

GREETINGS TO SIPEX 1966

WHOLE NUMBER 124 (Vol. 22, No. 7)

APRIL 1966



France & Colonies Philatelist

Published by the
FRANCE AND COLONIES PHILATELIC SOCIETY, INC. (N.Y.)

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ENGRAVINGS OF THE MASTER DIES OF FRANCE

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By the expression "French stamps" we mean the stamps of Metropolitan France plus those of the colonies and post offices abroad, whereas by "stamps of France" we mean the emissions of the mother country only. The dies which are the subject of this article will be only the ones for stamps of the latter category. The scope of this article will be only the ones for stamps of the latter category. Even so the scope of the subject is immense.

The stamps of France may be divided into four classes according to the kind of printing:

- Typography (typo)
- Lithography (litho)
- Taille-douce (recess)
- Heliogravure (helio)

Litho (the earliest postage dues printed in Paris, the Bordeaux postage stamps and the Bordeaux postage dues) usually requires no engraving. The starting point is generally a design done with a pen and a special ink either on a special paper or directly on a stone. Helio (only one stamp, the 1.50fr Exposition Coloniale of 1931) equally requires no engraving (though it may use it), the starting point being a screened photo of a design pictured in some medium or other.

So the scope of the engraved master dies of France is largely reduced to dies hand-engraved for typo and recess.

I. Typo

We do not intend to mention or list all the master dies of the stamps of France printed by typography but only some examples which will provide a good idea of the whole of them.

The very first method, adopted in the Mint at Paris, was engraving on soft iron; the numeral spaces were drilled with holes to permit inserting different plugs with numerals engraved on them, necessary for the set of denominations to be printed. Then the die was hardened before its final adjustment and used with numeral plugs to strike lead matrices. Such a method can give the following types of die proofs:

From the die with no holes:—proof with black spaces where the holes will be.

From the die with holes:—white spaces where the holes are.

From the die with numeral plugs in the holes:—numerals printed as on the stamps.

This was the method by which the die of the Ceres 1849 was used to strike all the lead matrices from which the electro plates (galvanos) for all the denominations of the first issue of France were made.

For the next issue, the Presidency, the die was obtained by copying mechanically (in a press) the frame of the Ceres design to which was added new engraving of the head of the President and of the pearls around it. To do this the die of the Ceres (in hardened steel) was transferred to a matrix in soft steel, on which the white parts of the stamps appear in relief. Then all the undesired parts (head of Ceres, etc.) were removed. This was followed by hardening, permitting mechanical transfer to a soft steel die, on which was engraved the head of the President. From there on the die was treated as with the Ceres issue. Thus this die was half mechanically and half hand produced, though outside of this the rest of the procedure was exactly the same as for the Ceres set of stamps.

The next issue is the Napoleon III no-laureated Die I. In this case the method was nearly the reverse of the previous one. The head and most of the frame was a mechanical copy of the Presidency die, while a part of the frame (REPUBLIC FRANC) and the letter B under the head were removed.

For the Napoleon III Die II the well-known retouches were done on a copy of Die I obtained by similar methods (retouches before hardening).

The next important change in design was the die of the low values of the laureated Emperor. This time the steel of the die was never hardened, in order to permit retouching if necessary and because the numeral holes were too large. And retouching occurred between the 1st plates of the 2c and 4c and the later plates of those values, as well as before any plates of the 1c. That is how two different varieties of design of the 2c and 4c were obtained with the same die but in two states (before and after retouch). And likewise there is now only one die for the 1c, that bearing the last retouches.

Next appears the die for the middle denominations of the laureated Emperor type (10c to 80c). For this, engraver Barre the son, first produced a die with an image that was too large in size. How this size was reduced is not exactly known, probably by successive transfers from hardened to soft steel as described before (with elimination of the outer part of the frame sometime in the course of those successive transfers). What is known (from proofs) is that before the holes were cut for numeral plugs, the too-large die had uncleared (black-printing) numeral spaces, except for two very thin "20"s (just a mere faint indication in the value space). Thus these "20"s were not really a normal method of engraving of the numerals, according to the usual practice at that time.

For the 5Fr it was another story. Barre the son, refused this time to

engrave this die or any further dies required (—jealousy of a poorly-paid artist against a too-well paid Hulot). So Hulot had to get the work done by another man. The head was copied from a fiscal stamp, and the frame engraved by nobody knows who. This time no holes for the face value ("5" and "F") were made, this "5F" being printed by a separate plate in a second operation after printing of the basic design.

It pleases me to be able to give all the above details, as they were nearly completely unknown until very recently. My excellent friend and colleague in the Académie de Philatélie, Dr. Fromaigeat, has brought them to light after consulting the enormous and very detailed archives preserved from the time when the stamps were made.

And the Sage? These stamps are always divided into two groups: N under B, and N under U. Unfortunately, this is not satisfactory as the earlier-printed N under B's must be clearly differentiated from the later ones. What did happen is this:

The first and only wholly-engraved die (by Mouchon) was the one with N under U. This die, primitively in soft steel with a hole at the numeral space, was used (and how fortunately!) to make some matrices in gutta-percha—because the engraver (rightly) distrusted the skill of the workman in charge of the hardening. Those matrices are the origin of all the N under U's of the middle period of the life of the Sage issue, as we will see.

The proofs of this die have a white area in the numeral space (as any holes in a die would give).

As many numeral plugs (goujons*) as there had to be face values were engraved and, when inserted in the hole of the unhardened die, served for striking the gutta-percha matrices mentioned above.

Next occurred the hardening and what is called the "breakage" of the die. In fact the die was not broken through but only partly cracked, the cleavage being accompanied by a rise of all area on one side of the crack relative to areas on the other side. This raised area included the word "RepUBlique" and the signature "Mouchon" (the letters capitalized are ones that will concern us further on). In such a state the original die was no longer usable.

Of course, it would at this juncture have been possible to use the guttas already taken before the accident, to make plates to print excellent stamps (and this was done later on), but the contract between the Poste and Mouchon stipulated that there "must" be delivered a hardened steel die—and not merely a set of gutta matrices. So Mouchon had to produce a new die.

To do it, a matrix copy, in soft steel, of the broken hardened die N under U was taken, with a piece of iron in the numeral hole. This was hardened, thus producing a die exactly similar to the broken one, but—in soft steel, that is to say, retouchable. The raised lower part of the design (including Republique and Mouchon with N under U) was filed down to bring this area to the same level as the rest of the die. And all the engraving that had been on this filed area vanished—N under U included. Mouchon reengraved it, but not exactly as it was previously. This time N appeared under B. The proofs of this die have solid black in the numeral space, as the copy of the broken die had been taken with a piece of blank iron inserted in this space. After hardening, this new die "in accordance with the contract" was used to make plates for the first Sage printing, the first N under B's.

Then Mouchon pointed out that the objectionable hardening which caused the breakage had also given objectionable distortions, even in the upper part of the design, and that consequently the still-existing gutta matrices with N

*—The French philatelists incorrectly call these "goujons" (screws) but the correct term of the technicians is "pieces de rapport" (inserted pieces).

under U were far better than the first N under B die. As a result it was decided to abandon the first N/B plates and to use the guttas with N/U for new plates. This use lasted nearly until the end of the Sage and was followed by the later N/B's.

And now we must mention the difference between the first and late N/B's: When the N/B die was originally presented to the Committee of the Mint and Medals for acceptance, a certain member of the Committee named Chazal, (a name that should be remembered) had made some objections to it and asked for retouches. But in fact, retouches were impossible as the die was already hardened. So, amusing to say, the first N/B stamps had had to be produced from a rejected die!

And now at the end of the Sage period when the N/U dies and plates were all worn out, the retouches requested years before by Chazal were finally made (or had to be made) on a soft steel copy of the N/B die. Hence the difference between the first and last N/B's is that the first ones do not bear the Chazal retouches (and so have been produced by a rejected die) whereas the last ones bear the Chazal retouches. I like to call the latter "the Chazal Sage." (The explanation of the Chazal stamps is very recent and comes from my friend Dr. Joany.)

After the Sage came the emission of 1900: the Blanc, Mouchon, and Merson designs.

The master die of the Blanc was engraved on an end-grained block of boxwood, then transferred in negative onto wax, which in the electrolytic bath gave a die in electrolytic "red" copper, the father of all the flat-plate Blanc printings (Die I). This Die I being unacceptable for the rotary-plate printing, another die was made (either from the boxwood one or from the Die I) and this is the father of all the rotary-plate Blanc printings (Die II).

As the dies of the Mouchon are not yet well understood it is better not to discuss them at this time.

The Merson being a bicolor stamp required two master dies instead of only one (i.e., one for each color, as always necessary in bicolored typo work). Again the two dies are engraved on boxwood.

For the lined Sower, Mouchon engraved a die in brass without hole at the numeral space, which was left unengraved. The proofs of this master die have a black space on the areas for the numerals. To obtain the secondary dies for the different values of the set, this master die was mechanically copied as many times as there were values and on each of these copies were hand engraved the face-value numerals.

The Blanc stamps have black-line numerals on a white background. The Sowers have white-lined numerals surrounded either by a lined or a black ground. In both cases the master die proofs have a black (unengraved) value space. This is because "to engrave is always to dig into the metal or other material with a burin" and thus print white lines or spaces only. The engraver always starts from a solid (black-printing) space in which a white space is created around a black numeral or in which a white numeral is cut out of the "black" space.

I think enough has been said to understand nearly all the methods used in the field of French typography except for one special case; this one, which is being frequently used now, is the following: Sometimes it is very urgent to print as soon as possible a certain denomination of a new issue (e.g., the stamps for the inland letter rate or the 1st weight step of the printed-matter rate.) In such cases the master die for the issue is made to bear the face value of one of more urgent denominations and hence in order to obtain the dies for other values it takes longer. For the latter the master die is copied with a coin press giving as many lead matrices as there will be

other face values. On these matrices the white-printing parts of the numeral or surround of the numeral are removed (being in relief they are easily cut off). By the electrolytic bath they provide dies with a black-printing numeral space where the numerals are then engraved.

The rotary-plate printing which replaced flat-plate printing, has not caused any fundamental change in the dies, except for having to engrave some new ones, to replace worn-out dies or because the curving of the plate made stamps taller than those of the flat plates necessitating a smaller die image.

(Part II, to follow in a later issue, will deal with dies for recess printing.)

THE ENCASED POSTAGE STAMPS OF FRANCE

(An initial listing from the collection of Jan Kindler)

All the encased stamps are heavy-line cameo Sowers. All but one (noted) are encased in metal disks, "mica"-covered (probably celluloid), and bear an advertisement printed or embossed on the back. All the disks are 33mm across, save Matolin (36mm) and Dames de France (34mm).

The coins issued by the Crédit Lyonnais exist in two types, with identical inscriptions pressed from different dies. One die has short-legged "A"s, and a large "6%"; the other has long-legged "A"s, and a small "6%". I don't know which was issued first. I have no idea how many varieties of these disks exist. The invention was patented by an American, J. Gault, in 1862, and U. S. catalogues list over 200 varieties of U. S. encased postage issued during the Civil War. I don't think there are nearly as many of the French ones, but there are certainly more of them than I have recorded here. I have bought every one I have ever seen, so that this tentative listing represents all my knowledge of them. It is my hope that other collectors will extend it by sending Mr. Stone a record of their holdings, and that we will end up with a catalogue of these fascinating and important items of French philately—J. Kindler.

Issuing Corporation	Encasing material	Notes on Inscription
5 centimes green		
Pilules Pink	aluminum	No color, inscription embossed
Anisette Marie Brizards	tin	black and green litho-color
Chocolat Francois	aluminum	black and red litho on white
Rainbow Tailor (Bordeaux)	aluminum	black and green litho on white
Credit Lyonnais	brass	inscription embossed, no color (see FCP, No. 63)
10 centimes red		
Cabinet Dantaire Americain (Toulon)	tin	black and red litho on white
Aux Dames de France (Bordeaux)	tin	black and red litho on gold
Compagnie Francaise TISSUS	tin	idem
Credit Lyonnais	aluminum	embossed, no color
Peinture Matolin (Paris?)	tin?	black and orange litho on white
Dentifrices Benedictins	aluminum	black and red litho on white
Nouvelles Galeries (Paris?)	aluminum	embossed, no color
Caobania (powdered nutrient)	tin	black and red litho on gold
André Chaussures (Bordeaux)	tin	black on red metallic paint over gold
Société Generale (banking firm?)	aluminum	embossed, no color
JTPF, 6 Fils (cable mfg., Lille)	tin	black and green litho on white
Chocolat Francois	tin	black and red litho on white
Spidoleine (motor oil)	aluminum	embossed, no color
Galeries Lafayette (Paris)	glassine envelope (2cm x 2cm)	green and yellow hexagonal seal on back

25 centimes blue

(these have been said not to exist)

Chocolats Pihan (Paris)

aluminum

pale blue litho color on white

WHY COLLECT PROOFS AND ESSAYS?

Since we have made a number of comments on proofs in the columns of the *Philatelist*, many readers not already initiated in the subject probably have been wondering what it's all about and why does anybody fool around with such things. It is a good question. Although there are many kinds of proofs, whether classified according to their purpose or to their characteristics, basically a proof is a trial imprint, usually made by hand, from a die or a plate in the course of its preparation or before or after its use in printing stamps, for the purposes of checking quality and acceptability, or of testing and selecting colors, inks, paper, etc., or of presentation to officials, filing in archives or museums, etc. Proofs of die or plate material which never was adopted or used for printing stamps in exactly that state, are called "essays" in U. S. terminology (introduced by the late Clarence Brazier).

Of what interest and value are proofs and essays to a philatelist? The theory or doctrine which has been promoted by writers on principles of philately and by conventional stamp specialists, is that proofs and essays show part of the history of a stamp and also reveal some things about the methods used in its production which otherwise might not be known or determinable. What can proofs and essays tell us about the origin and history of the stamp?

We can itemize some of the things:—

1. The character of the die, its shape and size, the technique of the engraver, and the methods of pulling proofs; effects of different papers and inks on the impression, etc.
2. In comparing proofs with the corresponding stamps, one can deduce the changes in the impression resulting from: the process of copying dies and making the plate; from the retouches, re-entries (double transfers), replaced clichés; from transfers, wear in printing, surfacing and cleaning of plates, makeready, etc.
3. In comparing proofs with essays and stamps, modification of designs of dies or complete re-engravings, are revealed.
4. Whether numerals were engraved on the original (master) die or on secondary dies, etc.
5. Whether rotogravure printing plates were made from a photo, a painting, or an engraving.
6. Proof sheets or blocks (plate proofs) may assist in plating studies.

These are mostly rather technical matters that generally interest only advanced specialists. So we ask are there not actually other less esoteric reasons that people collect proofs? Well, yes. Many collectors include a few proofs in their collection merely because they think it contributes to completeness and will add points or prestige to the collection in exhibition (—and they are so right!). The problem here is to know what to include and where to stop! Then there are those who "specialize" in proofs, some as an object of research, but more likely because proofs are generally beautiful (more beautiful than the stamps) and even as an investment or speculation. In the latter approaches only taste and the pocketbook rather than philatelic knowledge set the limits.

The notion that proofs are "works of art" seems to us somewhat naive—they are no more or less so than the stamps, but of course the presentation is better. As for investment, we have no evidence that proofs in general do any better than high grade stamps, classics in superb condition, etc., if as

well. However, as with stamps, certain items may show a spectacular rise, mainly subjects popular with topical collectors. The feeling seems to be that because proofs are made in small quantities of 5 to several hundred their inherent scarcity will always insure a good price even if the demand is not great. As a statistical average this is probably true. One difficulty in figuring the future value of individual proofs lies in the lack of knowledge of exactly how many were made and how many will find their way into philatelic hands. However, as the dealers will tell you, demand is much more important than rarity in determining the current price of proofs. The French catalogs that list and price proofs seem to price according to what they last had to pay for them, so that one dealer may sell a certain item for half what another one does. The listings in Yvert, Berck, etc., are very incomplete and inadequately classified, the prices meaningless, and apparently of limited impact. Airmail proofs, however, are in great demand mainly because of the listings in Sanabria's catalog, and hence bring higher prices, although Sanabria's prices often seem to be rather theoretical. As it has been for stamps, once suitable catalogs are available the demand for proofs and essays will build up accordingly. Proofs of many issues never get out of official files or museums, and the availability of proofs is thus very "spotty." There is a tendency for some countries (France among them) to make and "release" more proofs (of certain types) as the demand for them increases—where this is going to lead is anyone's guess.

Generalizing about proof collecting is probably dangerous, for the situation is rather different from one country to the next. In most cases, the countries with many proofs available to philatelists are the ones which contracted their stamp production to private firms. But France is an exception in that its proofs are generally plentiful and available even though mostly produced by the government. Curiously, and perhaps for this reason, the study of French proofs has been shamefully neglected by serious collectors. Maury was greatly intrigued by the essays ("projets") but was inclined to take the proofs for granted. Only very recently have leading students such as Fromaigeat and Joany begun to take a deep look at French proofs. De Lizeray and his disciples in their works on the 20th Century issues seem to be much more interested in the dies and plates than in the proofs, which is logical since the dies and plates are so readily available for study at the Postal Museum. The proofs of the French issues from about 1935 on, when the design and production of the stamps began to greatly improve, are the happy hunting ground for the proof collectors, airmail specialists, and topicalists.

As a sidelight to the French proof situation, we might mention again that the demand for "artist's (engraver's) proofs" brought such a great pressure on the engravers to make extra master-die proofs to give or sell, that the government had to require them to turn over all their proofs to the AFT or make them at the printery under control. However, the increase in quantities of proofs made in France in recent years cannot be blamed on the engravers, for mostly it has been due to the PTT's desire to appease the requests from greedy officials. This is why so many people call the French proofs a "rack-et." But actually such a condemnation should only apply to the artificial types of proof called "épreuves de luxe" and "non-dentelés," which are of little or no value for philatelic study nor to show the history or production of the stamps.

Thus the reasons for collecting proofs and essays are as diverse and as sensible or crazy as for collecting stamps, and, as with stamps, so soon as adequate information about them becomes regularized in catalog form a lot more people will want them for no other reason.—R. G. S.

A GREAT DISCOVERY: THE TETE-BECHE 25c CERES TYPE II

For decades the only tete-beche of the 25c Ceres accredited in the catalogs and handbooks was of Type I, which the platers (Dr. Chase and P. Germain) have located as position 131 in pane G1 of Plate 4. In July 1952 the late André Cailler obtained a large fragment of a letter bearing a strip of 4 of the 25c Type II with one stamp tete-beche. The letter was from St. Malo 25 Aug. 1873 addressed to (of all places) Ile Aux Chiens, St. Pierre et Miquelon! Cailler was then working with Pierre Germain on the plating of the Type IIs and they studied this piece carefully together over a period of years. The results of Germain's final evaluation appear in his great book "Le 25c Ceres au Type II" published in 1963, pp. 29-31, with photos. Cailler right off had determined that the strip of four came from positions 62-65 of pane G4. But because some of the other known blocks and pairs of this part of the pane did not show identical characteristics to nos. 63-65 in this strip it was concluded that this plate was made up of movable clichés rather than galvanos. Evidence was found that the clichés in these positions had been replaced only just after the date of the letter, and apparently in making the changes the inverted cliché in position 62 was turned around, for the make-ready sheet in the Musée Postal dated 6 Sept. 1873 shows no. 62's characteristics but not tete-beche. The date of the tete-beche letter and make-ready sheet is much earlier than any previously-reported cancellations on Type IIs (Nov. 1873). The rarity of this tete-beche reflects the short time this plate had been used before the tete-beche was noted and corrected.

Unfortunately several other 25c tete-beches reported in old books or auction catalogs are now lost track of and their type is not known. One is a strip illustrated in Brunel's book, on a letter dated Nov. 1875. Because of the late date it has always been thought a fake, and having two stamps to the left of the tete-beche it could not be from either of the known Type I or Type II tete-beche positions. A tete-beche pair in a Gilbert sale of October 1911 could not, from the way the heads face, be a Type I, but the photo doesn't permit determining its Type. In the Roumet auction of June 1946 a used tete-beche pair likewise could not be Type I, but the Type cannot be distinguished in the photo. And there the matter rests.

Incidentally none of the catalogs has yet listed the 25c Type II tete-beche.

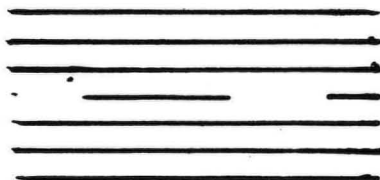
One by-product of Cailler and Germain's studies is that the old theory that the tete-beches were put in deliberately to identify the plates is invalid (—it never was very convincing). The tete-beches were simply mistakes, but with the solid galvanos used until 1872 it was too costly to correct them. As soon as movable cliché (mosaic) plates were introduced (1873?) tete-beches were corrected almost as soon as made.—R. G. S.

EXPOSITION CANCELS

France like U. S. and some other countries has for many years back held large international or national expositions at which temporary postoffices were set up and special cancellations used. These are always much sought after by collectors, especially on covers or cards with illustrations pertaining to the exposition. We illustrate on the opposite page a few of the French ones and also some of the U. S. postal station at the Paris 1900 Exposition. These are all well known and are catalogued and priced in various books. The ones shown have the following numbers in DeBeaufond's "Catalogue des Oblitérations des Timbres de France 1876-1900, émission au Type Sage" (1960): Top: #2571, 2588, 2604, down: 2575 (common), 2593 (scarce), 2590, 2599 (scarce), and 2602 (scarce). Look for them on the common denominations.—R. G. S.

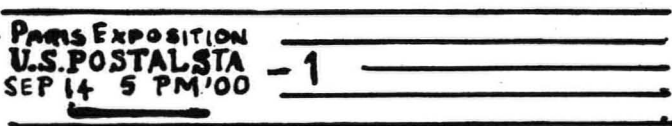


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Interpex '66 — A Report

It is pleasant to report that the 25th Anniversary Convention held by the Society at Interpex was an unqualified success. Our 100 frames were filled with very fine material representing all phases of French philately from stampless covers to excellent studies of modern issues in both metropolitan France and the colonies. The exhibit, which was given the major spot in the show, comprised twenty per cent of the total exhibition and was enjoyed by many thousands of visitors.

Eighteen awards were garnered by members who showed in the Society's section. They were as follows::

Overall Interpex Award (in competition with the exhibits of all groups showing):

Silver Medal: Fred Kramer for his showing of the 1st Issue of France and The Bordeaux Issue.

France and Colony Awards:

Gold Medal—Best In Show: Fred Kramer for his showing of the 1st Issue of France and The Bordeaux Issue.



Herbert Rosen congratulates our founding member, Raoul Lesgor, as he receives his award at Interpex.

Metropolitan France—Classics:

Silver Medal: John R. Waterfield—French Railroad Cancellations, 1852-79.

Bronze medal: Marc Martin—French Maritime Posts, 1851-56.

Certificate: Sigmund Horowics—Algerian Cancellations on French Stamps, 1849-73.

Metropolitan France—Modern:

Silver Medal: Xavier Maurer—Airmail Stamps of France.

Bronze Medal: Raoul Lesgor—Sower Issue, Solid Background, 1906-38.

Certificate: Louis Staub—Proof to Stamp to Cover, Selected Pages.

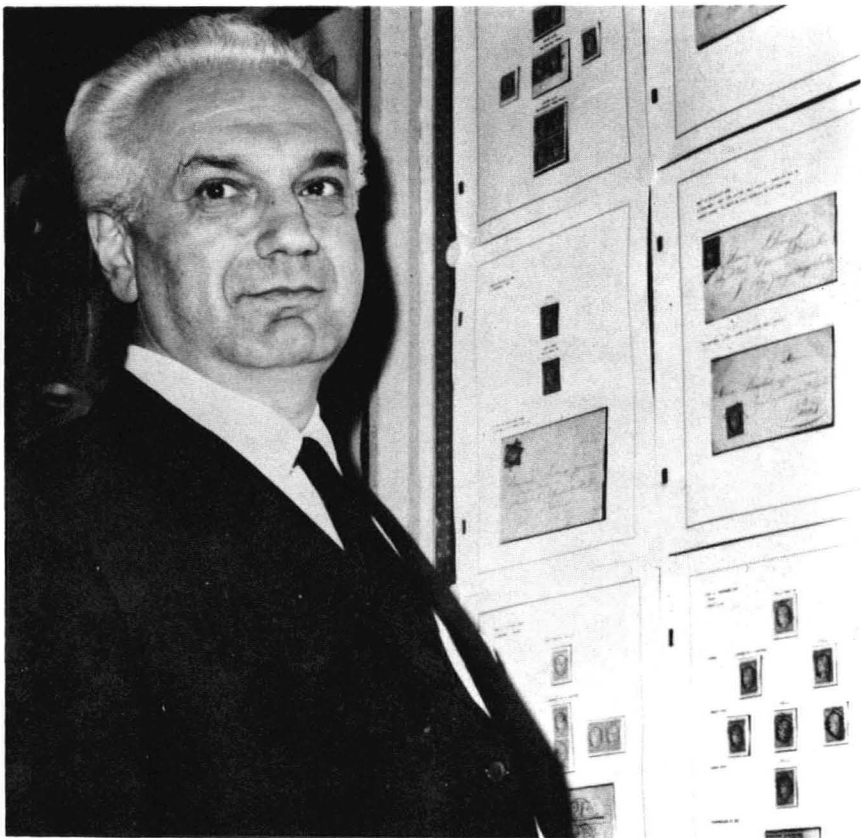
French Colonies:

Silver Medal: Louise Clemenceon—Reunion, 1828 to Date. Selected Pages.

Bronze Medal: George F. Miller—French Polynesia, Stampless Covers to Modern Issues.

Certificate: William G. Connelly—French Congo Specialized.

Certificate: Kenneth Roberts—Cameroun, 1897-1960.



Fred Kramer, Gold Medal Winner France and Colonies, Silver Medal Winner Overall Interpex competition. (Photo by Boutrelle).



Members meet at the FCPS booth at Interpex: (left to right) seated— Alfred Kahn, Louise Clemenccon, Helen Stringham; standing— Eric Spiegel, Ira Zweifach, George Miller, Jacques Musy, Master Robert Loisel, Gilbert Loisel, Charles Meyer. (Photo by Boutrelle)

Postal History:

Silver Medal: Joseph Novy—Revolutionary Covers, Napoleonic, etc.

Bronze Medal: John Ramsey—French Postal Markings of the Old Regime.

Certificate: John Ramsey—French Postal Markings Prior to 1850.

Topical:

Silver Medal: Benjamin Lipset—Red Cross Stamps of France & Colonies.

Bronze Medal: Gustave Wittenberg—La Belle France, A Pictorial Journey via Philately.

Certificate: Jan C. Prins—Perfins of France and Former Colonies.

The exhibits were judged by Henry Kraemer, Philip Silver and Ira Seebacher.

The programs put on by the Society were well-attended and well-received. Saturday morning there was a business meeting which saw as many non-resident members present as resident members. Among those from out of town were Jacques Musy from Valrico, Florida; H. D. Thweatt from Buffalo, N. Y.; Mrs. Helen Stringham, Manasquan, N. J.; Mrs. James Dayton, Amherst, Mass.; Raymond Gaillaguet, Rumford, R. I.; Miss Suzanne H. Meyn, Spencerport, N. Y.; Hervé Henri, Quebec, Canada; Wm. Grover, Sharon Hill, Pa.; Dr. and Mrs. Wood, Danbury, Conn.; Xavier Maurer, Pine Bush, N. Y.; Mr. and Mrs. Joseph Novy, West Cornwall, Conn.; Mrs. Pauline Nowill, West Springfield, Mass.

Following the meeting, Ira Zweifach spoke on the "Sidelines and Byways of French Collecting." The group then moved to the Golden Spur Restaurant for lunch—some twenty-nine members participated—and then back to the meeting rooms for an interesting color-slide lecture on "Collecting the Congo." Jan Kindler came next with a most illuminating talk on "The Sower Stamps—Specializing a Single Issue."

At 7:30 that evening, the Interpex Banquet was held at the City Squire Inn just across the street from the Americana. At that time the awards were presented to the competition winners. A special 25th Anniversary cake in the form of a French flag was a surprise gift to the members of the Society by the Exhibition Chairman, Herbert Rosen and, as a special souvenir, Thomas Clement, Director of the United Nations Postal Administration, presented all those present with a booklet containing the new \$1.00 U. N. definitive issued that day. Each booklet was signed by Mr. Clement.

As always, the show itself was attractive, well-lit, comfortable and put on with professional ability. Our booth was always well attended and was a fine meeting place for members and those who were interested in the stamps of France. A large dealer's bourse also kept many of the visiting members busy as did the many and varied activities that took place during the show's three-day length.

All in all, it was a successful get-together and one that we all hope can be repeated again.—Ira Zweifach, FCPS Interpex Chairman.

WHY ARE THE STAMPS NOT MORE BEAUTIFUL?

We don't believe there is any country in which the majority of the collectors are convinced their stamps are as consistently attractive and artistic as they could and should be. In most countries the philatelic press gives vent to such dissatisfactions. There has been quite a bit of it in France. National tastes may differ so that stamps seemingly generally acceptable in the homeland may be less appreciated elsewhere (or vice versa). But certain countries are rather universally recognized as having a consistently higher level of quality in their stamps than others—Scandinavia, Holland, Belgium, and Swit-

zerland would be universally rated around the top and Latin America rather low. France, for sure, would get high marks, better than U. S., Germany, and Great Britain, but probably not the highest. Now, French art is considered among the world's greatest and the French are internationally accorded a high level of good taste. So we may legitimately ask why her stamps are not always the best.

There are obviously many factors that can affect the quality of the stamps in any country, and the relative importance of these factors varies much with the country and from time to time in any one country. In U. S. our stamps were rather bad until lately, to a very considerable degree because our government engraver-designers were not of first-rank artistic ability but more the competent-technician or craftsman type, and also because the postal officials generally lacked good taste and responded to dubious pressures. We know how these deficiencies have recently been alleviated. In France the situation has been different. Non-government designers and engravers have long been used and many of them are genuine artists. For over four decades now the postal officials have devoted themselves to the cause of better stamps; they introduced recess printing and developed new presses for 3- and 6-color work, increased the capacity to handle a larger number of issues, and encouraged a large number of artist-engravers to regularly accept or compete for commissions. With so many favorable conditions going one wonders why the results are not better.

For one thing the selection-jury system (as elsewhere) is not infallible; when we examine the rejected designs we often try to guess why they picked the ones they did. On the other hand, the popular taste of run-of-the-mill French collectors, judging from the contests run by some of the magazines, is not generally as good as the jury's. Another obvious difficulty is that the PTT, in response to divers pressures, schedules stamps to commemorate various events chosen for political or national-policy reasons, which events often do not lend themselves to inspiring the artists. A high proportion of these cases is commissioned direct and the artists are probably induced to take on the job for money and prestige and to keep in the good graces of the PTT. For reasons of economy, the PTT continues to print most of the "regular" issues (for commonest domestic rates) by the old typographic method and these stamps generally seem crude if not ugly beside the others, even when done by the best artists. The style of design and engraving of the recess printed stamps has been getting very stereotyped and shows little experimentation. Apparently the artists and engravers have out-skilled themselves by striving for great detail and refinement in a representational mode. But it must be admitted that the stamp style in nearly all countries has become nationally stereotyped—too much of a good thing is too much!

We do not have any startling remedies to offer for the shortcomings noted. But we feel confident, that giving more freedom to the artists and juries, encouraging a wider roster of good artists, and not issuing stamps for events for which no design of sufficiently high standard is submitted, would lead to an unparalleled high level of quality. (The day when any country observes the latter suggestion will be a revolution!) Technological innovations need to be pushed too. And do not pay too much attention to the taste of average collectors—I do not trust it. Artistic achievement can only be expected from artists working in an artistically stimulating environment (whatever that may be). There is need for an informed artistic criticism of the stamp issues—fortunately several of the French philatelic journals have had writers of perceptive taste (which, alas, are lacking in many countries). Finally, we must acknowledge that the PTT has never announced a policy to make ALL the stamps "artistic."—R. G. S.

FOR THE RECORD

POSTES ET TELEGRAPHES

ENVELOPPES TIMBRÉES à 5 c. 1/2

Pour être admises à circuler par la poste au tarif des imprimés, les Cartes de site imprimées ou manuscrites ne doivent pas contenir d'autres indications que :

1. Nom, prénoms, qualité ou profession et adresse de l'expéditeur ;

2. Jours et heures de consultation ou de réception ;

3. Pour prendre congé ou P. C. ;

4. Pour faire connaissance P. F. C. ;

5. En congé, en disponibilité, retraité ou en retraite

6. Vœux, souhaits, compliments de condoléance, félicitations, remerciements ou autres formules de politesse n'excédant pas 5 mots.

Toutes les autres indications sont interdites, et le fait de leur présence sur des cartes de visite affranchies à prix réduit constitue une contravention à l'article 9 de la loi du 25 juin 1856 et tombe sous l'application des dispositions pénales édictées par ladite loi.



Item #55, For the Record

109.) Paul P. Lindenberg writes us about an interesting problem: the 8 piastres on 2fr of French Levant (Scott #6, Yvert #7), which was issued in 1900 long after the rest of the first issue, exists in a peculiar setting of the overprint with figures "8" varying within the sheet in alignment with respect to the word "PIASTRES"; on some clichés they are higher, some on same line, some lower. The catalogs and the literature seem to say nothing about this, except that Dr. Munk in the Kohl "Handbuch" mentions a block of 4 with various positions in it but he could not plate them. Mr. Lindenberg had seen a pane of 50 at the Musée Postal but didn't examine it for the varying "8"s. If any readers have material with these varieties or know of any studies of them, Mr. Lindenberg would be grateful to hear (address: 600 West End Ave., New York 24).

110.) Have you ever noticed that practically all French and colonies stamps have carried the word "POSTES" in plural, only the Sage issues having it in singular?

111.) The first French postmark with an instructional slogan (as distinct from mere publicity) was created at the end of 1916; it read: "Collez le Timbre/En Haute et à Droite de l'Enveloppe".

112.) Many collectors are probably unaware that the monetary reform of 1960 (when "new francs" were introduced) was not effective in the overseas Departments until 1 Jan. 1963. This had the result that those overseas Departments using French stamps (unoverprinted) continued to be supplied with available stocks of stamps with face value in old francs. Later on, special printings of these old stamps had to be made for these Departments



Item #93, For the Record

when the stocks ran out. Some of these reprintings (typographed values) were made from new plates and never were sold in France. Thus there are coins datés for the reprintings not found used in France. Among the stamps reprinted were: 10fr Paysanne, 20fr Marianne de Muller, 25fr Nef, and 100fr Guadeloupe. The commemoratives and surtax stamps, as well as the regular issues, issued in France after the money reform were sent to the overseas Departments recettes principales only in small quantities for sale on first day of issue to philatelists. Martinique was also sent booklets of 8 of Muller 25fr, and of Muller 20fr (1959); but no postcards, though roulettes of 20fr Muller were sent. Presumably the situation was similar in Guadeloupe and Guiana.

113.) The catalogs do not list the two series of French stamps surcharged "Algérie Française—23 Avril 1961" and "Algérie Française—13 Mai 1958" by order of the Commandement d'Oran of the Forces Algérie Française. The set for April 23, 1961, was overprinted in Gibraltar, on sheets obtained at Tangier and the Balearic Is.—on the .05 Blason d'Oran, the 10c Moissoneuse, the 15c Blason d'Alger, 20c Marianne de Cocteau, and 25c Marianne de Decaris. About 6000 were made but most were destroyed later. They are found used and mint (sold retail at ca. 80-100 Fr.)—the cancels are mostly of Sidi-Bel-Abbés, dated in early May. There were 14 stamps overprinted with the "13 Mai 1958" surcharge, made at Oran in February 1962 to commemorate the day of the "Serment d'Alger". They were sold for 14fr though the face was only 7fr (Yvert nos. 1237, 1238, 1241, 1309, 1310, 1311, 1312, 1313, 1314, 1315,

1316, 1325, 1326, and 1327). About 1600 sets were printed and they were postally used. Later a 15th stamp (Yv. 1236) was also surcharged (800-900 copies) but not used. (See *Le Monde*, Nov. '65, p. 31.)

114.) The question of French fiscal stamps with postal cancellations was raised by Mon. Morel in *Le Marcophile* no. 24, leading to a number of further contributions in no. 41 of the same journal. In the Yvert specialized catalogs, for years it was noted that "timbres de dimension" of the 2nd Empire were postally used at Rue de Palestro in Paris. Otherwise, accidental postal cancels on these stamps were from money orders of over 10fr and declared-value documents, which were normally processed in post offices. This was the situation up to 1863, when the cancellation of fiscal stamps by means of post-office cancels was formally authorized—these might be found on the 50c timbre de dimension in the eagle and bees design, but have not yet been reported. In January 1865 this tax was reduced to 20c and a special stamp issued for it—the eagle "articles d'argent, valeur cotés," which is seen with large-(mainly) and small-numeral lozenges of the p.o.s; though rare, this stamp was used only in postoffices, and could be included in postage-stamp collections as "money-order stamps." In 1871 the rate was raised to 25c and the 20c stamp surcharged thus—it is not reported with postal cancels. But the 25c blue definitive of 1872 is. In January 1873 the "droits de timbre" on declared value and in 1879 on money orders over 10Fr, was abolished. Attempts to use the above or later fiscal stamps as postage on ordinary letters were usually spotted and charged postage due. However, in the colonies (where many postage stamps were overprinted for fiscal purposes) one sees the fiscal stamps with postage cancels and sometimes copies on cover that passed the mails without being charged due—we believe these are mostly philatelic and by favor.—R. G. S.

115.) Mon. Rousselin reported in *Le Marcophile* no. 62 a cachet of interest to Americans: a single circle with a rim of five-pointed stars just outside it, the interior inscribed: "Consulat/Des Etats/Unis De L'A-/A Nantes", on a letter from Baltimore, April 1796, addressed to Le Havre.

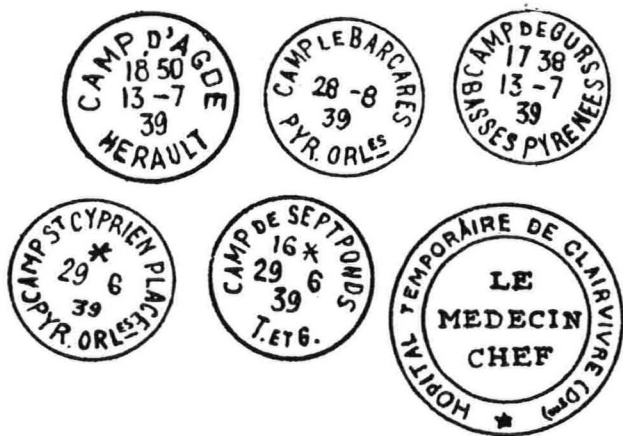
116.) In For the Record items #23 and 38, the French stamps overprinted "SPÉCIMEN" were mentioned, but the question as to which if any of these were intended for the UPU left unanswered. Dr. Joany discusses the purpose of these stamps in an article in *Documents Philatéliques* no. 11, Jan. 1962. He indicates that the French specimen stamps fall into two groups: the first from the years 1863-1900, and the second for the period 1925-26 and 1936. Of course, those before 1875 could not be for the UPU, nor the postage-due stamps (Duval type) which were for internal use only. The early Sages to 1879 do not exist with "specimen" overprint. The later Sages were so overprinted, but in three different styles of type. Joany offers a hypothesis (with reasons) that these Sages overprinted in the 1863 style were used on posters hung in the Levant postoffices. The second style, in oblique letters, are like the specimen overprints on Colonial (Dubois) stamps used on posters in Indochina postoffices and Offices in China (postage-due stamps) and probably were made there. The third style, also in oblique letters, was used on posters in the Zanzibar postoffice. The 1925-26 Specimens were for use in the postal-employee schools, and the specimens of the four 1936 Chomeurs Intellectuels stamps were for use on posters to advertise those stamps. Thus no French specimen-overprinted stamps ever went to the UPU, and presumably all stamps furnished by France to the UPU were unoverprinted.

118.) The classification of the stamps used in the area of former Indochina since 1945 is a confusing problem and no two catalogs seem to treat them the same. Some catalogs list the issues 1951-54 separately, because that was the interval when the Union Francaise loose federation to France

was in effect. Yvert lists the Ho-Chi-Min issues of 1945-54 under "North Viet Nam," which a correspondent of *Le Monde* points out is incorrect, since North Viet Nam was not created until the Geneva agreement of 1954, and because these issues are found used throughout the old Indochina territory (Cochinchina, Annam, Tonkin, and Laos).

119.) A cover to a letter recently sent us from Lyon had one stamp that the Lyon postoffice failed to cancel (because it was off to one side). But the sorting office at Paris spotted it and cancelled it with a two-line mark: "PARIS GARE SAINT-LAZARE / ETRANGER".

120.) The camps of refugees from the Spanish Civil War, located in the south of France, had for some years special postoffices with special postmarks, examples of which are illustrated herewith.



Item #120, For the Record

121.) The magnitude of postal traffic of course has a direct bearing on the quantity of stamps used. The PTT Administrator in a talk at Philatex gave some statistics of interest in this regard: the number of pieces of mail transported in France were as follows:

1848 122 million; 1855 233 million; 1865 635 million; 1875 805 million; 1948 4600 million (2700 million letters); 1962 8300 million (5500 million letters). In 1970 it will probably be 11.5 billion pieces! The number of pieces per inhabitant was 6.5 in 1855, and 119 in 1962. This growth is why mechanical methods of handling have to be introduced.

122.) With reference to the labels described in For The Record item no. 31, Edgar Levy has obtained information from Mon. A Bourdi of Lyon (a specialist in non-official stamps) that they were put out around the end of the 19th Century by Maury; there may be other colors. The design was possibly related to some project Maury was pushing which was never adopted by the PTT.

123.) On 8-9 June 1946 a Journée du Timbre and philatelic celebration was held at Pointe-a-Pitre, Guadeloupe, for which a souvenir postcard was published in an edition of 1000. An example of the card is illustrated here. Note that a special cancel was used consisting of a rectangle enclosing a circular-dated postmark at the right and a 4-line inscription at left: "Exposition/Philatelique/Pointe-a-Pitre/Guadeloupe". We do not know whether it was "official" or not. The cachet at left of the card face carries a crude imitation of the subject of the Martinique stamp of 1908.—R. G. S.



Item #123, For the Record

124.) The recent French stamp commemorating the 25th Anniversary of the "Postale de Nuit," that is the overnight airmail service between Paris and the provinces, reminds us that this service is still one of the best domestic airmail systems in any country. The service started in a small way in 1939 but was interrupted by the War, since when it has grown steadily, and now consists of 5 daily round trip routes, 3 daily circle routes and one one-way trip. In 1939 about 180,000 letters a night were carried, and over 5 million in 1964. The significance of this service is that the overnight rail service is not quite fast enough to permit next-day delivery of letters in Paris mailed the evening before in major cities of the provinces, and vice-versa. Since 1937 the domestic air mail is provided all first-class mail which could benefit by it, without any surtax, and now amounts to over 25% of the total French mail traffic. The service has been very dependable, over 99% on schedule and only 4 bad accidents.

125.) While speaking of the airmail service we must not slight the role of the French railway service. After 1850 the railways almost had a monopoly in carrying the long-distance mails, and handled the local mails wherever the rail lines went. Sorting of mails on the trains in "bureaux ambulants" began at an early date and we have an enormous number of special "ambulant" postmarks to leave their memory in our collections. Today, the airmail and highway mail buses have taken over a considerable part of the mail transport, but the railways are still heavily utilized. In 1962 the railway mail cars traveled 31.7 million kilometers. Solid mail trains ("trains poste") operate between Paris, Lille, Marseille and Brittany. Also there are inter-province mail cars that directly connect Nantes and Lyon, Marseille-Bordeaux, etc., in addition to Paris-province lines. New rail cars and station facilities have been installed lately to expedite the handling. Highway mail buses, similar to those in U. S., serve many daily circuits of about 200 km each, where rail and air service are not adequate.

126.) In an article in F. M. #166, Mon. Goin outlines and illustrates the types of mail service and cancels now being used at French Army camps in France. There are five different situations in postal service at these camps:

1) The camp has a military postal agent, who uses a machine cancel having a circular-dated postmark inscribed "Poste Aux Armées" and a flamme of wavy lines. 2) The camp does not have a military post agent but the name of the camp is carried in a cancel of a nearby civil PTT postoffice (usually the word "camp" in the postmark identifies these). 3) The camp has neither a military postagent nor a nearby PTT "camp" p.o., but uses a cachet of the "Vaguemestre" with name of camp inscribed. 4) The camp uses only a vague-mestre cachet containing the name of the military outfit stationed there (place not named for security reasons). And 5) the Camp is occupied by foreign troupes (U. S.), and only has an A.P.O. cancel of the U. S. Army postal service system.

127.) The stamps for the underground and resistance in France during World War II were widely discussed in the press in the first decade after the War, but one hears little of them now, probably because they are not listed in the catalogs (which consider them "forgeries," not stamps) and because the patriotic fervor over the Resistance has cooled down with the passing of time. We had an article in FCP no. 69, p. 9-10 (May-June 1953) giving the indications by which one can distinguish some of the resistance imitations from the originals. In *L'Echangiste Universelle* #784, p. 297-8 (1965), G. Ro-caries contributes an article on Les Faux de la Resistance which details how, when, and where and by whom they were printed, the size of the sheets and other particularities we have not seen published before. Especially interesting is the stamp with effigy of Gen. de Gaulle in the frame of the Petain 1.50fr stamp. This was used mostly in the Alpes-Maritimes (under Italian occupation then) during 1943 to mail out the Resistance magazine "Combat," also in Paris, Lyon, Marseille, etc., with complicity of postal clerks belonging to the resistance. This is not a forgery and should be listed. An imitation of the 1.50fr Petain was put out in Paris in January 1944 and used to mail out clandestine tracts until June 1944. The better-known imitations made in London were not by the Resistance but by the Allied intelligence operations--they are very rare used on cover or document. The stamps imitated in this series were: 25c green and 30c red Mercury; 30c red, 50c green, 70c orange, 1fr red, 1.20fr brown, 1.50 brown, and 2fr green Petain; 1.50fr Iris.

NEW BOOKS, PAMPHLETS, AND CATALOGS

(The author of the item "Paris Bureaux de Quartier et de Gares" in the last issue, #123, p. 122, was omitted by oversight; he is A. Rochette.)

"Le Catalogue Général des Timbres de la Croix-Rouge." By M.-M. Thomas. 1965. 292 pp. 39Fr (41.70Fr p.p.) Editions I, D., 63 Rue Vaneau, Paris 7; or Le Croix Rouge Française, 17 Rue Quentin-Beauchart, F75-Paris 3. (World wide coverage, incl. France.)

"Catalogue des Vignettes Françaises de Croix Rouge." 120 pp. 1965. Editions "L'Arc en Ciel," c/o Louis Granger, 19 Rue Roger-Groizeleau, Angers.

"Catalogue Coter de Timbres-Poste du Maroc." 1965. Coter Philatélie, 46 Passage Tazi, Casablanca, Morocco. (Includes all issues, local posts, offices, etc., by Yvert nos.)

"La Cote des Coins Datés et Des Millésimes 1965-66." Société de Collectionneurs des Coins Datés et de Millésimes, 40 Rue Marcheron, 92-Vanves. 10Fr. (The standard list.)

ANNOUNCEMENTS AND NEWS

Our note in this column some time back (No. 122, p. 88) on the 90th anniversary of the Société Française de Timbrologie erroneously stated that the name of this organization had been changed to S. Fr. de Philatélie. The latter is the name of a Paris auction firm (—our apologies). The SFdT will celebrate its 100th anniversary in 1974 with an international exhibition.

In using the new French postal code (see FCPS no. 122, p. 88), the numbers are to be placed in front of the city or postoffice name; also persons writing to France from abroad are supposed to prefix the code number with a capital "F." The list of department numbers used in the code is published in full in *Bull. des Amis du Musée Postal* no. 12, showing the changes in the numbers since 1792 and the 6 new Departments created in the Paris region (nos. 78, 91, 92, 93, 94 and 95) last year. The postoffices in the new Departments are listed there and also in *Le Monde* for Dec. 1965.

The PTT took in a net profit of 3,400,000 francs on its Philatéc sales. This money is being used to enlarge the Musée Postal by 500 sq. m. and to purchase rare stamps at auctions to retain important items that might otherwise leave France.

The booklets of 4 stamps of each of the Jean-Nicolas Corvisart and Dominique Larrey stamps of Dec. 1964 were printed in only 345,000 copies. They may be a scarce item in the future.

Dr. Jacques Fromaigeat of Paris, member of the Académie de Philatélie and prominent as a researcher, expert on the Empire issues, and as a participant in organized French philatelic activities, has been appointed a member of the jury for SIPEX in Washington, May 21-30, 1966.

Because of criticisms that too many of the commemorative stamps were of high face value and hence a burden on impecunious collectors, the PTT has endeavored to issue more of them with low face. Now come critics who ask what postal rates do some of the odd low face values (0.95, 0.75, 0.8, 0.01, 0.02, etc.) correspond to?

Robert Louis, who designed most of the blasons and coats of arms stamps of France since 1943, and a great authority of French heraldry, died last September 22.

The error in the design of the Corvisart stamp of Dec. 1964, which showed a visage which was not that of Napoleon's physician, has caused a lot of bruit and brouhaha, especially from the topical collectors.

The Académie de Philatélie operates an expert committee (Commission d'Expertise) under the chairmanship (presidence) of Mon. Paul Pannetier. Its services are available to all. The fee for expertization is calculated according to the value of the item (5fr minimum), including a photographic certificate. Pieces to be expertized should be sent to Mon. Pannetier at 10 Rue Chaudron, Paris 10. The Commission meets several times a month.

Our member Vincent Domanski of Philadelphia has been chosen a member of the international jury for SIPEX. This honor recognizes his long career as a distinguished philatelist and specialist in various countries, including France.

The two recent stamps of France commemorating the launching of France's Diamant-1 satellite, were printed and sold in triptych, that is set-tenant with a gutter between them which has a symbol and wording printed on it. After the Philatelic strip and block-sheet, it looks like we are going to see more of these composite issues in the future.

David Lidman, an FCPS member, has been appointed to the SIPEX jury to judge philatelic literature; he is well-known as a philatelic editor and columnist and active in many philatelic organizations.

SIPEX, which will be held in Washington at the Shoreham Hotel from May 21-30, has announced its schedule of events. There will be 2,200 frames of top collections, 80 dealer's booths, a big auction by R. Lowe, first day sales of a special U. S. SIPEX stamp and a new United Nations stamp, a 5c SIPEX souvenir sheet and a new 11c airmail postcard, tours of the Bureau of Engraving and Smithsonian, many lectures and meetings by various philatelic societies, parties, receptions and an awards banquet. Although FCPS is not participating, many of our members will undoubtedly attend and informal French get-togethers will result. President Bretagne hopes to be there for several days.

France, like England, has a variety of official orders, medals, crosses, etc., to award citizens and government employees of merit. La Croix de Chevalier du Mérite Postal was created in 1953 by the PTT and has been awarded to a number of dealers and collectors, mainly for their work in promotion of the PTT's philatelic program and French stamps. Recipients include MM J. Yvert, J. Farcigny, R. North, L. Berthelot, P. Roumet, Caurat, Violette, Marais, Cte. de Pomyers, Pagniez, Rigol, Berck, Chaignard, Chenal, Dubus, Dirheimer, Maincent, Migeant, Monteaux, Robineau, Silombra, Vincent, and others. The order was dissolved after the 1963 awards list and is no longer given.

MEMBERS APPEALS

WANTED: France 1940 Dunkerque-Coudkerque overprints on mint pairs of Scott no. 267, 367 and 369. Also 1944 mint Bordeaux Liberation overprint postage dues. Kenneth R. Berry, 2541 N. W. 14th St., Oklahoma City, Okla. 73107. (Member 989.)

WANTED: Commercial covers of all colonies, current and obsolete. No philatelic or European covers. Also used stamps. Any quantity. Cash or exchange. Merrick Wells, 134 E. Esther St., Orlando, Fla. 32806. (Member 1010).

WANTED: France, 2 Fr. Merson with broken shield. Also with displaced center. Will trade all my French colonies for stamps of France. G. R. Loisel, 88-11 34th Ave., Jackson Heights, N. Y. 11372 (Member 877).

WANTED: Covers from French Austral and Antarctic Territories. Please send description and price or on approval. George E. Montrose, 5117 Del Moreno Drive, Woodland Hills, Calif. 91364 (Member 984).

F. & C. P. S. OFFICIAL



President's Letter

Dear Members

It pleases me to be able to say that our participation at INTERPEX and the results of our 25th Anniversary Convention were without any reservations, outstanding and very successful. We filled more than 20% of the total number of frames in the Exhibition—100 out of 500. Never before has France and Colonies received more exposure (in this country) than at this show.

I want to thank all the members who participated, who were present at our meeting, lunch and dinner, and particularly the Officers; your Exhibition Chairman Ira Zweifach, who worked very hard to make everything a success—he was still filling frames at

1 a.m. with all that beautiful material.

You will find details of our successful Convention and the awards elsewhere in these pages.

Philatelically yours

Charles Bretagne, President

BACK ISSUES OF THE PHILATELIST

Requests for back issues of the Philatelist can be filled by the Secretary or the President at the following prices: Vol. 1 (whole nos. 1 thru 6) 50c each; whole nos. 7 thru 117, 25c each; whole nos. 118 on, 50c each. The numbers for which the original printing is exhausted are furnished in xerox copies at the prices stated. It is recommended that all references to back issues be made in terms of Whole nos. rather than numbers within volumes because the number of issues per volume has varied. However, the first issue to carry its whole no. on the masthead was Vol. 4, No. 1, which was Whole No. 19.

NEW MEMBERS

- 997 McMANN, Evelyn, 2416 West 15th Ave., Vancouver 9, B. C., Canada (General France, Sower Issues, Precancels, "Topical Write-up," Art and Artists, Canadian History, The Louvre Museum)
- 998 SNIPES, Wilbert J., 39 Cliffside Trail, Denville, New Jersey (Used France and Colonies)
- 999 MEYN, Suzanne H., 4853 Ridge Road West, Spencerport, New York 14559 (All stamps of France and Botanical Stamps of the Colonies)
- 1000 WOODWARD, Charlotte E., P. O. Box 3062, San Bernardino, California 92404
- 1001 GROVER, William O., 1137 Coates Street, Sharon Hill, Penna. 19079 (French Stamps in General)
- 1002 CHAITE, John J., 1508 Dumbarton Rock Court, N. W., Washington, D. C. 20007 (France and FDC's)
- 1003 MASHEK, John J., 403 Shenstone Road, Riverside, Illinois (French Colonies and Offices)
- 1004 BROCKWAY, Alan P., 205 Orchard Lane, Columbus, Ohio 43214 (General France and Marianne de Gandon Issue)

- 1005 PHIPPS, John S., 45 Sybil Road, Leicester, England (Used French Colonials since 1892)
- 1006 IRWIN, David S., 1801 Pine Street, Norristown, Penna. 19401 (General Issues, French Colonies)
- 1007 CLEMENT, Curtis H., Jr., 2B Sterling Terrace, Stratford, N. J. 08084 (French Morocco)
- 1008 LIVESAY, John E., 6623 Ivy Hill Drive, McLean, Va. 22101 (19th Cent.)
- 1009 FOURÉS, Robert G., 127 Hill St., Winnipeg 6, Manitoba, Canada (France Mint, Used, Covers, Classics Used)
- 1010 WELLS, Merrick, 134 East Esther Street, Orlando, Florida 32866 (Commercial Covers of Asia, Africa and Pacific)
- 1011 AVVAMPATO, Charles J., Box 3042, A.P.O., New York, N. Y. 09010 (Air-mails and Imperfs)
- 1012 WOOD, William S., 7855 West 16th Ave., Lakewood, Colorado 80226 (Prestamp to 1876, France and Col., also Worldwide in same period, Canada, Switzerland, Scandinavia, Hong Kong and New Zealand favorites)
- 1013 PAPPAS, James J., 61 Monroe St., Cedar Grove, N. J. 07009 (Monaco)
- 1014 BARKER, Charles S. P., 211 East 18th St., New York, New York (French Mint singles and Souvenir Sheets from 1900 to present, perf. and imperf)
- 1015 BLACK, Irving L., 3563 Bainbridge Ave., Bronx, N. Y. 10467
- 1016 RAMBAR, Dr. Alwin C., 550 Sunset Lane, Glencoe, Ill. 60022 (19th and 20th Century France)
- 1017 ROBBINS, Louis K., 110 West 42nd St., New York, N. Y. 10036 (Express delivery mail)

REINSTATEMENTS

- 758 WELCH, John C., 3315 Braemar Road, Shaker Heights, Ohio 44120
- 776 DRISCOLL, James J., 760-67th Street, Brooklyn, New York 11220
- 800 STAUB, Louis, 16 Sutton Terrace, Jericho, Long Island, New York.
- 707 EATON, Frederik S., 40 Jones Road, Wallingford, Conn. 06492
- 602 SEIBERT, Henri C., Earich Road, Athens, Ohio 45701
- 583 REVARE, Jack L., 8105 Dearborn, Prairie Village, Kansas 66208

CHANGE OF ADDRESS (New Addresses)

- 989 BERRY, Kenneth R., 2541 N. W. 14th St., Oklahoma City, Okla. 73107
- 961 HIGLEY, Edward W., Room 311, Canandaigua Inn, Canandaigua, N. Y. 14424
- 698 KUHN, W. E., 1840 N. W. Ramsey Drive, Portland, Oregon 97229
- 592 MYERS, Nat C., Jr., 2 Reynal Crossing, Scarsdale, N. Y. 10583
- 716 DENNY, Frank W., 10229 Clair Drive, Sun City, Arizona 85351
- 852 CUMMINGS, John A., 15428 Prest, Detroit, Michigan 48227
- 150 JANKOWSKI, Lester, 7303 North Kildare Ave., Lincolnwood, Ill. 60466
- 920 MARABELLA, Major Nunzio, Hq., USA Post, Paris, Supply Div., APO 09163 New York.
- 615 UTT, Dr. Walter C., 91 Hillcrest, Angwin, Calif. 94508
- 925 ROSENSTEIN, Sharon, P. O. Box 8409, Asheville, N. C. 28804
- 596 BREGARTNER, W. G., Post Kennel Road, R. D. 1, Far Hills, New Jersey
- 1002 CHAITE, John J., 2121 P Street N. W., Apt. 331, Washington, D. C.
- 770 NADATA, Henry, 4022 Kuiken Terrace, Fairlawn, New Jersey
- 278 LA RUE, William L., 701 South La Grange Rd., La Grange, Ill. 60525

DECEASED

- 808 NORRIS, Dr. Paul F., 37-32 79th St., Jackson Heights, N. Y. 11372

The following have been removed from the mailing list for reason of resignation or non-payment of dues: Francois Duval, Eric H. Brach, Mrs. L. A. Rants, John R. McGee, E. N. Peterson, Georges E. Hazard, Daniel J. Aronoff, Clarence W. Walls, and D. R. Simmons.