

## BELGIAN CONGO STUDY CIRCLE

Bulletin No. 20

January 1972

The usual apologies are required for the long period since the publication of the Bulletin No. 19 but they do not need to be quite so abject as necessary with the last issue.

On this occasion, we are fortunate in having several articles from members and, particularly, from a Congo specialist and good friend who is not a member, Mr. Georges Celis of Bujumbura, to whom we are very grateful.

The Spring and Autumn meetings have continued with attendances restricted to the "faithful" and local few, but at the Spring 1971 meeting we had the pleasure of welcoming Mr. Heim of New York, whose visit to this country was planned to suit the meeting of the Circle.

The last packet was, for the first time, circulated to an overseas member and there is no reason why this procedure should not be continued if there is the demand although the cost of overseas postage and insurance is high. A further packet is in course of assembly and will be circulated early in the New Year. Will members please let the Secretary know if they wish to receive it. Further contributions will be most welcome up to the end of February 1972.

It is nearly seven years since there was a call for funds and it is again necessary to ask for donations from members. Postage is our main expense and, with the recent increases in costs, it is suggested that members make a payment of £1 instead of the half-guinea that has been exacted when necessary during the past twenty years.

### NEW MEMBERS

Since the last Bulletin the following new members have joined the Circle:

- Mr. R.A. Davies, 396 Hale Road, Hale Barns, Altrincham, Cheshire
- Dr. K. Goddeeris, Huyse Rodenburg, 8510 Marke (Kortrijk), Belgium.
- Mr. A. Molander, Flat 29, 1 The Esplanade, St. Kilda, Vic., 3182, Australia.
- Mr. A. Vindevoghel, Avenue Marnix 19A, 1050 Brussels, Belgium.
- Mr. R.E. Jacquemin, The Penn Mutual Life Assurance Company,  
First Federal Building, Suite 604, 3003 North Central Avenue,  
Phoenix, Arizona 85012, U.S.A.

### FORGERIES

In a recent London auction sale, the Secretary purchased (and returned) a block of four of the 5c. of 1915 with forged inverted 1922 10c. surcharge. In the same sale was a used 10 francs with handstamped "Congo Belge" overprint, inverted, which appeared on casual inspection to be very dubious. If any member purchased this lot, he should inspect it very carefully.

### LES ENTIERS POSTAUX DE BELGIQUE, CONGO BELGE, ET LUXEMBOURG - DAVO

It is twenty years since this admirable catalogue was published and prices have advanced considerably in that period. Mr. l'Abbe G. Gudenkauf has kindly sent an up-to-date (1968) list of values and this is appended. Generally speaking, prices are double what they were.

WHERE IS PHILATELY GOING IN SOME COUNTRIES?

I take the part of that curious species of human being whose eye glints at the sight of a series of stamps, at the sight of those small and modest shop windows of countries where I shall probably never go.

Is it really necessary still to insist on the educational aspect of philately? A collection of Congo (Kinshasa), for example, is a complete summary of the historical and political vicissitudes undergone by the country and furnishes a brief outline of what controlled the country from the point of view of economics, humanity and biology.

Is it equally necessary to insist on the power which the stamp possesses in the realm of propaganda? It certainly is the only tract on such a subject bought for pleasure!

When a child, I admired beautiful stamps, often engraved, representing scenes of the African countries - the area of my collection - scenes sometimes naive, even images from Epinal, which nevertheless were my first contact with those countries; the subjects covered by these stamps were in general agreement with the countries whence they proceeded. Such stamps were not numerous and the "small values" of the series were within the range of a child's budget of a few francs a month!

Then came thematics; in its name, all the countries found a pretext to issue goodness knows how many stamps dealing with goodness knows what. And this assertion is in no way exaggerated when one considers that the Central African countries and the semi-desert sheikdoms of the Persian Gulf have issued stamps consecrated to winter sports! Does there exist a single country that has not issued at least one series celebrating the conquest of space?

Thematics are the cause of a frightful loss of personality in philately; nothing now characterises a stamp of Chili, of Bhutan or of Rhodesia and the engraved stamps of formerly have been succeeded by woolly and insipid colour prints of no artistic or educational value.

On the other hand, their cost has increased astronomically; let us cite as an example, Burundi, which issued during 1967 stamps with a total face value of 4,584 Burundi francs or approximately 2,620 Belgian francs (£22)! In western Europe, the annual face value of issues rarely exceeds £2 or £2.50. Who in Burundi could think for a moment of collecting when one realises that the average annual income of a native is less than £20?

One might have hoped for some originality in some thematics; flowers, animals and art. Nothing of the sort; it is not rare for a country to issue stamps picturing animals that do not exist even on the continent of the country! As to art, it is often easier to ransack the European museums than to attempt to find any worth in the national artistic heritage! How many countries of Africa and Asia have not included the works of Rubens in their philatelic programme?

The more malicious would invent new countries; thus emirates, quite unknown until recently, now see their picturesque names advertised all over the world! What are these countries? Few are those who know anything of them; they do not figure in the majority of atlases and only the very large specialised atlases mention these Liliputian, almost uninhabited, deserts such as Umm-al-Qiwayn, Ras-al-Khaima, Sharjah, Fujaira.....to cite just a few!

Can one not demand of those responsible for the issue of stamps some small intellectual effort? To attempt to give some value to their own particular

possessions? To respect their own national heritage? To make philately for all and not only for the privileged well-to-do? To think of the educational power that the postage stamp has?

This is addressed particularly to the many new countries, some of which have confided their philatelic interests to traders too financially interested; their interests are often of short duration and the long-term interest of the country is the least of their worries.

In some countries the multiplicity of issues, the fall in their quality, their cost, the absence of their educational value and the bizarre procedures for the sale of the stamps are disquieting factors for the future of philately.

It is high time to think of these things.

G. Celis

### COUNTERFEITS

When is a postage stamp or a cover genuine and when is it counterfeit? The answer must to some degree depend on the standards of the interested parties. A very narrow and precise answer might be to say that a stamp to be genuine must have been made by a government or government authorized agency prior or during the period in which the use of the stamp was valid. If used, it must bear a genuine postmark made by a cancelling device in use during the period of validity of the stamp. Officially issued reprints and cancelled to order (C.T.O.) might be considered border-line cases and might be considered genuine if identified as reprints or C.T.O.

A cover, to be considered genuine, should fulfil the requirements for a used stamp with the additional proviso that the stamp should be tied to the cover by the postmark. If not tied, an element of uncertainty may exist.

Various terms may be used to describe a stamp or cover that is not genuine. The following dictionary definitions may be used insofar as they apply to stamps.

Counterfeit: An imitation to be passed off fraudulently or deceptively as genuine; forgery.

Bogus: Counterfeit; spurious

Fake: Anything made to appear otherwise than it actually is; counterfeit.

False: Not genuine; counterfeit; fake.

Forgery: The production of a spurious work which is claimed to be genuine, as a coin, a painting &c.

These five terms are synonymous and differ only in the motivation for their usage. The French use the word "Faux" which can mean any or all five. Perhaps "counterfeit" is the best English word, although its definition really does not cover those imitations that are so crudely made as to deceive no one. Here "fake" seems a better term.

Now we come to problems. What should we call a genuine unused stamp which has been re-gummed? The gum is counterfeit even though the stamp was genuine.

Such a stamp could be considered genuine if identified as re-gummed but counterfeit if not so identified. A perforated stamp that has been clipped to make it appear imperforated has become a counterfeit.

Counterfeit stamps can be identified as such by flaws or errors in the engraving, by wrong paper (sometimes by the paper's thickness), by wrong ink, incorrect perforations, by colour (as in the case of chemically-caused changelings), and sometimes by the dimensions of the stamp or the space between stamps in pairs and blocks.

Otherwise genuine stamps become counterfeit when counterfeit overprints or surcharges are applied. When, however, genuine overprints or surcharges are applied to genuine stamps to copy a previous error as was done with Congo 10c. on 5c. stamp of 1910 (Balasse No. 100 ER 1), it seems to fall into much the same category as a C.T.O. The printing was done by the proper agency as a favour and can not be considered as officially authorized. (Are errors ever officially authorized?) There was not apparently an intent to defraud or deceive, so it is not a counterfeit. Perhaps "facsimile" best describes such a stamp.

With cancelled stamps there are additional elements to be considered and this provides a fascinating area for study.

Among the Congo cancellers we find (1) cancellers regularly issued to and used by post offices, sometimes in duplicate and where the duplicates vary from each other in minor details; (2) duplicates of cancellers sent to the Congo retained in Belgium and used to cancel to order (sometimes on stamps which in themselves never reached Congo); (3) outmoded or discarded cancellers used to create used copies when applied to demonetized or invalidated stamps; and (4) forged and therefore counterfeit cancellers.

No. 1 presumably will always produce a genuine cancel, certainly for as long as it remains in proper hands. No. 2 will produce a cancel that may be identified as not genuine on stamps that have full gum, or if the date of the cancellation is earlier than the date of issue of the stamp, or if the cancel appears on a stamp issued long after the type of canceller was discontinued. No. 3 is self-identifying, spurious and hence counterfeit. No. 4 is, of course, always counterfeit and may be difficult to detect.

Most of the cancellations of Congo are genuine, and counterfeits, when they occur, are usually for large towns such as BOMA, BANANA, COQUILHATVILLE, MATADI &c. where also the number of genuine cancellations was relatively large. It is difficult to understand why sometimes valuable mint stamps were reduced materially in value by cancelling them. Perhaps at the time the catalogue value of the stamps was way out of line with the market.

It might be expected that genuine cancels could be identified by comparing with cancels on covers, but counterfeit cancels were occasionally used on made-to-order covers, particularly post cards, and only when there is positive evidence (transit and/or receiving markings) of passage through the posts can we be certain of the validity of a cancel.

How can counterfeit cancellations be identified? Of course the best procedure is comparison with a genuine cancel, considering dimensions such as the diameter of the circle, spacing of the letters and similar characteristics. One suspicious circumstance is when the cancellation is carefully applied to the stamp so that the year date does not show. Another is perfect bull's-eye cancels on full gum stamps. (Sometimes the gum has been washed off to eliminate this

obvious sign). A third characteristic is that very often a cancel made from a forged cancellation device is found with but a single date. (Apparently the forger did not provide for movable date type).

The investigation of cancellations can be most useful in checking the genuineness of overprinted or surcharged stamps. If, for example, a Congo stamp of the 1894 "Mols" issue bears a genuine cancellation dated, let us say 5 Mai 1904, and is overprinted "Congo Belge", we can be sure that the overprint, and hence the stamp as a whole, is counterfeit, since the overprint was not used before 1909.

There are many combinations possible:

	<u>Stamp</u>	<u>Overprint</u>	<u>Cancellation</u>
			G = Genuine C = Counterfeit
1	G		
2	G	G	
3	G	C	
4	G		G
5	G		C
6	G	G	G
7	G	G	C
8	G	C	G
9	G	C	C
10	C		
11	C	C	
12	C	G	
13	C		G
14	C		C
15	C	G	G
16	C	G	C
17	C	C	G
18	C	C	C

It is very doubtful that combinations 12, 15 or 16 could exist. In the case of Congo stamps, except for the very crude fakes referred to in the foregoing, combinations 10, 11, 13, 14, 17 & 18 in all likelihood exist only with the relatively high value stamps of the 1886 and 1887 issues. Nothing in the foregoing, however, is intended to imply that each of the listed combinations exists. What is intended is to suggest that the study of counterfeits, particularly associated with a study of cancellations, can be a rewarding philatelic endeavour.

A. I. Heim.

1921 POSTCARD SURCHARGES

(In the following, reference numbers for stamps are from CATALOGUE WILLY BALASSE BELGIQUE ET CONGO BELGE, Book III and for postcards are from LES ENTIERS POSTAUX DE BELGIQUE, CONGO BELGE ET LUXEMBOURG)

On 15 May 1921 stamps of the 1915 Congo Belge issue were ordered surcharged with new values (the so-called "Recuperation" issue). This was done to utilize considerable quantities of stamps recovered after the close of hostilities of World War I.

On the same date, postcards of the 1908, 1909, 1910 and 1911 issues were ordered to be surcharged with either a 15c. (red) or 30c. (black) typographed surcharge, effective for use 1 July 1921. Also the picture postcards of the 1912 issue and the cards of the 1915 issue (same as the 1912 issue but without the pictures) were ordered surcharged with handstamped 15 Or 30 in black. Since there were six different types of surcharge for each of the handstamps, and since each of the two 1912 cards (Nos. 42 and 43) had been issued as a series of 72 different pictorial views, there exists the possibility of 1296 combinations for Nos. 52, 53 and 54. Such a collection could prove itself a very challenging undertaking.

The types of "15" surcharge are as follows:

- Type I. The horizontal bar of the 5 is without a serif or hook, it is slender and 2mm long.
- Type II. The horizontal bar is without the serif, it is thick and  $2\frac{1}{2}$ mm long.
- Type III. The horizontal bar ends with a vertical serif: the vertical line of the 5 inclines to the right with reference to the vertical part of the 1; the ball at the end of the loop of the 5 is small and  $2\frac{1}{2}$ mm above the base of the 5.
- Type IV. The horizontal bar ends with a slightly oblique serif; the vertical line is parallel to the 1; the ball is small and 3mm above the base.
- Type V. The horizontal bar ends with a vertical serif; the ball is large; the loop is elongated vertically and is  $4\frac{1}{2}$ mm high.
- Type VI. The horizontal bar of the 5 ends with a vertical serif; the ball is large; the loop is more rounded and is 4mm high.

The types of "30" surcharge are as follows:

- Type I. The bar of the 3 is  $2\frac{3}{4}$ mm long; the serif is long and is not perpendicular but leans to the left; the point at the top of the loop is vertically to the right of the ball.
- Type II. The bar is 3mm long; the serif is short and perpendicular to the bar; the loop is very round and the point almost touches the ball.
- Type III. The bar is 3mm long; the serif is short and perpendicular; the loop does not appear rounded at its beginning. The 3 is  $7\frac{1}{4}$ mm high as compared with  $6\frac{1}{2}$  to  $6\frac{3}{4}$ mm for the other types.
- Type IV. Strongly resembles Type I and is distinguished with difficulty. Differences: the horizontal bar is  $2\frac{1}{2}$ mm instead of  $2\frac{3}{4}$ mm. The beginning of the loop is slightly more rounded than Type I. The serif, if projected vertically, is tangent to the loop for Type I while for Type IV it passes  $\frac{1}{2}$ mm clear of the loop.
- Type V. The bar is  $2\frac{3}{4}$ mm long; the serif is long and slender; the lower part of the loop is very round; the ball is lower than in the other types.

Type VI. The bar of the 3 is  $2\frac{3}{4}$ mm long; the serif is short and strong and nearly perpendicular; the loop is but little rounded at its beginning.

The handstamp 15 or 30 was never authorized for use on stamps but is seen occasionally on Nos. 64 and 65 with "bull's eye" cancellations of Elisabethville, Leopoldville and Coquilhatville. The surcharges as well as the postmarks appear to be counterfeit.

I have a postcard (No. 42) that has on it a stamp No. 89 with a clear 15 surcharge (Type IV and apparently genuine) with both the postcard and the added stamp cancelled BANANA 27 May 1922, addressed to Brussels and which apparently went through the posts. The card bears a large "O" (not on the questioned stamp) indicating invalid franking and a large "T" indicating postage due. I have assumed that this is a favor but not an accident, which makes it interesting but hardly of importance.

Nevertheless, I believe there are circumstances where genuine surcharges were applied to stamps--- circumstances that I believe were the result of either ignorance or a deliberate intent to create a variety.

After an increase in postal rates and before the surcharged postcards were available, it was the practice in some (perhaps all) post offices to make up the correct rate by adding stamps to the cards. I believe it probable that in offices where postcard sales were fairly frequent, the stamps were affixed to the cards in advance, in anticipation of the sales. Further speculation suggests that when the surcharge cliches were received, some cards with stamps already affixed were surcharged, and the 15 or the 30 was to the stamps as well as the card itself. While, unfortunately, I no longer have them in my possession, I have seen several cards that went through the posts. from various small post offices, that had stamps which of themselves made up the correct rate but which were surcharged with apparently genuine 15's or 30's. In one instance where there were two stamps, the numeral straddled the perforations between the stamps. In another instance, the surcharge tied the stamp to the card. In every case, the stamp or stamps bore the same cancellation as did the card itself and in almost every instance the stamps were tied to the card by the cancellations. It is not to be implied that this was a frequent occurrence --- what is being described are five or six cards. These cards went through the posts and, had they been used in large and busy post offices, might have gone through unnoticed (which would have put them in the category of curiosities) or they might be the result of misunderstanding of official orders, which would, in my opinion, classify them as errors.

A.I. Heim.

### INDEPENDENT CONGO - RECENT PHILATELIC DEVELOPMENTS

#### 1) STAMPS - The New Currency Surcharges

Many Congo collectors have understandably terminated their collections with the coming of Independence on 1960, and until recently there have not been many reasons for continuing to collect - whilst there has been at least one excellent reason not to, namely, the obnoxious practice of "blocking" one particular value of a set - deliberately keeping the printing numbers low and releasing it only with complete sets through the Philatelic Bureau. Fortunately, this has now apparently ceased.

In 1967 and 1968, the Republic produced a series of overprints which promise to be of genuine philatelic interest, although only three values have been available in sufficient quantity to study. The surcharges were applied to existing stocks of stamps to convert them to the new currency system introduced in 1967 as part of a programme of economic rehabilitation. In 1960 the Belgian Congo Franc was worth 140 to the £. In seven years it had declined to nearly an eighth of its former value - about 1100 Fr. to the £. In the new system, 100 sengi = 1 (ma)Kuta, 100 Kuta = 1 Zaire, with the Kuta equivalent to the Belgian Franc.

Stamps were overprinted mainly by typography and usually accompanied by a commemorative overprint. In mid-1968, three values were handstamped without any commemoration, and these have so far been the commonest and most interesting to study. The stamps involved were: 2K on 50c Palais de la Nation 9.6K on 4F Palais de la Nation and 10K on 2F Mobutu (1966).

The handstamps were probably applied at Kinshasa (for reasons which will be given later) in TWO stages:

- i) A rectangular obliteration of the old value measuring about 9 x 5 mm in blue (2K value) or black (the other two values).
- ii) New value applied over the obliteration in Silver-Grey, a description which is preferable to "White" in S.G. Part III, because on specimens on which the value has been misplaced, the colour silver-grey shows against the white of the stamp.

THE RECTANGULAR OBLITERATIONS come in different sizes, which are listed here. One cannot be certain that there were actually six different handstamps - a rectangular handstamp measuring  $4\frac{1}{2} \times 8\frac{1}{2}$  mm could easily spread to 5 x 9 mm if applied heavily. The different value(s) and value-types found in conjunction with each obliteration-type are given. (The different types for each value are explained later).

OBLITERATION TYPE	MEASUREMENTS	VALUE	VALUE TYPES
A	$3\frac{1}{2} \times 9$ mm	10K	Type I
B	$4 \times 8\frac{1}{2}$ mm	9.6K 10K	" III " III
C	$4\frac{1}{2} \times 8\frac{1}{2}$ mm	10K	" II
D	$4\frac{1}{2} \times 9$ mm	2K 9.6K 10K	" I " III
E	5 x 9mm	9.6K } 2K } 10K }	" II:III " IV:VI:VII:VII
F	$5\frac{1}{4} \times 9\frac{3}{4}$ mm	10K	" V Yvert 665

2K (Overprint in Silver-Grey on Blue) on 50c Palais de la Nation - S.G. 652

There has apparently been only one type of handstamp used. Variations in the appearance of different copies seem, on closer inspection, to be due to the



amount of ink used and the pressure in applying the handstamp. (This applies also to handstamps on other values).

There is one distinct shade of the obliteration - DEEP BLUE (Prussian Blue?).

ERROR. Overprint on S.G. 651 (The same 50c. Palais stamp overprinted 2K in black over a gold obliteration) - these can just be seen underneath the blue overprint. Only one copy has been seen, commercially used on cover from Libenge, 7-10-70, and is probably unique.

9.6K (In Silver-Grey on Black) on 4F Palais de la Nation - S.G. 653, Yvert 666

Gibbons Part III gives the date of issue as July 1968, but I have a copy post-marked Kungu, 15-6-68. July would probably be the month in which the stamp was released by the Philatelic Bureau.

Three distinct types, at least, can be distinguished, after minor variations have been eliminated.

TYPE I (Small) Figures  $2\frac{1}{2}$ mm high, of thin, regular appearance.

TYPE II (Larger, italicised) Figures  $2\frac{1}{2}$ -3 x  $7\frac{1}{2}$ mm, sloping to right.

TYPE III (Large) Figures 3 x  $8\frac{1}{2}$ mm. "K" slopes to left.

ERROR. Overprint Double (one albino?) Both parts of the overprint have been doubled, but one of the value-impressions is rather shadow-like. My theory is that after one black obliteration had been applied, the value impression was not properly inked when applied, and removed some of the black in the shape of "9.6K". Another application of a black obliteration failed to hide this, and a new, properly-inked "9.6K" did not hide it either. A used pair (probably unique) exists on a registered cover (KINSHASA 7,18-9-68).

10K (In Silver-Grey on Black) on 2F Mobutu of 1966 - S.G. 654, Yvert 667

This value is easily the commonest of the three handstamps, (with the 9.6K running second) and yields the greatest variety of handstamp types.

Gibbons Part III gives the date of issue as October 1968, but here again this is probably the date of release by the Philatelic Bureau. I have a registered cover, from Kinshasa 1-0, dated 4-9-68, with oval backstamp "Registered/Dover Kent 6 SEP 68" by way of confirmation.

The types which I think I have isolated so far are as follows:

TYPE NO	OBLITERATION TYPES USED	VALUE-TYPE DIMENSIONS	APPEARANCE OF FIGURES
I	A	$2\frac{3}{4}$ x 7mm	Short, thick, regular. Serifs of "1" very pronounced. "10" & "K" same height.
II	C	$3\frac{1}{4}$ x 7mm	"K" smaller than "10", and its lower right limb curves downwards. Limbs on some copies very thin. Thicker limbs on others probably the result of wear?
III	B, D	$3\frac{1}{4}$ x $7\frac{1}{4}$ mm	Irregular in height and setting. "1" smaller than the others.

TYPE NO	OBLITERATION TYPES USED	VALUE-TYPE DIMENSIONS	APPEARANCE OF FIGURES
IV	E	$3\frac{1}{4} \times 7\frac{1}{2}$ mm	Figures thin and regular. "K" slightly taller than "l".
V	F	$3\frac{1}{2} \times 7\frac{3}{4}$ mm	Short broad serif to "l", or no serif. No serif to lower right limb of "K".
VI	E	$3\frac{1}{2} \times 8$ mm	On "K" the lower right limb has a slight outward curve, and is longer than upper right limb.
VII	E	$3\frac{3}{4} \times 9$ mm	ITALICISED - all figures lean over to right, and have a rough appearance.
VIII	E	$3\frac{3}{4} \times 9$ mm	All figures large, bold and clear. "K" lower right limb curves outwards.

IX SINGLE HANDSTAMP IN BLACK WITH VALUE CUT OUT, as in a lino-cut, with the stamp design showing through the "10K". The "10K" is well over to the left side of the rectangle. The appearance is crude, and it is difficult to believe that it was passed by the postal authorities. It could have been an experimental type, ultimately rejected, but with the samples permitted to be used. However, in view of the subsequent discovery of some very strange looking types of the "4th Summit, Kinshasa" 6.60K overprint, which must be forgeries, I am inclined to think that this 10K overprint is a forgery too. The surcharge increases the face-value of the original stamp by nearly fifty times, and if this is a forgery, it would in all probability have been perpetrated by, or with the connivance of, a postal official. All three pairs seen so far are on registered covers from the same counter (Kinshasa 1-0) dated 2-10-69, 20-10-69 and 14-1-70 respectively.

#### ERRORS of the 10K value

1) "10K" surcharge omitted, obliteration badly misplaced (right over Mobutu's mouth). On a mint stamp, this would be regarded as printer's waste, but here it is on a registered cover from Moanda to London, 5-10-70 (Letter "A" on c.d.s., "D" on registration label), making up with other stamps the correct rate for registered airmail. The obliteration looks genuine, with the correct ink, Type C (see above).

2) SURCHARGE INVERTED (Type VI) on airmail cover, Kinshasa 1-L, 16-8-6(9?). This again is the only copy seen so far.

#### DISTRIBUTION OF TYPES OF 10K SURCHARGE

From the distribution of the different types it is possible, I think, to draw some conclusions.

All the types listed can be found with Kinshasa 1 postmarks, and the scarcer types such as I, VI, VII and IX have been found only with Kinshasa marks. Postmarks outside Kinshasa 1 have been found only on the commoner types, II, III, IV, V,

and VIII. The evidence so far is against the handstamps having been applied at local offices, although the possibility cannot be ruled out.

The handstamping therefore seems to have been done centrally at Kinshasa. It looks as though a number of different types were tried out, and the accepted ones used to produce quantities for distribution to other offices. Sheets of the rejected types were then presumably used up at Kinshasa 1. The possibility has been mentioned above of Type IX being a forgery.

### CONCLUSION

The above study of the handstamps has been based on a single source of commercial covers over a period of one year. That source seems unfortunately to have dried up, and in any case the handstamps were becoming steadily obsolescent. The possibility of further types existing, to say nothing of further varieties and errors, cannot be ruled out, but unless further quantities are available, we shall never know.

### THE TYPOGRAPH SURCHARGES

As I indicated at the very beginning of this study, most of the surcharges were done by typography, although the actual printing numbers of each issue were almost certainly considerably less than those of the handstamps.

Later surcharges, from S.G. 657 (Yvert 670) onwards, appear to have been applied by the printers, Courvoisier, but most of the earlier ones, from S.G. 631-654 (Yvert 646-667) were almost certainly applied locally. A printer (non-philatelist) described them as a "back-street job".

I can only list a few items of interest found in the very limited quantities available;

#### A) CONGOLESE GAMES, 25/6 to 2/7/67 - S.G. 642-3

1K - a pair from the bottom two rows of the sheet or pane shows a difference in the spacing of the two lines of the overprint, "lers Jeux Congolaise 25/6 au 2/7/1967". On the stamp from the bottom row, the lines are more widely spaced.

9.6K - My only two copies are both different! The mint copy from a dealer has the overprint in black, with the "9 6K" (sic) 2mm high except for the "6", which is slightly smaller. A commercially used copy has the surcharge in red, with "9 6K" 2 $\frac{1}{2}$ mm high and the "6" considerably smaller.

#### B) INTERNATIONAL TOURIST YEAR 5K S.G. 647

ERROR - Gold obliteration doubled. (Mint copy from a dealer).

#### C) 4TH O.A.U. SUMMIT, KINSHASA, 11-14, 9, 67 6.60K S.G. 634

The quality of the overprinting is better in this issue, and it is possible, after all, that this might have been done in Europe.

Three very distinct types of the 6.60K value have been noted of which "Type I" is the original printing, clean and clear in appearance. The other two types are very rough and messy by comparison. Differences are as follows:

	TYPE I	TYPE II	TYPE III
Obliteration	6½ x 4½mm	7 x 5mm	9 x 5mm
Height of capital letters in o'pt	2½mm	2mm	3mm
Length of "4e Sommet OUA"	22mm	23mm	30mm
Length of "Kinshasa"	16mm	15mm	20mm
Dims. of date	27 x 2½mm	27½ x 2mm	28½ x 3mm
Overall ht. of o'pt	17mm	18½mm	18-19mm
Other features	Top of "6.60K" level with top of oblitrn.	Top of "6.60K" below top of oblitrn.	Top of "6.60K" below top of oblitrn.
	No oblique stroke between "11" and "au"	No oblique stroke	OBLIQUE STROKE thus: "11/au"
Shade of o'pt.	Carmine	Vermilion	Carmine

The sources of Types II and III are:

Type II - Registered cover to London from Kinshasa 1-G (Letter "E" on the registration label), date illegible, (sometime in 1970), 3 stamps.

Type III - Two registered covers to London, from: i) Kinshasa 1-C ("G" on label), 22-7-70, 5 stamps, and ii) Kinshasa 1-I ("L" on label) 16-7-70, 3 stamps, of which one has the error of the value missing from the surcharge.

It is very difficult to explain Types II and III as official issues. Why should it be necessary for further printings of a commemorative issue to be produced locally, and of such inferior printing quality? An authorized local provisional would not need the commemorative overprint. My theory is that they are FORGERIES produced in Kinshasa to deceive, not the collector, but the postal authorities, a very unusual instance of this happening in modern times. The incentive to forge is certainly there with the value of the stamp being increased nearly sixty times by the overprint, and over 30 Makuta (25 new pence) is certainly a princely sum for an African to spend on postage.

#### CONCLUSION

These surcharges, both typographic and handstamped, have proved of immense interest, and promise further fascinating study, if only one could get hold of the material. May I appeal to all members who can lend me copies of these surcharges, or can help me obtain further supplies of commercially used modern Congo to contact me.

Hal Hoyte

#### THE "EST AFRICAIN" OVERPRINTS

Whereas much has been written about the "Ruanda" and "Urundi" handstamps, there has been little in the journals about the typographed overprint that followed although this latter is of greater philatelic if of less historical interest. The "Est Africain..." overprint has been studied by General Du Four and the result of his work appears in his book "Congo Belge - Cinquante Ans D'Histoire Postale" but the writer cannot recall having seen any other published information on the issue except for that included in the various catalogues.

The issue however is well worthy of study and an interesting specialised collection can be prepared without great difficulty or expense. In the case of several values, two different and recognisable centre or frame plates or states of the plates were used, there are several settings of the overprint, there are a few prominent varieties of the overprint and there are two perforations. In addition, and it is not intended that this article shall deal with this aspect, there are many fresh entries, re-entries, retouches and other varieties to be found on the stamps themselves.

### THE PLATES OF THE ORIGINAL STAMPS

For convenience the nomenclature of the plates used in General Du Four's book will be used.

#### 5 Centimes

Plates V + E and V + F are found, centre plate F having the large black dot on the mountain. The centre plate F in combination with frame plate V is not known without the "Est Africain..." overprint and one can say with reasonable certainty that the whole of this printing of the stamps received the overprint. This suggests to the writer that the overprinting was undertaken by Waterlow & Sons. The unoverprinted stamps with the dot on the mountain, centre plate F, are in combination with a new frame plate VI.

The dot on the mountain is usually obscured by the overprint but the two centre plates can easily be identified by shade. V + E has brownish-black rather blurred centres, whereas V + F has clearer slate-black centres.

Frame plate V, as used for the 1915 stamps, originally had no "traits de repere" or, as we may quite incorrectly describe them "plate setting marks". During the printing however a more or less vertical line was added to the plate between stamps Nos. 13, 14, 18 and 19, a vertical line between Nos. 33, 34, 38 and 39, a dot between Nos. 18 and 19 and a dot between Nos. 33 and 34. Sheets of stamps used for the "Ruanda" and "Urundi" overprints are from the early printings and do not have the "traits de repere". The few sheets seen with the "Est Africain..." overprint have the added lines and dots.

#### 10 Centimes

Only the combination of plates V + D2 was used, the centre being Type I before re-entry of the plate and as used for the original 1915 stamps.

As with the 5c. the original frame plate had no "traits de repere" and it was in this state that the stamps were overprinted "Ruanda" and "Urundi". In due course a vertical line was added between Nos. 8, 9, 13 and 14, a vertical line between Nos. 38 and 39, a dot between Nos. 8 and 9 and a dot between Nos. 38, 39, 43 and 44. It was with these added marks that the sheets received the "Est Africain..." overprint.

#### 15 Centimes

Plates III 5 + C and IV 1 + C are found, centre plate C being Type 2 with the retouched spine of the palm frond. Frame plate III was prepared from the original undamaged die with a clear thick curved line under the small circle inside the "stool" of the G of "Belge". Before the preparation of frame plate IV the roller die was damaged and the thick curved line referred to was detached from the roller die and appears as a dot and a nearly vertical line. Frame plate IV was subsequently re-entered on Nos. 5, 15, 25, 35 and 45 to give plate IV 2, but stamps from this plate have not been seen with the overprint.

25 Centimes

Plates III 1 + B, III 1 + C and III 2 + C exist with the overprint. Centre plate B has the clear white line around the tops of the rocks in the right foreground; plate C was produced after the die had been retouched with the white line largely filled with dots. Frame plate III exists in three states, III 1 has no "traits de repere"; the second state III 2 had added a vertical line between Nos. 17 and 18, a vertical line between Nos. 32 and 33, a dot between Nos. 17 and 18 and a dot between Nos. 27 and 28; the third state III 3 had a further vertical line added between Nos. 14, 15, 19 and 20.

NOTE. The original 1915 issue existed with the following combinations of plates:

III 1 + B    III 1 + C    III 2 + C    III 2 + D    III 3 + D

The General's book does not recognise the combination III 1 + C and states that the second combination of plates with the "Est Africain..." overprint is III 2 + C.

Stamps from combinations of plates III 1 + B and III 1 + C have been seen with the "Est Africain..." overprint and Malines surcharge and III 2 + C probably exist also.

40 Centimes

Only the combination of plates II + A 3 exists with the overprint, centre plate A 3 having the white mark on the canoe and the reflection of the prow retouched.

50 Centimes

Only the combination of plates III 2 + C exists with the overprint, centre plate C having the smoke from the locomotive and the further bank of the river shaded.

1 Franc

Plates II 2 + A 5 and II 3 + A 5 exist with the overprint. Frame plate II 2 was in its second state after retouching of the original plate by strengthening of the very faint top lines of the ribbon-like ornament above GO BE of "Congo Belge". The third state II 3 resulted from complete re-entering, with some doubling, particularly of the top and bottom frames, on every impression. With the exception of one or two positions in the sheet, stamps from plates II 2 and II 3 are easily distinguished.

Stamps from plates II 3 + A 5 without the overprint appear to be rather uncommon.

5 Francs

Plates II 1 + A 2 and II 2 + A 3 exist with the overprint. The original frame plate II 1 had no "traits de repere" but there were added to produce the second state II 2, a horizontal line between Nos. 13, 14, 23 and 24, a horizontal line between Nos. 17, 18, 27, and 28, a dot between Nos. 14 and 24 and a dot between Nos. 17 and 27. Centre plate A 2 was completely re-entered to produce A 3 although plate A 2 had been completely re-entered prior to the Princes' Printing. Apart from a few positions with prominent varieties, A 3 cannot be distinguished from A 2 except by careful comparison and then, in some cases, only with extreme care.

The combination of plates II 1 + A 3 exists in the original 1915 stamps and it is quite possible that it may exist with the overprint. Even in the absence of a complete sheet, the existence of the combination could be recognised by finding a copy of the stamp from centre plate A 3 without the "traits de repere" added as described above. To date, the writer has not succeeded in finding a copy.

### SHADES

Mention has been made earlier of the shades of the centre of the 5c. value.

The 40c. value is found in two shades of brownish-red, one markedly lighter than the other.

The 50c. value exists with the frame in either purple-brown or red-brown, the latter seen only with the "long" overprint and appearing to be appreciably the less common.

In the 1 franc value the olive frame has varying amounts of yellow in it.

The frame of the 5 francs value varies from yellow-orange to orange-yellow.

### PERFORATIONS

Perforation 14 is normal for all values but most values, some in two combinations of plates, exist perforated 15. The tabulation, later in the article, lists the perforations, in combination with the plates and overprints seen by the writer.

Several values exist imperf-between or with imperforate margin. The only example seen is Mr. Wood's copy of the 25c. III 1 + C or III 2 + C with imperforate bottom margin.

### THE OVERPRINTS

The major variation in the overprint is, of course, between the first "short" and the later, and much more common, "long" overprint, the difference lying in the length of the line "OCCUPATION BELGE". The shorter overprint is easily distinguished as the space between N and B is a vertical rectangle instead of a square.

The "short" overprint is found only on the 5c., 15c., 25c., 50c., 1f. and 5f. values all being much scarcer than their corresponding "long" overprints. The 25c. with "short" overprint is hard to find in unused condition; the 1f. is scarce unused and has not been seen used by the writer.

Both overprints are in deep blue but, in the case of the 5c. the shade varies from light-blue to violet-blue.

### The "short" Overprint

A well-known variety but, unfortunately, not seen by the writer, has the second C of "Occupation" closed and reading OCOUPATION, due doubtless to a small piece of metal lodged between the two arms of the C. General Du Four's book reports that the variety occupies all ten positions of the fourth vertical column and makes it abundantly clear that the overprinting plate was prepared by multiplying a cliché of five overprints arranged side by side, the fourth from the left having the faulty C. Apparently this overprinting plate was used only for the 5c. but most of the "short" overprinting on this value was with the "Occupation" norma

The only complete sheet of the "short" overprint seen is of the 15c. Considering the top row of five overprints (at the left side of the sheet of stamps), the spacings between adjacent stamps, as measured between the D of "Allemand" and the E of "Est" on the next stamp on the right, are, from left to right, 9.9, 8.8, 9.8 and 9.0mm. These spacings are constant down the sheet and it is reasonable to conclude that, with this setting, the overprinting plate was prepared by multiplying ten times an assembly of a strip of five. This is confirmed by the presence of very minor varieties found only in a single column.

Not having for inspection a sheet with the "OCOUPATION" variety, it is not possible for the writer to know by observation if that must have been from a different overprinting plate or if the ten damaged C's could have been repaired. It is accepted that there were two different plates. That with the damaged C is designated Plate S1 and that without the damaged C S2.

### The "long" Overprint

General Du Four writes of at least eight different overprinting plates. The writer's study material is confined to 24 complete sheets together with a few blocks of four and many single copies, and he writes only of his own observations. General Du Four's varieties Nos. 2, 3, 4 and 5 (pages 234-5 of Congo Belge - Cinquante Ans d'Histoire Postale) have not been observed, even in single copies.

The commonest prominent variety is the tall T in "Occupation" with the vertical stroke of the letter extended downwards. This occurs in one setting in all ten overprints of the second vertical column of the sheet and demonstrates once again that a horizontal strip of five overprints was multiplied ten times. The plate is designated L1.

Again with the "long" overprint a practically closed C in "Occupation" is found, thus reading "OCOUPATION". This is found on all stamps in the left vertical column. This plate is designated L2.

A variety, minor but we consider of some importance, is a slightly damaged L in "Belge". The damage is to the right end of the horizontal bar, as (i) below:



(i)



(ii)

On several sheets, we find the damaged L (i) on Nos. 1, 11, 12, 14, 15 and 34. We will designate this plate L3. The presence of the variety in random positions in the sheet suggests that the overprinting plate was assembled from individual clichés as was the typographed "Congo Belge" and that those with the damaged L were castings from a faulty pattern.

Measurement of the horizontal distance between overprints on adjacent stamps discloses variations of up to 1.3mm (the thickness of the lines of the letters is approximately 0.55mm) and the variation occurs along any horizontal row and between adjacent vertical columns. There are variations in the vertical distance between overprints on adjacent stamps of up to 1mm. There is no consistency at all in the relative positions of the overprints. These variations cannot have been the result of paper shrinkage at some stage and confirm that the overprinting plate was made up of individual electrotypes.

What is surprising in the ten complete sheets of this setting that are available for study is the fact that the spaces between the same pairs of stamps in the sheets vary from sheet to sheet. As an example, the distance between the



overprints in positions Nos. 1 and 2 is as little as 8.6mm on a sheet of the 1 franc and as great as 9.5mm on a sheet of the 5 francs (these distances are from the left side of the right stroke of the D of "Allemand" to the left side of the vertical stroke of the E of "Est" - an effort to minimise the effect of variations in the thickness of the letters), other sheets being intermediate between these extremes.

On two sheets, a 10c. and a 30c/10c., the overprints on Nos. 38, 43 and 48 are noticeably askew relative to the others, and less strikingly so on a sheet of 15c.

It follows that the individual electrotypes must have been loose in the frame and capable of movement, vertically and sideways, by perhaps as much as 2mm. This freedom of movement appears an extraordinary thing but no other explanation appears plausible.

An interesting and quite spectacular variety, due to damage during use of plate L3 is the L of "Belge" on No. 39 (stamp No. 33 if of vertical format) reduced to a very short I without horizontal bar or lower part of the vertical stroke. The adjacent letters E and G were damaged to a lesser extent. This deteriorated plate L3 is designated L3A.

On a further group of sheets we find the damaged L (i) of "Belge" on Nos. 1, 9 and 11 and on the same sheets the same L, damaged in a different way, as (ii) above on No. 31. On these sheets there is again, complete inconsistency in the spacing of the overprints on a single sheet, with horizontal spacings varying by up to 0.8mm. Unfortunately, only two sheets are available for study (5c. and 10c/5c.) but the spacings between adjacent overprints appear to be constant for the same pairs of stamps on the two sheets and it may be that, with this setting, the individual electrotypes were tightly held in the frame. The setting is designated L4.

There is a further group of sheets on which there are no clearly damaged letters. Once again, there is no consistency in the relative positions of the overprints, the horizontal spacing varying haphazardly from 8.4 to 10.1mm and the vertical spacing (from the top of the bottom horizontal bar of the E of "Belgisch" to the top of the horizontal bar of the T of "Est") from 4.8 to 6.2mm. Moreover there is generally similar variation in the spacings between adjacent stamps in the same positions in the six complete sheets examined. As there are no clear varieties in the lettering, it is not possible to say that the six sheets are all printed from the same overprinting plate but it is highly unlikely that the six had six different overprinting plates.

It must be presumed that, again, the individual electrotypes were loose in the frame and, until there is further evidence to the contrary, it will be presumed that all the overprints come from a single plate L5.

#### CURIOSITIES

The 5c. V + E, perf. 14 with "long" overprint and the 10c., perf. 14, exist with the overprint inverted, the latter with the Malines surcharge also inverted. The 10c. without the Malines surcharge has been listed with overprint inverted, but all seen by General Du Four have been forgeries.

The 10c. and 1 franc values exist with the overprint lightly doubled.

NUMBERS ISSUED

General Du Four, in his book, quotes numbers issued, information collected from a variety of sources. The total number of sheets overprinted, including all values and the Malines surcharges, amounts to some 46,000 and, for all values except the 5 francs, more sheets are said to have been overprinted than were issued without overprint (1915 issue).

Unless vast numbers of the overprinted stamps were destroyed - and there is no suggestion that remainders were dealt with in this way - the writer finds the last sentence of the previous paragraph hard to believe, this taking into consideration the following:

- a) The overprinted stamps, postally used, are decidedly uncommon. It follows that relatively few have been destroyed, most reposing in collections or dealers' stocks. On the other hand, most of the 1915 issue were sold over the post office counter and used in the proper way; a large proportion must have been destroyed.
- b) Specialist collectors will find that they have in their collections and duplicates far more copies of the 1915 issue than they have of the "Est Africain..." overprints. Moreover some Congo specialists do not collect the stamps of the mandated territory (the late Mr. Joseph Wright was a notable example) and the writer knows of no collector of Belgian East Africa who does not also collect the Belgian Congo.
- c) At any rate in the United Kingdom, one often finds in dealers' stocks fair numbers of the 1915 issue but precious few of the overprinted stamps.
- d) The above comments take into consideration the 1915 booklet stamps which are not considered in the statement that more stamps were issued with the overprint than without.
- e) Catalogue prices, taking the "Catalogue Officiel" as typical, are marginally higher overall for the overprinted stamps but some of these prices are nonsensical; used copies of the 1 franc value are priced lower with the overprint than without. The writer has mounted in his collection probably 300 used copies of the 1915 1 franc but only a round dozen of the "Est Africain..." stamp.

FORGERIES

As has been stated above, the inverted overprint on the 10c. has been forged and probably on the 5c. also.

The closed C to give "OCCUPATION" has been extensively forged, and not only on the 5c. and 1 franc values.

A copy of the 15c. with the long T variety has been seen, the T having been extended by hand.

R.H.K.

SUMMARY

VALUE	STAMP PLATES	OVERPRINTING PLATES								UNIDENTIFIED L PLATES
		S1	S2	L1	L2	L3	L3A	I4	L5	
5c.	V+E	R	14			14			15	
	V+F							14		15
10/5c.	V+E					14				15
	V+F							14		15 (L3 pr I4)
10c.	V+D2					14				15
30/10c.	V+D2					14, 15				
15c.	III5+C		14	14					14	15
	IV1+C					14	14			
25c.	III1+B		14	14			) (		14	15
	III1+C					) 14 (	) ( R (		14	)
	III2+C					) (	) (			) 15
50/25c.	III1+B			14						
	III1+C					) 14 (	) (		14	)
	III2+C					) (	) (			) 15
40c.	II+A3					14				14(I4 or L5) 15
25/40c.	II+A3					14, 15				
50c.	III2+C		14	14					14	
5/50c.	III2+C					14				
1F	II2+A5		14		14				14	
	II3+A5					14				
5F	II1+A2		14, 15	14		15			14	
	II2+A3					14				

14 and 15 are the perforations of the overprinted stamps recognised.  
 "R" indicates reported by General Du Four.

There is no pretence that the above tabulation approaches completion.

THE STAMPS OVERPRINTED ON THE INDEPENDENCE OF RUANDA URUNDI

With independence, Ruanda Urundi, a Belgian mandated territory, was split into two states, the northern half becoming the Republic of Rwanda and the southern, the Kingdom of Burundi.

The stock of stamps of Ruanda Urundi was divided into two and suitably overprinted. The stamps concerned comprised three series:

- a) the Flowers, issued on 1 March 1953
- b) the Animals, issued on 15 October 1959, 25 November 1960 and 10 March 1961.
- c) C.C.T.A., issued on 19 February 1960

A. The Republic of Rwanda

The stamps were overprinted in Europe and the procedure was the same in each series: the old inscriptions were obliterated by bars of a light metallic colour and on the bars was printed the name of the new country.

1) The Flowers - issued on 21 March 1963.

The series comprises 10 values: 0.25, 0.40, 0.60, 1, 25, 1.50, 2/1.50, 4/1.50, 5, 7 and 10 fr.

Some values exist with the overprint a little misplaced; the 2/1.50 fr. value exists with the overprint very misplaced.

2) The Animals - issued on 29 June 1964

The series comprises 15 values: 0.10/0.20, 0.20, 0.30/1.50, 0.40, 0.50, 1, 2, 3, 4/3.50/3, 5, 7.50/6.50, 8, 10, 20 and 50 fr.

Error: the 4 fr. surcharge was applied to the 3 fr. value without the earlier 3.50 fr. surcharge.

Varieties: the 0.30/1.50 fr. value exists with the silver bar very much misplaced.

the 0.50 fr. value exists with the "Republique Rwandaise" overprint inverted and at the top of the stamp.

the 0.30/1.50 fr. value exists without the silver bar.

the 0.40 fr. value exists with the metallic bar and the inscription misplaced.

3) The Animals, not issued

In September 1963 there should have appeared a series comprising the 20 and 50 fr. values overprinted "Republique Rwandaise - Lutte contre la faim"; following disagreement between the Food and Agricultural Organisation, the Rwanda philatelic agency and the Rwanda Minister of Posts, the overprinted stamps were destroyed with the exception of 498 pairs which had been distributed as propaganda.

4) The C.C.T.A. - issued on 21 March 1963.

A frame in metallic ink masks the original inscription and the figures of value; on the frame is printed the new inscription "Republique Rwandaise"

Cotes 1968 des Entiers postaux du Congo belge.

1	Brun	10	1000		N° 28 : does not exist.			
2	Bleu	4	100		29LL : 10/15 cm	30	100	
3	Saumon	2	200		29LT :	125	250	
	filigrane inv	100	500		29P	400	600	
	specimen	200	---		30LL (3 lignes)	200	600	250
4	Noir	4	20		31LL	30	200	40
5	Carmin	4	20		31LT	60	300	60
6	5+10	10	140	20	31TT	8	40	10
7	15+10	10	140	20	31P	400	800	250
8	prov.	20	150		32LL (3 lignes)	20	80	
9	"	20	150		32LT	16	60	
10	carmin	2	10		32P	400	600	
	accent main	50	100		33LL (4 lignes)	50	150	30
11	bleu	2	10		33LT	30	100	20
12	5 vert+10	6	100	20	33TT	10	40	10
13	15 bleu+10	6	100	20	33P	400	800	250
12E		40	2000	500	34L 5/10cm	20	50	
13Erreur		40	2000	500	34T	30	80	
14	(2 lignes)	2	4		35L 10/15cm	30	80	
15	orange	2	4		35T	40	100	
16	(3 lignes)	6	60	10	36	6	30	
17		6	60	10	37	6	30	
18	(3 lignes)	10	50		38	6	20	
19	(4 lignes)	40	500	100	38a (grand format)	20	80	
20L(2 lignes)		200	600		39 5+5	20	100	20
21L 15 cm		10	20		40	8	20	
21T		10	20		40a (grand format)	40	100	
21Prince		300	500		41 carmin foncé	20	100	20
22L(3 lignes)		40	300	60	41a carmin	60	200	40
23L		20	100	20	41b rouge brique	200	600	150
23T		40	200	40	42 (vues)	6	10	
23P		300	600	200	43	6	8	
24L (3 lignes)		10	20		44	20	30	
24T		20	50		45 brique	20	30	
24P		300	500		45a rouge	30	40	
25L (4 lignes)		20	100	20	46	20	40	4
25T		40	200	40	47	25	50	5
25P		300	600	200	48	20	100	
					48a (38a)	10	20	
26	10 cm unil.	20	200		49	20	100	20
27	15 cm unil.	8	100		50	20	40	
					51 carmin foncé	200	600	150
					51a carmin	30	100	30

NB : 1ère cote : carte neuve

2e cote : carte usée, (double)

3e cote : carte usée, demande ou réponse séparée

29LT signifie : la dernière surcharge est LOCALE  
la surcharge "CONGO BELGE" est typo.

Cote des Entiers postaux du Congo Belge (suite)

62	15/5 cm	40	60		RUN°22	12	20	
63		16	30		23	15	120	5
64		20	40		24	30	120	8
65		40	100		25	6	20	
66	brique	100	300		26	12	30	
66a	rouge	60	120		27	5	12	
67	brique	40	100		28	10	20	
67a	rouge	40	100		29	10	50	5
68		80	200	20	30	20	60	6
69	brique	80	200	50	<u>Cartes Incomplètes.</u>			
60	brique	80	200	50	Surcharge manuscrite			
61		6	12		sur 12,13 et 17			
62		12	30		N°6	-	500	
63		10	100		12	100	400	
64		10	50		13	-	400	
65		16	30		16	Boma	10	20
66		12	30			autres	30	60
66a	sur blanc	14	40		17	Boma	10	20
67	1 F	20	50			autres	20	60
68	60/45cm	20	60		19		110	350
69		6	10		22		100	300
70		10	15		23L		70	200
71		12	100	40	23T		110	-
72		25	100	40	23P		-	600
73		5	10		25L		100	-
74		5	10		25T		60	200
75		10	15		25P		200	600
76		10	15		30		100	300
77		5	10		31LL		60	120
78		10	20		31LT		80	150
79		10	100	40	31TT		15	30
80		30	100	40	" + CONGO BELGE		300	500
1		400	4000		31P		-	600
2		400	4000		33LL		60	120
3	et 4 n'existent pas.				33LT		50	130
5		600			33TT		10	20
6		600			" + CONGO BELGE		300	500
7		20	100		33P		-	600
8		20	80		39		100	-
9		40	200	40	41		60	100
10		40	200	40	41a		150	300
11		10	40		46		150	300
12		10	40		47		150	300
13		20	40		49		150	400
14		20	40		50		200	500
15		40	160	40	51a		100	250
16		40	160	40	58		100	400
17		30	70		59		200	500
18		30	70		60		200	500
19		16	60		RU 10		300	-
20		30	100		15		200	500
21		8	12		16		200	500
22		12	20					

Erreurs: surcharge CI sur carte simple ou sur  
carte double non séparée : 100 300