

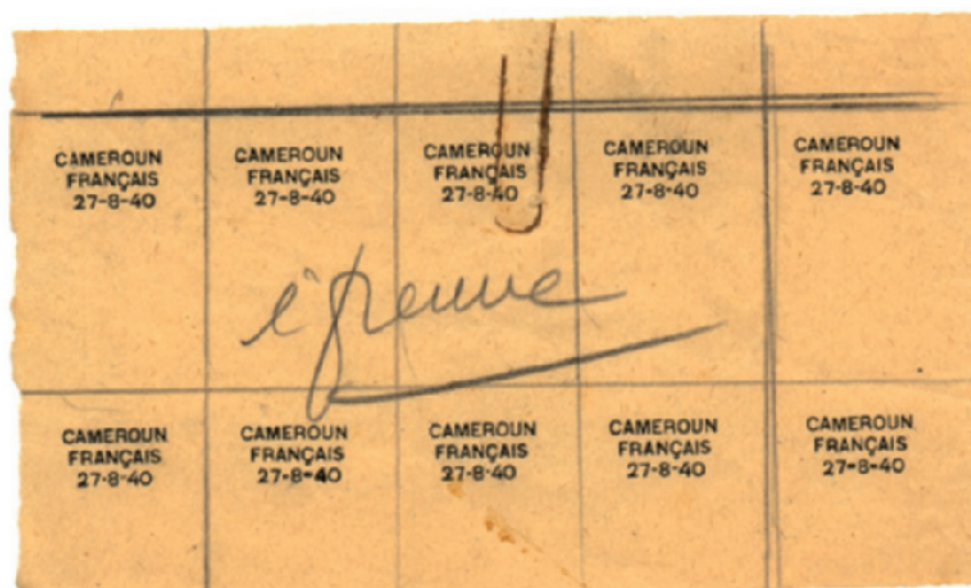


FRANCE and COLONIES PHILATELIST

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*Collecting and Exhibiting
Colonial Issues (see page 3)*



Trials of the Cameroun Overprints of 1940 (see page 21)

CONTENTS

ARTICLES

- The French Colonial Exhibit Part I: Constructing and Judging (*David L. Herendeen*) 3
- Postal Clerking in Andorra (*Eliot Landau*)..... 18
- 'CAMEROUN FRANCAIS 27.8.40'
More on Trial B (*Dudley Cobb*)..... 21

SHORTER CONTRIBUTIONS

- What is It? (*Thomas Broadhead*) 15
- Philately in Paris (*David L. Herendeen*)..... 17
- Direction des PTT Cameroun: Postmarks and Aviation Accidents – Addendum
(*M.P. Bratzel, Jr.*) 27

OTHER FEATURES

- We Get Letters..... 24
- St. Pierre et Miquelon References..... 26
- Show Reports 28

SOCIETY NEWS

- Garfield-Perry Program and Exhibits..... 16
- Membership Notices 28
- President's Letter 29
- Business Continuity (*David L. Herendeen*) 30
- Advertisers 31

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CLEVELAND

ARE YOU
 GETTING
 READY?

The French Colonial Exhibit

Part I: Constructing and Judging

David L. Herendeen (FCPS 2532)

PART I

This article has two primary purposes: firstly, to help FCPS members who would like to exhibit their favorite colony (or group of colonies) and secondly to provide judges with an overview of the things that should be considered when judging our exhibits. Due to its length, it will be presented in two parts. Friend and fellow FCPS member **Steve Tucker** will be heavily involved in the second part which will provide “nuts and bolts” pointers for creating prize winning exhibits.

Note that for the purposes of this article, the word “colonies” also includes the French post offices abroad, i.e. post offices in foreign countries.

The Colonial Exhibits

The major recent exhibits of French colonial and offices material that have been formed in the

U.S., along with their achievements, are shown in Table 1. This is a prodigious set of results considering the total lack of stamp dealers for our kind of material in the U.S.

The greatest highlight of colonial exhibiting was reached when senior FCPS member **Ed Grabowski** won the *Grand Prix d'Honneur* at Washington 2006, the first and only time that such an exhibit has won an international *Grand Prix*. Table I shows that our exhibitors have been quite successful, indeed. *Our apologies to any members who may have been omitted.*

Constructing an Exhibit

Audience

I am writing this article for the collector who would like to achieve the highest level of national awards for an exhibit of French colonial material. Such levels are not for the faint-of-

Table I. The FCPS Colonial Exhibitors

Exhibitor	Colony	Maximum Achievement	Active?
Bass	Holyland (Offices)*	National Gold Medals	Yes
Gardner	Morocco (Offices)*	National Grand Awards	Yes
Grabowski	Guadeloupe	International <i>Grand Prix d'Honneur</i>	No
Grabowski	All (Group Type)	National Gold Medals	Yes
Herendeen	All (Postage Due)	National Grand Awards	Yes
Larsen	Oubangui-Chari-Tchad	National Gold Medals	Yes
	French Sudan and Niger	National Gold Medals	Yes
Nilsestuen	Algeria	National Grand Awards	Yes
Rasmussen	Tunisia	National Gold Medals	Yes
Tillard	St. Pierre et Miquelon	National Gold Medals	Yes
Tucker	Afrique Occidentale Française	National Vermeil Medals	Yes
	Guinée	National Gold Medals	Yes
Ward	Guyane	National Gold Medals	Yes

* These exhibits include all of the foreign offices including a major section on the French offices.

heart. Building gold medal exhibits takes time and some level of financial commitment. While it is not necessary to spend a million dollars on an exhibit, it is also not possible to build a good exhibit for a few hundred or thousand dollars. As will be seen in Part II, it is difficult to get full marks for most exhibiting criteria without an in-depth treatment of your subject.

Research Materials

In order to construct an exhibit of your favorite colony or office, it is first necessary to assemble the appropriate reference materials.

For a single colony exhibit of the traditional class, you need to have, at the very least, copies of the relevant French catalogues including those of Dallay¹ and Yvert & Tellier.² You should also request a copy of the section about your colony from the classic 1936 Yvert & Tellier catalogue.³ This marvelous reference includes information not found in later versions of the Y&T catalogues. You may get this from the American Philatelic Research Library.⁴ For the foreign offices, the 1940 Yvert & Tellier may provide additional information.⁵

Naturally, if there are one or more specific works for your colony or office, you must have copies of them. For postal historians, you should have copies of the works of Chauvet,⁶ Richardson⁷ and Picirilli⁸ depending on your time period. You should also try to network with other collectors of the same material. A good place to start is with our editor. He can be reached at:

FCPEd@aol.com

If he doesn't know of any such collectors, he can poll the membership and, in some cases, other organizations. It also helps to have access to copies of sales catalogues from the major French dealers such as those that advertise in our pages. Some libraries, like the APRL, the Collectors Club of New York,⁹ the National Postal Museum¹⁰ and others, have these. You might also check with the editor for this information.

The Colonial Stamp Periods

An exhibit in today's exhibiting world must tell a story. To tell a compelling story for a French colony, or group of colonies, it is necessary to

understand the different stamp issuing periods and how they impact your story. There are basically five distinct periods of stamp use in the French colonial empire prior to World War II, not all of which apply to every colony or office. These are:

1. Direct use of French stamps. These were used from the inception of French stamps in 1849 until the 1890s in the overseas post offices, but for the colonies only in Cochinchine (1862), Guadeloupe (1851), French Guiana (1852), and Reunion (1854). Note that the dates represent the earliest reported use of French stamps in each colony.
2. Use of French general colonial issues. These were used in all of the *colonies anciennes* (a term often used for the colonies that existed before the introduction of adhesive postage stamps in France in 1849) and are collected with readable cancels and on cover. Obviously, these do not apply to the offices.
3. Local overprints on general issues. Such overprints were prepared beginning in the 1880s in most colonies and used until the introduction of the group type throughout the empire starting in 1891. Some local overprints were also used in the offices, including China, Port-Said, and many of the offices in the Levant.
4. The Group Type issues. These key-type stamps were created beginning in 1891 for use in all of the colonies, but not for the offices.
5. The pictorial issues. These generally more attractive stamps were first tried by Diego-Suarez (1890) and the Somali Coast (1894). By the early 1900s, pictorial stamps began spreading throughout the colonies. They were used until the end of colonization in the 1950s. Such designs were not used in the foreign offices.

Each of these periods have their own appearance and presentation style, as described in the next sections.



Figure 1. Example of France used in Guadeloupe (ex Grabowski).

Patterns of an Exhibit

French colonial exhibits may have dramatically different appearances depending on the stamp periods that are encompassed. While these periods are discussed in detail in the remainder of this article, some general comments are needed.

There is a wide difference in appearance between the five periods. This can make an exhibit look like it has several “parts.” This is simply the way it is, similar to, say, the stamps of Hawaii. The early missionaries and numerals don’t look at all like the pictorials and provisional overprints. This situation is perfectly fine if one is exhibiting a French colony from inception, say, the 1880s, until World War II. It is the nature of the beast. On the other hand, if one is exhibiting a specific issue across a group of colonies, then the exhibit will be uniform in its appearance.

Direct Use of French Stamps

As noted above, the uses of French stamps was prevalent in the foreign offices, but employed in only four of the colonies. The earliest usages in the colonies occurred in Guadeloupe, and most of the premier issues were part of the Grabowski Grand Prix exhibit. An 1852 use of the 1fr and 25c Cérès issues of France in Guadeloupe, part of his collection, is shown in Fig. 1.

As seen in Fig. 1, the French stamps were not actually cancelled in the colony, but instead when they arrived in France. With the exception of *Cochinchine*, this was always true.

Exhibiting and Judging. Exhibits of *Cochinchine* should show French usages of the Empire issues. They are available both on loose canceled stamps and on covers. For the other three colonies, especially Reunion, these covers are very difficult to obtain because all of them are very scarce, probably with less than 5-10 available. Although many are tightly held in specialty collections, the exhibitor must strive to obtain examples to achieve the highest awards.

General Colonies Issues

The first general issue of stamps for use in all colonies was introduced in 1859. As seen in Fig. 2, these stamps, called the *Type Aigle*, featured the imperial eagle. These were used in all of the old colonies for more than a decade. Used examples are often recognized by the lozenge cancel which includes initials of the colony such as **SNG** for Senegal. (See Refs. 1 and 2)

In 1871, France introduced a unique method for producing stamps inexpensively for the colonial empire. From 1871 until 1891, the stamps of France proper were used, but they were left imperforate. The issues included Napoleon III



Figure 2. The first general colonial issue 'Type Aigle' used from Guadeloupe (ex Grabowski).

(1871), Cérès (1871), Sage (1877), and Alphée Dubois (1881). Also the postage due issues (type Duval) were treated similarly in 1884 and 1893. All of these stamps were widely used in the colonies and they are also collected with readable cancellations and on cover.

Exhibiting and Judging. It is certainly possible to form an exhibit from the general issues used in many of the *colonies anciennes* including Indochina, West African colonies (often as a group), Guadeloupe, Madagascar and Dependencies, New Caledonia, Reunion and Senegal. It is also possible to take a single general issue, for example the eagles, and build an exhibit across all of the colonies.

If you have selected one or more of these colonies to collect and exhibit, you are facing a great challenge. For the stamps, it is really not enough to show simple mint examples for top awards, but also some of the rarer shades and paper varieties. Perhaps you (not me!) will also be fortunate enough to possess one of the *tête-bêche* pairs of the 1871 Cérès stamps. You should also show at least several covers that illustrate valid postal rates and uses of the necessary issues. Again for these issues, the works of Chauvet⁶ are indispensable.

Highest awards will go to exhibits showing

many different rates that are available during the general issue period. When showing covers, more unusual origination-destination combinations are to be rewarded, rather than having only covers from the colonies to France.

Local Overprints

Many of the old colonies overprinted remainders of the general colonial issues after 1880. The first was New Caledonia (1881). Many of the overprints were met with skepticism and derision in France. The philatelic press was continually grouching about abusive issues originating in the colonies.^{11,12} Examples of these overprints are shown in Fig. 3. Many of these were created using handstamps and an overview may be found in Stone¹³ and, more recently, Herendeen.¹⁴ As would be expected, this technique resulted in many different varieties including inverted overprints, double overprints, wrong fonts, missing and damaged letters, and many more. Other examples in the *FCP* include the articles on French Guiana by Ward,¹⁵ and on St. Pierre et Miquelon by Tillard.¹⁶

Exhibiting and Judging. Some of the colonies, especially Indochina, Guadeloupe, Gabon, Madagascar, Nossi-Be, New Caledonia, Obock, Tahiti and others have many locally overprinted issues. If you have selected one of these col-



Figure 3. Typical local overprints. French Guiana 1887, St. Pierre et Miquelon 1885, French Congo 1891 and Benin 1892.

onies to collect and exhibit, you will need to perform significant research and study. For the stamps, to garner top awards it is really not enough to show simple mint examples, but rather full sheets (where practicable) or multiples illustrating the important varieties and their positions within the overprint setting. You should also show at least one cover that illustrates a valid postal use of the issue.

Complete sets of the overprints should be present as well as the major errors and varieties. Complete panes of 50 showing the positions of constant varieties of the overprint settings should be highly rewarded in an exhibit. Covers showing these issues are often very scarce, but at least a representative showing should be present. The rarest varieties should be present and having them in multiples is to be rewarded. **Warning: some of the early issues have never been seen on cover. This must be pointed out to the judges who might otherwise expect to see all them.**

Locally Printed Stamps

A special class of stamps exists for five colonies. These were local issues printed by the colonies without input from France. The colonies are Diego-Suarez (1890), Guadeloupe (1876-1884, postage dues only), Madagascar (1891), New Caledonia (1859) and Reunion (1852, 1889).

These stamps, many of which were typeset, often exhibit many minor varieties within the printed sheets. Stone has written about the interesting typeset issues.¹⁶

Exhibiting and Judging. The locally printed stamps are very interesting to study. This is especially so for the typeset issues which may often be plated due to many minor typographical differences. Because of this, for best awards it is really not enough to show simple mint examples, but again full sheets (where practicable) or multiples showing the important varieties. You should also show at least one a valid postal use of the issue.

The first two stamps of Reunion (the first is shown in Fig. 4) are among the greatest French colonial rarities. Showings of these values should be highly rewarded. The issues of Diego-Suarez and Madagascar, while somewhat less rare, are nonetheless difficult in multiples and on covers. Again, maximum possible completeness of varieties should be the goal if one is to scale the highest pinnacles of exhibiting.

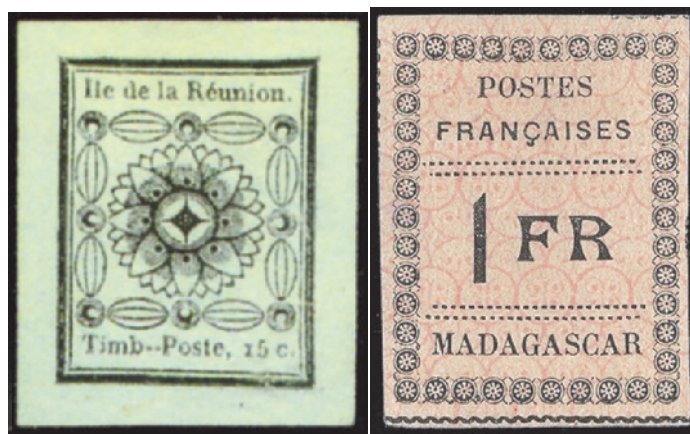


Figure 4. Examples of locally printed stamps: Reunion 1852 and Madagascar 1891.



Figure 5. The Group Type design used throughout the colonies.

The Group Type

From 1891-1893 a new key-type design was introduced across virtually all of the colonies. Shown in Fig. 5, these stamps are called the *type groupe*, or Group Type. These stamps were designed and engraved by the prolific artist Louis Eugène Muchon. They were typographed in sheets of 150 at the *Atelier de Fabrication des Timbres* in Paris. The same vignette plates were used for all of the colonies and a second plate with the colony name was printed later, always in a different color than the base stamp.

Generally speaking, a complete series of 13 values, ranging from 1c to 1F was printed for each of the colonies. In 1900, a second series with changed colors for five values was introduced to conform to new UPU requirements.



Figure 6. One of the great rarities of the Group Type: the only known example of the inverted colony name variety on cover. (Grabowski collection)

Exhibiting and Judging. For a section of these issues for a single colony, or a related group of colonies, what is shown depends on the exhibit type. For a traditional exhibit, all of the mint stamps should be shown along with appropriate *millesime* pairs to at least describe the production methods for the stamps. A complete double pane of 50 for this purpose is also a plus. Major errors, most of which relate to the colony name tablet (missing, doubled, inverted, etc.) should be present for highest awards. The exhibitor should also show the special printings on Bristol issued for the Paris Exhibition of 1900.

An attempt should be made to show as many uses as possible illustrating the need for specific values. Usages should not only include the most common letter rate to France or other European destinations, but also to more exotic locales such as other French colonies, Asia and the Americas.

For a postal history exhibit, usages should strive to be unusual and cover all of the basic letter and postal card rates as well as the services such as registration, *avis de reception* (AR), insurance, military concessions and what ever others exist for a specific colony. Items of printed matter, examples of the multiple rates found for post cards and so on enhance the difficulty of acquisition.

The postal history exhibit should show items spanning the rate structure of the period. The use of some values (depending on the colony) is very rare and greatly increases the difficulty of acquisition of the material.

The Pictorial Issues

The last major category of French colonial stamps are the *pictorial issues*. These stamps, especially in the colonial world, featured artistic renderings of local scenes, natives or cultural artifacts. As Stone notes, in his monumental work:¹⁸

Indeed, the French colonies can claim little credit for pioneering in pictorial issues, either in design, purpose, method of production or policy. Yet once the Colonial Ministry decided (around 1902?) to concentrate exclusively on pictorials as regular issues for all the colonies, there was no relapse in its devotion to this end, which was implemented as fast as economy and technology would reasonably permit.

He also observes that economic considerations played a large role in the decision by the Ministry to promulgate these stamp issues. While there is no documentary evidence, Stone goes on to suggest that the decision making process might have had four goals:

- ♦ To satisfy genuine postal need
- ♦ To satisfy administrative pressure to keep costs down
- ♦ To satisfy government officials and private merchants interested in philatelic promotion
- ♦ To satisfy conservative philatelists

Stone went on to define five generations of pictorials which are briefly discussed in the next section.

Stone's Classifications

As introduced, pictorial issues refer to stamps whose design typically features colonial scenes or natives. The first entities to issue such designs were the British colony North Borneo and the newly independent Liberia. While such issues were initially considered as a means of extracting revenue from the growing ranks of stamp collectors, the fact was that collectors greatly preferred such designs to the repetitious and boring definitive issues of the 19th century. Further, the pictorial designs were well-executed in Paris, and gave insight into the people, places and culture of the colonies.

Stone defines five different *generations* of pictorial issues:¹⁸

- ♦ Experimental Generation (1891-1903)
- ♦ First Generation (1904-1914)
- ♦ Second Generation (1922-32)
- ♦ Third Generation (1922-1940)
- ♦ Fourth Generation (1928-1941)

He delineates these *generations* based primarily by the printers and printing methods. Unfortunately, Stone's work only included issues through 1923 because of his other significant commitments.

Unmentioned are the *omnibus issues* (*Grandes Séries Coloniales*) that first appeared from 1906-1908. The first attempt were the Palmiers, Faidherbe and Bally issues for the seven colonies comprising French West Africa. (The first of which is shown in Fig. 7) The same stamp designs were used for each colony, and only the colony name was

changed in the bottom tablet. This is the key-type method introduced with the Group Type more than a decade earlier. No other such issues appeared until 1931 when a set of common design stamps was issued for the Colonial Exhibition in Paris. This design is shown in Fig. 8 for French Guinea. It was used for 26 colonies and included 103 stamps. An additional 23 such issues were introduced from 1935 until the end of colonization, and even later in 1969.

The thing of most importance for us is that there are different types of archival materials that are available for each generation. **Unlike the other types of issues, there are many**



Figure 7. The Palmiers key type of French West Africa, 1906-08

different types of proofs and essays to consider when collecting and judging the pictorials.

Understanding the Proofs and Essays

One very significant difference between the pictorial issues and the previous classes is the availability of essay and proof material. We believe this is primarily due to the fact that serious artists were employed to design and engrave the pictorial stamps. The artists routinely proofed their work at each stage of development. This does, however, result in a very complex universe of archival material that may be available for a given colony.

To help understand this material, consider the very insightful description of proofs and essays given by Mueller.¹⁹ He notes that "Proofs are products of trials made during the course of the various steps in the manufacture of a stamp." He goes on to propose an eminently acceptable summary of these steps:

- ◆ Original sketch
- ◆ Original die proof (usually the "artist's proof")
- ◆ Presentation proof (to officials for decision)
- ◆ Approved-design proofs
- ◆ Printer's proofs (for color decision)
- ◆ Approved-color proofs
- ◆ Printers (plate) proofs (for impression checking) - these may include various steps and purposes
- ◆ Printer's waste (the first sheets off the press)

In addition, he mentions others such as Re-print-proofs, Proof-reprints, Phantom proofs, favor prints, and sample prints. These are primarily philatelic artifacts that are not directly related to the stamps design cycle.

All of this is a very concise and accurate summary of the production process. Mueller also takes the position that the term "essay" only relates to a design that is never adopted. Some students concur with this, but the authors feel



Figure 8. The 1931 French Colonial Arts omnibus issue.

that this is far from a settled issue. However, deciding the extent to which a trial must deviate from the final design to be classified an essay is problematic, at best.

An Initial Taxonomy

Beginning with Stone's work, the author has developed an outline of basic essay and proof types that are encountered for French colonial stamps. These are presented in Table II. This is not claimed to be complete, but rather a point that colonial collectors can use to start. The author thinks that the FCPS should attempt to keep and enhance this outline. To that end, we expect to circulate it to other collectors for their input, and to update it from time-to-time in these pages. Figs. 9a and 9b illustrate some of the many different types of essays and specimens along with their classification based on the taxonomy.

Exhibiting and Judging Pictorials

Exhibits of the colonial material should strive to show as much colonial essay and proof material as possible as long as it is advancing the story line of an exhibit. Judges should give special consideration when a series of essays and proofs is used to show the complete development of a design from first concept to finished issue. It is expected that highest quality exhibits have, when it exists, essay and proof material for their colony.

Part II of this article will provide many more details of how to build your French colonial exhibit.

On the Rarity of Proof Material

As we have seen, there are a large number of pictorial issues for the French colonies. Accompanying them are many types of archival material including original art, essay and proofs of different types. None of these are easy to find. Unlike today's stamps for the ex-colonies, where one can find many \$5 "proofs" of modern issues, this classic material comes with a considerably higher price tag generally in the \$100-\$1000 price range. Judges should not confuse pre-independence material for the commercially produced modern material.

Conclusion

This article has just scratched the surface of the potential for French colonial exhibits. It has discussed the different eras of French colonial stamp issues and suggested how they may be shown and judged.

With the help of other French colonial collectors, we would like to expand on the taxonomy of essay and proof material shown in Table II. Would you like to help?

Finally, more details of exhibiting colonial material will be presented in Part II of this article.

End Notes and References

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2. *Catalogue de Timbres-Poste, Tome II (1er Partie) Colonies Françaises*, Yvert et Tellier, Amiens, France, 2011.
3. *Catalogue des Timbres-Poste de la France et des Colonies Françaises, Tome II*, Yvert et Cie, Amiens, France, 1936.
4. The American Philatelic Research Library is one of the gems of the American Philatelic Society. Members may borrow books and have materials copied for a fee. For information, visit:

www.stamps.org/About-the-Library
5. *Catalogue des Timbres-Poste de la France et des Colonies Françaises, Titre III, Bureaux Français à l'Étranger et Territoires Occupés*, Yvert et Cie, Amiens, France, 1940.
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7. Richardson, D. *Tables of French Postal Rates 1889-2005*, France and Colonies Philatelic Society of Great Britain, 2006.
8. Picirilli, R., *French Colonial Airmail Rates from 1920 to 1945*, France & Colonies Philatelic Society (GB), 2011.
9. The Collectors Club of New York has a fine philatelic library. For information visit:

www.collectorsclub.org

*Table II. Classifications of French Colonial Essay and Proof Material***I. Essays and Original Art Work**

A. Original large-size drawings in ink, crayon, chalk, pencil or other artistic media. May include colored wash (signed or unsigned). (Maquettes)

1. With attached full size essay of finished stamp.
2. Without attached essay

B. Presumably Made by the Engraver from the unhardened working die. May show different stages of the engraving. (signed or unsigned) (no punches): —

1. On India ("Chine") or rice paper:
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
2. On ordinary White Paper (thin or thick)
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
3. Color On ordinary White Paper (thin or thick)
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color

II. Proofs from the Master Die generally without Numeral of Value (value space in solid color or, rarely, white), large margins (originally), colors usually different than original ones:

A. Presumably Made by the Engraver from the unhardened die (signed or unsigned) (no punches): —

1. On India ("Chine") or rice paper:
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
2. On ordinary White Paper (thin or thick)
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
3. Color On ordinary White Paper (thin or thick)
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
4. On Buff Paper (thin or thick)
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
5. Composite proofs, usually of frames and vignettes printed on a single sheets of paper of various types, thick and thin

a. With surround: i. Black; ii. Color

b. Without surround: i. Black; ii. Color

B. Presumably Official (Controlled) Proofs, generally without value numeral, mostly from hardened dies, signed or unsigned, with or without marginal control punches, with or without marginal color or serial numbers: —

1. On India ("Chine") or rice paper:
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
2. On ordinary White Paper (thin or thick)
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
3. Color On ordinary White Paper (thin or thick)
 - a. With surround: i. Black; ii. Color
 - b. Without surround: i. Black; ii. Color
4. Composite proofs of multiple stamps printed on single sheets of paper of various types, thick and thin. Used for presentation purposes or samples.
5. Composite proofs of stamps design and one or more duty values printed on single sheets of paper of various types, thick and thin.

C. Approval proofs which include endorsed color proofs and final die proofs, especially those representing Bon à Tirer items.

III. Proofs from the Secondary Dies, With Numeral of Value:

A. Presumably Made by the Engraver from the unhardened die (signed or unsigned)(no punches): —

1. On buff or surface-colored paper:
 - a. Without surround
 - i. Color (black not reported)
2. Image on underprinted tin-blocked slightly larger than stamp (for surcharge designs of 1917-1930)
 - a. Without surround
 - i. Color
3. Booklet panes of four clichés—in colors on buff paper (rare)

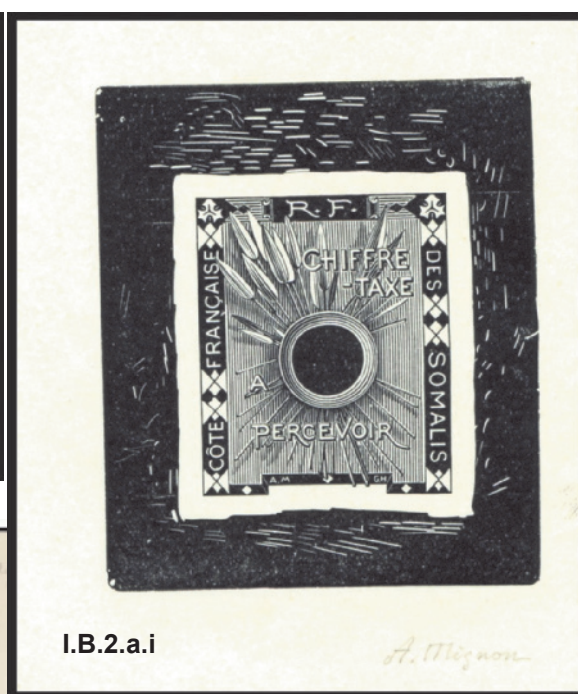
IV. Color Trials

A. Crude tests proofs with manuscript notations of colors to be used for final printing

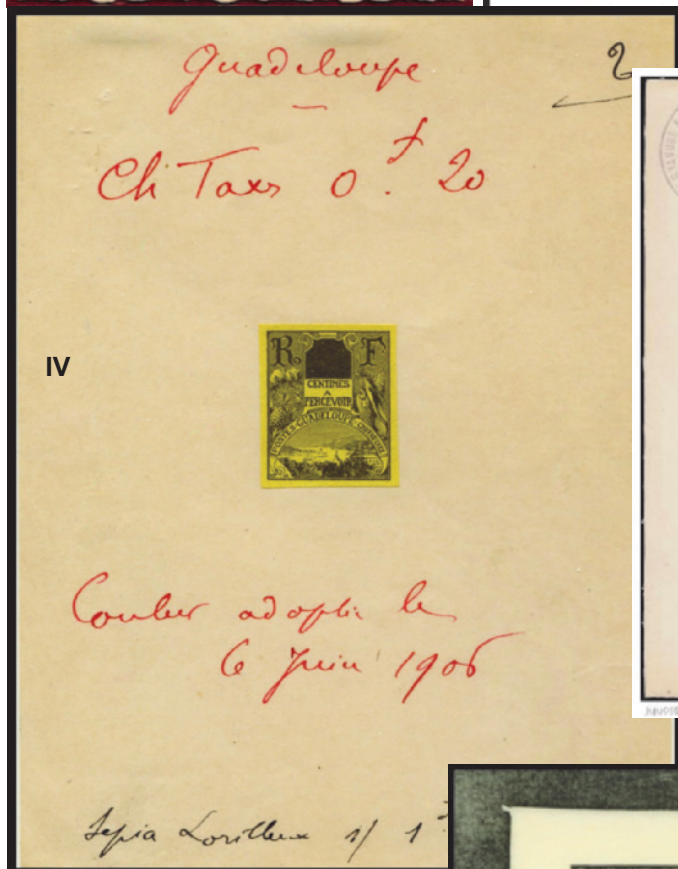
Note that this is only a first attempt at developing this list. The author hopes to work with other philatelists and dealers to refine it in the future.



II.A.2.a.i



I.B.2.a.i



II.C

Soa pour Acceptation
de la Gravure
30 JUL 1957
Le Chef du Service des
Transmissions Reconnues



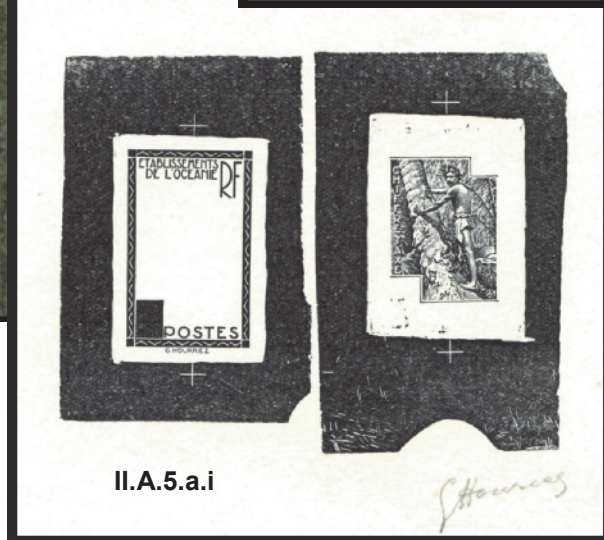
II.A.2.a.i



II.B.5



II.B.1.a.i



II.A.5.a.i

Figure 9a.
Examples of
Essays and Proofs



Figure 9b.
Examples of
Essays and Proofs

10. The National Postal Museum in Washington, DC has a fine philatelic library, but it does not lend materials. You must do your research on the premises. For information visit:

www.postalmuseum.si.edu

11. Maury, A., "Un Scandale à l'Administration des Postes de l'Indochine," *Le Collectionneur de Timbres-Poste*, Paris, 1907, pp. 1-4.
12. Montader, A., "L'Affaire de Guadeloupe," *Le Postillon*, Paris, 1903, pp. 209-215.
13. Stone, R.G., "The French Colonies Provisionals — A Re-Examination," *The Collectors Club Philatelist*, Vol. 49, No. 6, pp. 271-292, Vol. 49, No. 6, pp. 343-354, and Vol. 50, No. 1, pp. 30-43. Much of Stone's work was based on the seminal research of Baron de Vinck de Winnezele published as *Colonies Françaises et Bureaux à l'Etranger — Etude des Timbres Surchargees et des Emissions d'Impression Locale 1852 à 1919*, Bruxelles, 1928, 157 pp.
14. Herendeen, D.L., "Handstruck Overprints in the Colonies," *France and Colonies Philatelist*, **67**(2), April 2011, pp. 35-47.
15. Ward, J., "Unraveling French Guiana's First Issue," *France and Colonies Philatelist*, **64**(4), October 2010, pp. 99-105.
16. Tilliard, J.-J., "Les Trois Premiers Timbres de St.Pierre et Miquelon," *France and Colonies Philatelist*, **65**(4), October 2009, pp. 97-100.
17. Stone, R.G., "The Typeset Issues of the French Colonies," *American Philatelist*, **96**(11), 1982.
18. Stone, R.G., "The Pictorial Issues of French Colonies 1891-1941," *Essay-Proof Journal*, Sequentially, Nos. 85-141.
19. Mueller, E., "Proofs and Essays," *Mercury Stamp Journal*, No. 8, May 1947.

What is It?

Thomas W. Broadhead, FCPS 2830

The two items shown here are of lots offered by Behr in its Drouot 18 14th mail sale, which closed 8 December 2011. The first, shown in Fig. 1, is Lot 968 which was described as:

5c. vert. Paire. Essai double impression dont 1 renversé. TB.

No doubt it is a pair of No. 75, double impression with one inverted. But is it an “essay?” I usually consider an essay to be an intentional printing intended to promote a design. An item, such as this, which would not meet that definition, is likely to be “printer’s waste,” an unintentional double printing or an intentional one to try or clean the printing plate.

Similarly, the commemorative semipostal, No. 356, Lot 1405, shown in Fig. 2, appears to be a spectacular double printing. It is described as:

Double impression dont une renversée.

But is it a double “impression?” The key elements here are the faintness of the second image and the reversal of that image. A reversed image cannot be made from a plate impression. Rather, it must be an offset acquired from a freshly printed sheet being laid face-to-face on it. “Recto-Verso” offsets on the back of “Sower” typographed stamps are not rare, and some are offered in this auction. But I think this example to be very unusual as an engraved stamp with a face-to-face offset. What would be the philatelic term for that? Face-à-Face just doesn’t have the charm of “recto-verso” or “soixante-neuf,” although the latter is a bit closer to a possible descriptor.

In either case, these beautiful specimens might have been destined for destruction, but managed to escape the furnace, and



Figure 1. Lot 968, Behr Drouot VO 14.

one even postally used. Now, fortunately, these oddities are available to collectors

I totally agree with Tom on his comments and have sent a copy of this article off to Paris for additional comments from the dealers. Ed.



Figure 2. Lot 1405, Behr Drouot VO 14.

Garfield-Perry Program and Exhibits

FCPS President *Ken Nilsestuen* has organized the program for our exposition at the Garfield-Perry March Party to be held from 23-25 March 2012 in Cleveland, OH. The tentative program is shown below.

There will also be a group dinner on Friday night, 23 March. At this writing, the venue is still being determined. When the venue, menu and prices have been set, members will be emailed with the details.

Preregister

It greatly helps our planning if members let us know that they plan to attend the meeting. This can be done by simply dropping an email to **Ken Nilsestuen** at:

Nilsestuen@sbcglobal.net

Indicating if you plan to attend and if you will also join us for the wine and cheese party and the dinner.

Current Exhibits

At press time, the following eight exhibits from *FCPS* exhibitors, comprising 51 frames, had been accepted.

Ed Grabowski, "The Era of the French Colonial Allegorical Group Type: Postal History From Senegal & Dependencies." 10 Frames

Ed Grabowski, "Professor A. Victor Segno and The French Colonial Allegorical Group Type: Selling Good Vibrations For Fun and Profit." One Frame

Eliot Landau, "Classic France: Postal History of the Ceres and Napoleon Issues of 1849-1875." 10 Frames

Paul Larsen, "Ubangi-Shari-Chad," 10 frames

Norval Rasmussen, "Tunisia 1898-1942," 10 frames

Norval Rasmussen, "Algerian Provisional Postage Stamps July 1962-January 1963." One frame

J.-J. Tilliard, "Les vignettes postales de St-Pierre et Miquelon 1885-1893." 8 frames

J.-J. Tilliard, "Le renard, une émission de 1952." One frame

France and Colonies Meeting

Friday, 23 March 2012

11:00 AM	Show Opens	
11:10 AM	Meeting Convenes	Ken Nilsestuen
11:20	Ubangi-Shari-Chad	Paul Larsen
12:00	Lunch Break	
1:00 PM	Mystery Topic	Tom Broadhead
2:00 PM	TBD	Norval Rasmussen
3:00 PM	Algeria	Ken Nilsestuen
4:00 PM	Morocco	Larry Gardner
5:00 PM	Business Meeting	
6:00 PM	Wine and Cheese Party	Wyndham Hotel
7:00	Group Dinner	In the planning stage

All events will be held in the Masonic Temple band room unless otherwise noted

Times are approximate

Philately in Paris

David L. Herendeen (FCPS 2532)

I was most fortunate to have an opportunity to meet with Mme. Michèle Chauvet during my recent visit to Paris. Mme. Chauvet is among the premier researchers and postal historians not only in France, but also in the world.

Mme. Chauvet's *curriculum vitae* is prodigious to say the least. She has authored no fewer than 10 books and been a coauthor of five others. For those of us who read French, her latest trilogy: *Les colonies françaises d'Amérique – Tarifs et histoire postale* (2008), *Les colonies françaises d'Afrique – Tarifs et service postal* (2009), and *Les colonies françaises d'Asie et d'Océanie – Tarifs et service postal* (2010), present the latest, most comprehensive study of the postal history of these three major regions of the French imperial community. All three books were published by Brun & Fils in Paris. Her books have garnered numerous awards including the Crawford Medal from the Royal Philatelic Society London.

In addition to these books, she has written many articles in *Documents Philatéliques*, *Les Feuilles Marcophiles*, *Marcophilia* (Belgium) and *Fakes Forgeries Expert*.

I think that the strength of Mme. Chauvet's research is that she uses collaborators very well. Some of these perform research at the various archives in France, and others provide her with the copies of philatelic materials needed to tell a comprehensive story. This selflessness insures that the final *ouvrages* will be of the highest fidelity.

Mme. Chauvet is a titular member of the *Académie de Philatélie* since 1994, a member of *l'Association Internationale des Experts en Philatélie*, and she also belongs to major societies in Belgium, Spain and Switzerland. Mme. Chauvet became a signatory of the Roll of Distinguished Philatelists in 2006.

During our all too short visit, we discussed the differences between exhibiting and judging and performing research. She noted that she felt that research was much more rewarding and I agreed noting that I may follow in her footsteps.

She has been an accomplished exhibitor for several decades, obtaining her first international gold medal at Prague in 1988. She won other national and international gold medals, and the National Grand Prix in 2003 for a postal history exhibit, and again in 2009 for her traditional exhibit of the Eagle issues of the colonies.

Mme. Chauvet is also involved in the organizational aspects of philately having been responsible for a joint exposition between France and Canada held at *le Musée de la Poste* in 1996, and the special exposition by members of *l'Académie de Philatélie* held during *Philex-france* 1999.

Mme. Chauvet is an expert in colonial postal history as well as numerous facets of French philately, and the first issue of Greece! My meeting with her was very enjoyable. She is a most personable and gracious gentlewoman.



Madame Michèle Chauvet, RDP, Acad. de Phil.

Postal Clerking in Andorra

Eliot A. Landau (FCPS 3010)

When I was in my late teens, there were two things that made me very curious about Andorra. Curious enough to start learning about this unusual small country nestled in the Pyrenees between France and Spain and once part of the independent state of *Catalunya*, of which there are now four provinces in France and four in Spain. The former capital was in the southwest French city of *Perpignan*, a city of graceful canals and an old town with narrow streets and the remains of the old castle.

In deference to a portion of my French heritage, I had been collecting French stamps and filling a Minkus album. Since there were sections for Andorra with issues of French and Spanish post offices, I included them as well as Monaco.

I discovered the reason for Andorra's unusual joint government was an old treaty of 1278 assuring the continued existence of this small nation jointly administered on behalf of the King of France by the Count of Foix and on behalf of Spain by the Bishop of the See of Urgell. My encyclopedia also taught me that it was a haven for smuggling between its two overseeing countries and a tax haven for the world.

The stamps were quite attractive with images of old churches and towers and beautiful countryside and steep valleys.

The other thing that led to an interest in Andorra was a song composed by folk singer Pete Seeger. Its refrain was:

*I want to go to Andorra,
Andorra, Andorra,
I want to go to Andorra,
It's the place that I adore
They spent \$4.90
On armaments in their defense
Andorra Hip Hurray*

The song was based on a news item that at a time when the U.S. was mired in the Vietnam War picking up the ugly remains of the French occupation of Indochina, Andorra had an an-

nual budget for its national guard of only \$4.90 for blank ammunition to be fired for state occasions and festival salutes.

As luck would have it, my wife and I found ourselves getting ready to spend September 1992 touring and photographing the southwestern French prehistoric art caves due in part not to my regular occupation as an attorney but to my more enjoyable one as an archeo-anthropologist affiliated with the Field Museum of Natural History in Chicago. The objective was to photograph many of the paintings and markings in the caves with modern equipment which was not available when Abbé Breuil did his detailed work in the 1920s. The other co-leaders of the study group were Robert Begouen, the Director of the National Laboratory for Prehistory and also Count of Foix, and a young Assistant Curator, Gilles Eychenne of the Mas d'Azil branch of the National Museum of Prehistory.

Because the group needed a couple of vehicles to move from site to site, an additional rental vehicle was required. Since the tax on rental vehicles in Spain was usually 8 percent and only 6 percent for a non-profit or governmental function, while the tax in France was 18 percent, we decided to pick up a rental in Barcelona and plan to return there, a very happy decision.

When making the plans, Begouen mentioned Andorra and his family's old connection to it. The official connection of the king had been superseded by the President of the French Republic and most governmental matters were effectively handled by a local council of native Andorrans elected from its seven "communes."

For many years, when taking trips to less commonly encountered places, I usually took a batch of labels with names and addresses of Chicago Philatelic Society members and other stamp friends to give them a treat by sending a cover or post card from an unusual place. My

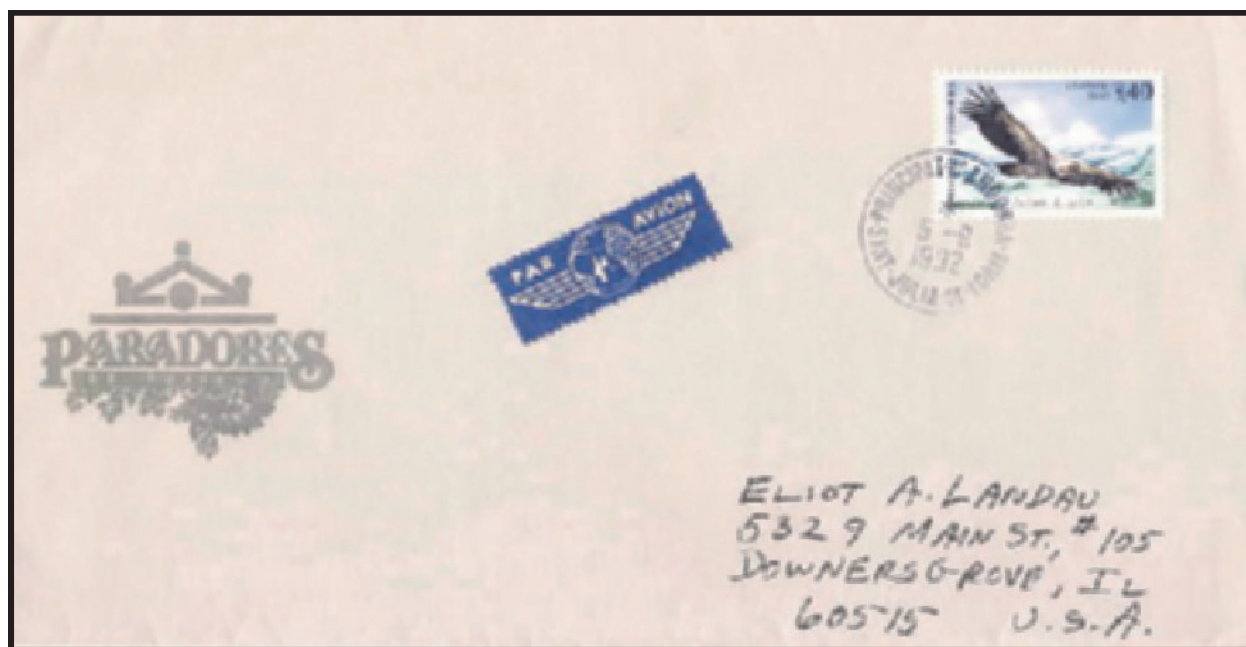


Figure 1. An example of Eliot's handicraft.

friend Ben Ramkisson, when he was president of the British Caribbean Study Group, once gave me the complete run of the quarterly bulletin to mail out from Belize. I had the good fortune to be in San Ignacio when a new issue of stamps featuring beetles and bugs came out so every copy of the Bulletin became a first day cover that was **NOT** mailed from the capital, Belmopan, nor from the biggest city, Belize City. I planned that we would stop in Andorra and send a mailing to everyone on the list from the capital, *Andorra la Valle*.

We drove north from Barcelona to the town of Ripoll which features a Romanesque church on whose entry arches are carved many bands which visually tell the stories in the book of Genesis. Continuing on, you climb into the series of valleys and passes that mark the south access to Andorra punctuated by gorgeous waterfalls and a tunnel. Then you emerge into the valley and are in Andorra proper.

You will discover that much of the smuggling effort has been superseded by gigantic duty-free stores which cater to tourists brought in by the busload, many from Germany and Eastern Europe. Three languages are spoken here; French, Spanish and Catalan. Spoken Catalan sounds very similar to French but lacking later developed idioms with a peppering of mostly common Spanish nouns and a few verbs. Cata-

lan consists of approximately 80 percent of 15th to 17th century French, 15 percent Spanish and 5 percent of imported words. Outside of the mega-stores, we encountered very few people who could speak English and fewer still who understood German. Inside the stores, there are many clerks who are able to handle either of those languages.

I went searching for a post office that was marked as a French post office and soon found one but had to move on to yet another one because there was no parking nearby the first. Parking is a problem in town during business hours.

The post office that I found was inside an establishment that also served as a candy store, tobacco shop, small drug store (but no prescriptions) and bakery. The shopkeeper looked to be in her 50s and was very busy waiting on customers.

When she eventually got to me, I showed her my stack of about 70 small envelopes and explained that I wanted to send them all back to the United States by air post and would appreciate their being very neatly cancelled. She told me that I was lucky that a new air mail stamp had just been issued (July 6, 1992) featuring the 3F40 Vulture of the Pyrenees (Scott No. 419) done in a nice intaglio print, and she had a stock of them on hand. However, she warned

me that it would be quite a while before she could get to the cancelling and asked if I was in a hurry. Before I could answer her question she then picked up a stack of about 30 envelopes and asked if I would like to cancel them myself she would agree to let me do that if I would do her small stack for her also. They were all already stamped for a mix of local and foreign destinations.

I agreed to do it myself. She picked up the circular date stamp and set it to that day. She set me up at a small table with the dater, an ink pad, the stacks of unpostmarked covers and the stamps that I had paid for. For the next 35 to 40 minutes, I was an assistant postal clerk for the French post office in Andorra. An example of the covers prepared is shown as Fig. 1 on the previous page.

Material We Love to Find

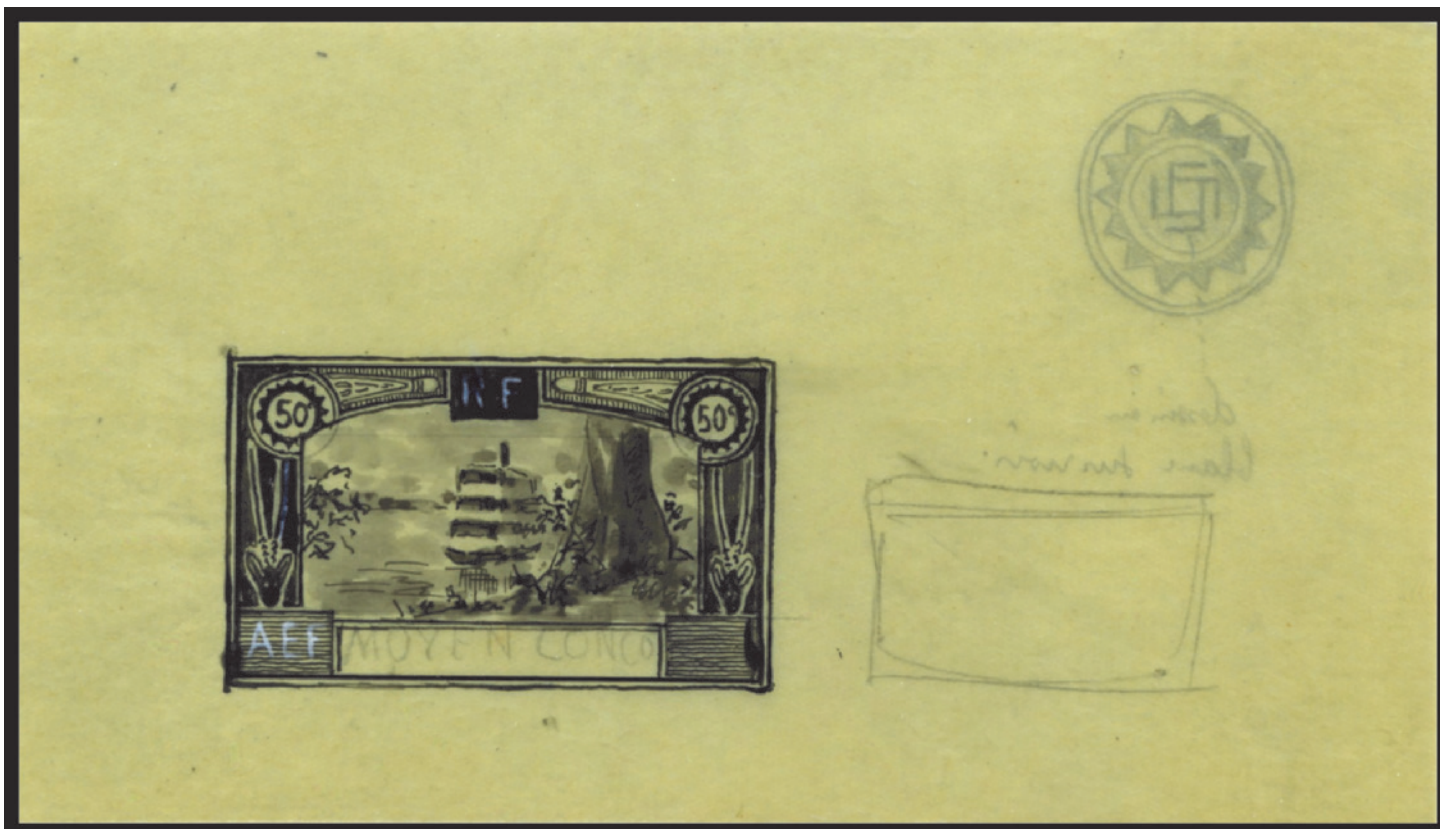
The item shown below is the original design drawing for the 1930 high value postage due stamps of Middle Congo (Y&T TT20-22). Designed by J. Piel, this hand drawn essay shows a boat on the Congo River. It has a mock denomination of 50c, a value not used with this particular design. In addition, the boat on the

After all the mail had been dated and the ink dried, she gave me four small mail bags and told me to sort the letters between those that were local, those going to France, those going to Spain and those going beyond those areas. Each bag was marked with those destinations and I made up the mail for a noon pick-up.

Just as my wife returned from perusing the nearby shops, the Postmistress thanked me for my services, said good-bye with a kiss on each cheek and gave us two small apple tarts to "sustain us on the road."

While I have never had an unpleasant experience in a French post office anywhere, none was so friendly or accommodating as this one in downtown Andorra.

final stamps is rotated so that we get a much longer view of it. Even more importantly, nowhere on the design is the usual inscription "Timbre Taxe" indicating postage due. The stamps were issued in this manner making them the only such postage dues in the French colonies. Also note some other design elements that appear to be "doodled" on the essay. A most pleasing item!



'CAMEROUN FRANÇAIS 27.8.40'

More on Trial B

By Dudley Cobb

This article appeared in the Journal of the France & Colonies Philatelic Society of Great Britain, Vol. 60, No. 3, pp. 105-106. It is reprinted here with the kind permission of the author and Maurice Tyler, the editor of our sister journal. Ed.

Three trials, in preparation for the Free French overprints, were described in my 1997 book.¹ Reflecting the order in which they were probably made, I called them Trials A, B and C. These are shown in Fig. 1.

Copies of the 5fr Trial B are found together with a complete overprint on the lower margin pane, which has perforations on all sides. I suggested at the time that the Trial B setting was of twenty positions, in two rows of ten, applied to the sheet of fifty stamps in three operations (explaining the additional overprints on the lower margins); and further, that the setting was then adjusted to form the top four rows (positions 1-20) of Trial C, which have

FRANCAIS with cedilla too (the remaining thirty positions do not).

In 2003 research by Bratzel³ appeared to confirm the conjectures above. He identified the true Trial C positions that resulted from the overprints shown in Fig. 2, correcting the careless misattribution in Plate 5 of my book. More gratifyingly, to me at least, he showed a block of four Trial B stamps from the lower left-hand corner, complete with margins – six overprints in all. In each column of three, the first and third overprints were identical.

My interest in these stamps has persisted. Bratzel's article was an advance, but a number of puzzles remained. In particular, I wanted to see a Trial B canoe, or waterfall, with the authentic closed 4 that is found at position 16 of Trial C and all the lamido's wife and elephants definitives.

Additionally, further copies I was able to exam-



A.

On 6 Lamido woman values



B.

Also on the 25c waterfall



C.

Also on 4c²

Figure 1. The three Cameroun Trials of 1940.



Figure 2. Column 4 of the setting

ine all seemed to come from the left-hand side of the posited setting – like the ones Bratzel had identified. None appeared to correspond to positions 11-20 of Trial C or the definitives.

Two items sold in Paris this past winter have, I believe, brought resolution. At *Palais Royal* in

Paris, Danièle Dutertre had a block of four (canoe design, with margins), from the upper right-hand corner. The block thus comprised stamps at sheet positions 9-10 and 19-20. Under my hypothesis, the corresponding overprints would have the same setting numbers. Yet the overprints seemed in fact – indeed, they were – the predecessors of quite other overprint positions in Trial C and the definitives. Two of them, moreover, were the same as those, from the fourth column, in Fig. 2.

In *rue Drouot*, Pascal Behr had a top margin copy, again of the 5fr canoe. From a printer's mark it could be identified as sheet position 5 or 6. The overprint, with R in FRANCAIS made with a broken B, is position 1 according to Bratzel's block, position 1 in the proof, and position 6 in Trial C and the definitives. This broken B used as an R is a leitmotif of the overprinting work by *Imprimerie Commerciale du Cameroun* (also known as *Imprimerie de l'Eveil*) at Douala – the postage stamps of 1940, and revenue stamps throughout the war.⁴

The stamps alone – the two blocks, the pair in Fig. 2, and this one – would have been enough to show the Trial B setting had only ten positions. You wait years for a proof, then three come along together. Accompanying the Dutertre block was a piece of paper bearing ten overprints, in two rows of five, and marked *épreuve* in pencil. This appears as Fig. 3.

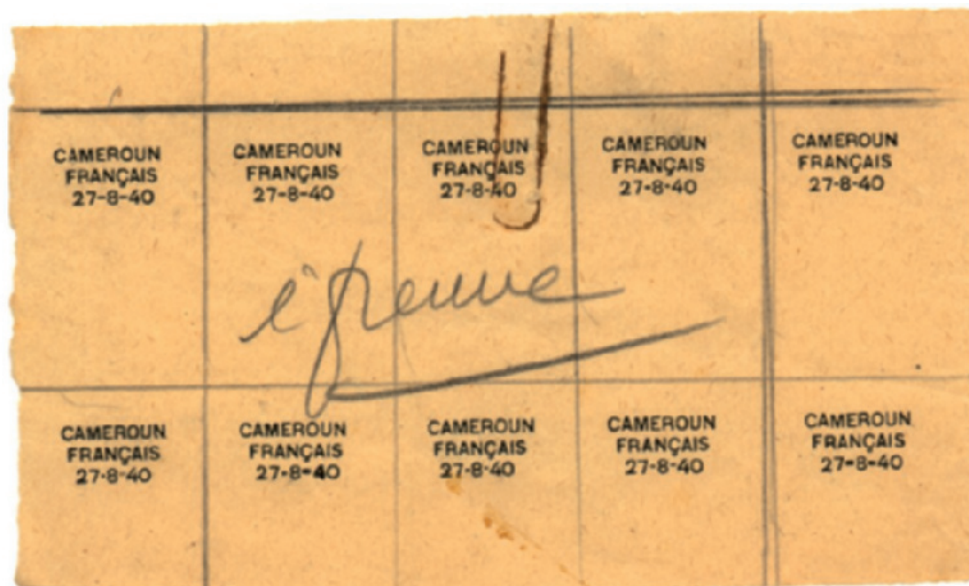


Figure 3. Proof of the Trial B setting

Conclusions

The setting for Trial B consisted of ten positions, not twenty as my book suggested. It was applied to a sheet of 5fr canoe stamps in six operations. In one case at least (lower left-hand corner) the overprints are slightly angled. (I have not seen corner or margin copies of the 25c waterfall. There is no reason to think the overprint differs in any significant way. Holders may care to confirm, or challenge, that.)

For Trial B, overprint positions 1, 2, 4 and 5 (upper row) and 6, 7, 9 and 10 (lower row) have now been identified on stamps, in vertical pairs or blocks which corroborate the printer's proof. (I may emphasize that all the positions which Bratzel found in 2003 were correctly identified, as the proof confirms.) Positions 1-5 of Trial B are found, after adjustment, at positions 6-10 of Trial C and the definitives, and positions 6-10 of Trial B are seen at positions 1-5 there.

Accordingly, positions 11-20 of Trial C (with cedillas, and including the closed 4), along with the remainder, were set up only then. It is like-

ly, given the method used for Trial B, that the printer had done the same with the first one (which also shows overprints on lower margins). So the Trial A setting probably consisted of ten positions as well. Plating would be possible if sufficient blocks and margin pairs could be assembled.

With the trial settings now halved in number, it becomes easier (and cheaper), in theory, to obtain copies of all positions. As with the definitives, each is different.

My thanks to Martin Bratzel, Danièle Dutertre and Bernard and Pascal Behr for their kind assistance.

End Notes and References

1. Cobb, D., *Cameroun: The 1940 Overprints*, 1997, ISBN 2-9511613-0-1
2. Possibly, on the 1f75 elephants design as well.
3. Bratzel, M., "Cameroun 27.8.40 – The Second Trial Printing," *France and Colonies Philatelist*, July 2003 (whole number 273).
4. Cobb¹ and Bratzel, M., *The Wartime Revenue Stamps of Cameroun*, 1996, ISBN 0-9694026-2-7.

GARFIELD-PERRY 2012

Tick, Tock, Tick, Tock...

**Have you made your
arrangements yet??**

We Get Letters

Bargain Price for a Gem

The November 2011 Collector's Series Sale, offered 18-19 November 2011 by Spink Shreves Galleries included an extraordinary example of the light carmine on yellowish, *tête-bêche*, 1 franc issue of 1849, listed in the auction catalog as Yvert 6e. The catalog description states that:

This spectacular pair is widely regarded as one of the greatest 1849-50 Ceres issue tête-bêche rarities extant, with only four unused examples recorded. It has graced several of the finest collections of classic French stamps ever formed. The inverted cliché comes only from position 35 from the first plate used to print the 1Fr value.

Illustrated in the 2000 Yvert Specialized and 2003 Yvert catalogs. Signed Bernard and Pascal Behr, Aime and Jean-Francois Brun, Calves, Goebel and Roumet, as well as being accompanied by 2003 Behr, Brun and Goebel certificates; ex-Ferrary, Hind, "Lafayette" and Gross (Scott #9a; \$235,000.00)



It had sold in the Spink Shreve "Bill Gross" sale of 19 May 2010 for \$190,000 (approximately \$218,500, including buyer's premium) with an estimate of \$235,000. Only eighteen months later, it realized a shocking \$95,000 hammer price (\$109,350 including buyer's premium). **Quel horreur!**

The November 2011 Spink Shreve catalog, including prices realized may be viewed at

<http://www.stampauctionnetwork.com/F/F137.cfm>

The May 2010 "Bill Gross" catalog, with prices realized may be viewed at:

<http://www.stampauctionnetwork.com/F/F123.cfm>

Thomas W. Broadhead (FCPS 2830)

Salon Philatélique d'Automne

I was fortunate enough to have been able to attend the 65th Salon Philatélique d'Automne in Paris in early November in Paris at the *Porte de Champerret*. The show does not have many exhibits, but it has a great number of dealers from France and the rest of continental Europe (the English dealers were at PHILATEX which was being held in London at the same time). The list of dealers includes the famous *grands maisons* who advertise in our journal. In my opinion, this is the best annual show in the world to obtain quality philatelic material from both France and the French Colonies. Although my French is very limited, I had no problem communicating with any of the dealers. I was able to purchase a few relatively inexpensive covers (e.g. 30 euros) that would not have been available in the United States at any price.

In addition to the 80 dealers, there were 20 postal administrations and about 40 French artists and engravers who would provide autographs. There is no admission charge and beer, wine and good food is available for reasonable prices.

This show has changed very little from the more comprehensive article that appeared in No. 291 of this journal. The 66th show for 2012 will be held Thursday, 8 November through Sunday, 11 November. I'm planning on being there again!

Jack Dykhouse (FCPS 1624)

Fezzan Registration

During the early part of the French Occupation of the FEZZAN, the French took advantage of stamps and postal supplies left behind by the Italians. Also, until several months ago, I have never seen an Italian registration receipt (shown below) from the French Occupation. I am concerned with the five lines that needed to



be filled out on the registration receipt-

Line 1	<i>Assegno</i>	The amount wanted for coverage
Line 2	<i>Mittente</i>	The sender
Line 3	<i>Destinatario</i>	The payee
Line 4	<i>Destinazione</i>	The destination
Line 5	<i>Tasse</i>	Fee paid

The first line has what appears to be *Lallic*, A very well know company for French crystal. The second line is empty. The third and fourth lines cannot be read by me. I need assistance with these two lines. The fifth line for the fee paid appears to have French "1" in it, however it could be something else.

The French forces occupying FEZZAN did have a registration system. They did use the Italian registration labels. The raises several questions: For what purpose did the French use the Italian registration receipts? and if they were used for registration purposes, how did the registration system operate during the early period of occupation?

The cancellation used on the receipt is the usual double strike cancellation devices used in the early years. It reads between the circles **R.F. SEBHA FEZZAN** with dots before and after **FEZZAN** and **R F. SEBHA**. The second strike is the date across the middle which reads **6 JUIN 1943**.

Anyone having information that may help clarify these receipts is invited to contact me directly at: nantes@earthlink.net.

Ray McGarrity (FCPS 3208)

LACROIX FRÈRES Watermark

Watermarks on stamps of France or French Colonial issues are very uncommon and papers with a watermark were hardly ever used for stamp printing compared to United States or British issues. The only watermarked paper incorporated in a French Colonies general issue stamp occurred in 1876. A supply of sheets of stamp paper bearing a papermakers' watermark were initially rejected but later used in an emergency for a printing of the 5c green

imperforate Cérès design. The same watermarked paper was used for late printings of the France 5c green of the same Cérès design perforated 14 x 13½.

The paper manufacturer's watermark occurs in a corner of the sheet of 300 stamps and is only found on 12 stamps in the sheet. If slightly misplaced, portions of the watermark may fall on more stamps in the sheet. The watermark reads **LACROIX FRÈRES**. Lacroix Frères is a well-known French manufacturer of fine papers. According to Stone (1961, p. 61) the watermark appears in the sheet in two lines 12.5 mm apart in large capitals 14 mm high but Stone does not illustrate the watermark. The French Colonies 5c green watermark variety is listed in the French catalogues as Yvert #17a; Dally #18e. It is unlisted by Scott. Copies of the watermarked stamp are scarce. Even rarer are 5c watermarked copies clearly postmarked in the smaller French Colonies.

While watermarks vary greatly in their visibility the LACROIX FRÈRES watermark requires some study to pick out particularly where partial lettering is seen. Because the Lacroix Frères text covers 12 or more stamps the watermark "plating" of individual stamps can be difficult if a full-scale diagram of the watermark text is not available for comparison.

Unfortunately, I have been unable to locate a published illustration of the complete LACROIX FRÈRES watermark. If a reader has one I would certainly appreciate a scan or photo copy suitable to illustrate on my album page and in a future article. I am also curious on the shape and position of the French accent on the first E of FRÈRES appears on the watermark and its position. The illustrated 5c green imperforate, watermarked stamp Yvert 17a was purchased from a French collector and resides in my personal collection. The four margin, imperforate stamp is signed by Brun, the Paris philatelic expert. Finding the stamp with a discernible St. Pierre cancellation was a real find.

James R. Taylor (FCPS 1888)

Reference: Stone, Robert G., 1961, French colonies the general issues, The Collectors Club, New York City, 118 p.

Saint-Pierre-et-Miquelon:

Important References Available from J.-J. Tillard

J.-J. Tillard, well-known member of the FCPS and exhibitor has written and published several specialist books on the philately of Saint-Pierre-et-Miquelon. All are available from:

J-J Tillard
B.P.764
F-97500 S.P.M.

They are described below.



LES RARITÉS DE S.P.M.

Le monde fascinant et passionnant des raretés fait rêver de nombreux philatélistes dans le monde.

Après avoir travaillé plus de trois décennies sur la philatélie de ces îles françaises en Amérique du Nord, je souhaitais mettre cette expérience à la disposition des collectionneurs, néophytes ou chevronnés, en réalisant un ouvrage de grande qualité qui répertorie sous forme de fiches, 50 pièces rarissimes de cet archipel (timbres et entiers postaux).

Ouvrage de 72 pages couleurs (papier 150g de qualité et couverture rigide avec cuirette) comportant les 50 fiches des raretés et agrémentées par plusieurs clichés de cet archipel en hiver. A noter également l'insertion d'une préface réalisée par l'un des plus grands spécialistes des raretés mondiales, David Feldman.

Prix de l'ouvrage (auprès de l'auteur) : 49€ + port ou 65€ (avec dorure sur tranche) + port. Port Colis Eco Outre-Mer : Vers la France 12,50€ Vers l'étranger : 18€.

Saint-Pierre le 16 décembre 2011.

ST.-PIERRE-ET-MIQUELON UNE PHILATÉLIE D'EXCEPTION

Un luxueux ouvrage de 308 pages indispensable pour tous les amoureux des Colonies françaises.

Trente années de recherches et d'études philatéliques ont été nécessaires pour réaliser la plus grande collection des « classiques » de Saint-Pierre et Miquelon. Une collection qui a d'ailleurs connu plusieurs médailles d'Or mondiales et quelques prix spéciaux. Toutes les émissions entre 1885 et 1900 sont détaillées dans les moindres détails en y associant les nombreuses variétés et les plus beaux plis de cette époque. Une superbe étude sur les entiers postaux aux types « Alphée Dubois » et « Groupe » est également présentée.

Ouvrage en couleur au format A4 imprimé sur un papier 150g de qualité et tiré à 600 exemplaires. De plus, quelques informations et clichés sur cet archipel agrémentent également ce livre de référence.

Prix de l'ouvrage : 64,90€ + frais ou 79,90€ (tirage grand luxe avec dorure sur tranche) + frais. Frais de port et d'emballage : pour la France métropolitaine 13,50€, pour les Dom-Tom 19,50€, pour l'étranger 25.50€.

Saint-Pierre le 24 mai 2011.



Direction des PTT Cameroun

Postmarks and Aviation Accidents – Addendum

M.P. Bratzel, Jr. (FCPS 2394)

In my article of the above title in the October 2011 issue of the *France and Colonies Philatelist*, I illustrated as Figure 7 on page 124 an ambulance envelope postmarked 17 FEV 1951. The notation on the cover referred to an aviation accident that had occurred on 3 February 1951. The cover had been offered by Bertrand Sinais in his 32^{ème} vente sur offres of 23 February 1996. By sheer coincidence, the same cover was offered again as Lot 7578 in Sinais' 72^{ème} vente sur offres of 10 November 2011. I can therefore provide details about the aviation accident, which is listed as Nierinck No. 510203:

Un appareil Douglas DC4 de la Compagnie Air France assurant le vol Douala - Niamey piloté par le Commandant Jean Chansel avec à son bord 6 membres d'équipage et 23 passagers percute en plein vol de Mont-Cameroun à proximité de Bouea situé à 60 kilomètres de Douala. Il n'y aura aucun survivant et le peu de courrier récupéré est acheminé sous enveloppe de service.

The crash cover is illustrated in Figure 1. Interestingly, the crash occurred in the vicinity of Buea, the administrative center of that part of the Cameroons under British administration. Buea is about 60 kilometers west of Douala and is situated on the slope of Mount Cameroon, an active volcano.

The estimate for the crash cover and the ambulance envelope was 400 Euros. The pair would make a nice addition to any collection. Thanks are extended to Bertrand Sinais and Michael Wright for the illustration. Enjoy!

Reference

Bratzel, M.P. Jr. "Direction des PTT Cameroun – Postmarks and Aviation Accidents," *France and Colonies Philatelist*, Vol. 67, No. 4, October 2011, pp. 121-124.



Figure 1. Cover from the 3 Feb 1951 aviation accident.

Show Reports

BALPEX 2011

Hunt Valley, MD, September 2011

Gold medal to **Mike Bass** for "Forerunners of the Holy Land 1852-1914." Vermeil to **Ed Grabowski** for his "Postal History of the French Colonial Allegorical Group Type: Use in the Senegal, French Sudan and Senegambia & Niger."

Omaha Stamp Show 2011

Omaha, NE, September 2011

Gold medal to **Ralph DeBoard** for "The Postal History of Tahiti Through the First Pictorial Issue." Vermeils to **Eliot Landau** both for a multi-frame and single frame exhibit.

MILCOPEX 2011

Secaucus, NJ, September 2011

Both a multi-frame Gold medal to **Al Kugel** and a single frame Vermeil.

INDYPEX 2011

Indianapolis, IN, October 2011

Gold medal to **Eliot Landau** for his "Classic France: Postal History of the Ceres and Napoleon" which also received the APS Pre-1900 Medal of Excellence. Vermeil to **Al Kugel**.

SESCAL 2011

Los Angeles, CA, October 2011

Vermeil medal to **Steve Tucker** for his "French Guinea."

OKPEX 2011

Oklahoma City, OK, October 2011

Vermeil to **Ed Grabowski** for his "Postal History of the French Colonial Allegorical Group Type: Use in the Senegal, French Sudan and Senegambia & Niger." Also Gold medals to **Al Kugel** and **Eliot Landau**. In the single frames, a Gold went to **Eliot Landau** while **Ralph DeBoard** received Vermeil for his "The French - Mexico Connection" along with the AAPE Award of Honor.

Filatellic Fiesta 2011

San Jose, CA, November 2011

Vermeil medal to **Steve Tucker** along with two special prizes.

Membership Notices

NEW MEMBERS

3437 Postal History Foundation, Tucson, AZ

ADDRESS CHANGES

3283 Holtz, Andrew, Lugano, Switzerland

1008 Lievsay, John, Athens, MI

3308 Mentrumb, Bayard, Portland, OR

1203 Worcester, David, Gaithersburg, MD

MAIL RETURNED

2807 Manwell, Edmund R., Lafayette, CA
Marked VACANT

DECEASED

2645 Darcy, Robert P.

A complete Secretary's Report will appear in the next number

— CLEVELAND —

PLEASE CONTACT

Ken Nilsestuen

Nilsestuen@sbcglobal.net

**If you are attending
our next CONVENTION
or if you will attend
the group dinner**

President's Letter

Two major topics this quarter. First and most important is the Cleveland March Party meeting. I hear from our show chairman that exhibit space is still available, so you still have a chance to get yours in. He did say that the revenues are outdoing us at the moment, which is a shame. Go to the Garfield-Perry Stamp Club website:

www.garfieldperry.org

where you will find the prospectus. Let's get those exhibits together and in the frames! A list of currently accepted exhibits is found on page yy.

We have a fun schedule of speakers for Friday. Be prepared for North Africa presentations with some leavening by others. Our tentative schedule is to start at 11 AM with a brief introduction from the members followed by our first presentation. We will have presentations from **Larry Gardner** on Morocco, **Norval Rasmussen** on Tunisia, Paul Larsen on Ubangi-Shari-Chad, **Tom Broadhead** on a mystery topic, and I will present on Algeria. Those five presentations will be about 45 minutes each. Including a lunch break, we should finish around 4 PM. See page 16 for a detailed schedule.

Friday evening we will attend the traditional Garfield-Perry wine and cheese party, which starts at 6:30 PM. I am in charge of finding a place for us to have dinner, so I need an approximate count by February 1. Remember that spouses and friends are welcome. The one unfortunate thing is that we don't have a facility available like the Chicago Collectors Club. That means we will be in a restaurant or hotel for the meal. Trust me to find a good location and send me an e-mail at:

Nilsestuen@sbcglobal.net

to let me know how many will attend. I can't tell you what dinner will cost, but I will look for a restaurant where the cost is in the \$30-40 per person range.

Saturday and Sunday there will be no organized society activities. You will be free to

spend wildly, socialize, and attend other seminars, the judges' Feedback Forum and the show banquet. I will be around all weekend, so I hope many of you will be there, too.

FCP Digitization

Now to the second topic, our journal digitization. It's a long story with no ending yet. Here's a shortened version.

The society contracted with a business that was organized specifically to digitize philatelic journals and provide searchable databases to their clients. The officers decided that this was a good use of the Vaury Fund (I have written about that before), and after reviewing the work that the contractor did for the U.S. Classics Society, we thought we picked a winner.

Unfortunately, the contractor failed to perform. They began the project, met one interim deadline, collected about 2/3 of the funds to which they were entitled, and then stopped.

It turns out that two other philatelic societies were handed the same treatment. The three societies banded together to negotiate with the contractor, but the contractor could not resolve some internal issues and would not continue any of the three projects. Fortunately, not all of the cash had been spent.

One of the three societies has pursued an independent option to complete their digitization project. The remaining two, the Society of Israeli Philatelists and our society, have worked closely to reach a settlement with the contractor. We have proposed a settlement that will allow our two societies to use the contractor's intellectual property and sub-contractors to complete our two projects. The unspent funds will be returned to us to apply to the projects. The original contractor will provide our societies with all work product as it currently exists and release us from any remaining obligation to them. We will in turn will hold them harmless for failure to complete the projects in return for return of the unspent cash and rights to the intellectual property needed to finish the projects.

The contractor has not, as of this writing, signed an agreement reflecting these terms,

although we had reached an oral understanding that we have now proposed in writing. The SIP and FCPS are both hopeful that the legal matters can be settled quickly so that we can continue the projects. It would be a great start to 2012 to be back on track to finish the project in short order. Let's say it has been more of an adventure than anyone ever expected. We owe special thanks to **Mike Bass**, SIP President and FCPS member, who has taken a very active role in negotiating with the contractor.

That's the main news. Let's close with a Happy New Year wish to all of you, and a reminder to pay your dues! See you in Cleveland after you make your dinner reservation with me!!

Business Continuity

David L. Herendeen, Editor

One of the difficult things for most stamp organizations to understand is how to run like a business. This includes both societies, like ours, and exhibitions. One of the saddest events I can remember is the dissolution of the original Florex stamp show held annually in Orlando, FL for many decades. The board of the show, which had been in place for many years, asked for some younger people to step forward to help run it. This was simply a necessity as the current board was aging and could no longer perform to the standard they demanded of themselves. What happened? No one stepped forward. Florex ended with a flourish — we had surf and turf at the last banquet! A number of years later, Florex was resurrected by a group of dealers who realized its commercial importance. But, what a shame to have interrupted such a great show!

So, what's the point? One of the most important aspects to running a business is a continuity or succession plan. This year, we saw the passing of Steve Jobs. As important a visionary as he was, the markets did not lose faith in Apple as a company. The same thing happened when Bill Gates passed control of Microsoft to the next group of leaders. These enterprises had excellent plans in place to smooth out any organiza-

tional transitions necessary.

Do our stamp groups have such plans? Very few. Does the FCPS? No. Imagine if any of the major officers (president and treasurer) or the editor gets hit by a bus. What happens then? What happens is a real mess.

The treasury is off in some city where no one but the treasurer lived. Bills may come due. How are they paid?

The president may have made agreements with other vendors. Will his successor know what they are? Where the documentation is?

The editor has all of the working templates for the FCP. He may have a backlog of articles and other contributions. Where is everything? Where does it get sent and by whom? Who picks up the editorship so that there is reasonable publications continuity of the FCP?

Few, if any, of these questions can be answered. They are obviously crucial to the smooth operation of the organization. We must do something about this as soon as it is practicable.

Garfield-Perry

Our Garfield-Perry exhibition is now only weeks away. I hope all of those interested have made their travel and hotel arrangement. I will be the FCPS judge for the show, and as you have seen we will have a good assembly of exhibits and there will be exciting talks at our Friday meeting.

I hope that all members in the mid-Atlantic and Great Lakes region will come and participate in all of the exciting events.

Articles on France

Several members have written to note that most of the articles in the FCP seem to focus on the colonies rather than France. My response is simple: I can only print what I get.

So, all of you collectors of France out there, perhaps you will consider writing up some aspect of your collection for the rest of your fellow members to enjoy. I happily await such contributions.

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