

PLATING MOLS STAMPS

by B.P. HUDSON

Part 5: 25 centimes

Introduction

Parts 1 to 4 of this series were issued with Bulletin 85 and 87, part 1 providing a general introduction and parts 2 to 4 covering the 5, 10 and 15 centimes. Part 5 and future parts should be read in conjunction with part 1.

The 25 centimes, the fourth lowest of the ten Mols values, is seldom found on postcards but is common on letters. From 1886 to 1896 and from 1921 to 1924 25 centimes was the postal rate for letters under 15 or 20 grams sent internally in the Congo; from 1910 to March 1920 and from March 1921 to 1924 it was the lowest rate for letters sent to Belgium; and from 1910 to 1921 it was the lowest rate for letters sent to other overseas countries.

As with the other Mols values issued in 1894, the design of the 25 centimes was based on one of the paintings in the diorama exhibited by the artists Robert Mols and Piet Van Engelen at the 1894 Anvers Exhibition, which in turn was based on a photograph taken by Lieutenant Wyns. It shows the waterfalls at Inkissi which are on the route between Matadi and Stanley-Pool and are of imposing appearance, falling 30 metres into a narrow gorge. The word 'Inkissi' means evil spirit, and derived from the number of natives who perished by falling into the torrent. As a result, few local natives would dare to approach the falls; the three natives on the rocks in the foreground did not appear in the original photograph and were added by the artists.

Main issues

In the following table the number on the left is the Catalogue Officiel number. The right-hand column shows the number printed, excluding those that were subsequently overprinted or surcharged, as listed by General Du Four in 'Cinquante Ans D'Histoire Postale', and drawn from official and other sources. But as the General warns, these numbers have to be treated with caution and in many cases, as has now been confirmed by study of Waterlow's file copy sheets, understate the true figure. This is particularly true of the figures given for the unoverprinted 1910 and 1915 issues which are undoubtedly far too low.



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Belgian Congo

21	Nov. 1894	25c orange	État Indépendant	150,000
22	May 1900	25c blue	État Indépendant	382,000
33B	Jan. 1909	25c blue	Congo Belge Brussels	1,700
33L	Jan. 1909	25c blue	Congo Belge local	65,400
43	Jan. 1909	25c blue	Congo Belge typo	100,900
43P	Mar. 1909	25c blue	Princes unoverprinted	100
43PB	Mar. 1909	25c blue	Princes Brussels	250
43PT	Mar. 1909	25c blue	Princes typo	4,650
57	Jan. 1910	25c blue	Bilingual	290,000
67	Nov. 1915	25c blue	Bilingual with 'vingt cinq'	160,000
75	May 1918	25c+25c blue	Red Cross	150,000
90	July 1921	50c/25c blue	Recuperation surcharge (on 57)	392,950
99	Jan. 1922	50c/25c blue	Malines surcharge (on 67)	145,350

Ruanda Urundi

12	July 1916	25c blue	Ruanda Tombeur (on 67)	2,750
19	July 1916	25c blue	Urundi Tombeur (on 67)	2,750
31	Nov. 1916	25c blue	Est Africain (on 67)	295,000
39	May 1918	25c+25c blue	A.O. on Red Cross	150,000
49	Jan. 1922	50c/25c blue	Malines on Est Africain (on 67)	94,150

Plate combinations

1894	II+A1	Original frame and centre plates
1900	I2+A2	Frame lay marks added; centres re-entered
	I3+A2	Frames retouched
1910	III+A3	New frame plate; centres re-entered
	III+A4	Centres re-entered
	II2+A4	Frames retouched
	II3+B	Frames re-entered; new centre plate
	II4+B	Frame lay marks added
1915	III1+B	New frame plate
	III1+Ca	New centre plate; sky lines clear
	III2+Ca	Frame lay marks added
	III2+Cb	Sky lines corroded
	III2+D	New centre plate
	III3+D	Extra frame lay marks added
	Booklets (1)	Frame and centre plates for booklet panes
	Booklets (2)	Frames retouched

There have been the following changes from the nomenclature first introduced by Du Four:



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(1) He was unaware of the addition of lay marks which created frame plate II4 (see Bulletin 68).

(2) He was unaware of the existence of III1+C, the 1915 frame plate without lay marks (see Bulletin 23).

Identifying the plate combinations

1900. I3+A2 is easy to distinguish from I2+A2 by the heavy retouching of the top frameline. In I2+A2 this line is thin and weak; in I3+A2 it is strong and thick. Stamps from I3+A2 without the CONGO BELGE overprint are very rare.

Princes printings, which are I3+A2, can be recognised by the brighter shade of the frames and by the centres which are brownish-black rather than grey-black as in the 1900 issue. Princes typo stamps can also be recognised by constant varieties in the typo overprint - see page 10 of part 1.

1910. The first four plate combinations of the 1910 issue are easy to tell apart. In III1+A3 there is little doubling in the centres and the frames are a distinctive pale green-blue. In III1+A4 the centres show extensive doubling, particularly of the trees, the natives and the rocks in the waterfall; the frames are blue, sometimes slightly greenish blue; and the horizontal shading in the bottom panel is weak. In II2+A4 this shading is retouched by hand, showing many irregularities, and the frames are dark blue, usually (but not always) darker than the shade of III1+A4. In II3+B the frames are deep blue, with the bottom panel lines stronger though still showing some signs of retouching; the new centre plate is strong, clear and unblemished.

II4+B can be differentiated from II3+B only in the positions where the new frame plate lay marks - a vertical line between 8,9,13 and 14, and a dot between 38,39,43 and 44 - are visibly either absent or present.

1915. The first plate combination, III1+B, can be recognised by the use of the unretouched die for the centre plate. It shows a white space between the large rock in the foreground third from the right and the dotted shading in the lower part of the waterfall. In centre plates C and D and in the booklet stamps this space is filled with further dots.

III1+Ca became III2+Ca through the addition of lay marks in the form of vertical lines between 17 and 18 and between 32 and 33, and dots between 17 and 18 and between 27 and 28. III1 and III2 cannot be told apart in other positions of the sheet. III2+Cb is differentiated from III2+Ca by the corrosion of the horizontal lines in the sky, which become a series of dots and dashes instead of



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straight lines. A new centre plate was introduced with III2+D, which in turn became III3+D with the addition of further lay marks in the form of a vertical line between 14, 15, 19 and 20, and a dot between 39, 40, 44 and 45. III3+D appears to be found only with the Malines surcharge.

The three printings of the booklet stamps can be distinguished by shade (though the distinctions are easier to make with mint than with used stamps). Stamps from the first printing are blue, sometimes with a greenish tinge, with brownish-black centres. Those from the second printing are deep blue with deep black centres. Those from the third printing are dull blue with grey centres and are on grey rather than white paper. During the second printing the frames were retouched and show little retouch marks in various places. From the start of the second printing onwards there is dense, fine corrosion in all centre plate positions of panes β and δ but not in panes α and γ .

Unless the stamp is positioned, distinguishing III+Ca, III+D and first booklet stamps can be difficult. In III+D the frames give a blurred impression, have a greenish tinge, often show faint blue corrosion dots round their edges, and show wear in the top right horizontal panel; while the centres are light in shade and are relatively unblemished. If there is a vertical guideline just outside the lower vertical frameline, the combination is III+C or III+D. If the bottom frameline is partly thickened or doubled, the stamp is a booklet stamp.

Varieties

The following sections list the varieties of plate combination, shade, overprint and perforation known for each issue of the 25 centimes. The list covers 'normal' stamps only; errors and curiosities such as inverted overprints and imperforations between pairs are excluded.

The list is based on my own collection and that of Ray Keach. If members have varieties which are not on the list I would be glad to hear of them so that the list can be updated and made as comprehensive as possible.

Shades of stamps or surcharges are given only where shade varieties are considered to be significant, and are abbreviated thus:

bi=bistre ca=carmine or=orange r=red y=yellow

The middle column indicates the overprint or surcharge type. For handstamped Congo Belge overprints, B = Brussels, L = Local. For Tombeur RUANDA and URUNDI overprints, K = Kigali, G = Grysolle and H = Havre. For the nomenclature of EAA overprints, see page 11 of part 1 and Bulletin 46



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For details of the perforation varieties, see page 13 of part 1. Each perforation variety is followed by a two-letter code in brackets. This code gives my judgement of the relative scarcity of the variety in question. The first letter indicates the scarcity of unused copies of the stamp, the second the scarcity of postally used copies. Stamps cancelled by favour or with forged cancels are not taken into account in arriving at the scarcity factor for used stamps. The codes are as follows:

- A: Very common
- B: Common
- C: Fairly uncommon
- D: Scarce
- E: Rare
- X: Probably unknown

1894 25c orange

I1+A1 or	p14(DD), p15(BB), p12-14(DD), p14½-15(CC)
I1+A1 y-or	p14(CB), p15(AA), p12-14(DD), p14½-15(CC)
I1+A1 or-bi	p14(DD), p15(BB), p12-14(DD), p14½-15(CC)

The classification of shades is, of course, highly subjective.

1900 25c blue

I2+A2	p12½(DD), p13½(BA), p14(CB), p15(AA), p14½-15(AA)
I3+A2	p14(EE)
I3+A2 Princes	p14(EX)

1909 Congo Belge handstamp

I2+A2	B1	p14½-15(EE)
I2+A2	B2	p15(DE), p14½-15(DE)
I2+A2	B3	p14½-15(EE)
I2+A2	B4	p15(DE), p14½-15(DE)
I2+A2	B5	p14½-15(DE)
I2+A2	B6	p13½(EE), p14½-15(EE)
I2+A2	L1	p13½(CC), p14(DD), p14½-15(BB)
I2+A2	L2	p13½(CC), p14½-15(CC)
I2+A2	L3	p13½(DD), p14½-15(DD)
I2+A2	L4	p13½(DD), p14(DD), p15(DD), p14½-15(DD)
I2+A2	L5	p13½(DD), p14(DD), p15(CC), p14½-15(CC)



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I2+A2	L6	p13½(DD), p14(DD), p14½-15(DD)
I2+A2	L7	p14(DD), p15(DD), p14½-15(DD)
I3+A2	L1	p14(BB)
I3+A2	L2	p14(CC)
I3+A2	L3	p14(DD)
I3+A2	L4	p14(CC)
I3+A2	L5	p14(CC)
I3+A2	L6	p14(CC)
I3+A2	L8	p14(EE)
I3+A2 Princes	B2	p14(EX)
I3+A2 Princes	B5	p14(EX)

Other combinations may well exist. Forged overprints are found; I have one on I2+A2 p14½-15.

1909 Congo Belge typo

I2+A2	p13½(BB), p14½-15(CD)
I3+A2	p14(BA), p14½-15(CA)
I3+A2 Princes	p14(DD)

Some forgeries are found, one of which is dangerously accurate. I have a forgery on I2+A2 p14½-15.

1910 bilingual

II1+A3	p13½(CB), p14(AA), p15(DD), p14½-15(BA)
II1+A4	p13½(DB), p14(AA), p15(CB)
II2+A4	p13½(DC), p14(BA)
II3+B	p14(BB)
II4+B	p14(DD)

1915 bilingual

III1+B	p13½(DD), p14(AA), p15(DC)
III1+Ca	p14(CB)
III2+Ca	p13½(DD), p14(BA), p15(DC)
III2+Cb	p14(BA), p15(DB)
III2+D	p13½(DD), p14(CB), p15(DD)
1st booklet	p14(AA)
2nd(1) booklet	p14(BA)
2nd(2) booklet	p14(DC), p15(EE)
3rd booklet	p14(AA), p15(DD), p14x15(DD)

1918 Red Cross

III2+D	p14(AC), p15(CD)
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1921 Recuperation

III1+A3	p14(DX)
III1+A4	p13½(DD), p14(AA), p15(DB)
II2+A4	p13½(CC), p14(BB)
II3+B	p14(AA)

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II4+B p14(DD)

1922 Malines

III1+B	r	p14(ED)
III1+B	ca	p14(ED)
III2+Ca	r	p14(DC)
III2+Ca	ca	p14(CB), p15(DD)
III2+Cb	r	p14(DD), p15(EE)
III2+Cb	ca	p14(CC)
III2+D	r	p14(DD)
III2+D	ca	p13½(CC), p14(AA), p15(DD)
III3+D	ca	p13½(DD), p14(BB)

Forgeries of the surcharge are known; I have examples on 1st and 3rd booklet stamps, p14.

1916 Tombeur (Ruanda, Urundi)

III1+B	K	p14(EE)
III1+B	G	p14(EX)
III1+B	H	p14(CX), p15(DX-Ruanda only)

1916 Est Africain

III1+B	S	p14(DD)
III1+B	L1(g)	p14(BC)
III1+B	L1(t)	p14(BD), p15(DE)
III1+B	L1(o)	p14(AB), p15(CD)
III1+Ca	L2	p14(CA), p15(DD)

1918 Red Cross AO

III2+D p14(AC), p15(CD)

1922 EAA Malines

III1+B	L1(g)	r	p14(EE)
III1+B	L1(t)	r	p14(DD)
III1+B	L1(t)	ca	p14(AB)
III1+B	L1(o)	r	p14(EE)
III1+B	L1(o)	ca	p14(ED)
III1+Ca	L1(o)	ca	p14(DD)
III1+Ca	L1(.)	ca	p14(DD)
III1+Ca	L2	r	p14(AC), p15(EE)
III1+Ca	L2	ca	p14(BB), p15(DD)

In total, 145 varieties of the 25c are listed above.

GUIDES TO POSITIONING

I assume that the reader has a complete sheet of the plate combination he wishes to reconstruct, and will make his own plating notes as he studies

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individual positions. The guides do not list all the constant plate varieties, but describe the more important ones, particularly the 'generic' varieties which appear in more than one position in the sheet, and also describe the more difficult positions in each sheet where the plater is most likely to experience problems.

I1+A1 to I3+A2

I1+A1 has no lay marks; I2+A2 and I3+A2 have frame plate lay marks in the form of a dot between 8,9,13 and 14 and a vertical line between 38,39,43 and 44.

Stamps from the blue 1900 issue are generally quite easy to position because of the number of frame plate varieties, particularly the doubling round the left scroll in many positions, and the sections of horizontal guideline close to the top frameline. These varieties are also present on the 1894 issue, but the pale orange colour of the frames makes it much less easy to see them. They should be looked for in the 1894 stamps as carefully as possible, since even the slightest view of them is a great help to positioning, but in many cases the identification of the orange stamps depends on centre plate flaws.

These fall into two categories: horizontal and vertical guidelines crossing the edge of the vignette, and slanting scratches, typically 1 to 2mm long, which appear in various places in most positions and were presumably caused by cleaning. The guidelines are not of much assistance since they often appear in much the same place, eg the vertical guideline which in many positions passes through the trunk of one of the trees on the left. The scratches, however, vary from position to position and are a good guide. I will not list them all here, but one group is worth mentioning, namely the near-horizontal scratches which appear on CINQ CENT in the top centre of the stamps. On stamps which show doubling of the left scroll (see below), these scratches appear on 10,27,29,30 and 34; on stamps where the left scroll is not doubled, they appear on 11,20,26,28,32,33,35,37,39,40,42 and 49.

In some of the later printings of I1+A1 the centre plate scratches are faint and these stamps can be truly difficult to position, especially if the frames are pale.

The most prominent frame plate varieties are however visible on both orange and blue stamps. There is a parasitic entry in the form of a curved line crossing the left scroll in 18,23 and 43; 23, the most marked, is Balasse V10. The left scroll and frameline are prominently doubled in 14,24,27,29,34,44 and 47. All these are Balasse V7 except for 29, Balasse V8, where the right edge of the upper left rectangle is also doubled, and 34, Balasse V9, where the left edge of this rectangle is doubled. There is doubling (sometimes slight) of the left scroll only in 2,5,8,10,15,18,19,22,30,43,46 and 50. The guideline over the top frame is dotted over its whole length in 33 (Balasse V6); there are coloured scratches in the VI and left 25 in 45 (Balasse V11); and there is a big spot between the centre left frames in 46 (Balasse V12).

No.2 is described by Balasse as having the top frameline doubled and is denominated as V5. Several other positions, however, show the same feature. Indeed most positions have sections of guidelines at various heights above the top frameline, and if a reference sheet is available these guidelines are a great help to positioning. The blue stamps (and to a lesser extent the orange ones) also often show short horizontal coloured scratches in the top or bottom margins.

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In the latest printings of I2+A2 the top and bottom framelines became worn and many of the varieties in these parts of the stamps disappeared, including the guidelines. In some cases this can make them hard to position, and it is necessary to look for flaws in the body of the design. Two groups of flaws are helpful here. On the frame plate, there is dot in the T of VINGT (in different positions) in 1, 3, 8, 9, 14, 21-4, 27, 31, 32, 34, 42-4 and 48. On the centre plate, the short sky dashes under the G of VINGT are doubled in 1, 6, 10, 12, 13, 16, 17, 19, 22, 24, 29, 41, 43 and 48. Centre plate A2 has few other varieties.

In I3+A2 the main frame plate varieties of I2 are still visible, but not many of the minor varieties, particularly those around the top and bottom framelines. However the heavy retouching of the top and bottom framelines led to many irregularities - short burin escapes etc - which make positioning straightforward if a reference sheet is available.

II1+A3 to II2+A4

These plate combinations have both frame and centre plate lay marks. On the frame plate there is a vertical line between 7, 8, 12 and 13 and a dot between 37, 38, 42 and 43; on the centre plate there is a dot between 8, 9, 13 and 14 and a vertical line between 43 and 44.

Numerous varieties make stamps from these issues easy to position. The most helpful groups of varieties are the following. The NW corner is doubled up in 23, 25 and 37 and doubled to the left in 42. Doubling is visible between the left framelines or in the left CENTIMES in 1, 7, 15, 19, 21 and 46. There is vertical doubling of the bottom hatching on the right in 22-5, 27 and (to a lesser extent) 28. There is a horizontal guideline between the top framelines in 11-3, 17, 27, 28, 31-5, 38-40 and 46. There is a vertical guideline outside the left frameline at the bottom in 4, 8-10, 15, 25, 29, 30 and 35.

Centre plate A3 is relatively free of doubling but shows corrosion dots and sections of horizontal line at the bottom of the vignette in most positions. Centre plate A4, by contrast, is heavily doubled. The heads of the natives are doubled upwards in 2, 5, 24 and 46 (Balasse V1); to the left in 18 (V2); diagonally upwards to the left in 17, 30 and 45 (V3); diagonally upwards to the right in 49 (also V3); and a long distance to the right and a little up in 48 (V4). The small rock on the left bank at the top of the waterfall is thickened or doubled to different degrees in all positions and this one feature provides a good confirmation of a stamp's location in the sheet.

II2+A4 includes the centre plate varieties of II1+A4, and in addition shows irregular retouching of the horizontal bottom hatching in all positions. The horizontal hatching to the left of the upper right rectangle, and the hatching in the rectangle itself, are retouched in most positions; the most conspicuous examples of the former are 1 and 20 (Balasse V13) and of the latter are 24 and 44 (Balasse V14).

None of the sheet positions in II1+A3, II1+A4 or II2+A4 present any real difficulty for the plater.

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II3+B and II4+B

II3+B is also an easy combination. The centre plate lay marks have disappeared but there are frame plate marks in the same places as before: a vertical line between 7,8,12 and 13 and a dot between 37,38,42 and 43.

The new centre plate is clean and shows few flaws. In the re-entered frame plate the lines of hatching are stronger and clearer but still show numerous signs of the retouching found in II2. V13 and 14 are still visible, and in addition Balasse classifies 39 as V15 (retouching of bottom hatching - also present in many other positions) and 26 as V16 (heavy doubling of the left side of the upper right rectangle, also present to a lesser extent in 21).

The best way to position stamps from this combination is to look for irregularities in the bottom hatching and match them up with a reference sheet. But there are also many varieties in other parts of the frames. For instance, the NW corner is doubled up in 23,25,26 and 37 and doubled to the left in 42. There is one or more dots in various places close to this corner in 4,10,17,20,35,36,40,41 and 45. The bottom frameline is partly doubled in 2,22-4,26,27 and 45. No position in II3+B is classified as difficult.

II4+B was formed by the addition of a vertical line between 8,9,13 and 14 and a dot between 38,39,43 and 44, but is otherwise indistinguishable from II3+B.

III1+B to III3+D

These plate combinations cover a large number of issues from 1915 to the Malines surcharge of 1922. Stamps from these issues are mostly positioned by reference to frame plate rather than centre plate varieties. The frame plate varieties are numerous, though not all of them survived the long period during which the plate was in use.

III1 has no lay marks. III2 has vertical lines between 17 and 18 and between 32 and 33, and dots between 17 and 18 and between 27 and 28. III3, known only with the Malines surcharge, has in addition a vertical line between 14,15,19 and 20 and a dot between 39,40,44 and 45.

In examining a stamp from frame plate III the first place to look is the top right corner. This is doubled upwards in 1-3 and 6-9. 1 has two dots over the top left corner; 2 a slanting scratch over that corner; 3 a faint scratch in the top margin over INGT; 6 a dot in the bottom right M; 7 a dot in the top right 'T-junction'; 8 several dots off the top left corner; and 9 (where the doubling of the top right corner is very slight) a short diagonal dash just in the left margin level with the T of CENTIMES.

The next place to look is the bottom left vertical frameline. If there is a vertical guideline just outside it, the position is 13,14,17-9,20,24,27,29,35-7,41,42,44-6 or 49. In 13,27,41 and 44-6 the space between the guideline and the frameline is relatively wide. These guidelines show clearly in III+B; a few are rather faint in III+C; in III+D, unfortunately, most have disappeared.

Other prominent frame varieties are as follows. The top left corner is doubled in 16,30 and 32. 10 has a " mark between the framelines in the bottom left corner. 11 has a short vertical line outside the top left corner. 15 has a horizontal line

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on the M of the left CENTIMES (except in III1+B). 17 has a heavy mark on the left foot of the M of the left CENTIMES. 22 has a cluster of dots on the central knob of the left scroll (except in III1+B). 26 has two horizontal marks in the bottom margin under the E of BELGISCH. 27 and 28 have a spot in the right foot of the N of CINQ (not visible, or barely visible, in III+D). 29 has a short dash under the left foot of the N of the lower CONGO. 34 has a smudge in the top of the S of BELGISCH. 35 has a long vertical scratch in the left margin. 40 has a dot on the left frameline by the ES of CENTIMES. 50 has a near-horizontal scratch in the top margin near the right end.

There are many other less conspicuous frame plate varieties. I find the most difficult positions to be the following. 4 has a long blue diagonal scratch passing through the upper left 5, but in later printings this disappears and one is guided by a small scratch in the top margin over the NG and a dot to the left of the bar of the H of BELGISCH. 12 has a faint line to the left of the upper left corner, and several faint marks in the bottom margin. 20 has a tiny dash in the white line above the I of BELGISCH. 23 has a horizontal mark crossing the right framelines level with the T of CENTIMES. 33 has a small dash $\frac{1}{2}$ mm over the top right corner. 37 has a short faint horizontal dash over the top left corner (early printings) or two dots in the top margin over the N of CINQ (later printings). 43 has a faint dot diagonally off the top right corner, and a horizontal guideline at this corner, a little under 1mm long, which turns down at its right end. 47 has four dots forming a diamond shape over the top right corner. 48 has smudging over the G of BELGISCH, and a trace of a guideline between the top frames over the G of VINGT.

Because of the disappearance of some of the earlier frame plate varieties, stamps from III+D can be hard to position. Where there are no obvious flaws, it is necessary to look at the faint blue corrosion dots which appear on these stamps around the framelines and on some of the letters. With a strong enough magnifying glass the patterns of these dots can be seen and matched against a reference sheet.

There are several centre plate varieties from these combinations which are worth noting. On centre plate B, made with the unretouched die which left a white space over the third rock from the right, the tree trunks are doubled in 25 and there is a heavy horizontal mark in the sky in 49. On centre plate C there is a long horizontal guideline crossing the middle of the stamp in 28, and in 30 there is a similar line together with two diagonal lines meeting at the centre to form a large star. In centre plate D there are transfer roller marks in the form of little dashes in the spray to the left of the natives: in one position in 6-8, in another in 1, 2 and 10, and in both positions in 9.

Booklet stamps

In many of the booklet stamps the bottom frameline is thickened or doubled, a feature not found in any stamp from frame plate III. There is doubling in α 4, 8, β 4, 6, 8, γ 3, 4, 8 and δ 6 and 10, and there is thickening or near-doubling in α 2, β 2, 7, γ 6, 10 and δ 2, 4 and 8. Doubling is found particularly at the right end of the bottom frameline which shows many variations in shape from position to position.

Numerous other varieties in the frame plate are found, particularly around the four corners of the stamp, and there are no positions which present serious difficulties for the plater. There are fewer centre plate varieties, but it is worth

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mentioning a slanting line to the left of the natives ($\alpha 4$); a spot in the same place ($\alpha 6$); horizontal marks on the right of the main waterfall ($\gamma 2$); and a large spot over the S of BELGISCH ($\delta 5$).

From the second printing onwards, all stamps in panes β and δ are marked by heavy centre plate corrosion around the edges of the vignette. This corrosion helps to identify the printing, the pane and the position of the stamp. It should be noted that it is found in all second and third printing stamps, including those from the second printing before the frames were retouched.

The retouching is evidenced by small burin marks in virtually every position. Many of these are on the top frameline close to the left or right corner; others are around the letters of CONGO BELGE or the left or right scrolls. They are easy to find and provide a good means of distinguishing 2nd(1) from 2nd(2) booklet stamps, and of positioning the latter together with 3rd booklet stamps.
