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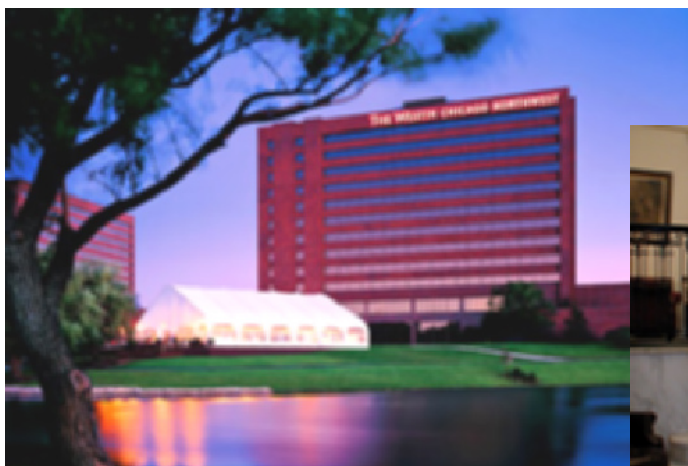


The Decorative Arts Exhibition
See page 95.



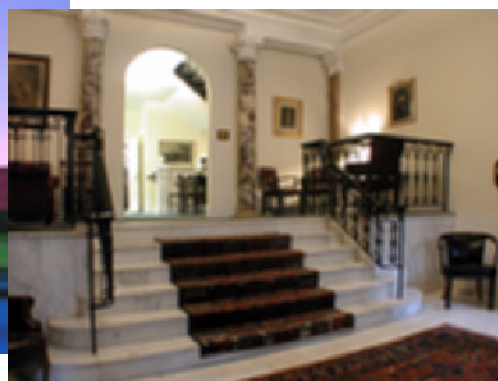
*The 1924 Olympic
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Are you ready for our party?



The show venue
Westin Chicago Northwest

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The FCPS Dinner
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All communication about membership, subscriptions, publications, back issues, activities and services of the Society should be sent to the Corresponding Secretary:

Joel L. Bromberg

P.O. Box 102

Brooklyn, NY 11209-0102, USA

All contributions to and questions concerning the contents and policy of this periodical should be sent to the Editor:

David L. Herendeen

5612 Blue Peak Ave

Las Vegas, NV 89131, USA

Phone: 702-658-8582, e-mail: FCPed@aol.com

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Postal Issues of the 1925 Paris Decorative Arts Exposition – Part V “Le Flambeau”

Thomas W. Broadhead (FCPS 2830)

One denomination originally proposed for the Decorative Arts Exposition series in 1923¹ and still planned in 1925 was a 10c stamp, and despite changes in postal rates that value continued to have postal utility. Intended as a single denomination design for the 10c stamp (letter from the Director of Exploitation of Posts to the Subsecretary of State, 30 October 1924), the stylized torch or *Le Flambeau* (Fig. 1) was one of the designs secondarily proposed by Commissioner General Fernand David and his committee. In subsequent correspondence from David to the Subsecretary of State for Posts and Telegraphs (6 February 1925) concerning the *l'Architecture* stamp (Fig. 2) and postal card, plans were finalized not only for the 10c stamp, but also for a 75c stamp, both with the *Flambeau* design. This was the last of the non-competitively selected stamp designs and it continued the tradition of unfavorable reception met previously by *Le Pot des Fleurs*² and less so by *l'Architecture*.³

Le Flambeau has been incorrectly reported in most references^{4,5} to have been designed and engraved by “Schmit.” Close examination of the imprint at the lower right of the stamp, seen in



Figure 2. Essay for the unadopted 75c *l'Architecture* value.



Figure 3. Facsimile signature of designer F.L. Schmied, long misinterpreted in catalogs as “Schmidt”

Fig. 3, clearly shows the name to be “F.L. Schmied,” (corrected recently in the serial review by Storch, 2005-2006⁶) and the imprint is the characteristic facsimile signature of François-Louis Schmied (1873-1941). A painter, engraver, and well-known book illustrator, Schmied was Swiss-born, but lived most of his life in France, frequently visiting the colonies.⁷

A design agreed upon, 63 proofs of the new 10c and 75c denominations were prepared by the Chief Engineer of the Atelier for the Subsecretary (letter of 3 March). However, he noted that a problem exists in the thin framelines within the value tablet at left and surrounding the words “FRANCE” and “POSTES” in the tablet at lower right⁸ (Fig. 4). Following this, the Subse-



Figure 1. Color Proof of the original design.



Figure 4. Enlargement of part of trial color proof showing thin frame line surrounding tablets on each side. Difficulty in precisely registering the two colors during printing was a principal reason that this element was deleted from the final design.

cretary wrote to Commissioner General David (6 March), providing 14 proofs for the 10c and 6 for the 75c, relating the design problem and the request for removal of the fine frame lines. It was further noted that the color selection for the 10c was open, but that the 75c must be blue⁹ to conform to UPU rules for international letter-rate stamps. Although David approved for printing a proof with the objectionable fine frame lines on 13 March,¹⁰ the issued stamps, seen in Fig. 5, lack them.

The date of issue for the 10c and 75c *Flambeau* stamps has not been questioned, and is consistently listed in catalogs as 15 June 1925. Nonetheless, both issues had limited utility as originally intended due to the extensive rate increases of 16 July, which elevated most printed matter rates from 10c to 15c and the

15 gram international letter rate from 75c to 1 franc.^{11,12}

In France, the philatelic press rejected the new design as difficult to recognize as either “an umbrella stand or a ‘stylized’ torch,”¹³ and the philatelic column in *Le Figaro* derided the design as frightful and ugly – “Everyone protests against the ugliness of the Exposition stamps, and each protest is followed by the emission of an even more dreadful stamp.”¹⁴ The foreign philatelic press was no more favorable, calling it an “atrocit  ...an allegory of broadcasting,”¹⁵ “‘an allegory of light and liberty,’ as difficult to decipher as the ‘flower pot thing,’”¹⁶ and “a multitude of searchlights sweeps the heavens from an urn; on the other hand, if one may mix metaphors a bit, it would seem that the urn is being struck simultaneously and violently by numerous shafts of vivid lightening.”¹⁷ The most unusual comment was “our alternative guess is that it is an impressionist sketch of Suzanne as she appeared to her opponent in the final of the Championship singles,”¹⁵ referring to French tennis champion Suzanne Lenglen who was the champion in both the French and British women’s singles in 1925.

Production

The sheet format and production of the 10c and 75c *Flambeau* were identical to those of the other *Arts D  coratifs* issues – 3 panes of 25 stamps in each half sheet. The archives of the *le Mus  e de la Poste*¹⁸ indicate a printing of 24,630,000 10c stamps. A total of 23,985,300 was printed in the 75c denomination, but there are not individually reported numbers for *Le Potier* and *Le Flambeau*.

Proofs

Fran  on and Storch (1973)¹⁹ report essays in diverse colors, most likely of the early design with the additional fine frame lines (Figs. 1 and 4). Loeuillet and Fran  on (1994)²⁰ additionally list artist’s proofs, probably the same, and imperforate examples printed on reference sheets. Their “*Id. ‘Architecture’ dans le cartouche*” (p. 60) listed under *Le Flambeau* (#215), refers to a 75c essay of the *l’Architecture* design illustrated in Fig. 2.



Figure 5. Issued designs for the 10c and 75c values.

Varieties

Constant design varieties have not been consistently reported for either denomination of *Le Flambeau*, and reported varieties typically are limited to color shades, inking, image registration, and perforation. In an early, but all-to-brief, mention of varieties, Dubost (1951)²¹ states that neither the 10c nor 75c exhibit varieties. The recent series of articles by Storch (2005-2006)⁶ provides extensive updated lists of varieties for these and other *Arts Décoratifs* issues, and includes varieties previously reported by Louillet and Françon (1994)²⁰. The 10c is reported predominantly as green-black and yellow, with a green-gray and yellow variety. The 75c is reported principally as dark blue and blue, with a blue and light blue variety. One color variety previously reported by Wanos and Belleville (1946)²², green-olive and light yellow (10c) (this catalog fails to list the 75c), is not confirmed by later authors.

Inking varieties reported by Storch (2006, p. 38) include defective letters in the legends, and partly printed (obstructed) letters (Fig. 6).



Figure 6. Problems with inking resulted in occasional smearing or obstruction of letters.

Varieties in the 75c (Storch, 2006, p. 40) include defective legends, absence of Schmied's signature below the design, and a rotated (*oscillée*) impression. Both denominations are known with the center color displaced (Fig. 7). Offset reversed images on the reverse sides (*recto verso*) are reported for both values.

Earlier catalogs (Wanos & Belleville, 1946,²² 1949,²³ Wanos, 1975²⁴) mention additional varieties that were produced by plate flaws in the 10c, but not in the 75c. Most catalogs and Storch (2006, p. 38) mention one of these, the white center of the yellow square following **DÉ-CORATIFS** in the lower legend of the 10c (Fig. 8). The complete sheet of 3 panes of the 10c in



Figure 7. Incorrect paper alignment in printing the background color resulted in displaced center designs, more common in the Torch design than in other Exposition issues.



Figure 8. White (un-inked) spot in the yellow square of the 10c – a probable constant printing variety in stamp position 4.

my collection, in addition to individual panes, suggest that this variety occurs in position 4 (4th stamp in 1st row of 1st pane). Two more conspicuous plate varieties not reported by Wanos or Storch appear to be consistent in the 10c value. A small vertical point of color occurs within the double frame line at the top, between the **INTERNATION** and **ALE**, in position 13 (third stamp in third row of first pane) (Fig. 9).



Figure 9. Dark green spot in the upper frameline of the 10c – a probable constant plate variety in stamp position 13.



Figure 10. White (un-inked) spot beneath “A” in the upper inscription of the 10c – a probable constant plate variety in stamp position 69

A circular white spot occurs beneath the cross-bar of the second A in **INTERNATIONALE** in position 69 (fourth stamp in fourth row of third pane) (Fig. 10).

Other varieties, reported by Wanos (1975)²⁴ have not been documented as consistent varieties in my examples of sheets and panes but are not unique. They include a white spot in the lower part of the 0 in the value tablet reported by Wanos to occur in position 70 (Fig. 11) and a point of color in the 5 of 1925 reported by Wanos to occur in position 65 (Fig. 12). I have not seen examples of the variety re-



Figure 11. White (un-inked) spot within the 0 of the value of the 10c – repeated, but not noted as a constant plate variety.



Figure 12. Dark green spot in the upper part of “5” in the year date of the 10c – repeated, but not noted as a constant variety.

ported by Wanos (1975),²⁴ in which a point of color exists between **INTERNAT** and **IONALE**.

Paper varieties are few in the *Arts Décoratifs* issues, but Louillet and Françon (1994)²⁰ and Storch (2006)⁶ report thick paper for both values and thin, translucent paper for the 10c. Earlier, Dubost (1951)²¹ reported thin, “semi-transparent” paper for both values, and the example in my collection documents that paper on the 75c value on an example that is also misperforated (*piquage à cheval*) (Fig. 13). A variety of the 75c with pre-printed paper fold (*pli accordéon*) is recognized by all catalogs indicated here and by Storch (2006).



Figure 13. Thin, nearly transparent paper, with design viewed from the reverse; misperforated - piquage à cheval.

Major perforation varieties in both values (Storch, 2006, p. 38, 40) include imperforate, imperforate on three sides, and imperforate on three sides above perforated (*non dentelé tenant à dentelé*) (Fig. 14). Other, unspecified perforation varieties (*variété de piquage*) are noted for both by Storch.

Both values are known with private **SPÉCIMEN** overprints, the 10c (Fig. 15) overprinted in blue, and the 75c overprinted in red (Storch, 2006; Dallay, 2009, p. 1415).

Postal History

The late appearance (15 June 1925) of the Flambeau stamps, together with the comprehensive rate change of 16 July 1925 imposed limits on their use for “single franking,” e.g., the 75c international 15g letter rate. Nonetheless, tariffs before and after the rate change



Figure 14. Misperforated upper sheet margin – perforated se tenant with imperforate.



Figure 15. Spécimen overprint.

(Richardson, 2006) provided many opportunities for their use, other than to make up other rates.

Prior to 16 July, the 10c is seen in single use on printed matter in unsealed envelopes or wrappers, but usually overpaying the 5c rate for 50g. After that date, it exactly paid the 50g rate for unsealed and banded printed matter (Fig. 16), including visiting cards. Before 16 July, 10c paid the internal post card rate for illustrated cards bearing only the date and signature or a message of not more than five words, but after the rate increase, 10c was the rate only for a card with date and signature added. There were no 10c international rates, but a pair of 10c was sufficient for a foreign-destined 50g printed matter piece or a postcard with five word message after 16 July. Exotic uses include a precancelled 10c paying the

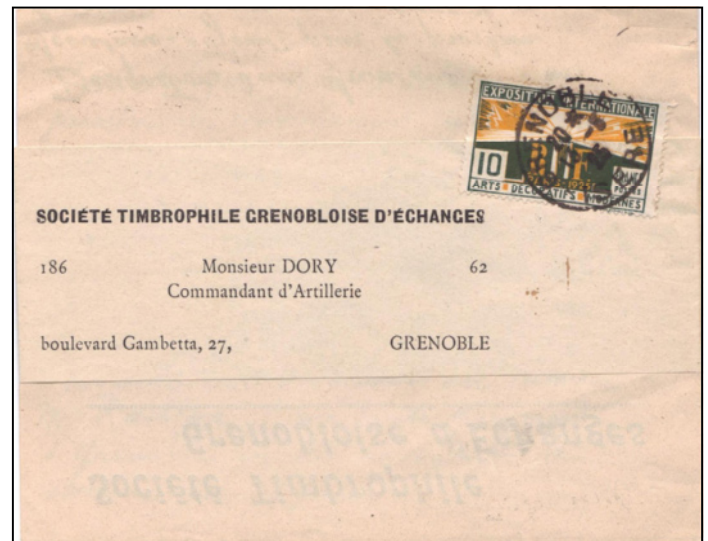


Figure 16. Typical use of 10c on wrapper with printed matter, Grenoble local 13 August 1925. 10c printed matter rate (less than 50 g) of 16 July 1925.

double 5c deficiency (Fig. 17).

The 75c single franking presents a more interesting and diverse array of possibilities. For international use before the rate increase, it covered the intended 15g letter rate (Fig. 18) or registry rate, and a pair would pay the 1.50f express surcharge. Locally, 75c would pay for a pneumatic letter up to 7g prior to 16 July. After the rate increase, it paid the domestic rate for a sealed letter of 50-100g, the domestic registration fee, advice of delivery fee, as well as a two-stamp multiple paying the 20-40g international letter rate (Fig. 19).

Endnotes

1. "Je vous serais, dès lors, infiniment obligé, Monsieur le S.S.E. de vouloir bien, en raison de l'intérêt de premier ordre qui s'attache au succès de l'Exposition Internationale de 1925, autoriser la création d'un timbre spécial, de validité limitée, qui comporterait les valeurs suivantes: 5, 10, 25 et 50 centimes." Letter of 23 June 1923 from Commissioner General Fernand David to the Subsecretary of State for P.T.T.
2. Broadhead, T.W. 2005. "Postal issues of the 1925 Paris Decorative Arts Exposition III – "Le Pot de Fleurs." France & Colonies Philatelist No. 281 (Vol. 61, No. 3), p. 76-82.
3. Broadhead, T.W. 2006. "Postal issues of the 1925 Paris Decorative Arts Exposition IV – "l'Architecture." France & Colonies Philatelist No. 286 (Vol. 62, No. 4), p. 75-78.
4. Françon, Robert and Storch, Jean. 1973. Catalogue Spécialisé des Timbres-Poste de France 1900-1940. Pages 316-317. Cercle Lyonnais d'Études Philatéliques et Marcophiles. Anon.



Figure 17. 10c used as postage due stamp with T in triangle (taxe) hand stamp, Lons-Le-Saunier local, 20 July 1925 (14:35 posting, 19:50 receiving). Double the 5c deficiency for domestic letters, 30c rate of 16 July 1925.



Figure 18. Typical use of 75c on sealed letter to foreign destination, Strasbourg, 9 June 1925, to Altdorf, Switzerland, 10 June. 75c foreign letter (less than 20 g) rate of 1 April 1924.



Figure 19. 2.25 francs postage on letter from Paris, 11 October 1925, to Tehran, Persia, 1 December 1925. 1.50 francs for double-weight letter (less than 40 g) and 1.00 franc for registration, rates of 16 July 1925, unpaid by 25c.

5. Catalogue Spécialisé des Timbres de France. Vol. 2, page 59. 1982. Éditions Yvert & Tellier, Amiens.
6. Storch, Jean. 2005-2006. "La série 'art deco.'" *L'Écho de La Timbrologie*, Dec. 2005, No. 1791, p. 59-61; Jan. 2006, No. 1792, p. 68-71; Feb. 2006, No. 1793, p. 38-41; Mar. 2006, No. 1794, p. 60-63.
7. Bénézit, E. 1999. *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Nouvelle Édition, Tome 12, p. 472.
8. "Le tirage de ces épreuves a fait ressortir la difficulté particulière de repérage causée par la présence des cadres entourant les chiffres de la valeur ainsi que les mots "France" et "Postes." Aussi, dans l'intérêt même d'une bonne reproduction, nous nous sommes mis d'accord avec le graveur, qui est également l'auteur du dessin, pour faire disparaître ces cadres.
9. "... le timbre-poste de 0,75 est obligatoirement bleu . . . la couleur à attribuer aux figurines de 0,10 et 0,25 [l'Architecture] est libre."
10. The proof, marked "Bon a tirer" and signed Fernand David is illustrated by Michel Melot, 2002. "Arts Décoratifs: Un série à 200 000 francs." *Timbres Magazine*, No. 27, September 2002.
11. "Le Budget de 1925," *Le Temps*, 15-16 Juillet 1925, p.3-4.
12. Richardson, D. 2006. *Tables of French Postal Rates, 1849 to 2005*. The France & Colonies Philatelic Society of Great Britain, Brochure No. 7, third edition, 96 p.
13. "La série des Arts Décoratifs s'enrichit d'un nouveau type, don't on ne sait trop s'il ressemble à un parapluie ou au 'flambeau stylisé' qui en est l'étiquette officielle." *L'Écho De La Timbrologie*, 15 June 1925, No. 207, p. 895.
14. "Tout le monde proteste contre la laideur des timbres de l'Exposition, et chaque protestation est suivie de l'émission d'une vignette encore plus affreuse." *Le Figaro*, 14 June 1925, p. 6.
15. "France." *Stanley Gibbons Monthly Journal*, August 1925, n.s. vol. II, no. 11, p. 256.
16. Thorp, P.H. 1934. *The Commemorative Stamps of the World*. Scott publishing, New York, 512 pages, p. 166.
17. "France." *Scott's Monthly Journal*, August 1925, vol. 6, no. 6, issue 66, p. 123.
18. Letter from the Director of Services at the Central Depot, 17 November 1925, to the Secretary General of Posts and Telegraphs.
19. Françon, Robert and Storch, Jean. 1973. *Catalogue Spécialisé des Timbres-Poste de France 1900-1940*. Cercle Lyonnais d'Études Philatéliques et Marco-philas. Anon.
20. Loeuillet, Roger and Françon, Robert. 1994. *Cérès France, Variétés*. Éditions Cérès. Anon.
21. Dubost, C.L., 1951. "Pictorial Varieties – Exposition Internationale des Arts Décoratifs Modernes – 1925." *France & Colonies Philatelic Society Newsletter*, 1(9), p 10.
22. Wanos, Léonard and de Belleville, J. 1946. *Catalogue des Variétés de France 1900-1946*. Office Philatélique de Paris, 166 p.
23. Wanos, Léonard and de Belleville, J. 1949. *Catalogue des Variétés de France 1900-1949*. Office Philatélique de Paris, 228 p.
24. Wanos, Léonard. 1975. *Catalogue des Variétés de France*. 5th edition 1975-76. Éditions Cérès. Paris.

The 1924 Olympic Issue of Lebanon

Rida Bazzi (FCPS 3408)

The two articles presented in this issue show the many possible areas of study available for collectors of France and colonies material. One does not have to focus on "classics" to find areas that are both challenging to collect and fertile areas of research. Mr. Bazzi's article focuses on a two sets of four stamps which currently occupy more than 18 pages of his collection. He has made, and continues to make, new discoveries of varieties of these issues.

In 1924 Lebanon issued two sets of four stamps commemorating the eighth Olympic Games held in Paris. The basic stamps were those issued in France (Y&T 183-186).¹ These were then overprinted in Lebanon using the two basic formats of the mandate name: **GRAND LIBAN** (June 1924) and **G^d Liban** (25 Sep 1924). In the second set, the overprint also appears in Arabic. To distinguish the difference, the first set will be called the *French issue*, and the second called the *bilingual issue*. Like many other issues for Syria and Lebanon, the overprints were applied *Imprimerie Jeanne-d'Arc* operated by the Capuchin monks in Beirut.

Data for Underlying Stamps

The underlying series of stamps was issued in France to commemorate the 1924 Olympic Games held in Paris. The series consisted of four values. The first, featuring an athlete tak-

ing the Olympic pledge, was 10c, the second, featuring a woman holding a victory award was 25c, the third, the statue of Milo of Croton, a famous Greek wrestler, held by the Louvre, was featured on the 30c, and the fourth, a second view of an athlete taking the Olympic pledge, 50c. These stamps were all designed in the Art Deco style by Edmond Becker. The 10c, 25c and 30c were engraved by G. Daussy and the 50c by G. Parison.² The 10c was printed in yellow-green, the 25c in carmine, the 30c in black and red-brown, and the 50c in blue and ultramarine. These stamps are shown in Fig. 1.

There are several interesting facts about these stamps. The 10c was perforated 14x13½ while the other three were perf. 13. The 10c was also slightly smaller: 21 mm x 36 mm. The others were either 36 mm x 21.45 mm or 21.45 mm x 36 mm. The stamps were printed at the *atelier* in Paris in large sheets of 150. These were divided into smaller sheets of 75 prior to distribution.

Before overprinting, the sheets of 75 were broken into three panes of 25. Then, the overprints applied typographically. As will be seen, the local overprints resulted in the usual number of varieties, accidental or otherwise. A total of 20,000 of each value was overprinted for each of the issues, i.e. 400 panes of 25.

Each sheet of 75 stamps included various mar-



Figure 1. The 1924 French Olympic commemorative issue.⁷



Figure 2. Plate marginal markings.

ginal markings. The first of these, shown on the 2,50p of the French issue, is seen in Fig. 2.

These markings are a code that indicates:

V	Printing supervisor
2804	Printing date; 28 April
16	Machine number

In addition, each sheet of 75 had two positions with alignment guidelines (shown in Fig. 3 for a bilingual stamp). Given the small printing volume, a small number of these can exist and an very few may have survived.



Figure 3. Marginal guidelines.

The French Issue

The French issue stamps (Y&T 18-21)³ were overprinted **GRAND LIBAN** and surcharged with a new value in Turkish currency, centimes (c) and piastres (pi) in June 1924. For this series, the surcharges were: 50c/10c, 1pi25/25c, 1,50pi/30c, and 2,50pi/50c. These stamps are shown in Fig. 4. The intended postal use of each stamp is shown in the following table:

50c	UPU printed matter rate
1,50pi	UPU postcard rate
2,50pi	UPU letter rate
1pi25	UPU second weight scale letter rate

Constant Overprint Varieties

As noted earlier, there are a number of constant flaws in the French overprints. Kaczmarczyk⁴ reports most of these varieties, but the author identified about a number of interesting varieties not previously reported. These are shown in this section.

Thin G. The first, reported by the catalogue for all values of the French issue, but in the author's view and according to Kaczmarczyk only appears in the 1.5 and 2.5 Piastres value, is called the thin **G**. According to the earlier Yvert et Tellier³ and Dallay⁵ catalogues, it occurs in positions 9, 15, and 19 of the 1.5 and 2.5 Piastre settings. The **G** in these positions is simply of a different font than those used in the other 22 positions. It is thinner and presents an appearance much lighter than the others. This is illus-



Figure 4. The first (June 1924) Paris series: 50c/10c, 1pi25/25c, 1,50pi/30c, and 2,50pi/50c.⁷



Figure 5. The "Thin G" variety on 1,50pi and 2,50pi.



Figure 8. Missing 1.



Figure 6. Dot of color under **B** in position 19.

trated for both high values in Fig. 5. The author has also discovered that position 19 has a second constant flaw, a dot of color under the **B** of **LIBAN**, as seen in Fig. 6.

Thick A. A thick **A**, with a barb on the top, in **LIBAN** appears in position 4 as reported by Kaczmarczyk⁴ of the overprint setting for the 50c/10c value. It is shown in Fig. 7.



Figure 7. Thick **A** in **GRAND**.

Missing 1. According to Kaczmarczyk,⁴ this is a variety of position 1. While not mentioned in Dallay, this variety is catalogued in the 2008 Y&T (No. 19a).³ This stamp is shown in Fig. 8.

Accidental Varieties

The author has discovered several other overprint varieties which can not be confirmed to be constant. These are described in this section.

Missing Bar in A. The first variety noted, is a 2,50pi/50c stamp with a missing bar in the **A** of **PIASTRES**. This is shown in Fig.9. This stamp is in lower left corner of the block of four. This variety is also found on the 1.5pi/30c, but the author has not identified its position.



Figure 9. Missing bar in **A** of **PIASTRES**.

Albino Overprints.

The author has discovered two albino overprints. The first, shown in Fig. 10, is found in the gutter of the 1,50pi/30c value. The second, not shown, is a 2,50pi/50c which has an albino overprint applied to the sheet selvage. A recent sale, also shows an albino overprint on the selvage of a stamp with a non-



Figure 10. Albino overprint of 1,50pi/30c.

albino inverted overprint. These presumably occurred from a selvedge fold before the application of the overprint.

Misaligned Overprint. A major overprint shift on the 2,50/50c value has been identified by the author. It is shown in Fig. 11. The 50c/10c is also known with a major shift.



Figure 11. Skewed overprint.

Other Varieties. The authors has also identified many other minor varieties of the overprint characters and the underlying stamps.

Overprint Errors

All four values are known with inverted overprints (see Fig. 12 for the two high values).



Figure 12. Inverted overprints.

The 50c/10c is also known with the overprint on the back (not shown), and the 2,50pi/50c is known with double overprint (Fig. 13).



Figure 13. Double overprint.

Underlying stamp variety

In addition to the overprint varieties, the basic stamps are a rich source of varieties. Ceres catalogue lists three varieties for the 1.5pi/30c value and four varieties for the three other stamps. One basic stamp variety that the author found on the 50c/10c stamp shows two distinctive tie flaws in position 43 of the setting. It shows a ring around the finger of the athlete, and the tail of the 9 in 1924 is separated from the loop (Ceres 183c). These are seen in Fig. 14.



Figure 14. Plates flaws in underlying stamp.

Postal History

These stamps have been rarely seen on cover. One might surmise that this is due to the interest in the stamps by collectors, and the fact that many used stamps of have been lifted from covers. Even off cover, used stamps are considerably scarcer than mint stamps. The author is only aware of one such cover. It is shown in Fig. 15 (top of next page) courtesy of fellow collector Jean-Bernard Parenti. This is a philatelically-inspired cover, but correctly franked. The rate paid is for a registered French community first weight step letter: 2.5P postage and 2.5P registration.

The Bilingual Issue

On 25 September 1924, 20,000 additional Olympic sets were overprinted and surcharged in a new format. In addition to the French overprint being expressed as **G^d Liban**, the entire overprint and surcharge was repeated in Arabic. The surcharges appeared in decimal form: 0,p50./10c, 1,P.25/25c, 1,P.50/30c and 2,P^s 50/50c. These overprints are shown in Fig. 16.⁷



Figure 15. The only reported Paris issue cover, registered French community first weight step letter: 2.5P postage and 2.5P registration

Constant Overprint Varieties

There are several constant overprint varieties in this issue as described below.

Dropped d in G^d. This variety, shown for the 1, P.50 on the left in Fig. 17 is listed in Y&T³ for each value, but not in Dallay. The author has reconstructed partial sheets of the issue and determined that this variety occurs in position 17 of the horizontal stamps and position 21 of those in the vertical format. It is not clear if this variety occurs in the other 8/9 positions

that were not reconstructed.



Figure 17. Dropped **d** in **G^d**



Figure 16. The second (September 1924) bilingual series: 0,P.50/10c, 1,P.25/25c, 1,P.50/30c and 2,P^s 50/50c.⁷

Broken L in Liban. This variety, reported by Kaczmarczyk, was determined by the author to occupy position 21 of the horizontal stamps and position 25 of those in the vertical format. It is illustrated for the 1, P.50 on the right in Fig. 18.

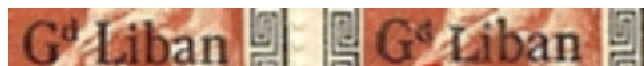


Figure 18. Broken **L** in **Liban**.

Inverted Arabic aleph. This is a constant variety of the 1,P25/25 stamp, but the author has not been able to determine its position. (Fig. 20a)

Other constant varieties. These include dot in the loop of **d** in **G^d** (also privately reported by other collectors) 0,P.50 and 2,P.50 with 0 only 2 mm and wider instead of 2¼ mm and missing fraction bar of the Arabic fraction, all three were reported by Kaczmarczyk.⁴

Accidental Varieties

The author has discovered several other overprint varieties. These are described in this section.

Misaligned overprint. The 50c/10c value is known with a radically misaligned overprint resulting in the overprint spanning two stamps (i.e. *a cheval*). This variety is listed in Dallay⁵ (No.37a). A spectacular block of 4 is shown in Fig. 19.



Figure 19. Misaligned overprint.

Other Perforation Varieties. The author's collection includes shifted perforations and incor-

rectly spaced perforations resulting in a "short" stamp.

Missing Fraction Bar. The author has studied the deterioration of the fraction bar in the Arabic inscription. (Fig. 20b)

Others Minor Varieties. Other minor varieties



a.

b.

Figure 20. Arabic inscription varieties: (a) inverted aleph and (b) missing fraction bar.

identified by the author include: a reentry of the overprint (0,P.50/10); inverted Arabic 1 (1,P.25/25); **d** in **G^d** appears as ¹ (2,P.50/50); dot in the loop of **d** in **G^d** (all but 2,P.50/50); dot between **P** and **s** in overprint (2,P.50/50); and shifted perforations on most values.

Underlying Stamp Varieties

The author has identified a number overprinted stamps with flaws on the underlying stamps including: a damaged **2** in **1924** (0,P.50/10); a broken frame line (constant flaw) (1,P25/25); offset of frame on reverse, Ceres 186c, (2,P.50/50); and a line through RF, a constant flaw (2,P.50/50).

Overprint Errors

All four values are known with inverted overprints, but all the ones that the author has seen are forgeries. The 2,50pi/50c is known with double overprint.

Postal History

The bilingual issue is also scarce on cover. Again, the use of commemoratives was low, and few locals used these stamps. A first day cover is shown in Fig. 21. A wonderfully commercial UPU cover to Syracuse, New York is shown in Fig. 22. The two Olympic stamps are paying the correct UPU letter rate.⁶ Finally, Fig.23 shows a registered letter from Beirut (12



Figure 21. First day cover of bilingual overprint series.

December 1924) to Haute Rhin, France. This seems to be a double weight letter (6.25 Pias-tres rate). There is one 0.50 Piastre stamp on the back and one 0.25 Piastre stamp is pre-sumed missing. The correct usage of both the Bilingual overprinted stamps on cover is rare and the correspondence to which this cover be-longs seems to account for the majority of the known covers.

Conclusion

The author hopes that this article will show FCPS members how a simple little series (or two) of modern stamps can lead to a rich phila-telic study. The challenge of finding all of the varieties is high and there is ample room for personal study, research and discovery.

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2. *Catalogue de Timbres-Poste, Tome II (1re parties) Colo-nies Françaises*, Yvert&Tellier, Amiens, France, 1940.
3. *Catalogue de Timbres-Poste, Tome II (1re parties) Colo-nies Françaises*, Yvert&Tellier, Amiens, France, 2008.
4. Kaczmarczyk, A. *The Postal Issues of Syria, Lebanon and the Alaouites 1919-1945*, James Bendon, Limas-sol, Cyprus, 2004.
5. *Dallay Europe-Asie, Edition 2006-2007*, Dallay S.A.R.L, Paris, France, 2006.
6. The postal rates had changed by the second issue. They were: 0.50pi, domestic printed matter rate, 1.25pi, domestic postcard rate, 2.50pi, domestic letter rate, and 1.25pi, domestic second weight step letter.
7. Note that some of the basic stamp illustrations in Figs. 1, 4 and 16 were taken from the Dallay cata-logue.⁵



Figure 22. Non-philatelic cover sent four days after of issue (28 September) to Syracuse, New York franked with 1P50 Pi and 2P50 Pi stamps paying the 4P UPU letter rate.



Fig 23. Registered letter from Beirut (12 December 1924) to Haute Rhin, France. Forwarded to Versailles. See text for discussion.

Postal History can Really Be History!

Ken Nilsestuen (FCPS 1990)

One of the things that fascinates me about Algerian postal history is the age of the letters. Mail sent not only when postal systems were in their infancy, but, for example, when Thomas Jefferson was about to be reelected to his second term. This letter, written on 30 *vendémiaire, an 13* (October 22, 1804), is one such letter.

The most obvious thing on this letter is the marking at the lower right. It really isn't a postal marking, but rather the consular mark of French Consul Dubois-Thainville. He also uses the mark on the reverse to seal the letter. This is the first French administrative marking known from Algeria.

The letter is addressed to the health commission in Marseille. Consul Dubois-Thainville reports that there is a yellow fever outbreak in Gibraltar, which he has learned because a ship arrived from there with sick passengers. The usual procedure was to quarantine the passen-

gers for up to a month until there was no further evidence of illness. If you survived, you could then continue your business at your destination or depart for the next port.

The letter also expresses the consul's frustration with the Dey of Alger, the Turk with administrative authority over the north coast of Africa. The consul has made several efforts to convince the Dey to do something to protect Alger against the yellow fever outbreak, but the Dey has expressed no interest.

As was the custom at this time, the letter was disinfected in Marseille. It was slit at the top and bottom to allow gas to penetrate the letter. The disinfecting agent was probably mustard gas, since there is no evidence of liquid, most commonly vinegar, being used for that purpose.

A custom that would strike us as strange is that the consul has sent the letter in quadruplicate. Given the vagaries of sea travel, pirates, illness and perhaps even insufficient sense of duty in the captains to whom mail was entrusted, the consul believed it was necessary to send the letter by several different means to increase the chances that at least one copy of the letter would actually be delivered.

All of this from one letter written more than 200 years ago. One of the great benefits of collecting postal history.



Figure 1. Earliest known French Administrative Marking from Algeria.

Wartime West Africa

A Challenging 1942 Airmail Cover

Stephen T. Tucker (FCPS 3347)

Students of French colonial postal history, indeed most of all postal history, recognize the difficulties in understanding rates and routes for mail during World War II. The analysis of covers often leads to some answers, and some new questions.

The cover shown in Fig. 1 is franked with three Togo stamps which are clearly canceled at Lome 21 April 1941 The 2f Guinée 1939 issue common design Renee Caillie, in the lower right corner, has an indistinct but different CDS. Upon reflection, it appears to be another impression of the 1 May 1942 Conakry, Guinée receiving date stamp seen on the reverse. In addition to a different cancel, the Guinée stamp covers a significant portion of the original Guinée Française address and protrudes over the right side of the otherwise neatly prepared cover.

My theory is that the Guinée stamp was added later to forward the letter from Conakry to the Dakar, Senegal address added in a different hand and ink above the original address. I shared the cover with fellow FCPS member and student of French African postal rates **Robert Picirelli**. He confirms that the Togo franking of 8f50 would correctly pay the 1f50 per 20 grams base rate plus 3f registry plus double the 2f per 5 grams air surcharge; the “domestic” France and Colonies rate in effect from 1942 to March 1945.

Bob was hesitant, however, about my forwarding theory for the Callie stamp. He points out that it being added later for forwarding purposes does not make “rate sense.” 2f is more than the 1f50 surface rate and considerably less than the 5f50 airmail total rate from Conakry to Dakar. He also notes that postage of any colony was honored in most

other colonies during this chaotic wartime period and ordinary mixed frankings are far from unknown.

Neither of us can decode all the script in the forwarding instructions nor the cryptic message above the Par Avion etiquette that may provide clues. I would note that this was all occurring amidst the tumult of WWII. The areas involved were under Vichy influence until the end of 1942 when the Free French prevailed in West Africa.

It is not impossible that this registered letter sat undelivered somewhere in Conakry for whatever reason until the “mysterious Made-moiselle” was located in Senegal after the rate increase to 2f effective 1 March 1945 at the end of the war. If so the 2f Guinée stamp would then again satisfy the correct up to 20 gram base letter rate from Guinée to Senegal .

Any comments or theories from readers to solve the puzzle will be greatly appreciated.



Figure 1. Mysterious franking on cover from Togo to Guinée.

Too Good to be True—Redux

Kay Gaetjens (FCPS 2643)

In the last FCP, member Ralph DeBoard wrote about a cover mailed from Tahiti that was postmarked more than four months earlier than the release date of the provisional overprint. A number of possibilities were discussed including the suggestion by Ed Grabowski that the cancel simply had the wrong date slug. Now, Tahiti specialist and Board member Kay Gaetjens writes this wonderful article clarifying (hopefully for all time) the situation.

I read with interest the article "Too good to be True?" (FCP, No. 301, pp. 81-82) by **Ralph DeBoard**. From my many years specializing in the postal history of Tahiti, I have some ideas about the reproduced mixed franked cover which might answer the question Ralph has put forward: considering that the Papeete CDS is dated 16 February 1893, how could it possibly cancel a stamp of the Tahiti overprint issue of 1 July 1893, almost 5 months later? (See Fig. 1 to see the original cover.)

Without doubt, a 16 February 1893 CDS on the Group Type issued in Nov. 1893 would have been the earliest usage known in Tahiti! But, we must consider the evidence presented in the next section.



Figure 1. The DeBoard "1893" cover.

The Evidence

Unfortunately, this is not so and one must consider the following fact: **The "1893" cancel date stamp has to be understood as one of 1895!** Thus the cover apparently tied on piece in 1893 was in fact cancelled in the year 1895! And this would fit with the issuance date of the overprinted stamp.

It is not possible to know with certainty why the Papeete post office did not have a "5" to insert into the canceling device; it may have been lost, or it's even possible that the administration in Paris never sent it to the colony. Whatever the reason may have been, the Papeete post office definitely used, in lieu of an ordinary number "5," a "3" which has had the top horizontal leg of this cipher cut off. Thus we obtain a strange "5" which could be mistaken for a "3"....! An enlargement of the cancel is shown in Fig. 2

I have looked through the covers of my census and found out that the first cover I know of cancelled with that misleading "5" is of 13 Apr 1895, shown in Fig. 3 (next page), and its use continues throughout the following months. I have instances of covers dated 28 Jan, 4 Feb, 5 Feb, 15 Feb, etc, until as late as 11 May. Some of these include either an arrival date stamp or a transit mark of 1895!

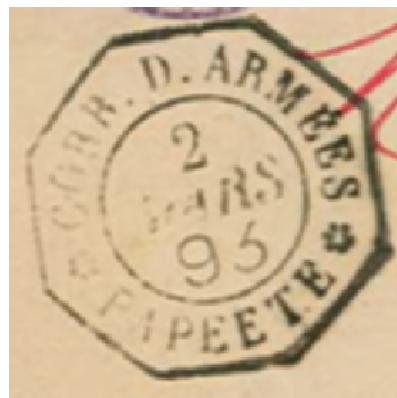


Figure 2. Enlargement of the "3" made to appear as a "5."



Figure 3. Example of the modified “1895” cancel used on 13 Apr 1895.

Then, from end of May 1895 on (my census shows a cover of 31 May), the apparently temporary use of the “3” transformed into a “5” ceased, and was replaced by a new “5” smaller and narrower in size, shown in Fig. 4. This probably was manufactured locally. My covers show it stayed in use until 14 Nov.

I then have a cover in my census, dated 13 Dec 1895, that shows a normal sized “5” in the canceller. One would suspect that it was sent from Paris to Papeete. From that date, all covers are cancelled with this “normal” cipher until to the end of the year.

It is interesting to see that what is true for the ordinary covers is also true for the *Correspondence d'armée* cancel date stamps.



Figure 4. “1895” canceller showing the new small “5”.

I should add that the census I have been referring to is the one of the covers I have seen where the franking included at least one 1893 overprinted group type stamp.

Conclusion

Now, does that mean that the overprint on Ralph’s cover is not a fake? No, not necessarily! It depends of course on the color of the ink of the Tahiti overprint, the form of the letters and the all around typical aspects of the authentic ones to be compared with Ralph’s one. For me it does not look too bad from the scan that appeared in the *FCP*.

Considering the question whether the cancel has been added above the overprint or the overprint above the cancel, I would certainly need to look at the stamp (instead of the scan of the stamp). But one should consider the fact if it were not an authentic overprinted stamp than it would have been a stamp of the previous Dubois type. Now, I believe that I have never seen a cover mixed with stamps of the Dubois and Group issues and there this would really be something rare!! This is why it would not make sense for a philatelist to transform a Dubois stamp into a July 1893 overprint unless we consider that the whole piece has been forged...

Member to Member

I'm getting ready to dispose of a run of Baudot auction catalogues, richly illustrated, most with prices realized, from No. 174 of Apr 1996 thru No. 204 Nov 2009, plus the Dubus collection catalogue of Dec 1998 and the 50th Anniversary Catalogue of April 1996. I wondered if anyone (willing to pay shipping) would have any interest in them? Contact:

Bob Kinsley
kinsley@owt.com

I am a member of the Hollywood Stamp Club, the Editor of its newsletter and a collector of French Stamp. I have noticed in the Maury and Yvert Catalogs that the Scott Air Mail C27 [Maury #29, Yvert #29] had 4 printings in 1949, 1951, 1952 & 1953.

I need to find some information about these four printings, catalog, article, study report, etc. that describe in detail the differences of these printings. Maybe someone in the FCPS might be able to help me.

Best regards,

Enrique Setaro
Miami, Florida
Tel: 305 428-0516
Mobile: 305 606-6975

FCPS DINNER
When: 19 Nov 2010
Time: 6:30 Bus Pickup
Where:
Collectors Club of Chicago
Cost: \$45-50
Includes cocktails (or beer) and wine
Bus: \$20 additional
Please Preregister ASAP
Limited to 45 attendees

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PS Form 3526, September 2007 (Page 2 of 3)

Prominent French Philatelists to Attend FCPS Exhibition in Chicago

We will have the distinct pleasure of welcoming three members of the prestigious French *Académie de Philatélie*, as well as our international director, to the FCPS exhibition and annual meeting to be held at Chicagopex from 19-21 November 2010.

Not only will they be attending our meetings, but those from the *Académie* have all agreed to make presentations describing their current research interests.

Our keynote speaker will be **M. Jean Goanvic**. He has many collecting interests which include military postal history, mostly in the period from World War II to the present. His recent articles include “*Le courrier témoin de l'histoire*” (Mail as a witness to history), “*Présence militaire française en Italie (1943-1947)*,” and “*Services postaux sous le contrôle du Viêt-Minh (1945-1955)*.” It is from this last area of specialization that Mr. Goanvic will speak to us. The title of his Power Point presentation will be “The Vietnam postal service, 1945-1954.”

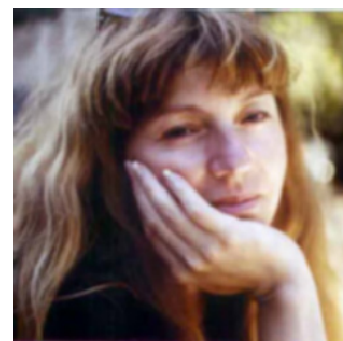


Two more prominent philatelists will also attend and make presentations. The first is **M. Robert Abensur**, the President of *l'Académie de Philatélie* since March 2002. Robert's many specialties include postal rates and regulations,



postage due, and Alsace-Lorraine. He is a serious student of arcane French postage due regulations and has shared some of his fascinating covers with your editor during lunches in Paris. His talk for us will be “Taxed Letters from UGP countries to France, 1876-1879.”

We will also be honored by a presentation by **Mme. Brigitte Abensur**, Robert's wife. Brigitte is the editor of the journal of the *Académie*, *Documents Philatéliques*. Her specialties include *Les Petites Postes*, local postal rates, cancellations of Metz, and printed matter rates. She will present a talk entitled “The 'Petite Poste' of Marseilles, 1781-1794.”



Last, but by no means least, is a visit from our international director (Class of 2014) **Kay Gaetjens**. Kay has been a member of the FCPS since 1987. He specializes in the postal history of Tahiti, so fellow member **Ralph DeBoard** and Kay will have an opportunity to compare notes and review Ralph's exhibit. (See Kay's article on page 112)



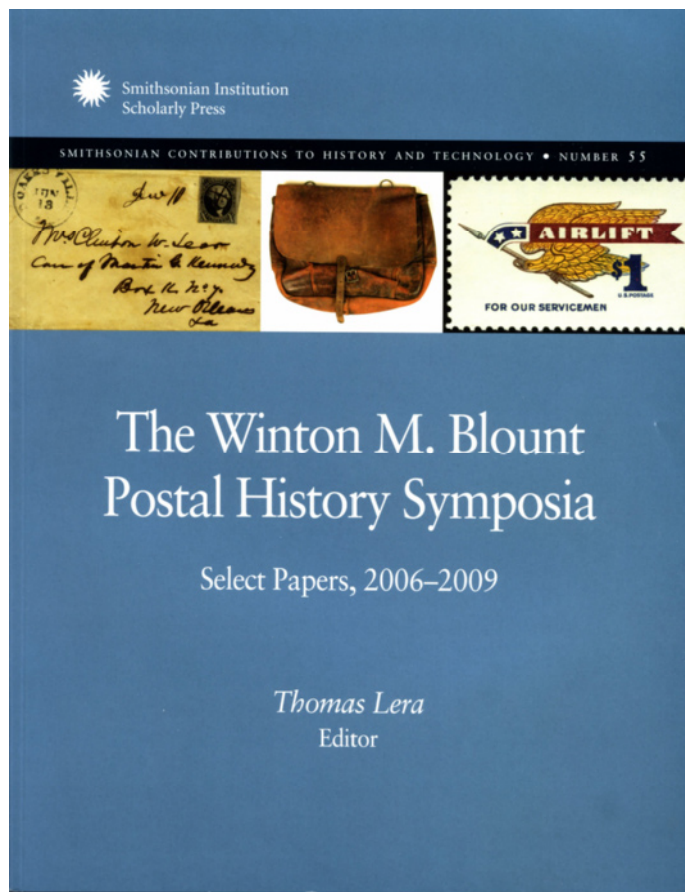
The complete schedule of presentations and meetings for our show is found on page 117. We already have more than 30 confirmed members who will be in attendance. Make your arrangements to attend this once-in-a-lifetime event as soon as possible. Visit www.chicagopex.com for information.

New Book Released

Although this new release from the Smithsonian Institution Scholarly Press does not include any articles directly related to French-area philately, it does cover a wide range of philatelic research that may interest members. Not to mention the very attractive price!

By simply telephoning 202-633-3017 you can receive a free copy of *The Winton M. Blount Postal History Symposia: Select Papers, 2006–2009*, Thomas Lera, editor, issued 14 September 2010. It is a 166-page color illustrated gold mine of articles. The William M. Blount Symposia features scholarship in the broad field of postal history taken here to include “the study of postal rates, policy, and administration, political effects on postal systems, postal surveillance, and the consequences of business and culture on postal systems; basically anything to do with the collection, transportation, and delivery of mail”. This book highlights presentations from four years of the symposia.

- ♦ Political economy of postal reform in the Victorian age by Richard R. John
- ♦ “Little colored bits of paper” collected in the progressive era by Sheila A. Brennan
- ♦ WWI philatelic censuses of East Africa by John Kevin Doyle
- ♦ Explorations in the official register; statistical analysis of postmaster compensation data from 19th century New Hampshire by Terence Hines and Thomas Velk
- ♦ Zeppelin posts in the 1933 Chicago World's Fair, integrating collector and historian methodologies by Cheryl R. Ganz
- ♦ “Food will win the war” motor trucks and the farm-to-table postal delivery program, 1917–1918 by Robert G. Cullen
- ♦ Philatelic propaganda, a case study—border changes in Eastern Europe, 1938–1941 by Robin Gates Elliott
- ♦ Picking up the pieces, the aftermath of Hiroshima by Janet Klug
- ♦ Postal censorship and military intelligence during World War II by Ann Elizabeth Pfau
- ♦ 1895 provisional and bisect postage due stamps, a result of the transfer of stamp production to the BEP? by Harry K. Charles, Jr.
- ♦ Sunday mail controversy, postal reform, and mail transportation by Diane DeBlois and Robert Dalton Harris –
- ♦ “Why is a raven like a writing desk?” post office reform, collectible commodities, and Victorian culture by Catherine J. Golden
- ♦ America's first carrier service, the U.S. city dispatch post by Larry Lyons
- ♦ U.S. 1847 issues; stamps that changed the system by Harvey Mirsky
- ♦ From the pulpit to the post; anti-clericalism and communication in Orizaba, 1857–1867 by Rachel A. Moore
- ♦ Cheap postage; a tool for social reform by David L. Straight.



Preliminary Schedule for the FCPS Exhibition in Chicago

Planned Schedule

The following schedule for our exhibition at Chicagopex is based on the latest information. Please note that it may change after this publication.

Friday, 19 November

10:00: Welcome, Ken Nilsestuen

10:05: Introduction, Dave Herendeen

10:15: Tom Broadhead

Postal Issues of the 1925 Paris Decorative Arts Exposition

10:45: Workshop-Collecting Colonies

Ed Grabowski (Leader), Dave Herendeen, Paul Larsen, Steve Tucker and Jeff Ward

The workshop will be a loosely organized session, including a few slides, that will try to answer member questions about how and what to collect, sources of research information, stamp auction sources, etc.

11:45: Break

12:00: Mike Bass

French Offices in the Holy Land

12:30: Lunch

13:30: Keynote, M. Jean Goanvic of *l'Académie de Philatélie*:

The Vietminh postal service, 1945-1954

14:30: Marty Bratzel

Deconstructing the Catalogue

The Wartime Revenue Stamps of Cameroun

15:00: Break

15:15: Brigitte Abensur of *l'Académie de Philatélie*

The 'Petite Poste' of Marseilles, 1781-1794

15:45: Robert Abensur of *l'Académie de Philatélie*

Taxed Letters from UGP countries to France, 1876-1879

16:15: Dave Herendeen

The New FCPS Web Site

16:45: Open Q and A Session

17:00: Adjourn

18:30: **FCPS Dinner**—location, cost and time to be announced.

Saturday, 20 November

On Saturday morning, our *FCPS* annual meeting will be held. The schedule, along with some suggested items for discussion, is presented below. Please remember that the officers and directors are interested in any and all input from members to help make the *FCPS* better!

10:00: Annual Meeting

- ◆ Install New Officers and Directors
- ◆ Reports of Secretary and Treasurer
- ◆ Membership challenges
- ◆ Future of *FCP*
 - Online and Color

11:00: Open Discussion

- ◆ *FCP*
 - How to best serve members
 - Reduce operating costs
 - More member participation
 - More, shorter articles
- ◆ *FCPS* Exhibition frequency
- ◆ Exhibit copies to APRL
- ◆ Any other issues raised by members

13:30: Eliot Landau

Walk-through of his exhibit **Classic French Postal History 1849-1876**.

Sunday, 21 November

Walk through of exhibits presented by the exhibitors waiting to dismount their exhibits. This is a great opportunity to gain extra knowledge about French philately, different colonies, and other aspects of exhibiting. This worked out very well last year. Assemble at *FCPS* table around 10:00 Sunday morning.

Preregistration List for the FCPS Exhibition at Chicagopex

Here are the 32 persons who have preregistered for our Annual Meeting and Exhibition at Chicagopex.

Our officers and directors are noted by "O", speakers by "S" and exhibitors by "E". The asterisk (*) indicates that the member has confirmed that they will attend the FCPS dinner on Friday night (see p. 114 for details).

Brigitte Abensur (S) (*de l'Académie de Philatélie*)*

Robert Abensur (S) (*de l'Académie de Philatélie*)*

Carl Barna

Mike Bass (S,E)

Ron Bentley*

Marty Bratzel (S)*

Tom Broadhead (S,E)

Ralph DeBoard (E)*

Jack Dykhouse

John R Fagan

Kay Gaetjens (France)*

Larry Gardner (E)*

Jamie Gough (Judge)*

Jean Goanvic (S) (*de l'Académie de Philatélie*)*

Ed Grabowski (O,S,E)*

Dave Herendeen (O,S,E)*

Bob Kinsley (E)*

Al Kugel (E)

Eliot Landau (E)

Paul Larsen (E)*

Stan Luft (E)*

Ethan Mazaraki

Patricia Moeser (E)

Ken Nilsestuen (O,E)*

Roger Quinby

Norval Rasmussen (O,E)**

Gerald F. Schroedl (E)*

Greg Sutherland (Dealer)

Jean-Jacques Tillard (E)

Steve Tucker (E)*

Jeff Ward (O,E)*

David Wrigley (Dealer)

***If you Preregister,
it Helps us
Plan Events***

Holyland Exhibit to be Shown

Member **Mike Bass**, who in addition to being an FCPS member is also the president of the Society of Israel Philatelists (SIP). Mike has put together a special exhibit for us entitled **French Postal Services in Jerusalem 1852-1914**.

Mike notes that France and other European powers handled mail originating in the Holy Land throughout the centuries, but the mid-nineteenth century began the era of formal mail routes. Jerusalem was the spiritual capital of Christianity, and maritime advancements throughout the Mediterranean region brought new commercial activity along with religious pilgrimages to the Holy City. France established a consulate in Jerusalem early in the

nineteenth century to maintain its presence in such an important city, but found no postal services available to support the French citizens working or visiting the Holy Land.

His postal exhibit examines France's formal postal operations in the Holy City granted under capitulation agreements signed during the Ottoman Period. The French began collecting mail in Jerusalem through its Consulate services from 1852 until 1879, and after a break, officially opened a post office in 1900. His exhibit emphasizes overseas routes and rates, and it discusses postal markings in the context of the overall postal service. This exhibit is the basis for Mike's talk on Saturday morning at Chicagopex (see page 117).

Stanley J. Luft's "Occasional Fundamentals"

I wrote numerous articles through the years that might be of interest our non-specialist members. They might be considered as guides to building both generalized and specialized. Some are quite elementary in nature, others less so, but I believe they remain timely and perhaps even useful. I have compiled the following list of these short articles for us. Enjoy!

- ♦ The Sabine Issues of 1977-1982; No. 204 (April 1986) and No. 210 (October 1987)
- ♦ The Central Ward Post Offices (*Bureau Centraux d'Arrondissement*) of Paris; No. 216 (April 1989)
- ♦ Postal Training School provisional stamps; No. 233 (July 1993)
- ♦ The *Mariannes de Dulac*; No. 236 (April 1994);
- ♦ A primer on Coil Stamps; No. 244 (April 1996);
- ♦ A primer on Precancelled Stamps; No. 248 (April 1997)
- ♦ A guide to collecting the Sabines of Gandon; no. 251 (January 1998)
- ♦ French 19th Century handstamped Postage Due Stamps; No. 253 (July 1998)
- ♦ The Ambulant Routier service; No. 258 (October 1999)
- ♦ *Entrepôt* Markings; No. 262 (October 2000)
- ♦ General Delivery / *Poste Restante*; No. 264; (April 2001)
- ♦ On distinguishing the Ceres-Head issues of the Classic Period; No. 276 (April 2004) [with J.E. Lievsay]
- ♦ Be Your Own Expert; Nos. 279-280 (January-April 2005)
- ♦ Postal Training School Stamps and Dummy Stamps; No. 280 (April 2005)

We Need Help, Can YOU Step Up?

Several recent events have led to this additional note that represents the feelings of your editor. All of the opinions herein are strictly my own and do not represent the position of the FCPS or any of its other officers or directors.

It is well-known that in any voluntary group, including those made up of philatelists, between 10% and 20% of the members are *active*. The meaning of active is that they participate in the governance, social opportunities, research contributions, book reviews, letters to the editor and myriad other activities that one might do to help the organization service its members while attracting others to join. In our just closed biennial election, 54 votes were cast. There are about 365 voting members. This represents just under 15%, in line with common wisdom. Some members have asked, why vote when there is only one candidate? While a valid question, a better one might be: Why is there only one candidate? Everyone is invited to participate. Any member can nominate themselves. There are no restrictions whatsoever. Only the candidates presented on the ballot stepped up, when will it be your turn?

Another potential problem is that the FCP is generally about 75% articles and 25% news. about the society. Not every editor or society agrees with this ratio. Literature judges do not. They don't like society news, preferring all research. Well, I do like it. One of my personal goals was to make the FCPS more vibrant and exciting. I try to do this through the FCP. I know some may see this as the aggrandizement of a "small" group of members. For this I apologize. The intent was not to publicize the same 10-20% of the members, but to show others how enjoyable the social activities of the FCPS can be. While I am editor, I will stick to this plan until told it doesn't work. I welcome any comments on these observations. The whole point is to best serve the membership.

David L. Herendeen

President's Letter

Now is the time to get excited! Our meeting is just over a month away at a great philatelic show in a great city. You should have your plans well underway, of course. To repeat just a few of the reasons you should join your fellow French area philatelists:

- ♦ Wonderful company and lots of it
- ♦ An unmatched panel of speakers from both the U.S. and France
- ♦ Exhibits that will never be seen together again
- ♦ A great chance to buy some stamps and covers
- ♦ An unequaled opportunity to introduce yourself to French dealers (at least since Washington 2006)

We had a darned good meeting in Denver last year, but this time will be even better! So many thanks to Dave Herendeen, who has put so much effort into setting the program and otherwise encouraging us.

All that said, there are few reasons not to be at Chicagopex in November. I am looking forward to seeing many of you again and meeting lots more for the first time. Come on and have some fun!

We continue to progress on the *France and Colonies Philatelist* digitization project. Still not ready for prime time, but it is getting close. If you are a member of the U.S. Classics Society, you can get a taste of what the end result will be. They have completed their project and made it available via the internet to all members. It has certainly met my expectations the times I have searched for something.

Friends, let's have a great time in Chicago and extend a warm welcome to our French visitors. What a chance to increase your knowledge about our collecting area!

Ken Nilsestuen

Build Your Network

David L. Herendeen, Editor

As you can see from the preliminary schedule of our Chicagopex meeting, we have a number of philatelic VIPs visiting from France. This will be an excellent opportunity for members to meet senior collectors, exhibitors and researchers all in once place at one time. It is impossible to become an accomplished philatelist without the help of others who have gone before. All you have to do is reach out to these people. Like me, I'm sure you will discover that they are more than willing to help in any possible way.

FCPS Dinner Venue Set

One of the most stimulating events at an FCPS Exhibition is the group dinner. It is an opportunity to meet other members in a relaxed environment. You can rebuild your network or add new members that will most likely become lifelong friends. Last year we had nearly 40 attendees. This year, because of the international aspects of our meeting, the Collectors Club of Chicago has graciously offered to let us use their wonderful club house for our dinner. Those of us who have been lucky enough to have visited the Club can assure other members that they are in for a treat. It will require that we be bused from the show to the downtown area. The cost of dinner, which includes pre-dinner cocktails (or beer) and all the wine we can drink will be between \$45-50. The bus ride will be \$20 per person round trip. Please note that the maximum number of persons that can be accommodated is 45, so please reserve. It will be first-come, first-served.

Also, please see the list on page 86. If you haven't already, please preregister. It helps us insure a smooth running show.

Still Missing eMail Addresses

As noted in the last FCP, in order to keep everyone up to date with the latest developments, I plan to send emails to all members. If we do not have your email, or if you think it may have changed, please ping me as soon as possible so I can correct our records..

We Get Letters

Editor:

Have you highlighted the COLFRA Web Site and its contents recently? There are loads of useful articles there that we should direct our members to. I have been looking at Bucheit's Group Type article at:

<http://www.colfra.com/spip.php?article45>

A click of the button and it is translated into a readable English for Those of us who don't read French. Check it out if you haven't.

Ed Grabowski (FCPS 1469)

Good idea! Just leave off every thing past .com to get to the base web site.

Editor:

I am writing to say that I enjoyed the last FCP (No. 301) more than any in recent memory. I think that the major reason is because there were many short articles on a variety of colonies and subjects. This means that there should be something of interest to nearly every member.

**Ed Wener
New Zealand**

Ed is one of our faithful advertisers. I thank him for his kind words and point out how the sum of many small contributions to the FCP can result in a great journal. Please help with your continuing contributions. And, if you have yet to contribute, why not send something for the next issue?

Editor:

The FCP arrived yesterday and many congratulations on a most interesting and informative issue. Apart from the philatelic content I greatly enjoyed the two items from Michael Meadowbank and Beverly Rice giving many thoughts on future members from both sides of the pond!

Colin Spong (FCPS 1605)

Thank you, Colin, for the encouraging words.

Editor:

I recently gave the Madagascar Group Type Postal History presentation for the Collectors Club of New York. It is available at their web site:

http://www.collectorsclub.org/documents/Madagascar_and_Dependencies_Group_Type.pdf

Some of the members might like to look at it.

I also gave a presentation on Postal History of Sainte Marie de Madagascar for the Westfield Stamp Club in June. That is available on their web site at:

http://www.westfieldstampclub.org/presentations/Sainte_Marie_de_Madagascar.pdf

I may be the only one who has even given a presentation solely on Sainte Marie.

Ed Grabowski (FCPS 1469)

We all know the quality of Ed's research. I heartily suggest looking at his latest Power presentations.

A Blast from the Past

In the November-December 1961 issue of the FCP (No. 112, page 40) W.J. Connelly wrote in his President's Column:

The Board of Directors has voted to increase the dues of Resident (New York area members) Members from \$3.50 to \$4.50 a year and Regular Membership dues from \$2.50 to \$3.50 a year. The organization has held back as long as possible on voting this increase...

While we all probably think that this was incredibly cheap, it's actually the other way around. Today's dues are incredibly cheap. The CPI Index in January 1962 when the increase went into effect was 30.0. In August 2010, it was 218—more than 700% greater. (source: www.inflationdata.com.) Thus, the 1962 dues in 2010 dollars would be \$31.50 and \$24.50. Our current dues are truly a bargain.

FCPS 2010 Election Results

The results of the 2010 FCPS election are as follows:

Total ballots cast: 54

Ballots cast for each candidate:

President: **Kenneth R. Nilsestuen** - 52

Vice President:

Norval L. Rasmussen, MD - 52

Treasurer: **Jeffrey K. Ward** - 51

Recording Secretary:

Dr. Edward J.J. Grabowski - 53

Corresponding Secretary:

Joel L. Bromberg - 50

Directors, Class of 2014

♦ **Stephen T. Tucker** - 50

♦ **Kay Gaetjens** - 51

♦ **Ralph C. DeBoard** - 51

All candidates are hereby declared elected by a majority of the ballots cast.

Joel L. Bromberg
Corresponding Secretary

Write for the FCP
Share your Knowledge

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Membership Notices

NEW MEMBERS

3427 Shead, James L., Silver Spring, MD
3428 Correl, Frank D., Chevy Chase, MD

ADDRESS CHANGES

1736 Arrelano, Jr., Refugio, Las Angeles, CA
3409 Bennett, Pamela, Fairfax, VA
2381 Picirilli, Robert E., Hermitage, TN
2991 Shartsis, Jack, Royal Oak, MI

RESIGNATIONS RECEIVED

3303 Nosaka, Marilyn

DECEASED

1017 Robbins, Louis K.

Show Reports

Stampshow 2010

Richmond, VA, August 2010

Our only entry into the C of C competition this year was **Al Kugel**, for his Bosnia. Several members received Gold medals in the open competition including **Loïc Decheverry** (St. Poerre fisherman issue), **Ed Grabowski** (Group Type in the French Pacific), **Eliot Landau** and **J.-J. Tillard** (St. Pierre Alphée Du-bois postal stationery). **Dick Winter's** new book on Transatlantic Mail won the literature grand.

BALPEX 2010

Hunt Valley, MD, September 2010

Vermeil medals to **Larry Gardner**, **Steve Washburne** and **Al Kugel**. **Paul Larsen** was in the Court of Honor.

Minnesota Stamp Expo 2010

Minneapolis, MN, July 2010

Gold medals to **Paul Larsen** (also the Grand), **Steve Turchik** (also the Reserve Grand). Vermeil medals to **Al Kugel** and **Charles LaBlond**. In the One Frame class, gold medals to **Charles** and **Paul**, and a silver to **Al**.

DAVID C. WRIGLEY

Professional Philatelist
Postal Historian

Specializing in Postal History of
Indochina French Colonies Asia

I will have a stand at Chicagopex 2010. While I always have a stock of interesting France and Colonies postal history, if FCPS members will email me with their particular interests well in advance, I will try to have some special items available. Don't hesitate to contact me at any time to see if I may have items that will enhance your collection.

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No 7 Phaholyothin Soi 4,
Phyathai Bangkok 10400 Thailand



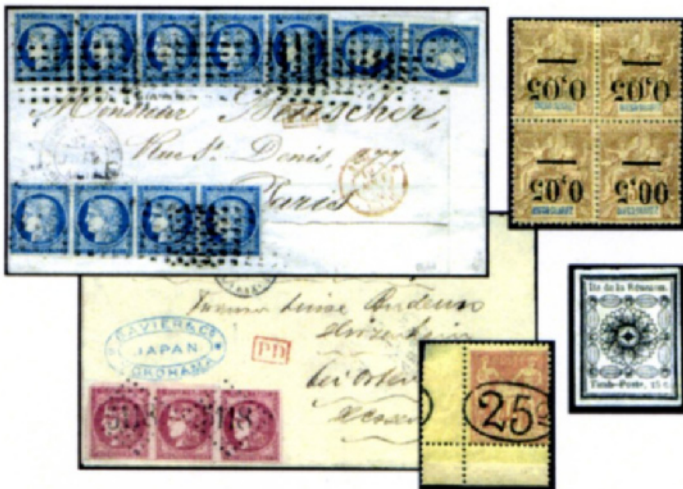
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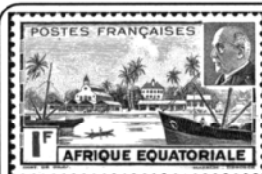
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Tél : +33 (0)4.72.16.00.23

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French Colonies

Common design Types

1938 Marie Curie Type CD80 VFNH
Set of 21 Fr Colonial stamps (no France) \$245

1941 Petain Issue Complete NH set 48 stamps from 24 Colonies \$37

1941-5 Cross of Lorraine (Scott Type CD87) The complete Set of 71 stamps all Mint NH \$74

1944 Petain Surcharges (Semipostals) Complete set of 48 stamps from 24 Colonies all Mint NH \$40

1945 Felix Eboue Type CD91 Complete NH set 26 stamps \$14

1946 Victory Type CD92 Set of 15 Mint NH \$12

1946 Chad to Rhine Types CD93-8 Complete set of 90 stamps from 15 Colonies all Mint NH \$120

1950 Tropical Medicine Type CD100 Complete NH set of 10 \$55

1952 Military Medal Type CD 101 Complete NH set of 12 \$96

1954 Liberation Type CD102 Complete set all VF NH from 12 different French Colonies \$105

French Colony 24 page Price List. Free upon request.

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