

BELGAPOST

Volume **12** No. **3**

SEPTEMBER, 1999

The Journal of the
Belgian Study Circle

BRUPHILA'99

29/9-3/10/1999-BRUXELLES



EXPOSITION PHILATELIQUE NATIONALE

150 ANS DU PREMIER
TIMBRE-POSTE BELGE

BELGIAN STUDY CIRCLE

Founded 1947

To Promote the Study of the Postal History and Stamps of Belgium

(Twinned with the Phila-Club Flemalle)

PRESIDENT

CHAIRMAN

J. M. H. Parkin
10 Alsfeld Way
New Mills
High Peak
SK22 3DD
Tel. 01663 747613

VICE CHAIRMAN

J. Bruwier
Rue Marconi 19
B4100
Seraing
Belgium
Tel. 04 336 7531

SECRETARY

C. Howe
88 Willow Close
Patchway
Bristol
BS12 5SQ
Tel. 0117 9470288

TREASURER

R. T. Harrison
8 Grange Meadow
Banstead
Surrey
SM7 3RD
Tel. 01737 356266

PACKET SECRETARY

A. D. Geake
12 Tappers Close-
Topsham
Devon
EX3 0DG
Tel. 01392 877662

'BELGAPOST' EDITOR

R. T. Harrison
8 Grange Meadow
Banstead
Surrey
SM7 3RD
Tel. 01737 356266

LIBRARIAN/ARCHIVIST

N. J. Martin
Hughenden, The Plain
Goudhurst
Kent
TN17 1AB
Tel. 01580 211771

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Editor: R. T. Harrison, 8 Grange Meadow, Banstead, SM7 3RD

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EDITORIAL

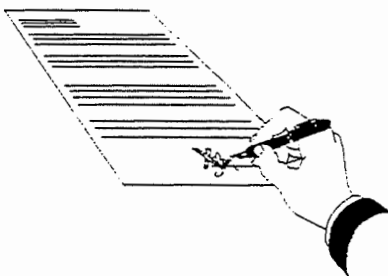
1st July, 1849 saw the issue of Belgium's first postage stamp. One hundred and fifty years on and BRUPHILA 99 will celebrate that event with an opportunity for BSC members present in Brussels to participate. This edition of "BELGAPOST" is therefore timed to coincide with the Exhibition and the contents include a major article on the first issues by one of our Founder Members. Also included is an account relating to the Belgian Royal Family and Claremont where the 2 L's cipher can still be seen.

Anything related to Railways seems to interest a good number of our members and, in order to meet the demand, a limited quantity of Jones' book has been reprinted (price £10 inclusive of postage).

As previous editors have commented, we always require more articles in order that our four copies per year can be filled with substantially new material. I endeavour to encourage 'new' authors to participate and hope that the result provides something for everybody. Invariably there is a preponderance of Postal History as opposed to Stamp articles but this is inevitable if writings on the latter are not forthcoming. If you would like to contribute, please contact me. Likewise if there is a particular topic you would like to see or any comments on the contents - shout so that we can try to meet your wishes.

There are many subsidiary aspects of Belgian philately of which exhibitions provide a good example. This issue therefore continues the series, incorporating a little colour where possible, to show what a visually attractive hobby philately is.

Finally, it is hoped that by the time this edition appears, the Circle's 50th Anniversary Book will have been issued. If any member feels it is of no interest to them, I will happily refund the return postage!

**REG HARRISON****MEMBER NEWS**

New Members - We are pleased to welcome the following to the Circle:-

- | | |
|------------------------|--|
| Mrs. Mary Setchfield - | Loughborough, Leices
General |
| Mike Payne - | Abingdon, Oxon
General Stamps and Mini-Sheets |
| John Soer - | Wokingham Berks,
Postal History including TPO's and Transit Marks |

BRUPHILA '99

Most members interested will be familiar with the draft programme of this exhibition which runs from Wednesday, 29th September, to Sunday, 3rd October, inclusive. Special stamp issues are planned, including the first with Euro values! A visit from King Albert II is expected on the Friday.

During the Exhibition, the BSC auction lots for our meeting on 16th October at Exeter will be available for inspection. This will be on the stand of **Albert Delchambre - Club 92** and we are grateful to him for his kind co-operation and assistance once again.

On the evening of **Saturday, 2nd October**, a dinner has been arranged for as many of our Circle and European philatelic friends as possible. Please do try to attend - contact **Josef Deruyck** (tel. 0032 2532 0443) for details - and join us for an enjoyable evening.

By courtesy of our Vice Chairman, **Jean Bruwier** (tel. 0032 4338 3222), a meeting of the Circle will be held on **Sunday, 3rd October**, commencing at **1.30 pm** in the **Salle Cinédoc** by Palais 2. The programme is:-

13.30	Postal Stationery, Leopold II	Jean Depaire
14.00	Medallions on Foreign Cover	Jean-Claude Porignon
14.30	The Merode Issue	Serge Toulieff
15.00	Discussion and Summary	

Please support this meeting if you are present at Heysel and help fly the Circle flag. Incidentally, our journal "BELGAPOST" is an entry in the Literature class competition.

COUNTRY MEETING, EXETER 15th-17th OCTOBER, 1999

Arrangements for this meeting are just being finalised but the topics to be displayed include the following:

Revenues	Elstrom Issue
Between Wars	Bird Definitives
Cross Channel Service	Private Line Railways
Postal Stationery	Exhibition Labels
WW1 Railway Cancels	

The programme begins on Saturday morning and includes an auction in the afternoon. It finishes around midday on Sunday. At present, around twenty-six people are listed to attend but it is not too late to apply, even if only for part of the programme (contact Tony Geake, tel. 01392 877662).

It is intended to hold the competition for the Churchill Crown, with One Sheet denoted "This I like because), in memory of Geoffrey Wood.

Please try to attend and support this event.

REPORT OF DISPLAY AT THE ROYAL PHILATELIC SOCIETY, LONDON
ON 10th JUNE, 1999

This was a display devoted to Belgium and given by three Belgians who are distinguished philatelists in different fields. In no special order, the displays were as follows:-

Franco Frontiers 1813-1863

Claude Delbeke

The date chosen to start is that when the Napoleonic period ended and, under Dutch domination, a new postal system was set up. A wide selection of routes, rates and markings were shown, together with an excellent explanatory guide - in English. Much appreciated by those who know M. Delbeke's writings normally in Flemish.

Cross Channel Mail 1583-1815

Leon Janssen

Whether carried by courier or private messenger, the early letters crossed by a variety of routes and methods. Some periods were interrupted by wars or trade disputes but the Thurn and Taxis organisation was invariably in the background. Eventually Ostend became the principal port - now sadly no longer in use for mails. Many interesting letters were displayed which makes today's Cross Channel mail simple (albeit often slower!) and routine.

La Poste Belge in 1847

Leo De Clercq

The whole display was devoted to covers of 1847 - an unusual concept - arising from his display at CAROLOPHILEX in 1997 to mark 150 years of Belgian mails. To find that many covers of one calendar year is quite difficult and requires a methodical approach. The result is a fascinating array of postal rates and markings, including the Brussels Bureaux ABCDE, postmen's boxes, rural posts, debourse, rayons, ambulants, to mention but a few.

We are grateful to all three speakers for coming to London for this special display, helping to remind others of the vitality in Belgian philately.

R. T. HARRISON



REPORT ON PORTISHEAD '99

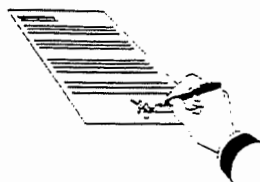
The Circle meeting at Portishead on 14th August was a very informal affair being attended by eight members and two guests, all of whom made a contribution to the proceedings. Material was placed on display, examined and replaced by further material at such a furious pace that it was difficult to keep track of which members were displaying at any one time.

With Portishead being so close to God's Wonderful Railway, the main theme was naturally railway stamps. For the benefit of our overseas members, God's Wonderful Railway is the local affectionate title of the Great Western Railway, or GWR, built under the direction of Isambard Kingdom Brunel in the last century. There were a few items outside of the general railway arena but nevertheless most of these seemed to be complementary to the main theme. A display of emergency cancellations on railways stamps post 1918 being subsequently echoed in a display of post liberation cancellations used in the general postal service being just one example.

It is impossible to do justice to all of the material; varying from the Corsini Correspondence through Colis Militaire to waybills and mint stamps. There were private line cancellations, imperforate railway issues, pre-stamp TPOs, colour trials and a detailed study of the second railways stamp issues, including reprints with incorrect perforations, white paper and even forged cancellations. Something to which to look forward in a future edition of "BELGAPOST" is a report on the collaborative work undertaken by Bill Moss and others on CDS cancellations of railway stamps, Bill's contribution being one of the earlier displays in the afternoon.

In conclusion, it was a good afternoon well worth the appalling traffic on the M4 and M5 and the efforts of Tony Geake in drumming up local support. I hope that some of the members who displayed will feel able to volunteer for the London meetings in 2000/2001.

CHRIS HOWE



REPORT ON MIDPEX - SATURDAY, 3rd JULY 1999

Ken Carpenter, Reg Harrison and I, together with my wife, manned the Circle stand throughout the day and were pleased to welcome a number of members and wives, including Tom Pring, Graham and Susan Harvey, John Hammonds, Jeffrey Kalp and, for the first time, new member David Ball. We also recruited a new member to the Circle, John Soer.

As in 1997, this biennial event was well supported by specialist societies and provided a useful shop window for the Circle. Our display was a little more varied this year and included postal history, publibels and railway stamps.

As I have said previously, I think comprehensive displays which have taken a lifetime to accumulate can often have a negative impact on potential members who, like myself, join when just ending the "beginner" phase. This year we set just the right tone

The railway stamps created a great deal of interest, possibly because the Railway Philatelic Society was also in attendance nearby. Copies of "BELGAPOST" were available and attracted considerable attention, especially the past year's issues with their emphasis on railway matters. These initiated a number of discussions with what we hope will prove to be potential members.

Although overall attendance seemed to me to be a little down on the previous year, there were many keen potential customers at the dealers' stands, with your secretary not least amongst them! Postal history continued to be in demand, a trend which was naturally reflected in the prices sought. It occurred to me just how valuable the Circle's auctions are in providing a source of such material. Speaking of postal history, my Albanian correspondent uses a phrase which translates as "travelled covers" to describe such items. A term which I find much more informative and which to some extent gets around the problem of philatelic items.

Anyway, we all had an enjoyable day and, as I write, I am still writing up the material acquired.

CHRIS HOWE

PERFINS ON RAILWAY PARCEL STAMPS - UPDATE

by A. D. Geake

The listing of perfins in Vol.8 No.3 has not expanded very much since September 1995, when 37 were listed.

The following can be added:

<u>Lettering</u>	<u>Where Used</u>	<u>Dates</u>	<u>User</u>
A.D.C.	Brussels	192 ?	Adolphe Dehaize & Cie, denrées alimentaires
B*	Brussels	1914-28	Grand Magasins de la Bourse
CPP	Brussels	1932	?
FT	Tamines	1937	Fonderies et Pouleries de Tamines S.A.
L & H.T	Brussels	1904	?
M & Co	Cureghem	1903	?
V & D	Brussels	1930	A VanderBorghet & Dumont, fondeurs en caractère

* Distinctive shape per illustration below:

I have also come across a Journaux/Dagbladen overprint on the 1Fr. ultramarine with a single perfin hole almost on the cross of the crown. The cancellation is TONGEREN 5 / 25 VII 19 30 / TONGRES. Is anything similar recorded on either parcel or postage stamps? (It could perhaps be a wormhole, but the hole appears more likely to be mechanically made, it is perfectly centrally placed and the paper is in excellent condition).



VARIETIES OF THE ÉPAULETTES AND MEDALLIONS OF BELGIUM

by Major W. J. Willis, F.R.P.S.L.

This article by Major Willis (a Founder Member of the Belgian Study Circle) was based on a display he gave at the Royal Philatelic Society London on 1st February, 1951, and is reproduced here with their kind permission.

The first two issues of Belgium known as the Epaulettes and Medallions, are rich in philatelic interest and offer much scope for study, particularly the Medallion series. There were three plates for the Epaulettes and twenty-five for the Medallions.

THE DIE

In order to understand these varieties it is necessary to know how line engraved stamps are produced. After the design has been selected and passed – the engraver, using a small soft steel block – usually about 3 in. x 2 in. – proceeds to engrave the design (in recess) on the surface of the steel, using a graver or burin. When his work is completed, proofs are taken from this block (die proofs) and if approved, the die is hardened and thus is born the original or matrix die. From this original die a plate to print 200 or 300 impressions is made. This brings into use the "Transfer Roller", the medium invented by Jacob Perkins to transfer the impression of the "Original Die" to the plate the required number of impressions.

Fig. 1.
Illustration of Die

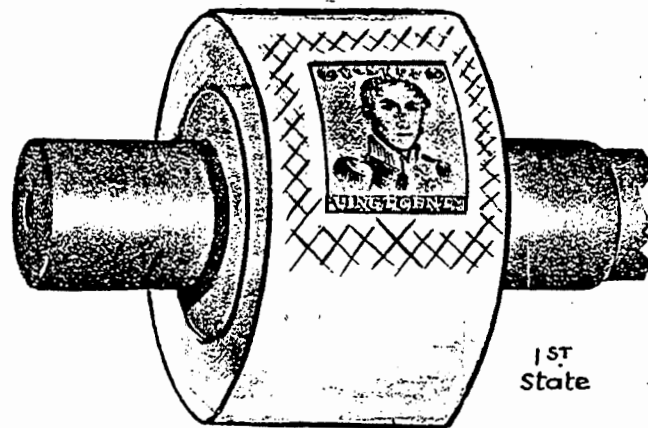


Note : Trellis Surround.
(Guillochis)

THE TRANSFER ROLLER

The Transfer Roller, sometimes called the roller die – Molette, Rocker, Cylinder, The Mill, etc. in its original state was shaped like Fig. 2. It was of soft steel and had to receive on its circumference, impressions from the original die – to achieve this the original die is placed on the bed of the transfer press. The steel arms of this machine, Fig. 16, press down on the axle or mandrel of the roller with great pressure, which is sufficient to force the unhardened steel of the transfer roller into the recessed design of the die. The bed of the transfer press with the die upon it, is moved backwards and forwards, causing the roller to roll backwards and forwards (rocking) over the complete design on the die, thus an impression is forced from the die on to the circumference of the transfer roller in relief. The pressure is then taken off – the roller placed on the die in another position on its circumference and the process repeated. These impressions on the roller are called RELIEFS, and being in relief can easily be damaged – after the transfer roller is completed and approved it is hardened, thus we have the source of some of the most interesting varieties in philately.

Fig. 2.
Transfer Roller

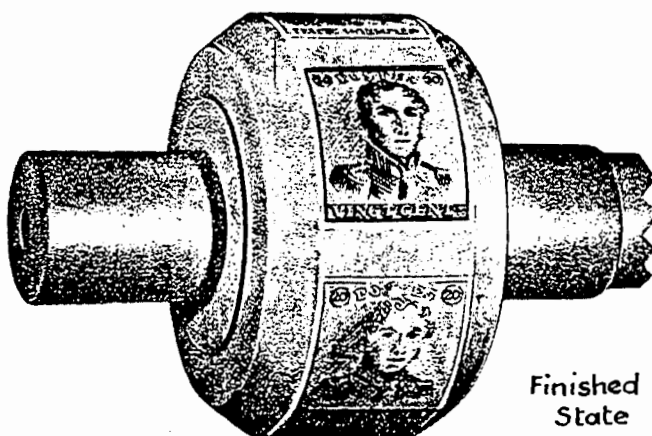


Shewing Relief and part of
the "Guilloché"

The Epaulettes had two transfer rollers, each roller having six reliefs - three of 10 centimes and three of 20 centimes - all reliefs were vertical.

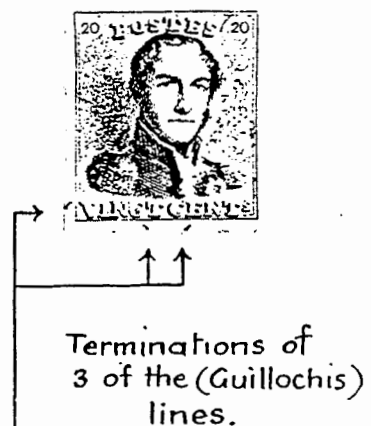
The Medallions had twelve transfer rollers all with four reliefs, of one value, on each roller. Five of these rollers had vertical reliefs (similar to the Epaulette roller shown in Fig. 3) used for making the plates of two hundred impressions, and seven of these rollers had horizontal reliefs (Fig. 4A), used for making the plates of three hundred impressions.

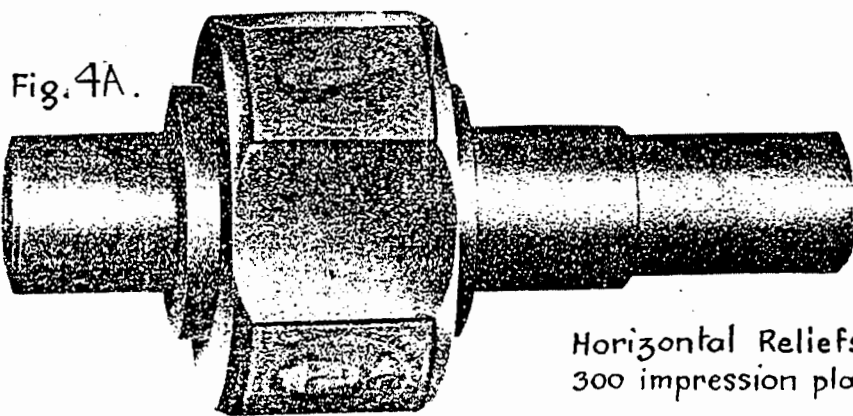
Fig. 3.



Edges chamfered and spaces between Reliefs filed flat disposing of the "Guilloché" except for the Vertical Reliefs as above used for all Epaulettes & all the 200 impression plates of Medallions.

Fig. 4.





Actual size of Transfer Roller.

Horizontal Reliefs used for all the 300 impression plates of Medallions.

THE PLATE

To make the plate from which the stamps are printed, a soft steel plate, large enough to hold the required number of impressions, is placed on the bed of the transfer press – above the plate is placed the transfer roller, and under pressure the relief on the transfer roller is forced into the soft steel plate. The bed of the transfer press with the plate being moved backwards and forwards until the impression is entered on the plate – pressure is then taken off and the same operation repeated 200 or 300 times in the necessary positions on the plate. When the plate is completed – examined and touched up (if necessary) then it is hardened – it was a difficult business 100 years ago to harden large steel surfaces, avoid distortion and unequal tempering, although some of the early plates were not hardened.

VARIETY CAUSED BY DIE SURROUND (GUILLOCHIS) Fig. 1

The first variety I wish to write about is the origin of the three dots shown on the 20 centime stamp, Plate II. When the transfer roller was rocked to and fro, over the die, part of the trellis work (Guillochis) surrounding the die was taken on to the circumference of the roller, Fig. 2, and in order to remove this part of the trellis work from the roller the sides were chamfered and the spaces between the reliefs were filed flat, Fig. 3, but the ends of three lines of the trellis work were so near the frame of the design that they were left on the transfer roller – thus the relief on the transfer roller showed the extremities of these three small lines which were, of course, reproduced on the plate and on the stamps, Fig. 4.

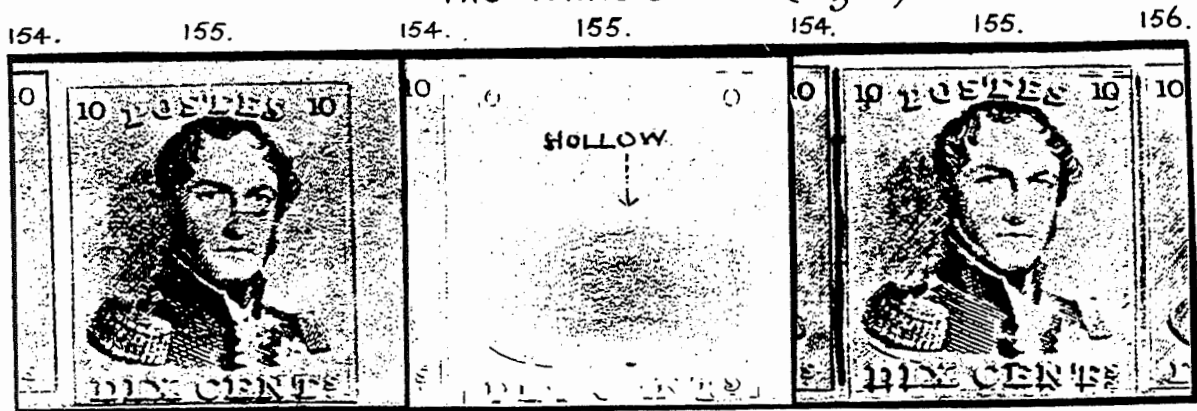
RE-ENTRIES

All re-entries are caused by the inaccurate use of the transfer roller. The 10 centimes Epauettes had sixteen stamps showing re-entries. The 20 centimes had two. The Medallions had a greater number which can be grouped into four main types, all on the 10 centimes value. There were none on the 1, 20, and 40 centimes value.

EPAULETTE RE-ENTRIES

The "White Jabot" on the Epauettes, Fig. 5, is a typical re-entry of the incorrectly placed first transfer type – it was due, as most re-entries are, to the first impression being out of position, in this case it was out of alignment with the impression next to it on the plate – it was too low – so it was erased by the use of a small curved file (the Refloir) and abrasives, but the erasure was incomplete and part of the impression was left on the plate. The transfer roller then transferred another impression in the correct position in alignment with the other impressions. When the sheets were printed from the plate the remains of the first incorrectly placed impressions and the full second impression were clearly seen – thus the re-entry White Jabot.

The White Jabot. (Fig. 5)

1st State.

Original incorrectly
positioned impression.
(too low)

2nd State.

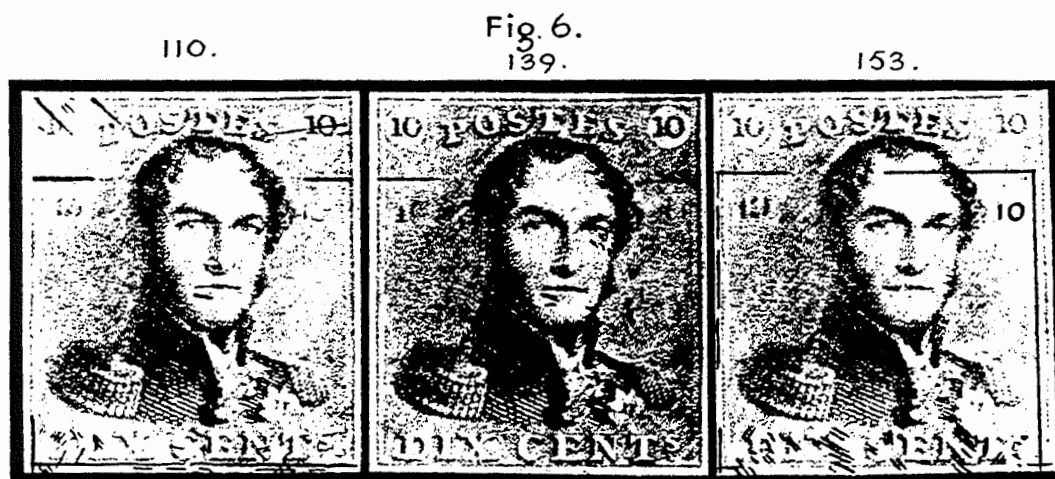
Remainder of the in-
correct positioned im-
pression after erasure.

3rd State.

The new & correctly
positioned impression -
showing beneath, the
remainder of the origi-
nal - as shewn - St. 2.

The most interesting feature of the White Jabot re-entry (No. 155) on the plate, is that the jabot or cravat of the King and many of the vertically inclined lines on the tunic are missing, caused when the first incorrectly placed impression was erased, when, owing to faulty use of the abrasives a slight and graduated hollow was worn in the plate, because the lines were deep on this part of the design, and when the correct and second impression was entered the relief of the transfer roller did not, at this spot, reach the "floor" of the plate, thus that part of the design is missing - this accounts for the White Jabot variety and its name. It is most interesting to compare this stamp, No. 155, with No. 156 and No. 154, because owing to the missing lines on No. 155 it looks quite a different shade from its neighbours.

Nos. 110, 139 and 153, 10 centimes Epaulettes are almost identical (Fig. 6) and their cause was the same - in each case the roller was left on the plate under pressure, but lying on one of the flat surfaces between the reliefs, the operator moved the plate into position for the next entry, whilst the roller was still under pressure, causing the roller to transfer an impression in the wrong place, and in the case of these three stamps, also in the same position. These were partly erased and new entries rocked in the correct position. Fig. 6 clearly shows the remains of the three incorrect entries.



Note similarity and positioning of these 3 Re-entries.

MEDALLION RE-ENTRIES

The re-entries of the Medallions are all confined to the 10 centimes value and may be divided into four types.

- | | | |
|--------|----------|--|
| Type 1 | Fig. M.1 | The No. 1 on Plate 1 - the rarest. |
| Type 2 | Fig. M.2 | A re-entry, not so marked as No. 1. In comparison quite common and occurring several times on Plate 1. |
| Type 3 | Fig. M.3 | From Plate II, 1851 - some of the background lines at the base of the stamp, and the bottom inner and outer frame lines are doubled. This re-entry is so common that it is not catalogued by Balasse as a variety but merely as typical of the plate. |
| Type 4 | Fig. M.4 | From Plate II, 1862. Doubling of the inner left frame lines and value figures "10" - some copies are not very clear but others are very distinct. The re-entry also varies a shade to left or right: these are also very common on the plate but not so common as type 3, and are catalogued by Balasse. |

The feature of types 3 and 4 is their similarity, because although No. 3 was entered on the plate with vertical relief, 200 impressions to the plate, and No. 4 was entered on the plate with horizontal relief, 300 impressions to the plate, both the positions of the re-entries were parallel with the long side of the plate.

It is thought that these two types, 3 and 4, were probably caused by a faulty transfer press - they occur on no other of the 25 plates except those mentioned above.

M. 1.



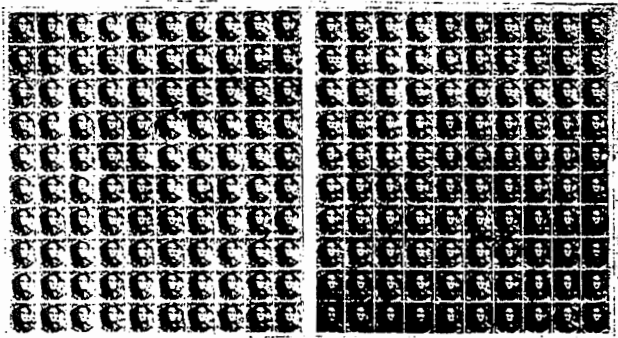
Major Re-entry.
Nº 1 on Plate I.

M. 2.

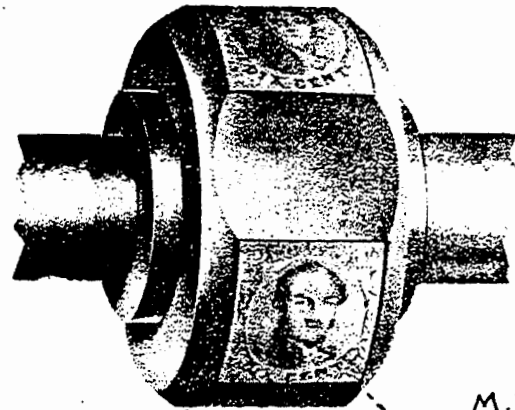


Nº 2 on Plate I and
occurs many times
on this plate -
sometimes very slight.

The Layout of the 200 Plate.... made by Transfer Roller with Vertical Reliefs.



RE-ENTRY

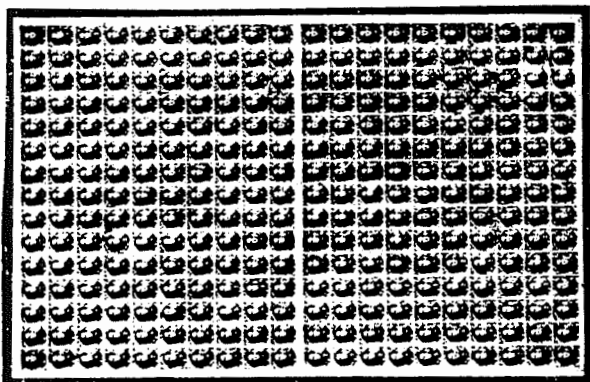


M.3.



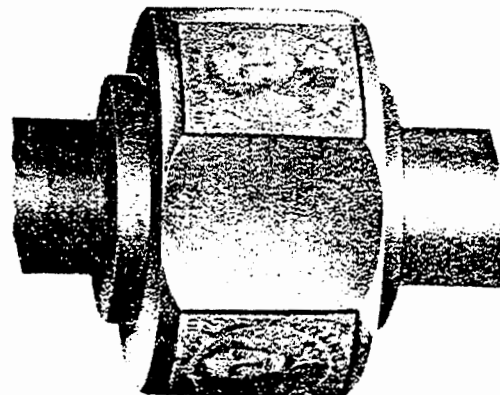
Impression Rocked in Top to Bottom.

The Layout of the 300 Plate.



Made by Transfer Roller with
Horizontal Reliefs.

Horizontal Reliefs.



M.4.

RE-ENTRY



Impression Rocked in from Side to Side.

Both plates laid on bed of Transfer press in
position as shewn above.

TRANSFER ROLLER VARIETIES

Varieties due to the transfer roller are a result of either damage to a relief (such as the ray flaw on Plates 1 and 2 of the Penny Black) or to a foreign body such as a hair, piece of paper, grit, etc. adhering to the roller. When the relief is damaged then the variety will occur on every stamp until that relief is changed; but when a foreign body adheres to the relief, a variety occurs until such time as the foreign body drops off or a new relief from the same roller or an entirely new transfer roller is used.

It is difficult to state with any certainty whether a variety is caused by the transfer roller unless the variety is identically duplicated once or several times on the plate. A single variety of this type is much more likely to be due to something on the plate than to a foreign body on the roller.

Before describing this type of variety, it is well to realise that a soft steel plate ready to receive the impression from the hardened transfer roller is easily damaged.

On February 1, 1951, at Devonshire Place, I showed a small soft steel plate with above it, on a card, a hair, a small triangular piece of paper and a small piece of rubber. These three items had been placed on the soft steel plate and a hardened plate placed above; then both plates with the foreign bodies between were subjected to pressure, causing three indentations on the soft steel plate, identical in shape to the three objects mentioned and sufficiently deep to take ink and give an impression on paper. The ease with which a soft steel plate can be damaged is not always appreciated.

There are four typical transfer roller varieties - all on the Epauettes - three on the 10 centimes and one on the 20 centimes. Each has its peculiarity and is worthy of examination.

Fig. R.2 The triangular colour spot over the letter "T" on the top frame appears on four stamps side by side, Nos. 23, 24, 25 and 26, and was caused by a small hard substance (accounting for the next regular shape of the spots) on one of the reliefs of the transfer roller, being forced into the plate, leaving an indentation on the plate at that spot. The relief was changed after transferring the last of this variety, No. 26, to the plate.

Fig. R.2.
Appears on Nos 23 - 24 - 25 - 26.



Plate damaged and Relief of
Transfer Roller changed.

Fig. R.1 This consists of a slight colour impression on the left of the King's head on the background. It appears on two stamps, one above the other, Nos. 106 and 116; it was caused by the crushing of a piece of soft substance which spread under pressure and formed a slight indentation in the plate, necessitating a retouch at this spot. Because the indentation was so slight this colour spot is sometimes absent or faint, depending on heavy or light inking and careless or careful wiping of the plate.

Fig. R.1.

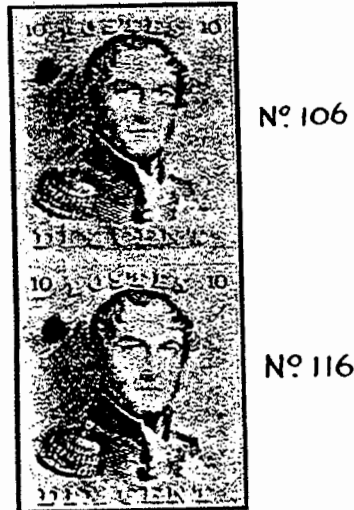


Plate damaged
and Retouched.

Fig. R.3 This variety is different because it did not damage the plate or the roller. It consists of a white spot at the foot of the letter "P" in "POSTE" appearing on four stamps, side by side, of the 20 centimes, Plate II, Nos. 151, 152, 153 and 154, formed by a small and very thin piece of material, probably paper, sufficiently thick to mask a small part of the relief, preventing a full impression at that spot but not sufficient to make an indentation of the plate; after the last variety, No. 154, was made, the paper or whatever it was, dropped off and the rest of the plate was transferred in the usual way and with the same relief.

Fig. R.3.



Plate not damaged - (See Explanation
in Article) Foreign body on Relief of
Transfer Roller - dropped off.

Fig. R.4 Curved lines on the three stamps side by side, 95, 96 and 97. This transfer roller variety has the oddest cause and I think it is the most difficult to explain. I will endeavour to make it as clear as possible.

It was the usual practice to keep a brush handy for dusting the roller, etc. and a hair perhaps from such a brush adhered to the transfer roller. The plate was entered from left to right looking down at it, whilst it lay on the bed of the transfer press. This hair on the relief of the roller projected beyond the edge of the relief.

When the relief was forced into the plate (No. 97) that part of the hair on the design of the stamp made an indentation in the plate identical to its shape and size - the projecting part of the hair was cut and lay on the plate (on the unentered site of No. 96) next to the impression just made.

Fig R.4.

95

96

97



Plate damaged - Foreign body dropped off.

The plate was moved to the next position (No. 96) ready to receive the roller with the hair still in position on the relief. It then transferred No. 96 and forced into the plate an indentation of the hair lying on the plate to the left and an indentation of hair adhering to the relief on the right. The pressure was then taken off and the relief dropped the original hair adhering to its surface but picked up that party of the hair that was cut and left on the plate on the position of No. 96 when No. 97 was entered.

No. 95 was now entered and on its right appears the line caused by the hair adhering to the relief which was picked up from the plate - this hair then dropped off and the plate completed with the same roller.

It is because of the seeming continuity of the line across the two stamps that this was such a problem and the credit is all the more deserved by that exceptionally clever engraver and philatelist, Alphonse Maes of Brussels, who solved it.

REPAIRS TO THE PLATE (CIRCLE VARIETY) Figs. 7, 8, 9

All the circle varieties occur on the Medallion issues and consist of nine circles - two appearing in the margin, one in the right margin 20 centimes, Plate I, No. 100, the other (uncatalogued) in the top margin above No. 13, Plate I (1861), 40 centimes. The remaining circles and part circles appear on the stamp itself, on ten stamps - with framed and unframed watermarks, and one on the perforated issue of the 40 centimes value. The illustrations show two of these circles and an illustration of the steel peg referred to in the next paragraph.

Fig. 7.

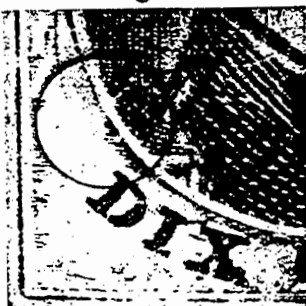
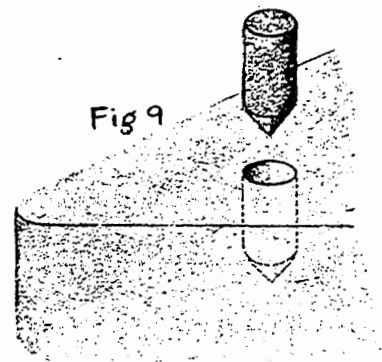


Fig. 8.



Fig 9



When the soft steel printing plates were being prepared faults were observed on the surface of the steel, formed by faulty fusion and other causes. Over each fault a hole was drilled partly through the plate, which was 20 mm thick, and in this hole a steel peg was forced under pressure, levelled off with the surface of the plate and the area dressed and polished with very little apparent trace of the repair.

The plates were then transferred in the usual way, but under the pressure of the transfer roller at least one of these steel pegs moved and was forced above the surface of the plate (I have an original plate proof of the 1 centime with circle on two stamps). Possibly other circles were affected by this pressure. Some of the circles moved later when, owing to unequal pressure under the roller of the printing machine, they also were forced out a little, some sloped, usually to the left, accounting for partial circles.

When examining the circles it is noticeable that they vary in distinct ways.

The 1 centime circle has a fluffy appearance and not a clean circular line. The fluffy line called "halo effect" is due to the peg being above the surface of the plate and when wiped the ink gathered round its circumference, thus when it was printed the gathered ink gave the fluffy appearance mentioned.

The 10 centimes, with half circle at top right, and the 40 centimes circle have a whitish appearance and sometimes it is difficult to see them at all.

The whitish appearance of the circle on the 10 centimes, top right corner on the value tablet and the 40 centimes lower left corner are typical. The displaced pegs were sloping, the 10 centimes to the right and the 40 centimes to the left. Thus the slope offered more resistance to the palm of the hand when it was wiped - wiping off more colour on the slope of the steel peg giving it a lighter appearance than the rest of the design on the stamp. This is most marked on the 10 centimes. I have three of these and seen others, and two I first noticed because the half circle looked lighter than the design in its immediate vicinity. The 40 centimes has fortunately a strong retouch of the foliage, just left of the circles, which also helps to identify it; although both circles are usually fairly clear some are quite indistinct.

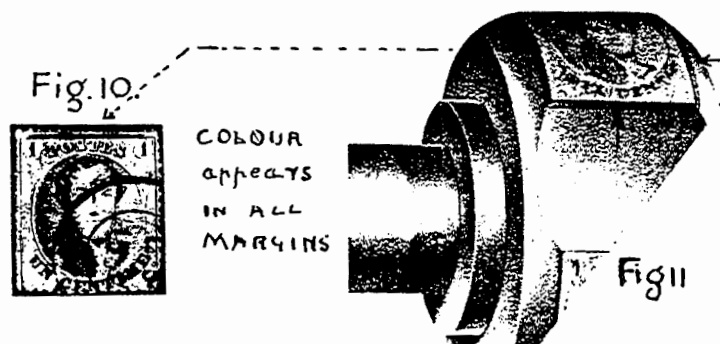
I also showed on February 1st, to the Society, a steel plate demonstrating the cause of the circle variety, showing:

1. A hole drilled partly through the plate.
2. Another hole - pegged with a steel peg.
3. Another hole - pegged, surfaced and polished (it is almost invisible).
4. As No. 3 but with the peg forced out a little. This was caused by a blow, the mark of which is $\frac{1}{8}$ in. above the peg, it was the protruding peg which was the source of the circles.

EXCESSIVE PRESSURE OF THE TRANSFER ROLLER (INK ON THE MARGIN) Fig. 10

This is the cause of the ink markings in the margin of all the values both of the Epaulettes and Medallions, some are very deep in colour, are constant as they arise from damage to the plate but vary, owing to light or heavy inking and again owing to variation in wiping.

The illustration, Fig. 11, clearly shows that the relief lies on a sort of platform and it is this platform that comes into contact with the plate when too much pressure is applied. That causes hollows in the plate round the outside of the frame. These hollows were unpolished and so held the ink. On some copies where the edge of the platform has forced an indentation in the plate the shape of its edge is clearly seen.



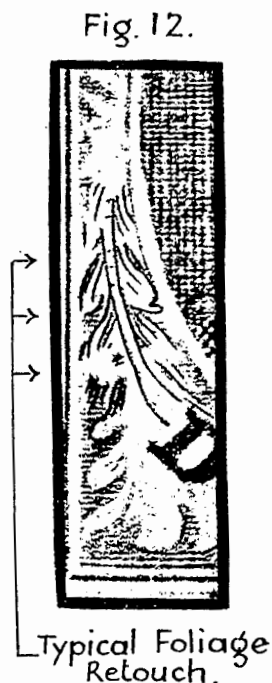
On the Epaulettes the re-entries are conspicuous for this fault - it would seem that the operator tried to cover up bad workmanship by extra pressure. The result of this pressure caused other varieties, such as absence of design and distortion of frame lines.

Both these varieties were caused by the displaced steel spreading slightly upwards and outwards from the hollow and closing the engraved lines of the design nearest to the hollow. It had the same effect on some of the frame lines.

RETOUCHES

Brigadier M. A. Studd gave a great deal of information on this subject, see the end of this article.

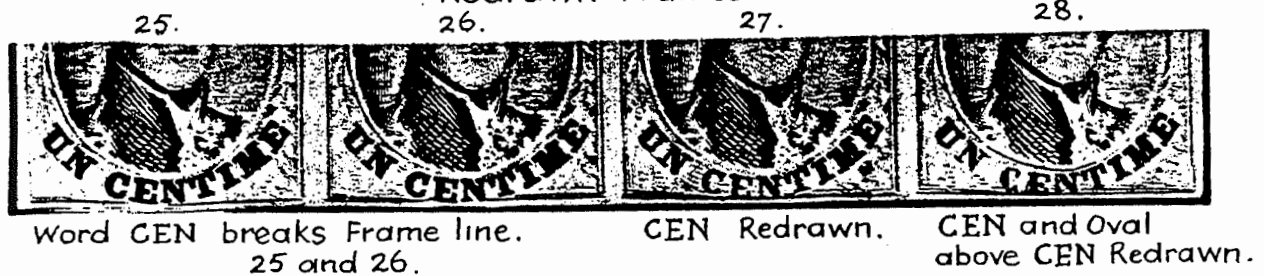
I will, therefore, only touch briefly on certain aspects. All retouches to the plate on both issues were made before the stamps were printed for issue. The most common are foliage retouches on the Medallions, Fig. 12, common on the 20 centimes, less common on the 10 centimes; still less on the 1 centime and comparatively rare on the 40 centimes.



The Epaulettes have some retouches: frame lines - backgrounds - all well illustrated in the Balasse catalogue. The whole row from No. 181 to 190 on the 10 centime plate had the top frame redrawn, although only 187 and 190 are catalogued.

The most spectacular retouches occur on Plate V, 1 centime value, Fig. 12A. This plate was so badly transferred that in some cases the bottom frame line was too near and sometimes touched or overlapped the top frame of the stamp below, made worse because the plate was used for the perforated issue. Where necessary, the frame line was removed and new frame lines redrawn. The shape of the redrawn frame lines is extraordinary – these new frames, in some cases, touched the wording centime so that the letters "CEN" had also to be redrawn. This most interesting plate has, fortunately for philatelists, many varieties caused by inferior workmanship.

Fig. 12 A.
Redrawn Frames



PRINTING CURIOSITIES

There are many causes, such as thin or thick ink, too little or too much ink, badly wiped plates, too wet or too dry paper, double impressions, blots, etc. and many are of considerable interest. Sometimes one of these types occurs in the same part of the stamp and leads to interesting conclusions. I will write of only two types, one very unusual and one (oily impressions) quite common.

The unusual curiosity is seen when the top part of the stamp is unprinted, Fig. 13.

When the printing plate was laid on the bed of the printing press, a damped sheet of paper was laid upon it and on the damped paper, cloth was laid to secure flexible pressure when the roller passed over its surface. Sometimes the cloth was misplaced and did not reach to the end of the plate, therefore insufficient pressure was applied to that end of the sheet, resulting in an incomplete impression as the example shown, Fig. 13.

Fig. 13.



Loss of design caused by incorrect placing of cloth on printing sheet.

OILY IMPRESSIONS

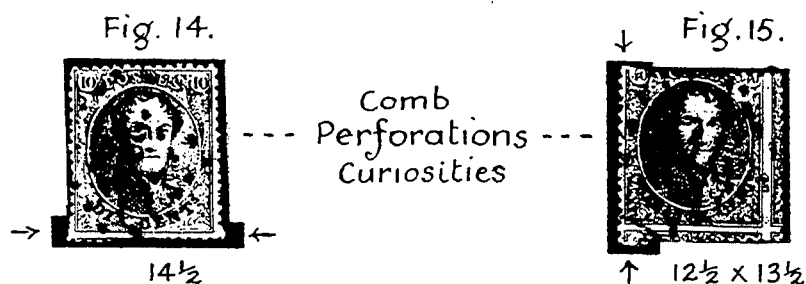
Boiled linseed oil was used as the base for printing inks and when the ink became too thick more boiled linseed oil was added to thin it, but sometimes *unboiled* linseed oil was added. This resulted in the heavily marked oily impressions on the Medallions, commonest and most marked on the 1 centime value.

PERFORATION CURIOSITIES

There were three types of perforations: $12\frac{1}{2}$ line perforations used up to June 1863; $12\frac{1}{2} \times 13\frac{1}{2}$ comb up to 1864; and $14\frac{1}{2}$ comb for the rest of the Medallion period. There is nothing unusual about the line, they had the usual curiosities of various sizes caused by careless perforating.

The $12\frac{1}{2} \times 13\frac{1}{2}$ comb is responsible for some interesting curiosities – the pins of the comb were inaccurately spaced resulting in five different perforations on the so-called $12\frac{1}{2} \times 13\frac{1}{2}$ perforation. They are $12\frac{1}{2} \times 12\frac{1}{2}$, $12\frac{3}{4}$, 13, $13\frac{1}{4}$ and $13\frac{1}{2}$. The sheets were fed from side to side and if a sheet was fed upside down the rows took different perforations – the bottom row, which normally was $12\frac{1}{2} \times 12\frac{1}{2}$ when upside down took $12\frac{1}{2} \times 13\frac{1}{2}$. which must have been a headache to philatelists in the early days. Also, if the sheet was fed too far through the comb, the big tooth variety occurred on the left, Fig. 15, and on the right if the sheet was fed through upside down.

The $14\frac{1}{2}$ perforation was fed through the comb from top to bottom and if fed too far into the comb caused the big tooth curiosity at the bottom of the stamp, and at the top if the sheet was fed through the comb upside down, Fig. 14.



The way the gutter margins were perforated through is also interesting but enough has been said on the subject of varieties – it would need two volumes to do justice to the Epaulettes and Medallions of Belgium. This article only touches the fringe.

Students of these Belgian issues or, indeed, of any type of line engraved stamps will find much interest in the following:

Ashbrook's book on the 1851 1 cent stamp of USA, Vol. 1. This invaluable and remarkable book is full of information, is very well illustrated and is in the library of the RPS.

Nos. 561, 562, 563, 564, 617, 620, 621 of THE LONDON PHILATELIST, containing articles by Brigadier M. A. Studd on Epaulettes and Medallions, and on line engraved varieties.

Balasse Magazine

Le Philatliste Belge

The Balasse Catalogue, Vol. 1, a specialised catalogue of the Epaulettes and Medallions, and other issues.

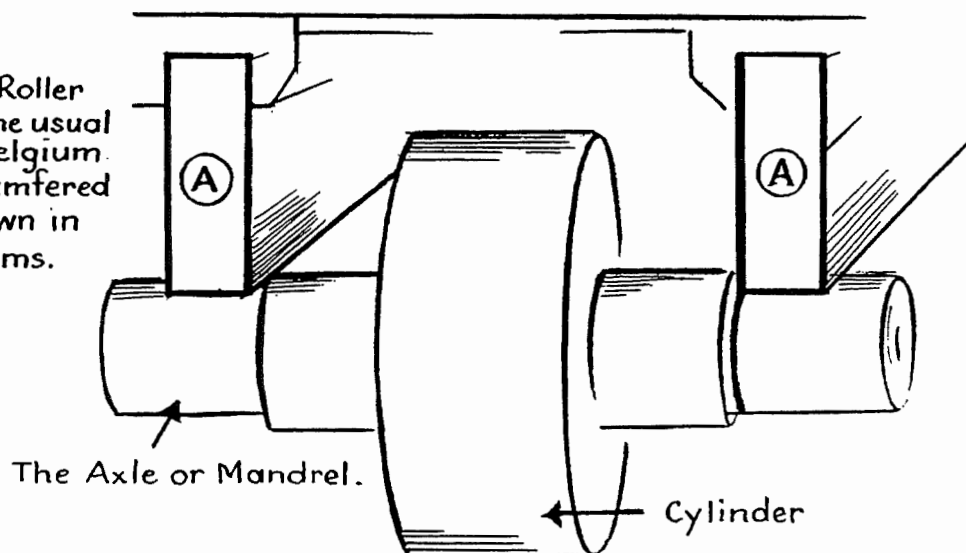
Postage Stamps in the Making, by John Easton.

The Postage Stamps of Great Britain, Seymour.

Fig. 16.

This rough diagram is drawn to illustrate points in the article and is not correct in minor detail.

The Transfer Roller illustrated is the usual shape. The Belgium Type had Chamfered edges as shewn in other diagrams.



- Ⓐ Steel arms referred to in this article, which exert great pressure on the Transfer Roller. The plate moving backwards and forwards causes the roller to transfer (or rock in) an impression on to the plate.

Now I must pay tribute to my friends, General Jean Du Four, Robert Delapierre and Alphonse Maes of the *Cercle D'Etudes* of Belgium, for their unfailing help over the years.

Alphonse Maes has made more discoveries concerning varieties of Belgium and their cause than any other student. An engraver and philatelist, he made and presented to me both steel plates referred to in this article and much of the matter in this article was his original work.

Robert Delapierre is probably more responsible than any other person for the exceptionally high standard of Belgian philately and an inexhaustible mine of information on any stamps of any country.

Robert Delapierre and Jean Du Four are, as is well known, the compilers of the Balasse Catalogue which is an encyclopaedia of the Belgian stamps and an indispensable book to any Belgian student.

Finally, I have to thank Monsieur Willy Balasse for his permission to use some of the illustrations used in this article.

HEXAGON RAILWAY CANCELLATIONS - JONES
LISTING NOW DOUBLED

by A. D. Geake

Although the list was updated fairly recently (Vol.11 No.3), reportings from USA and New Zealand have contributed a further substantial increase to the list, which now totals 596, over double the number of 292 recorded in Jones. Only 22 of those original 292 remain unconfirmed.

The additions (a few of which were reported to me some time ago but by oversight missed the last updating) are listed below. Several are already recorded but with different spelling or punctuation.

	ANVERS (ALLE VERTE)		NANNINES
	ANVERS EST G 8		NIEUPORT-BAINS
	ATHUS	P	OLLIGNIES
	BOUSVAL		PONT-A-CELLE
	CAPPELLEN		RHISNES
	CORBEEK-LOO		ST. GENOIS
T	CUMPTICH	P	ST. GILLES (HOTEL COMMUNALE)
	DUFFEL		SAUVENIERE
	ESEMAEL		SILLY-HELLEBECQ
	ETHE	D	TAMINES-MOIGNELEE
	FAMILLEUREUX		TRAZEGNIES
	FARCIENNES		VIRGINAL
	GAND ST. PIERRE		WACHTES
	GAVRE-ASPER		WAEREGHEM
Blue	GENTBRUGGE (SUD)		WAVRE
	HABAY		WILLEMEAU
	HAREN-NORD		
	HERINNES-WARCOING	<u>Codes:</u>	
	HOBOKEN	D	on Document
	LEAU	P	on Postage Stamp
	LEUPEGHEM	T	on Telegraph Stamp

Confirmations of stations listed by Jones are:

BOITSFORT
 LAMORTEAU
 LA CLINGE
 RONQUIERES
 WICHELEN

Amendments to the list are required for:

CELLES ESCANAFFLES

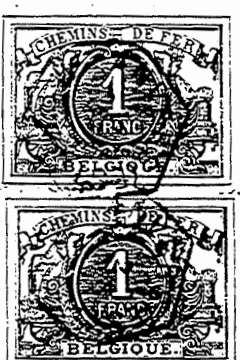
Delete code P, as now recorded on railway stamp.

GENAPPE

Delete code P, as now recorded on railway stamp.

H-M OPOETEREN

This station is on the Hasselt to Maeseyck private line.



ANVERS (Est.)

CHEMINS DE FER BELGES.
 Service international. — Colis postaux de 5 kilog. et moins.
 Bureau d'échange. Postale Quen

Nom et adresse du destinataire : M H. Göttsche
45 Denmarkstr. Schallb. London

Poids (1) Paquet poids _____
 contenant Vin de fraîche

Valeur déclarée (2) 2.00

Remboursement (2) _____

Signature du destinataire pour décharge de l'administration.
 à _____ le _____ 18 _____

Nom et adresse de l'Expéditeur : M L. Hirsch
à Rue Immersel 35

Signature de l'expéditeur L. Hirsch

Nombre de déclarations en douane ... _____

E 940 (ancien N 227). — Don 155 de 1897.

3 OCT 9-M 1888

(1) Caisse, panier, ballot, paquet, pli, etc.
 (2) En toutes lettres et en chiffres.

RAILWAY CDS CANCELLATIONS

by A. D. Geake

In "BELGAPOST" Vol.8 No.2 of June 1995, under the title "Can you provide an answer to this question?", were listed 36 stations which used a 30mm diameter CDS (Type 1 as illustrated) in the late 1930's and 1940's. With the help of listings or information provided by other members, and in particular by Mrs. Deneumostier, Bill Moss and Norman Claydon, the number of stations has now expanded to 62. At Norman's suggestion, I have included in this area of study the 'bridge' type cancellers which were in use at a similar time (Type 2) and I have also covered two apparently unique types - Type 3 with station name in a straight line instead of an arc and Type 4 with a 36mm diameter CDS.

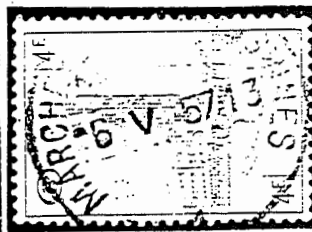
There is a considerable overlap of dates between the types and nine of the fourteen stations for which type 2 is recorded are also recorded for type 1. Maaseik actually used types 1, 2 and 3. Overall, four types and some 68 stations were involved, quite widely spread around the country, although tending to occur in some sort of groupings: most were relatively small stations, but not all (eg Leuven).

I have excluded from the listing some very similar format CDS cancellations which I believe to be primarily postal which were in use around the same period, even though they appear on parcel or packet stamps; these are generally smaller and of sharper appearance and usually have a letter rather than a number at the base.

Also excluded are certain 'bridge' type cancellers which I believe were primarily postal, with publicity wording in the lower segment - Bois de Villers, Lierneux and St. Hubert.

No member has located any postal use for any of types 1 to 4, though they can be found on Colis Postal issues, so the conclusion must be that they are Railway Parcel cancellers. As to the reasons for the numerals 1 and 2, I can find nothing to change my original thought that they represent up and down lines. The existence of Wetteren 3 is now complemented by the report of Wetteren 4; perhaps these numbers were required because of the line from Gent dividing for Brussels and Antwerp at Wetteren, each branch requiring two numbers. Nivelles Nord 3 may have been needed because Nivelles Est used 1 and 2.

And finally, why were CDS cancellers issued to these particular stations? Possibly they were all issued over a relatively short period in the late 1930's, even if usage is not recorded until later. In that case, CDS cancellers may have been issued to all stations which required new or replacement cancellers, with a reversion to chamfered rectangles at a later date. But there still remains the problem of why some stations were issued with two different CDS types at around the same date. Perhaps they were taking part in an experiment but, if so, it was still going on at Tubize as late as 1981.

Type 1Type 2Type 3Type 4

CIRCULAR CANCELLERS

<u>Station</u>	<u>Numeral or other identification</u>	<u>Dates</u>	<u>Notes</u>
1. <u>Standard Type</u> (dates 1937 to 1952)			
ADINKERKE - DE PANNE	1		
ADINKERKE - DE PANNE	2	41-43	
AUVELAIS	1	39-49	
AUVELAIS	2	38-47	
BLANKENBERGE	1	39-43	
BOMEREE	1		
CHATELINEAU-CHATELET	1	40-41	
CHAUDFONTAINE	1	44-49	
COURT ST ETIENNE	1	39	
COURT ST ETIENNE	1	39	Blue
COURT ST ETIENNE	2	41	
CLAVIER	1	41	Blue
COUVIN	1	46-49	
COUVIN	2	39-41	
DENDERLEEUV	1		
DENÉE MAREDSOUS	1	41-45	
DOLHAIN-GILEPPE	?		
DRONGEN	?	44	Blue
EEKLOO	1	42	
EGHEZEE	1		
ESNEUX	1	38-47	
ESSCHEN	1	39	
FLEURUS	1	40	
FLORENNES	CENTRALE	47-49	
FOSSE	1	38	
FRANIERE	1	38-40	
GEERAARDSBERGEN	1	39-42	
GEMBLOUX	2	41-42	
GENT ST PIETERS	1	41	Purple
GENT ST PIETERS	2	44-46	Purple
GENVAL	1		
GOUVY	1		(Transit mark on waybill)

<u>Station</u>	<u>Numeral or other identification</u>	<u>Dates</u>	<u>Notes</u>
HASSELT	2		
HEIST	1	41-53	
HERVE	1	43	
JURBISE	1	42	
KNOKKE	1	39	
KNOKKE	1	42	Red
KNOKKE	2	38	
KORTENBERG	1		
LAOKEN	1	40-44	
LEOPOLDSBURG	1	37	
LEOPOLDSBURG	2	39-40	
LEUVEN	1		Purple
LEUZE	2	39-48	
LEUZE LONGCHAMPS	1	41	
MAASEIK	1	39-48	
MAASEIK	1	42-43	Purple
MECHELEN	1	39	
MELREUX-HOTTON	1	40	
MODAVE	1		
NIMY	1	39-41	
NIVELLES EST	1	42	
NIVELLES EST	2	40-42	
ONoz-SPY	1		
OOSTENDE-KAAI	2	38-39	Blue
OTTIGNIES	2	41	
PALISEUL	1	39	
PEPINSTER	1	39-40	
PEPINSTER	2	41-44	Blue/Purple
POIX ST HUBERT	1		
POIX ST HUBERT	2	39-59	
POIX ST HUBERT	2	38	Purple
QUATRECHT	1	39	
ROCHEFORT	1		
ROCHEFORT	2	38-39	Normal 2
ROCHEFORT	2	45	Smaller 2
ST AMANDSBERG	2		

<u>Station</u>	<u>Numeral or other identification</u>	<u>Dates</u>	<u>Notes</u>
SCHELLEBELLE	1	39-41	
STAVELOT	1		
TILFF	1		
TUBIZE	?		
UCCLE-UKKEL	CALEVOET	39-42	
WETTEREN	2	40	
WETTEREN	3	38-39	
WETTEREN	4		
ZAVENTEM	2	38-44	
ZEBRUGGE	CENTER		
ZICHEM	1	41	
ZOTTEGEM	1	40-43	

2. 'Bridge' Type (dates 1937 to 1981)

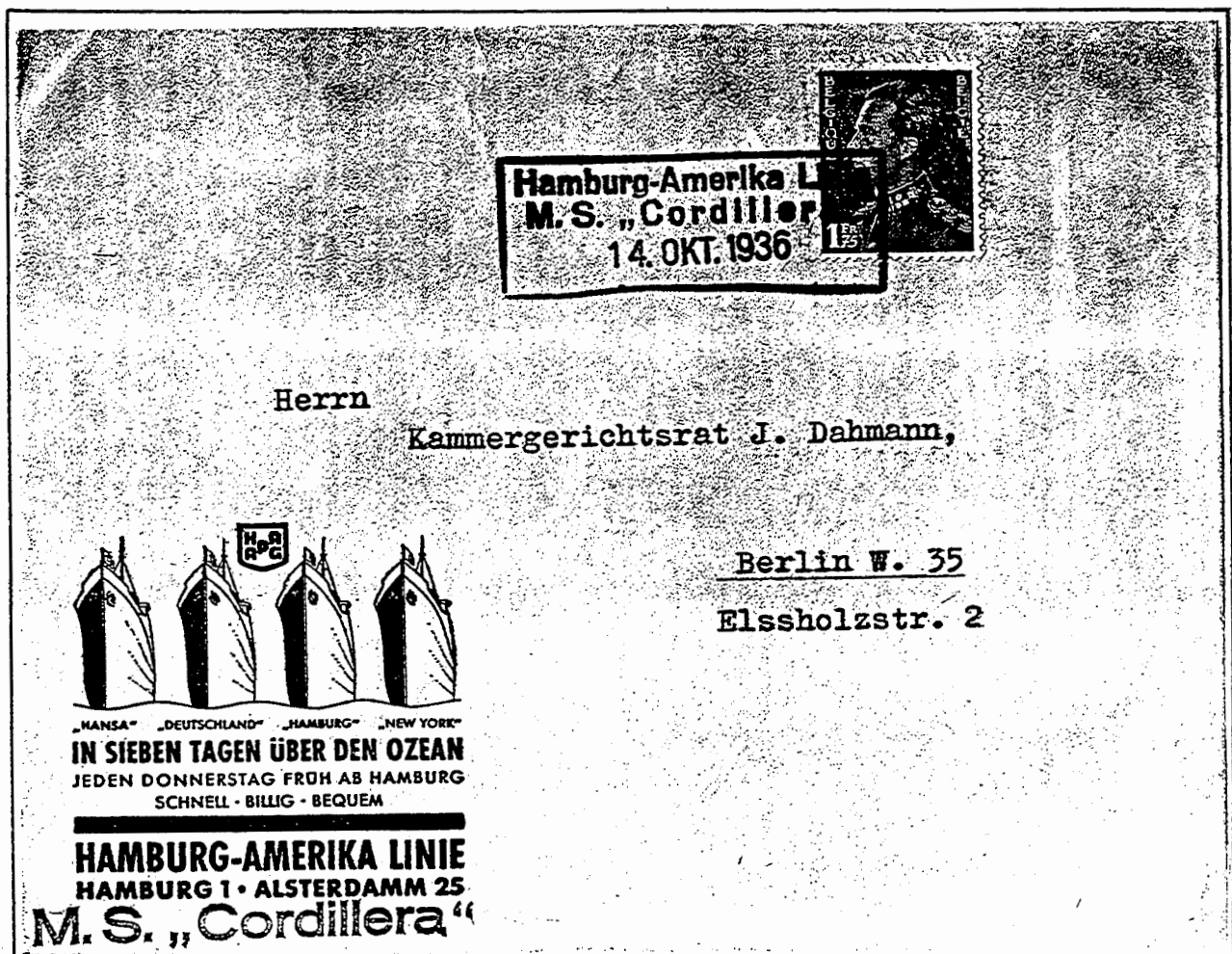
AUVELAIS	1	37-38	(with crosses each side)
BASSILLY	No. 1	47	
BOMEREE	1	49-50	
CLAVIER	1	58	
COUVIN	1	49-50	
COUVIN	2	52-61	
ESNEUX	1	66	
FLORENNES	CENTRALE	39-42	
HENNUYERES	II	50-69	
LEVAL	1	49	
MAASEIK	1	49-57	
NIVELLES EST	2	48-51	
NIVELLES NORD	3	45-50	
REBECQ	1	48-53	
TUBIZE	1	50-67	
TUBIZE	2	50-81	

<u>Station</u>	<u>Numeral or other identification</u>	<u>Dates</u>	<u>Notes</u>
3. <u>Name in straight line across top segment (dates 1964 to 1966)</u>			
MAASEIK	1	64-66	
4. <u>Larger type (36mm) (dates 1949 to 1957)</u>			
MARCHE-LEZ-ECAUSSINES	1	49-57	

ANTWERP TO BERLIN, 14th OCTOBER, 1936

This cover was posted on board M.S. Cordillera calling at Antwerp en route to Hamburg.

The Motor Ship "Cordillera", of 12,000 tons, was built in 1933 for the Hamburg-America Line.



JOURNAL REVIEWS

by Reg Harrison

World Wars No. 40 includes 1940 Italian Air Units in Belgium and 1914-1918 Vignettes and Propaganda Marks on Mail. This latter article is well illustrated and covers mail between Allied Power countries, especially Holland. Some were familiar, others I have not previously seen. This journal would benefit from having an index to its contents.

Info-Phila No. 71 - A continuation of the fine article on the 1 Centime Medallion stamp is followed by an account of stamps designed by Poortman. Further notes on the stations of the Chimay line, plus the 30F Lunette (COB 1074) and its utilisation.

This journal maintains its high standard of articles on mainly Belgian philately.

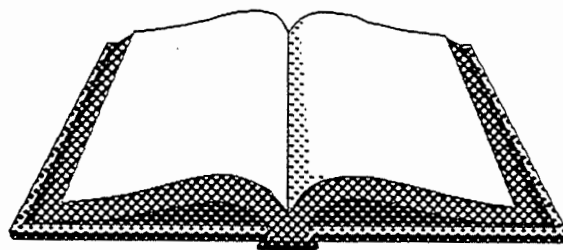
The Belgiophile Vol. XVI No. 2 - The Flanders-Occidentale line is the topic of an article by our new member, **Grant Feringa**, whilst the new editor, Donald Landis, contributes an article on the single-circle cancels from 1883-1894.

L'Amicale Philatelique No. 447 - Most of this edition is taken up by a continuation of the series on Belgian Telegram forms, namely Télégrammes de Luxe and their envelopes which were equally ornamented. A selection of the cancellations used are also displayed.

Koning Met Helm Vol. IV No. 4 - The main item is a study of 10c Tin Hat with special reference to varieties and plate numbers. Included in the study are the notes from our past member, **H. Armstrong**, who made a detailed study of this issue, which was subsequently issued as one of the BSC records. Clearly this Circle has played a part sometimes in advance of our Continental members.

Also illustrated is an interesting cover bearing on the front a 25c on an insured letter, with four Houyoux stamps on the reverse.

An English translation of these journals would be useful.



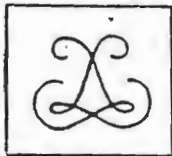
— — — **For Sale** — — —

FOR CLUB FUNDS

LE PHILATELISTE BELGE - odd issues (but some runs) between 1933 and 1976.

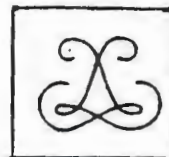
LA REVUE POSTALE - odd issues between 1954 and 1979.

If you are interested, please contact Reg Harrison (tel. 01737 356266)



CLAREMONT AND ROYALTY

by Reg Harrison



On a recent visit to Claremont Garden in Surrey, it was a surprise to find a garden railing which had incorporated into it the *LL* cipher of the first King of the Belgians, Leopold I. A quick check of the guide book revealed that the property did indeed have royal connections and not just with the Belgian Royal Family. Since then, further detailed information has come to hand and this article is intended to coincide with the 150th Anniversary of the first Belgian Postage Stamp.



I start with the house itself which was built for Clive of India around 1774 to replace a previous house (1708) located nearby. In 1816, it was purchased by the British Government as a home for Princess Charlotte following her marriage to Prince Leopold of Saxe-Coburg. Charlotte was the only child of the Prince Regent (later George IV) and therefore Heir Apparent to the British throne. She had been betrothed to the Prince of Orange in 1814 at her father's insistence, but she was of an independent nature and sought to break the betrothal and make her own choice of husband. That same year she met Prince Leopold and ended her engagement to the Prince of Orange. Leopold, however, was not immediately welcomed by the Prince Regent as a suitor to his daughter and heir and it was not until January, 1816 that he informed Leopold of his approval to the marriage and invited him to the Royal Pavilion at Brighton. Charlotte's strong will had prevailed and she indicated that in due course Leopold would be her "King".



Engraved by H.T. Ryall.

PRINCESS CHARLOTTE, OF WALES.

OB. 1817.

FROM THE ORIGINAL.

PAINTED BY A.E. CHALON, ESQ^r R.A.*London Published Nov^r 1, 1833, by Harding & Lepard, Pall Mall. Price 1/6.*

The wedding took place on 2nd May, 1816, and it seemed that both Leopold's future and the succession of the British monarchy was assured.

Their personalities were said to be complementary rather than similar. Leopold was the more experienced and cultured, whereas Charlotte was rather spirited but unpolished. This was hardly surprising considering her grandfather, George III, was of changeable health and sanity, and her father led a somewhat irregular life. From birth, Charlotte had known little family love or contact and lacked poise and refinement. It was hoped that Leopold's influence would prepare her for the royal duties which lay ahead.

Immediately after their honeymoon they moved from London to Claremont where they settled down to great happiness together. The calmness of their lives in Surrey was greatly appreciated by a public which had grown accustomed to the extravagances of 'Prinny' at Brighton.

Throughout her residence at Claremont, Charlotte was a prolific correspondent although her handwriting can best be described as a scrawl. This was commented upon by George III in earlier years when he complained about her poor education.



Her Royal Highness the
PRINCESS CHARLOTTE OF WALES,

AND

PRINCE LEOPOLD OF COBOURG.

Engraved for Gifford's History of the War

LONDON.

Printed by LEWIS & ODDY, Aug. 1816.

Friday Evening

Having just received the account
of Lady Barbara's safe confinement
I do not delay a moment in conveying
to you myself the expressions of
my sincere pleasure. I feel another
lover - May I beg you will

transmit me most particularly
to her, & accept of yours, as well
as Lady Barbara's, my congratulations
upon the birth of your little
girl - I hope to hear that

she is going on as well as her mother
The time changes are ^{little}
his 4th of June of his ^{birth} when
this occurs, he is -

Believe me to be

Yours sincerely

James

A letter written by her is illustrated as an example. The topic of this letter will be seen to be, ironically, a bad portent.

Letter from Princess Charlotte of Wales
to William Ponsonby who married Lady Barbara Ashley in 1814

Friday,
Claremont

Having just received the account of Lady Barbara's safe confinement, I do not delay a moment conveying to you myself, these expressions of very sincere pleasure I feel at this event. May I beg you will remember me most particularly to her, and accept yourself, as well as Lady Barbara, my congratulations upon the birth of your little girl - I hope to hear that she is going on as well as possible.

The Prince charges me with his expressions of interest reference this occasion for you[yourself].

*Believe me to be
your sincere friend*

CHARLOTTE

Sadly, the young couple's happiness was to be shortlived. Following two miscarriages, in 1817 Charlotte was again pregnant, the baby expected in mid-October. The birth was some sixteen days overdue and Charlotte's son was stillborn. Charlotte died soon after on 6th November.

Her death had far reaching effects on the succession of the British monarchy, whilst Leopold's future became increasingly uncertain. He had been devoted to Charlotte and in later years confided to Queen Victoria that his happiest days were during his first marriage spent at Claremont.

At Claremont, following the state funeral, a small gothic structure, which had begun as a tea house, became a mausoleum although only the foundations remain today.

Leopold retained Claremont as his English home until his death in 1865 even although he accepted the Belgian throne in 1831. Princess Victoria was a regular visitor and later, as Queen Victoria, stayed there in Leopold's absence. Her letters from Claremont confirm Leopold's comments of the house being enjoyable in which to live.

Queen Victoria to the King of the Belgians

CLAREMONT, 16th January 1844

My Dearest Uncle,

.....

*We leave dear Claremont, as usual, with the greatest regret; we are so peaceable here; Windsor is beautiful and comfortable, but it is a **palace**, and God knows **how willingly** I would **always** live with my beloved Albert and our children in the quiet and retirement of private life, and not be the constant object of observation, and of newspaper articles.*

Now, dearest Uncle, I must bid you adieu, begging you to believe me, ever your devoted Niece,

VICTORIA R.

In 1866, after Leopold's death, the estate reverted to the British Crown until its sale in 1922. Subsequently, in 1949, the National Trust acquired the grounds whilst the house is in use as a school.

At the age of 42 in 1832, Leopold remarried. His second wife was Princess Louise d'Orleans, the eldest daughter of the French King, Louis Philippe. She was only twenty years of age and it was a convenient political marriage rather than a love match as with Charlotte. After the birth of two sons, his wife gave birth to a daughter whom she insisted on naming Charlotte in memory of Leopold's first wife.

The Princess Charlotte of Belgium to Queen Victoria

LAEKEN, 18th July 1848

My Dearest Cousin,

I have received the beautiful dolls' house you have been so kind as to send me, and I thank you very much for it. I am delighted with it; every morning I dress my doll and give her a good breakfast; and the day after her arrival she gave a great rout at which all my dolls were invited. Sometimes she plays at drafts on her pretty little draft-board, and every evening I undress her and put her to bed.

Be so good, my dearest Cousin, as to give my love to my dear little Cousins, and believe me always, your most affectionate Cousin,

CHARLOTTE

Louise was, of course, closer in age to Victoria and a volume of correspondence passed between Laeken and the British Court. Both Leopold and Louise wrote regularly and Victoria confided on all matters with her Uncle Leopold to whom she was very close.

The Queen of the Belgians to Queen Victoria

LAEKEN, 5th October 1844

My Dearly Beloved Victoria,

..... I have not much to say about my father's lodging habits and likings. My father is one of the beings most easy to please, satisfy, and to accommodate. His eventful life has used him to everything, and makes any kind of arrangements acceptable to him; there is only one thing which he cannot easily do, it is to be ready very early.

.....

Yours most devotedly,

LOUISE

Ironically, Louise's parents were to occupy Claremont in 1848 when they were exiled from France. Louis Philippe died in 1850 and his wife in 1866. Louise herself died shortly after her father in late 1850, aged 38.

Victoria's last letter addressed from Claremont is dated 11th January, 1848, shortly before Leopold offered the estate to the French King in exile -an act much appreciated by both Louise and Victoria who had been advised by Lord John Russell that "no Prince of the House

of Orleans should inhabit one of your Majesty's palaces in or near London". Thus it will be seen that the relationship of Leopold and Louise improved with time after an uncertain beginning.

The King of the Belgians to Queen Victoria

LAOKEN, 17th September 1852

My Dearest Victoria,

You will be much grieved at the loss of the Duke. It must give you satisfaction to think that you were always kind to him, and that he was very sincerely devoted to you and appreciated Albert. Since 1814 I had known much of the Duke; his kindness to me had been very marked, and I early discovered that he was very favourable to my marriage with Charlotte, then already in agitation. Since, he was always kind and confidential, even in those days of persecution against me, the result of the jealousy of George IV.

.....

Your truly devoted Uncle,

LEOPOLD R.

In 1824, on the site of an old menagerie, Leopold had built a conservatory for camellias. On a raised terrace, it was surrounded by a low balustrade bearing the two L's cipher of Leopold.

In Queen Victoria's last letter from Claremont she asked Leopold if he would agree "to the building of a small glass dome to the greenhouse where the palm trees are". Today, the greenhouse has disappeared but some of the camellias still survive. They are surrounded by the balustrade which remains as a permanent historic reminder of Claremont and the Belgian monarchy.

Queen Victoria to the King of the Belgians

CLAREMONT, 11th January 1848

My Dearest Uncle,

I always write with pleasure to you from this so very dear old place, where we are safely and happily housed with our whole little family since yesterday

We are very desirous of getting the Woods and Forests to build a small glass dome to the greenhouse here where the palm trees are, and (if you approved) there could be no difficulty in getting this done; the palm-trees are beautiful, and will be quite stunted and spoilt if not allowed to grow. We shall stay here here till Monday next.

With Albert's love, ever your truly devoted Niece,

VICTORIA R.

- Sources:
1. *The Letters of Queen Victoria 1837-1861, John Murray*
 2. *The Coburgs of Belgium, Theo Aronson - Cassell*

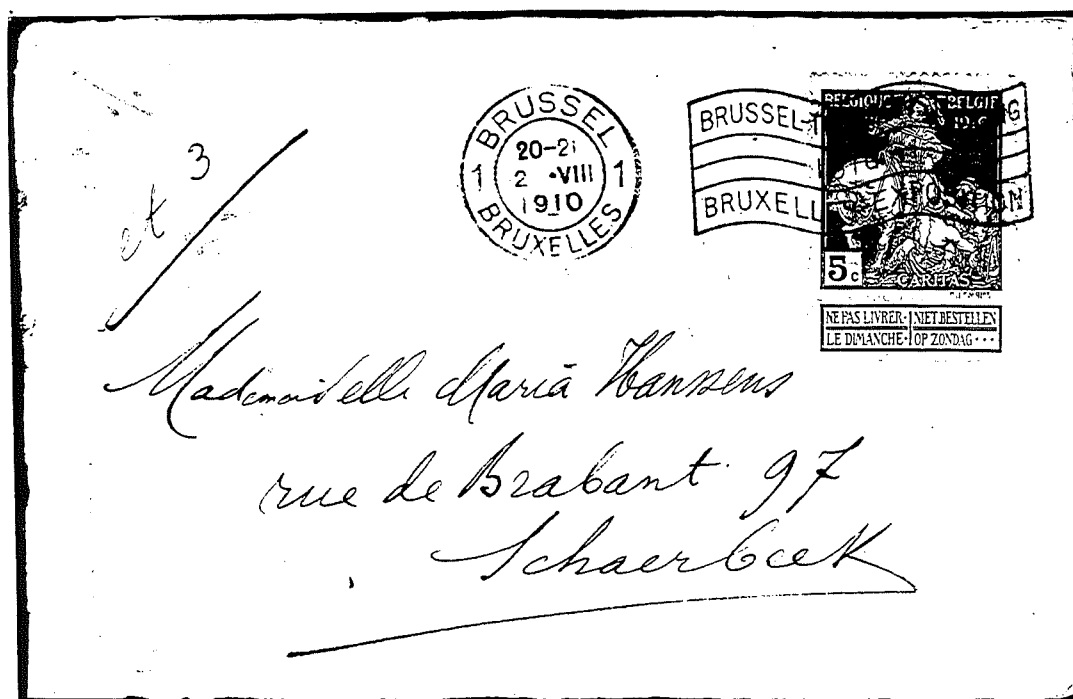
THE PHILATELY OF EXHIBITIONS IN BELGIUM

by Ken Dore

Part 2

International Exhibition at Brussels 1910

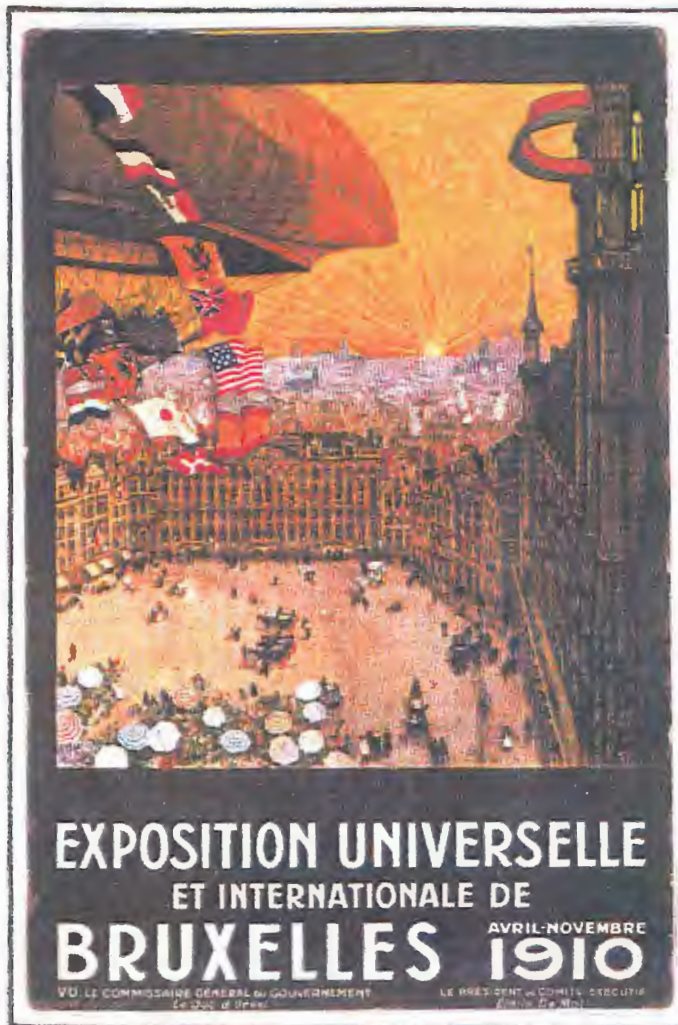
The stamps celebrating this event were, in fact, charity issues on behalf of Belgian Anti-Tuberculosis funds. This was the first of many issues but the amount of the surcharge was not shown on the stamp. The design is based on a painting of St. Martin at Amiens by Van Dyck and was produced with two backgrounds - solid, by Henri Lemaire, and lined by Constant Montald. The stamps were produced in sheetlets of 25 (5 x 5). M. S. Toulieff has published a detailed study of the Caritas 10c Type Montald, to which students are commended. ("BELGAPOST" Vol.12, No.1)



Picture Postcard with 5 cent Lemaire (COB 90)
2nd August 1910 with BRUSSELS 1 FLAMME cancel

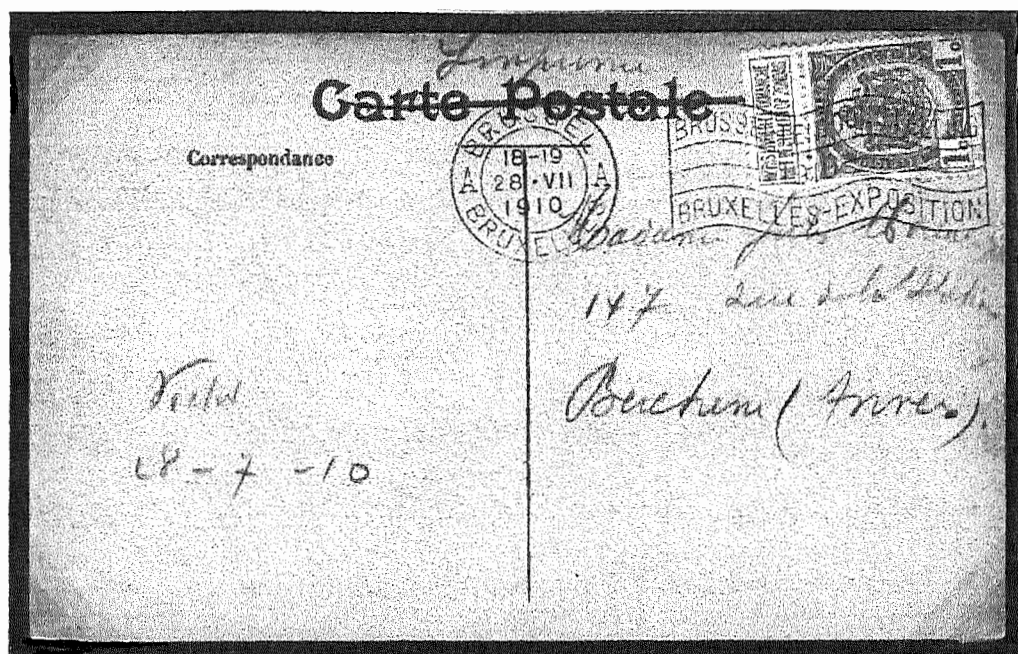
The exhibition continued in 1911 and the stamps were suitably overprinted. Also in 1911, an exhibition opened at Charleroi and the same stamps were used to commemorate this - overprinted "Charleroi 1911".

There has been a lot of recent research on these issues: forgeries of stamps and overprints have emerged. There are a number of constant varieties listed in COB and Balasse - so any examples you may have may reward scrutiny. A sheet of the 1911 overprint inverted, also one overprint double, which were previously unrecorded, were sold at Sotheby's in 1998 for £12,000!

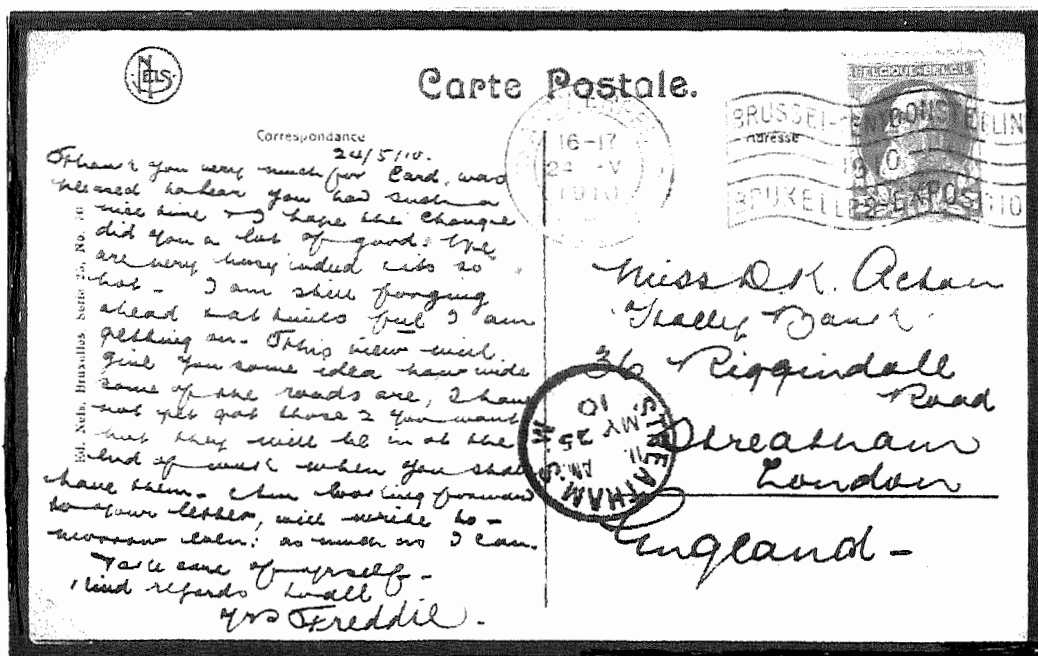


Two Exhibition Postcards, Bruxelles 1910

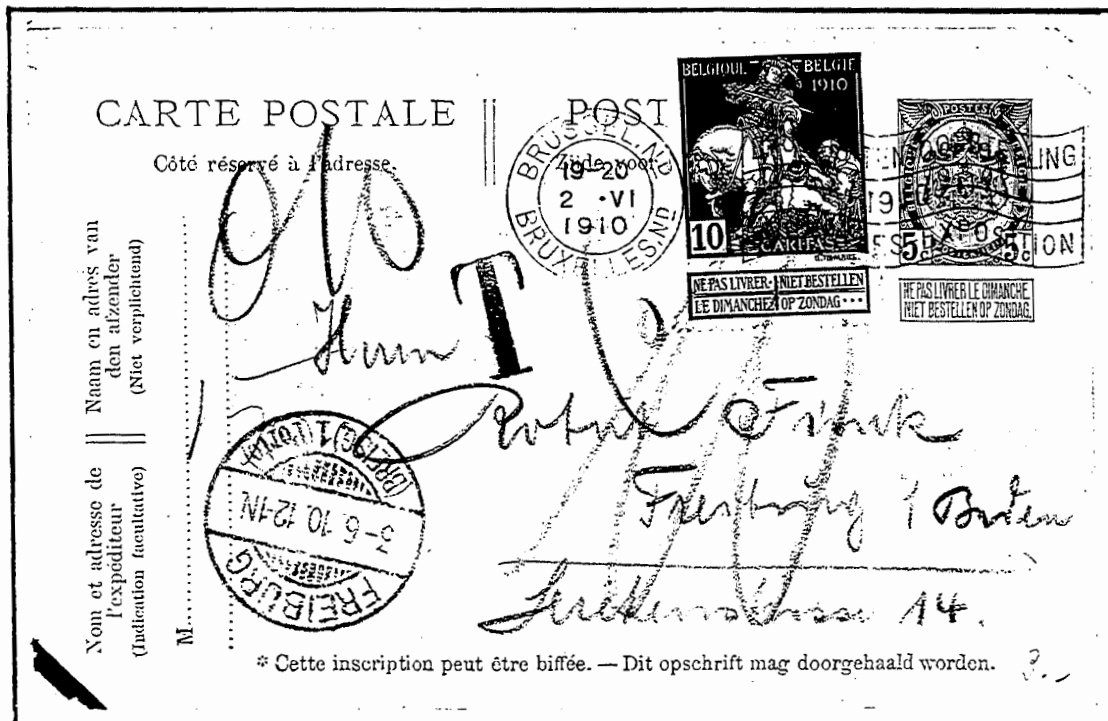
This exhibition produced an interesting series of cancellations - utilising the "flamme" obliteration. The 1910 Bruxelles Exposition flamme, of which there are two varieties, was used with cds of Bruxelles 1, NORD, and A; Antwerp 1 and 6; Liege and Ghent 1.



Postcard with 1 cent Arms 28 July 1910
with BRUSSELS A FLAMME

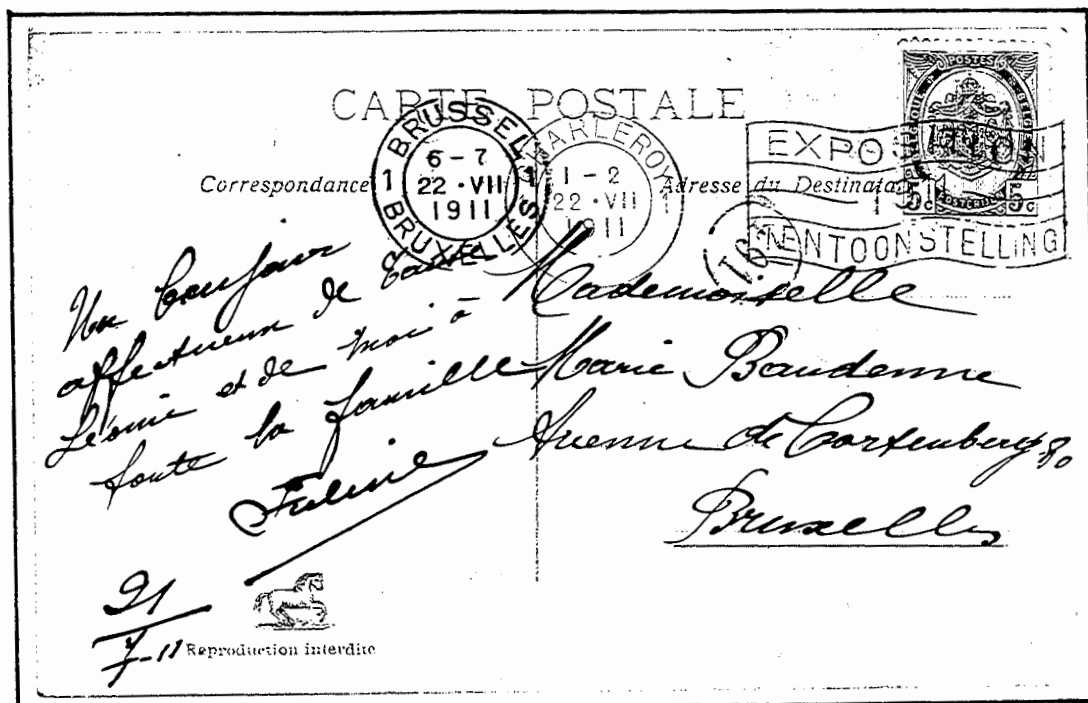


Postcard with 10 cent (COB 74) 24 May 1910
with ANTWERPEN 6 FLAMME



Postal Stationery Card with added 10 cent Lemaire (COB 91)
to Germany 2 June 1910.
BRUSSELS NORD cancel with FLAMME

A second flamme, lettered "Exposition 1911 Tentoonstelling" followed, being used with Charleroy cds.



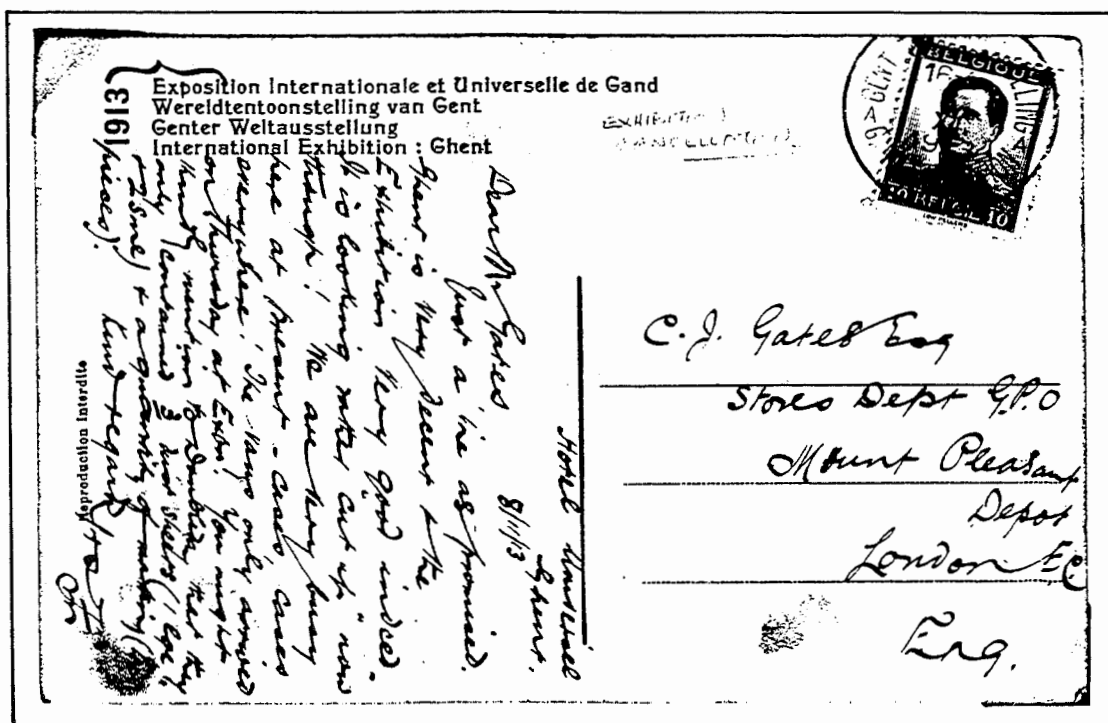
Postcard from Charleroi 1911 Exhibition to Brussels
22 July 1911 - CHARLEROI FLAMME cancel

International and Universal Exhibition at Ghent, April to November 1913

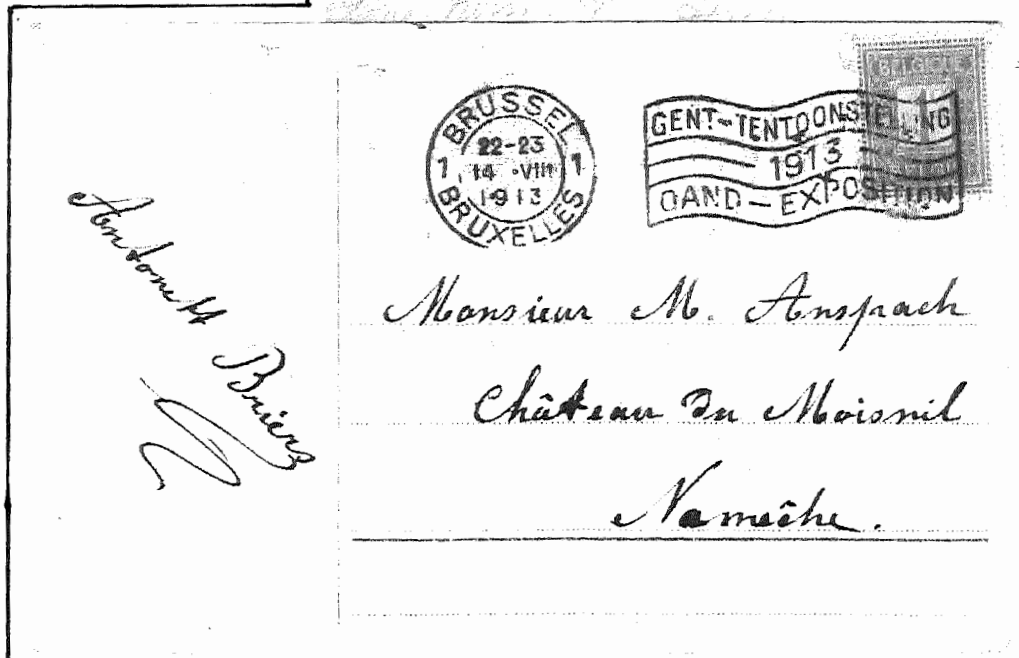
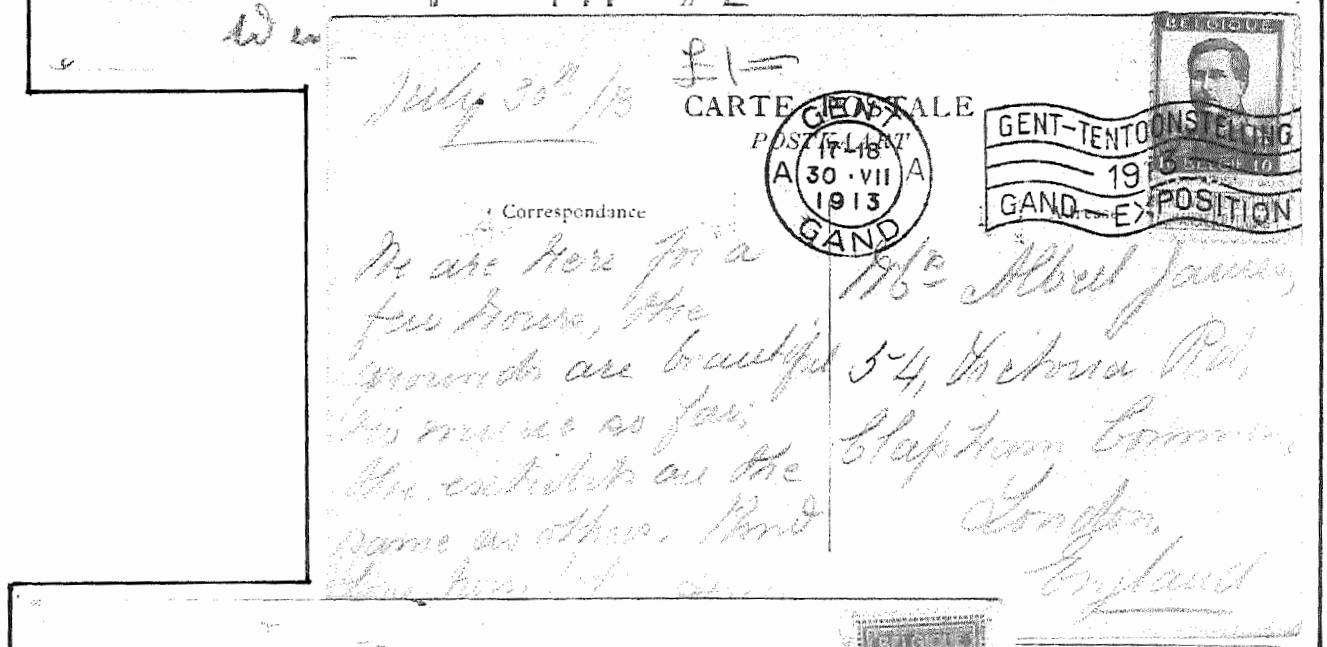
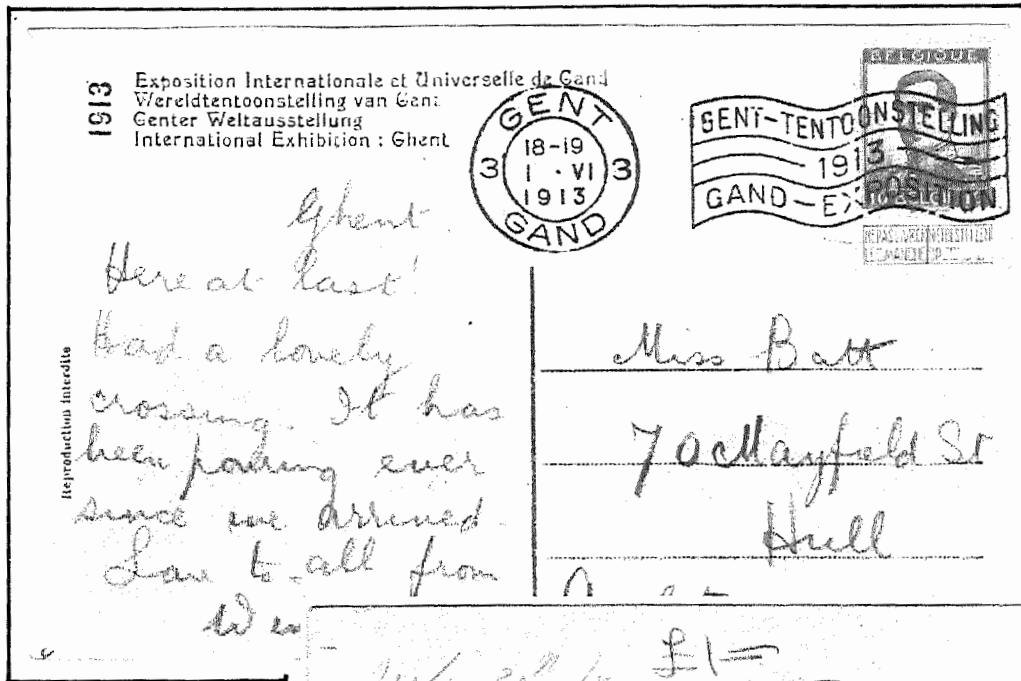
There were no special issues of stamps for this event but the flamme cancellation was used inscribed "Gent - Tontoonstelling - 1913 - Gand Exposition". There were two varieties of this cancellation and it was used with cds of Bruxelles 1, Bruxelles Midi, Bruxelles Nord; Antwerp 1 and 6; Gent 1, 3 and A; Liege and Charleroy 1. A 26mm cds cancellation was also in use.



Exhibition Postcard Ghent 1913 to Austria 7 July 1913
10 cent Pellens with Exhibition CDS



Exhibition Postcard Ghent 1913 to London 8 November 1913
5 cent Pellens with Exhibition CDS



3 Postcards with Ghent 1913 Exhibition Slogans
GENT 3, GENT A, BRUSSEL 1 CDS

There are also some very attractive sets of labels for promotional purposes and a particularly nice group in single colour blind embossed printing which were probably sold as souvenirs (see article by Michael Mobbs, "BELGAPOST" Vol.12, No.2, p.63).



Exhibition Vignettes Ghent 1913 in single colour
blind embossed printing

(To be continued)