots/circles are present the frame plate is 'V' otherwise it is 'IV' or a booklet stamp. **



**** "Tiny green dots/circles engraved in the left and right margins"**

It should be noted that since publication of Brian Hudson's, original article, I subsequently acquired a sheet of combination 'IV3+C1' and reported on my findings in Bulletin 132. As part of those findings it was observed that 'tiny green dots' also occur in the left and right margins of the five re-entered stamps which confirm that combination, i.e. #5, 15, 25, 35 and 45.

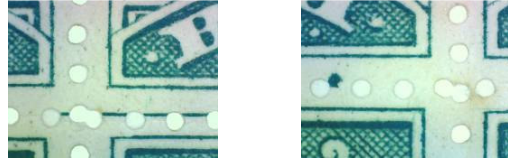
For convenience, an extract from those observations is included below. S.S.S.

Frame plates IV1, IV2, IV3 and booklet stamps

IV+C1 and booklet stamps from the first printing are hard to tell apart. The former tend to have a more bluish shade of the frames and fuzzier centres – the first booklet centres tend to be hard and clear – but this is not always a reliable guide. Another indication is that if there is a faint vertical guide line by the outer right frame, the stamp is likely to be IV+C1; if there is a horizontal guide line close to the bottom frame, it is likely to be from the booklets. However the only certain method of identification is by positioning the stamp.

IV1+C2.

IV1+C1 [F.C. 28 Nov. 1916] was turned into IV2+C1 by the addition of frame plate lay marks in the form of short horizontal lines between 12, 13, 22 and 23 and between 18, 19, 28 and 29, and large dots between 14 and 24 and between 17 and 27.



The two combinations can therefore be distinguished only in these positions where the lay marks are visibly either absent or present. IV1+C1 has so far been found mainly with the EAA overprint; only one unoverprinted example has been recognised.

IV3+C1. This scarce combination was formed by the re-entry of the five positions in the fifth column, i.e. 5, 15, 25, 35 and 45. These show variously as pronounced doubling in both the top and bottom right corners of the frames.

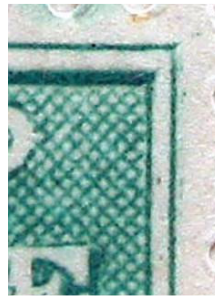
Stamps from IV3+C1 appear to be a brighter blue-green shade than those from IV2+C1, but otherwise IV2 and IV3 cannot be told apart in the positions that were not re-entered.

Extract from article previously published in bulletin 132:

i) Doubling in positions 5,15,25,35 is fairly clear to see but in the case of # 45, the most obvious change is the removal of the previously very clear and prominent horizontal line running parallel and extending beyond the top right hand frame. Note also the extension of the inner frame line in IV2. Effectively the very prominent entries in IV2 (#45) have been removed and replaced by another rather weak one.



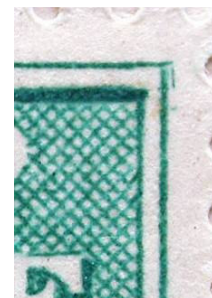
Combination IV2+C #45



Combination IV3+C #45

ii) Much more importantly, and as far as I know not previously been documented, is the presence in positions 5,15,25,35, of *'tiny green circles engraved in the left and right margins of the stamp, just outside the frames and about 1mm from the top on each side'*.

In #45 there is only one tiny circle in the right hand position. In essence this is the very same feature that until now has been used as the 'rule of thumb' to determine that the stamp is supposedly from frame plate V.



Combination IV3+C. #25

“Dots/circles engraved in the left and right margins of the stamp, just outside the frames and about 1mm from the top on each side.”

V+C1 and V+C2 can be distinguished by shade. V+C1 are blue-green, [much the same as IV+C1] with deep black centres and the first printing of the booklet stamp, whilst V+C2 are a distinctive dark yellow-green shade, which is not found with any other plate combination, and grey-black centres.

Booklet stamps

As with the other low values, there were three printings of the booklet stamps and they are not hard to differentiate. Stamps from the first printing are dull blue-green; those from the second printing are bright blue-green (sometimes referred to as ‘peacock blue’) with deep black centres; Those from the third printing are dull green with grey centres on ‘grey’ as opposed to ‘white’ paper.

Between the first and the second printings the frames were retouched, which shows in all positions in the form of burin escapes in various places in the cross-hatching of the upper panel. As well as assisting the positioning of the stamps, these irregularities help to distinguish second and third printing stamps from those of the first printing.

Combinations recorded on surcharged/overprinted ‘Belgian Congo’ stamps.

| |
|--------------------------|
| 1921 Recuperation |
| III1+A4 |
| III1+A5 |
| III1+A6 |
| III1+A7 |
| III1+A8 |
| III1+A9 |
| III2+B1 |
| III2+B2 |
| III3+B2 |
| III4+B2 |
| III4+B3 |

| |
|------------------------------|
| 1918 Red Cross and AO |
| V+C1 [F.C. 27 Dec. 1917] |

| |
|------------------------------|
| Est Africain |
| III7+C1 |
| IV1+C1 |
| IV2+C1 |
| 1916 Tombeur |
| III5+B4 * |
| III6+B4 – Havre |
| * Kigali, Grysolle and Havre |

X-X-X-X-X-X-X-X-X-X-X-X-X-X-X-X

Whilst not directly relevant to this specific topic of *plate combination identification*, but as we are considering aspects relating to the 15 centimes value - the existence of forged ‘Recuperation’ surcharges on the 1910 issues was recorded by Hudson as existing on combinations: III1+A7, III1+A8 and III2+B1.

During my exchange of information with Léo Tavano, he has added III2+B2 to the list and I would confirm the existence on combination III1+A6.

Illustrated is an example for all to see. The difference is very apparent and easy to identify. In general the forgery is lacking in clear definition and look at the cross stroke of both the figures ‘2’ and ‘5’, which are quite different. I have very many examples and they all have the same characteristics.

They were produced by the sheet and in volume so you may have some too!
S.S.S.



Genuine surcharge



Forged surcharge

Sequence of tests in allocating a complete sheet of 1910 15 centimes 'ochre'

"It is essential when identifying a sheet to start at the top of the list and eliminate the successive combination of plates." The criteria are:

1. If No.41 has a plate crack {lizard/lézarde) in the bottom right corner, the sheet is III3+B2, III4+B2 or III4+B3
 - a.) If there is a large yellow dot as well as a small yellow dot (ignore the black dot) in the space between 12, 13, 22 and 23, AS WELL AS specks of shading of the sky to the left of the left palm tree (above the sitting natives) doubled in a vertical direction, the sheet is III4+B3.
 - b.) If there is a large yellow dot as well as a small yellow dot in the space between 12, 13, 22 and 23, and no doubling of the sky shading described above, the sheet is III4+B2. (One or both of the dots may be partly or wholly removed by perforations; it is thought that complete removal of the large dot by a perforation is unlikely.
 - c.) If there is only the small yellow dot in the space between 12, 13, 22 and 23, the sheet is III3+B2
- 2.) If on No.11, the inner and outer left frame lines are very clearly doubled for the lowest third of their height the sheet is III2+B1 or III2+B2.
 - a.) If parts of the sitting natives on No.41 are doubled vertically (compare carefully with No.42) the sheet is III2+B2.
 - b.) If the sitting natives on No.41 are not doubled, the sheet is III2+B1.
3. If on No.36 there is a black circle about 1mm. diameter between the central large palm tree and the next tree to the right and just under the foliage of the second tree, the sheet is III1+A8 or III1+A9.
 - a.) If on No. 49, the lines of shading of the sky to the right of the climbing native are clearly doubled vertically, the sheet is III1+A8.
 - b.) If on No.49, the sky shading is not doubled, the sheet is III1+A9.
4. If on No.11, the sitting natives are doubled horizontally (compare with those on No.21), the sheet is III1+A7.
5. If on No.12 the sitting natives are doubled horizontally (compare with those on No.13), the sheet is III1+A5 or III1+A6.
6. Here we run into difficulty because we have to my knowledge any multiple greater than a pair of III1+A5 and cannot therefore be certain in ascribing any stamps to it. Indeed the existence of III1+A5 is not established with certainty but we are reasonably sure of it with flaws on individual stamps being intermediate between III1+A4 and III1+A6. The best guide that I can give is the uncertain one of colour.
 - a.) If the frame is printed in 'pale yellow' (the palest yellow of any of the printings), the sheet is III1+A6.
 - b.) If the frame is printed in 'chrome yellow' (much the same as the early and commonest printing of III1+A4) the sheet is III1+A5.
7. If on No.12 the sitting natives are not doubled but on No.27 the climbing native is doubled, (Balasse V3), the sheet is III1+A4.