

# France & Colonies Philatelist



Published bi-monthly by the France and Colonies Philatelic Society Inc.

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## ORIGIN OF THE FREE FRENCH COLONIAL DESIGNS

GILBERT CLARKE

When the question arose of issuing new stamps for the French colonies which had declared for Free France, General de Gaulle expressed the wish that they should evoke the mission of Free France, and at the same time respect the style and tradition of each territory.

When the Free French decided to issue their own postage stamps the first step was to find an artist capable of carrying out the task, and it was considered that the most qualified person was Edmund Dulac. Born at Toulouse, he is well known for his illustration of both French and English books. He has also designed medals, and a number of British stamps including the Coronation issue.

The Keeper of the Department of Oriental Antiquities and Ethnography at the British Museum assisted by providing the material used in the composition of the design for Oceania, and for that of the Indian Establishments. The Sketch for the Equatorial Africa stamp was submitted to the Director of the Warburg Institute, whose library is entirely devoted to symbolism in its various forms. It was he who suggested the idea of the lotus. A first sketch for the New Caledonia stamp, featuring the rising sun, was rejected by the Secretary-General of that colony because it would call to mind, throughout the Pacific, not the idea of the dawn of a new era, but the emblem of aggressive Japan. Finally, for the airmail stamp, the Free French Air Force were invited to give advice and criticism.

When the execution of these plans began, technical difficulties, mainly due to present circumstances, appeared. Edmund Dulac agreed to remake three of his designs in order that these difficulties might be overcome.

For each colony there is only one design, but there are fourteen values. International conventions assign certain colours to certain uses, and only after several attempts were fourteen sufficiently distinctive different tones obtained. Thus it was that while ordered in February, 1941, it was not until November that the first series - Cameroun - was ready.

All the stamps are produced by photogravure, by Messrs. Harrison & Sons, Ltd. The artist first submitted



STONE RELIEF FROM SZECHVAN. HAN DYNASTY, 1ST CENTURY, A.D. INSPIRATION FOR THE EQUATORIAL AFRICAN STAMP DESIGN.

little colour sketches, and proceeded from these as models to make the enlarged drawings from which the photogravure plates were prepared for printing, the finished stamps being reduced to the standard size of most French colonial issues. All stamps are in sheets of 100 (10x10) and bear no imprint or marginal inscription.

Whether these stamps are descriptive or symbolic, the traditional R.F. is to be found on each of them, together with the Cross of Lorraine, the emblem of Free France, chosen as a sign of opposition to the sinister hooks of the Swastika.

The double cross has figured on Eastern Christian reliquaries since the seventh century. It frequently occurs in Mediaeval, Byzantine and Russian art. It is not known whether it represents an attempt to unite the two crosses, Latin and Greek; whether its exact proportions (different from those usually portrayed) are a symbol of the Trinity; or whether the simpler interpretation is correct - that it is the bishop's cross which

Over.

counts one bar less than the triple cross of the Papacy.

Crusaders, at all events, found the double-branched cross on Christian monuments dating from before the heathen conquest of the Holy Land, and from that time on the double cross as always used as a symbol of Jerusalem. It figured in the arms of Godfrey of Bouillon when he was Advocate of the Holy Sepulchre; in the arms of the Patriarchs of Jerusalem and of the King of Hungary, on his return from the crusade; and at the end of the fifteenth century was used again by the Dukes of Lorraine on coins, as well as in their coats of arms, in memory of their ancestor, Godfrey.

The double cross became famous throughout Western Europe under the Cross of Lorraine, and it is not without a certain emotion that, by this unforeseen turn of heraldry, the French of to-day, upholding in the Levant the traditional place of France, renew their link with knights of former times who, while writing in the pages of history the "Gesta Dei per Francos," found and adopted this symbol of their faith, in the land where Christ was born.



LOTUS FLOWER FROM SANCHI,  
ABOUT 1ST CENTURY, A.D.

For Cameroun the Cross of Lorraine has been made the main feature, with a background representing the sword and shield, weapons of offence and defence of Free France at war. Among the most enthusiastic partisans who rallied to Free France in July 1940 were the Syro-Libanese. They will recognise, on the stamp of Free France, the thick leather shield of the Cameroun huntsman, and the shield of crusaders in the Holy Land long ago, transmitted through the ages to those who had heard the call of the crusade of Liberation. On either side are two parallel bands marked with the triangular motif so frequent in African art.



SONG PAINTING. CIRCA 11TH CENTURY.  
IN THE BRITISH MUSEUM.  
(USED FOR INDIAN ESTABLISHMENTS.)

From Arabia, from Egypt, from China, come a thousand legends of the Phoenix, selected to represent graphic greatest, colony of Free France.

The Phoenix is born on the funeral pile, and when it appears, every 500 or 1,500 years (a fact about which historians disagree) it foretells renewed power and glory to the people to whom it manifests itself. It brings also the certain promise of spiritual re-birth.

No graphic representation has been found of the Phoenix, but in the Far East there lives its double, the Feng or Feng-Huang. Poems describe it, pictures represent it in its traditional colours, and its sacred form has been perpetuated by sculpture, and in stamps notably on certain issues of Japan and Korea. One of the most beautiful of sculptural examples is a stone relief of the Han dynasty, photographed at Szechuan, in China, by a French mission. This relief, here reproduced, was taken as a model for the stamp.

The colours of the Feng's feathers, greenish-blue, yellow, red, white and black, are also the traditional colours symbolising uprightness, honesty, justice and benevolence. The bird's head, according to legend, is like the sky, its eyes like the sun, its back the crescent moon, and its feet the earth. The bird comes from Paradise, and appears when Peace and a just Govern-

ment are about to reign on earth. The Phoenix is now seen for the first time on the stamps of France, and in the parallel legends of the Phoenix and the Feng, France sees an indication of her destiny.

For the French establishments in India it was necessary to find a symbol which would not offend any of the religious beliefs practised in the five Establishments. Commandant Hackin, the archaeologist (who has since died in the service of Free France) rejected a whole series of projects before accepting the lotus flower, on a background of Hindu design, among which the double cross is introduced as a decorative element.

The photograph here depicted is of a very ancient painting depicting the lotus flower as the Chinese artist saw it. The Sanchi bas-relief, at the head of this article, from which Edmund Dulac drew his inspiration, is a highly conventionalised version.

The disciples of Brahma represent their god seated on one of these lotuses, the stalk of which emerges from the naval of Vichnou, who floats on his back on the ocean. The Buddhists also regard as sacred the wheel-shaped flower which symbolise the doctrine of life and of the perpetual cycles of existence. Like Buddha, who is born in the world and rises above the world, the lotus blossom is born in the water and rises above the water. It transforms and purifies the diverse elements which its roots absorb, and its flexible stalks filter impurities as the exacting conscience chooses and rejects.

Thus Free France pursues, in singleness of purpose, the path which she has laid down for herself in order that, on the day of Victory, France, dented since June, 1940, all right of speech, may then choose freely, before the eyes of the world.



TAHITI CANOE FROM PAINTING BY W. HODGES,  
ENGRAVED BY W. WATTS, 1777.  
(USED FOR OCEANIA STAMPS.)

In a double canoe, similar to the one which the Tahitians will see on the new stamps of Oceania, their ancestors sailed from Asia at the time of the great migration's Hodges, the artist who accompanied Captain Cook on his second voyage, in H.M. ships Resolution and

Adventure in the years 1772-73-74 has handed down to us an exact representation of the tipairuas, or "travelling" canoes.

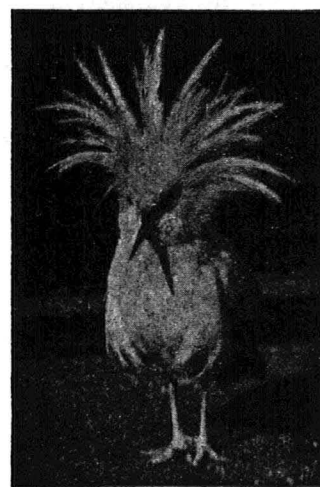
Each canoe was about 3 feet broad, 70 feet long, and  $3\frac{1}{2}$  feet deep, and the tiny central cabin, with its frail roof of reeds, protected some dignitary, or shielded previous merchandise from the sun and rain. Captain Cook had already discovered Tahiti a year before Bougainville took possession of this South Sea island, then called O'Tahiette, for France. At that time iron was unknown there, and these barques, at once so fragile and so sea-worthy, were built entirely with implements of stone. The high totem-like mast, placed always at the stern, was covered with traditional carvings — great statues sometimes over 20 feet high — which represented favourable dieties, protectors of the boat.

The willow hamper, fixed horizontally to the mast, is similar to those in which the Polynesians put shrimps just caught. Fixed sideways in this position, however, it is understood important and presumably religious or symbolic meaning, placed, as it is, in proximity to the carvings of pagan dieties.



The kagu is the national bird, existing only in New Caledonia, and now rarely seen even there. It has already figured on Caledonian passports. His crest is red, and his slate-grey body is supported on long legs. Generally peaceable, if surprised he spreads out his brilliant coloured wings, dances and plucks with his beak at the end of his wings or his tail, and turns about suddenly to rush at his foe.

Letters from the island will now bear across the world the highly significant image of this bird, which, to meet danger decks itself in flaming hues, and, hookwinking its enemy, triumphs over him when he least expects it.



THE KAGU OF NEW CALEDONIA



# CHANNEL ISLANDS - FRENCH POSTAL MARKINGS, 1683-1939

By WILLIAM NEWPORT

Very close relations have existed between the Channel Islands and Brittany for many centuries, the inhabitants being bound by ties of blood and commerce. It is only natural, therefore, that there should have been an extensive correspondence between the two places. It is with the postal markings found on this correspondence that Mr. Newport's article deals.

## Part 1 - PRE-ADHESIVE MARKINGS

The first marking known to have been used on letters from the Channel Islands is D'JARSEY unframed and measuring 21x3 mm., applied at St. Malo to a letter from Jersey dated July 17th. 1683 (Fig. 1). This mark appears to have been little used, as the only recorded example now rests in my collection.

**D'JARSEY      GRANDE BRETAGNE  
PAR GRANVILLE**

Figs. 1 and 2.

Another marking found is D'ANGLETERRE struck in black from 1699 to 1720 and used on letters from England as well as from the Channel Islands. This was followed in 1720 by a larger ANGLETERRE which can be found struck in red, blue or black until 1802. From 1802 letters routed via England are found marked ANGLETERRE PAR BOULOGNE (or CALAIS or ROUEN) in two lines in black or red, and letters going direct from the Islands to the nearest French ports have GRANDE-BRETAGNE PAR CHERBOURG (or GRANVILLE or ST. MALO) in two lines in black (Fig. 2). This latter mark was used on letters from the Channel Islands only.

Other markings found on letters from Jersey and Guernsey, but not, of course, restricted to letters from those islands, are COLONIES PAR ST. MALO (or CHERBOURG or LE HAVRE) in black or red between 1760 and 1830; a framed COL. PAR CHERBOURG used in 1815 (one of the rarest French preadhesive marks); and a framed PAYS D'OUTREMER in black or red about 1830 (Fig. 3) used in conjunction with date-stamps (Figs. 4 and 5). All these stamps are the French equivalents of the British Ship Letter stamps.

**PAYS D'OUTREMER**

Fig. 3.

Fig. 8.

**3**

Small circular date-stamps 20 mm. in diameter, struck in black or red and reading OUTREMER at the top and GRANVILLE (or ST. MALO or LE HAVRE) at the bottom, with the date in three lines across the centre (Fig. 6) were brought into use in 1839 and are found on letters from the Channel Islands as well as from many other places abroad. A distinctive mark, similar in size to the Outremer date-stamp but worded ILES-C at the top (Fig. 7) is recorded in several French handbooks as having been introduced in 1839, but the earliest example known to members of the Channel Islands Specialists'

Society is dated 1843. It was first struck in black but after about a year changed to red (a strike in black is also known dated 12th March, 1850) and remained in use until about 1879. The ports at which it was used were Cherbourg, Granville and St. Malo. Cherbourg is very rare.

Another mark especially made for use on letters from Jersey and Guernsey was a flat-topped 3 indicating the 3 decimes ship charge due and struck in red at Granville and St. Malo (Fig 8).



Fig. 4.



Fig. 5.

Letters from the Channel Islands are also occasionally found with the ANGL. CALAIS and ANGL. BOULOGNE date-stamps, having been routed via London and Dover across the Straits.

Note. - The dates given for the introduction of the various handstruck markings are those recorded in the "Catalogue des Estampilles et Obliterations Postales de France et des Colonies Francaises" (Yvert 1929) and "Marques Postales de la Manche 1698-1876" by L. Dubus and J. de Micoulsky (1945).



Figs. 6 and 7.

## Part 2 - THE BOITE MOBILE SERVICE

The late J. G. Hendy records in "The Postmarks of the British Isles 1840-1876" that "under Article II of the Postal Convention between Great Britain and France dated 24th September, 1856, in addition to the regular mail service, letters were to be exchanged between several British and French Ports, such mails being carried by private vessels of either country, a gratuity of one penny being paid on each letter. This means of communication became so constant that all the vessels carried movable boxes on board for collecting such letters, and stamps were brought into use for postmarking

letters so posted”.

The steamers of the London & South Western Railway ran from St. Helier to St. Malo and Granville on alternate weekdays, carrying the regular mails between the Islands and France. They also carried a movable letter-box (boite mobile) in which letters, which had not passed through the post office, could be posted up to the time of sailing, and afterwards by passengers on board. On arrival at the destination these boxes were taken to the post office, where the letters were removed for cancelling.

Letters from Jersey and Guernsey had the British stamps cancelled with the normal French numeral obliteration, and in addition the covers received a dated postmark, at first octagonal and later circular, reading ANGL. B.M. GRANVILLE (or LE HAVRE or ST. MALO). The numeral obliterator consisted of a combination of four figures in a lozenge of dots (Fig. 9). Small figures were used at first, but when the French post offices were renumbered on January 1st, 1863, larger figures were introduced. The most common cancellations are those of

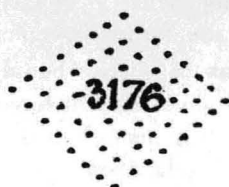


Fig.  
9 and 10.



	Small Figures	Large Figures
Granville ..	1441	1706
Le Havre ..	1495	1769
St. Malo ..	3176	3734

St. Malo, and the rarest those of Le Havre. Entire covers from Granville and Le Havre are rare. Mails to Le Havre probably went by French ships from Guernsey. It is curious that although Cherbourg is listed in the Ports of Exchange in the Agreement no covers have been found bearing markings of that port. The lozenge numbers were 842 small figures and 1002 large figures, and readers are advised to keep a look-out for them on the surface-printed issues. Rates of postage were: 1857-June 30th, 1870, 4d.; July 1st, 1870-December 31st, 1875, 3d.; January 1st, 1876, 2½d.

The lozenge obliterations went out of use in April, 1876, and after that date the ordinary town date-stamps were used. As early as 1906 a large single circle type was brought into use at St. Malo; this reads ANG. SAINT MALO and has the date in two lines across the centre with a star above (Fig. 10).

Letters from the French ports were cancelled on arrival at St. Helier with a “milestone” type worded JERSEY-FRANCE M.B. with the date in two lines below (Fig. 11). The “milestone” was despatched from the G.P.O. on March 24th, 1857. (A duplicate of the stamp was sent to Jersey on July 25th, 1873.) The earliest recorded date of use is April 26th, 1858, and the latest July 23rd, 1939.

When this cancellation was issued it had straight sides but continuous use from 1858 caused the sides to

become distorted as shown in the illustration. Examples dated before 1914 have the month placed before the day, after that year the day preceded the month.

French stamps up to the “Peace and Commerce” issue are found cancelled with the 409 numeral obliterator of Jersey, and the “milestone” is struck on the cover. Later issues are found cancelled with the “milestone”. (Both types of cancellation are known on the “Peace and Commerce” stamps.)

The proof book in the G.P.O. Record Room records that an M.B. date-stamp was sent to Guernsey at the same time as the Jersey one was despatched but so far no stamps or covers bearing this mark have been found. French stamps were cancelled with the 324 numeral obliterator or with a Guernsey date-stamp.

French stamps with Jersey and Guernsey cancellations are much rarer than British stamps cancelled in France.

The Boite Mobile Service ceased at the outbreak of the Second World War in 1939 and is unlikely to be restarted.

Lists of French stamps with Channel Islands cancellations follow. It is not claimed that either list is complete and letters from readers able to add to them will be welcomed.



Fig. 11.

#### French Stamps with Channel Islands Cancellations:

##### Guernsey 324:

- 1853-61 - 40c orange
- 1862-71 - 20c blue, 40c orange
- 1870 - Bordeaux 10c yellowish bistre
- 1876 - 30c brown, Sage
- 1877-90 - 15c blue, Sage

##### Date-Stamp

- 1877-90 - Sage, 25c black on rose

##### Jersey 409:

- 1853-61 - 20c blue, 40c orange
- 1862-71 - 10c bistre, 30c brown, 40c orange, 80c rose
- 1870 Bordeaux - 10c bistre, 20c blue, 20c pale blue, 30c brown
- 1863-70 - Nap. laureated - 30c brown
- 1870-73 - Ceres, 5c green on blue
- 1872-75 - Ceres, Lge. Num., 15c bistre, 30c brown
- 1876 - Sage, 25c blue, 30c brown
- 1877-90 - Sage, WtC black on rose

##### Date-Stamp:

- 1877-90 - Sage, 25c yellow, straw

##### “Milestone” M.B.:

- 1877-90 - Sage, 4c claret, 5c green, pale green, 25c black on rose, 25c yellow
- 1900 - Blanc - 2c claret, 5c blue green



# FRENCH AND RELATED PHILATELIC DUBIETIES

JAN KINDLER

Political propaganda is a major source of political hanky-panky. France has had her share of it from the presses of separatist groups, dissident movements and royalist sympathisers.



## THREE "BONAPARTIST" ISSUES

Prominent among the disturbers of the French postal peace were those chauvinists for whom the fall of Napoleon did not spell the end of the Empire. These partisans of past glories still rise to the surface in the sea of French politics to this day. Their fellow countrymen have named them Bonapartists.

The earliest philatelic product of these strange political anomalies (barring, of course, the legitimate issues of the Second Empire) was a label which appeared in 1896, according to Demange. The occasion was the Tsar's visit to Paris. They are interesting in that the design duplicates that of the Laureated Napoleon stamps (1863-70) save that the wreathed portrait is that of the first Bonapart and the spandrells at the bottom bear the dates 1804-14 instead of the value and the word "Postes." Three types of this label are known — perforated, imperforated, and a quasi-essay form with wide perforated borders. All three types exist with a circular cancellation-like overprint, reading: "Tombeau de Napoleon ler., Invalides" where it is said they were sold.

I know of eight different colors. Chapier lists ten, including three I have not seen, but I have one unknown to him — ultramarine. Shade varieties abound, however, and it is possible we are not using the same terms to identify them.

These labels appear to have been sold long after their first appearance. I possess a postcard with two copies, red and blue, tied to the card with the "cancel" overprint. It is franked with a ten centimes red sower and the true postmark is dated — Neuilly s/ Seine, April 12, 1915.

The second of the Bonapartist items actually comes under the heading of a swindle perpetrated by a group of dealers in fake proofs and essays. The story is this. In 1869, Napoleon III took ill and was thought to be near death. The Empress Eugenie had a die for a new stamp prepared in London by Joubert. It featured a portrait of the Prince Imperial, Eugene, and was made ready in secret so that if the Emperor succumbed, no time would be lost in establishing postage stamps which would assert the right of succession of his son. Trial proofs of this die were pulled in two colors on India paper. Beneath the frame lines were the words — Joubert, London, 1869. The die and several sheets of the proofs were turned over to Hulot, satmp-maker to the French government for many years. Upon his death, they were found in his effects and disposed of by private sale. In 1902, those who had acquired the die made an addi-

tional group of proofs in four colors, two on India and two on ordinary papert. They then prepared a plate of four stamps in a block and from this they printed so-called trial proofs in twelve different colors. The die itself is, of course, a legitimate essay and the original proofs were entirely justified. These latter products, however, are entirely bogus. They are known only on glossy white paper. No effort could be made at the time to tie these printings to a movement for the return of Eugene. He, poor fellow, was dead, having been killed by Zulus while serving with the British in South Africa.

It is Eugene, nevertheless, who appears on the final propaganda product to be mentioned here. It came into being in 1944 at a time when the future government of France was in doubt. It was a time when diehard enthusiasts of various outmoded governmental forms were all plugging for their favorites. A number of Bonapartists gathered at the mansion of Malmaison to promote a revival of the idea of a French Empire. One of the means to this end, decided upon at this echolalic gathering, was the printing of a label which combined the designs of the two issues described above. The frame is that of the wreathed Napoleon (or of the true Ceres issues from which it was derived) and the vignette is a portrait of Prince Eugene almost identical with, and quite obviously copied from, the essay die I have just described. It is a shade larger, however, and not quite so fine. Some slight alterations of the prototype frame also occur and the wording in the top spandrel reads "Chateau de Malmaison." The bottom one reads "16 Juni — 16 Juillet — 1944." I know it in three colors — blue, orange and green. I have it both perforate and imperforate. While no attempt has been made to pass these labels off as postage (they are essentially a fund-raising device) their general appearance is that of the early stamps of France. One wonders if they are the last of such devices that we are to see.



## FREE FRENCH DESIGNS

### Airmail Design

To complete the set of stamps one more was still required, an airmail stamp for air communications between the colonies and the outside world. It is almost identical for all the colonies, differing only in the borders, yet strangely it was one of the most difficult to carry out. The first design did not meet with the approval of the technicians, who desired to portray the most modern plane existing. Files were consulted. The photograph chosen (given here) was of so recent a model that, when the stamp was designed, the plane itself was not under construction.



The plane is immense, the appearance of power had to be preserved, and a stamp is such a tiny thing! The frame was discarded to gain space. The waves in the background were inclined towards the left to counteract their resemblance to mountain ranges. Here at last is the plane, leaping forth from the engraving, cleaving the air with all the strength of its engines, a pioneer plane — image of those which it was hoped, would link with the vast changing world the colonies of Free France, under the Cross of Lorraine.

### CHANNEL ISLANDS

- 1907-37 — Sower — 5c green, 10c red, 40c violet,
- 1926-27 — Sower surch — 90c on 1.05fr vermillion
- 1927 — Berthelot — 90c dull rose
- 1924 — Olympic Games, 25c rose & dark rose
- 1933 — 90c rose
- 1934 — Cartier — 1.50fr blue
- 1935 — Normandie — 1.50fr blue
- 1936 — Ampere — 75c brown
- 1937 — Paris Expos. 1.50fr turquoise blue
- " — Descartes — 90c copper red
- " — Ceres — 2.25fr ult.
- 1938 — Champagne — 1.75fr dark ult
- " — Arc de Triomphe — 1f sepia
- " — Royal Visit — 1.75fr ult.

- 1939 — N.Y. World Fair — 2.25fr ult.
- " — Photo Cent. — 2.25fr dark blue
- 1900 — Mouchon — 15c orange, 15c blue
- 1902 — Mouchon redrawn, 10c carmine, 25c blue
- 1903 — Sower lined — 10c rose, 25c blue, 45c violet, 50c gray green; 50c vermillion

## NEWS OF INTERPEX

The scheduled events for "Interpex" grow more and more elaborate. It now promises to be one of the best philatelic shows to be held in New York in the past few years.

Of special interest to our members is the reception and cocktail party to be held on Friday, March 30 at the Statler Hilton. All of us are familiar with Scott #687 in the illustration below — this stamp served as inspiration for the gala evening gown shown with it. Created by French-American designer, Alice Schweltzer, this gown will be worn by movie star, Rita Gam at the party. Miss Gam is currently starring in MGM's "King of Kings."



The panel of judges for the France & Colonies Exhibit has been chosen. They are Edmond Queyroy, our hard-working treasurer and authority on colonial and Frenc-Union stamps, Raoul Lesgor, one of our founding members and well-known expert on France, and Ira Seebacher of The Collectors Club, famed topicalist and sports stamp collector.

## GROUP NEWS

### PRESIDENT'S COLUMN

#### PROJECT 1962:

As you know from my letter to you in January, we are planning another France & Colonies Auction for the spring. A successful auction, with your help, will mean that all members will receive a comprehensive catalog listing of the stamps of France which lines up the the Scott Catalog numbers with the equivalent numbers of Y & T, Thiaude, Michel and Minkus Catalogs.

Your contributions to the Auction are needed and will serve to make a success of this worthwhile project. Deadline for receipt of auction material is March 2nd. The auction will be held May 1st. You will receive your auction catalog about April 6th. Material for the auction should go to our Secretary, Mr. C. Bretagne, P.O.Box 30, Poughkeepsie, N.Y.

#### MEETINGS

Attendance at our monthly meetings on the first Tuesday of the Month (except July and August) at the Collector's Club, 22 East 35th Street, New York City, has been steadily improving. A number of members are coming from as far away as Connecticut. We do hope that any member resident or non-resident who is in the area on the first Tuesday of the month will plan to come to the Meetings. They begin at 8:00 P.M... and you will be warmly welcomed!

#### TWO OUTSTANDING DONATIONS

Our organization has recently received two very fine donations. Paul Baudry (#93) a former President, presented the Society with one of the posters used throughout France in 1849 to acquaint the people with the use of stamps on letters.(envelops) Mr. Baudry presented this interesting historical document on December 5th when he gave a very informative talk on the classic issues of France at our December meeting. His talk was illustrated by color slides.

The second outstanding donation came from John Ramsey (#659) one of our resident members.(who lives in Connecticut) John spent hundreds of hours of study and reference work and finally translated all the information he had gathered on the numeral cancellations of France onto electronic processing cards.

This then made possible a thick binder containing hundreds of pages which lists all the large and small number in numerical order, first by the large numbers then by the small numbers AND alphabetically by town names. It is truly an outstanding piece of reference work and one so valuable that we turned it over to the Collectors Club Library to become a standard piece of reference literature.

On behalf of the Society I would like to thank Messrs Baudry and Ramsey for their fine contributions.

## MEMBERS APPEALS

Want and exchange notices only; members only; no charge; one or two insertions only. Those who reply will please offer only what is asked for.

WANTED: Unusual cancellations on early France, Will buy or give 20th Century or some 19th Century in exchange. Glenn Karseboom, 119 Cutler St., Grand Rapids 7, Mich. (Member 397)

AM INTERESTED in obtaining material of the Merson type, its use in the colonies, shade varieties, overprints, etc. A.L. Lindgren, 194 Eggleston Ave., Elmhurst, Ill. (Member 779)

stamp

### SECRETARY'S REPORT

To March 1, 1962

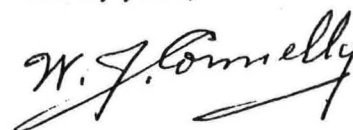
#### NEW MEMBERS WELCOME:

- 841 Buse, Raymond L. Jr., 2540 Handasyde Ave. Cincinnati 8, Ohio (Gen. issues & locals)
- 842 Gutenstein, Robert G., 83-33 Austin St., Kew Gardens 15, N.Y. (France)
- 843 Chiswell, E. A., 55 Rosetree Road, Calgary, Alberta, Canada (France)

#### INTERPEX

We hope you are planning on exhibiting at INTERPEX. Ira Zweifach is already working on the details of the France & Colonies Philatelic Society's participation.

Sincerely yours,



W. J. Connelly  
President

#### INTERPEX

Also of exceptional interest is a lecture to be given by insurance broker, Saul Zipser, on stamp insurance - how much, what kind, what for and why.

Other events, to name but a few, are the U. N. Luncheon, Sat. Banquet, Guided Tours, Lectures by Bernard Harmer, E. Apfelbaum and Col. DeVoss.

As a special honor to "Interpex," Mayor Wagner of New York has designated the week in which the show is to be held as "International Stamp Week" and has issued a proclamation to this effect. We urge every one of you who can get to New York at this time not to miss this outstanding show.