



France & Colonies Philatelist

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

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IMPRESSIONS OF SIPEX

We had a pleasant and worthwhile visit to SIPEX, spending two full days and two additional evenings, just about enough to see those parts of the show of main interest to us, look over the dealers offerings, and chat with friends. There have been bigger and probably some better International exhibitions, but the show was very creditable to the hard-working Washington collectors who staged it against many handicaps. The lighting of most of the frames was unfortunately rather dim, and the material was scattered among a number of rooms so that it took a little time to find your way around. Two burglaries or thefts of valuable stamps (from a hotel room, and dealer's booth) marred an otherwise generally felicitous atmosphere. The attendance (total paid, 20,800) seemed to be dominated by collectors; the mere sight-seeing public which swarmed over the CIPEX and FIPEX shows in New York was not much in evidence. Many collectors came from all over the country and we ran into numerous old friends not seen for years.

As for the exhibits, we have our own memories of CIPEX and FIPEX for comparison. The Court of Honor, Honor Class, and Government Exhibits were not so remarkable, I think, as in some previous shows, but the so-called Honor Class of famous prize-winning collections had of course to be exceptional. However, herein only the Portuguese India of Gonzalez-Garcia really thrilled us. (There was no France in this group.) The Court of Honor did have several beautiful U. S. showings that could make anyone drool, but otherwise, it was a mish-mash of isolated rarities and specialties.

In the regular competition, the U. S. as to be expected, had many outstanding and some very top collections. The 1847-69 issues were simply terrific. British Colonies and Canada were well represented with numbers of rather unusually fine collections more or less specialized; other countries that

in our opinion had one or more exceptional showings were: Hawaii, Mexico, Colombia, Chile, Peru, Guatemala, Panama, Switzerland, France, Luxembourg, all Scandinavia, Poland, Russia, Austria, Hungary, Greece, German States, Turkey, Israel, China, Japan, and postal history. But many important countries were not represented by any very outstanding collections or only in some very limited category. Several of the airmail collections impressed us though we do not usually find this field very interesting. Most of the topical collections seemed to be all fancy illustration and little substance.

Naturally we looked especially for the France and Colonies material. There were 9 collections of France and two of the Colonies. Only two of the owners were from France, two were from U. S. as were the two colonies. General R. J. Gill's collection of classic France (Grand Award, International Class), was the sole really exceptional one of the group. It is famous for its magnificent unused material, large blocks and sheets of great rarity or unique; some covers and used are included but it is not a research nor highly specialized collection. J. King Horner's (Baltimore) French Postal History 1728-1854 (Bronze Medal) shows a good sense for desirable items and is well written up, but the strikes of the markings were far from the best obtainable. Willi Holstein of Germany showed a first rate lot of marques postales of the Departements and Paris (Bronze-Silver) with beautiful strikes but his ballon montés were not of the choicest condition. Edmond Dequen of Epinay showed Yvert #s 1-106 (Silver) moderately specialized in fine to very fine condition, though his cancellations were often mediocre impressions. Mr. Aked of England exhibited a run-of-the mill group of the Ceres 25c 1870-73 specialized for flaws and plate varieties. Frederic Hitzschke (Gold-and-Silver) of Geneva had a very beautiful though not exceptionally unusual lot of mostly used 1849-1900, specialized along conventional lines. Raymond Duxin, the well-known editorial writer for *Le Monde* and specialist in French essays, showed some of his vast holdings of proofs of non-adopted designs for French stamps, fascinating and often unique material if regrettably displayed and written up (Bronze-Silver Medal). John Levett of England had a rather nice but routine collection of Paris postmarks 1701-1900 (Bronze). Hilmar Glatte's (Norway) choice selection of stamps, covers, etc. (Verneil Medal) contained some unusual and superb items—we noted several covers of the Weignelières bisects of the 10c Napoleon, for example. The two colonies exhibits belong to our faithful and enthusiastic FCPSErs Louise Clemencon and Bill Connelly. Miss Clemencon has shown her Reunion (Bronze-Silver) in several previous Internationals and always got an award, which illustrates the satisfaction that a French Colonies collector can get without profound specialization or expenditure. Her Reunion is a well-balanced collection, no great rarities, not highly specialized nor researched, but with some unusual items here and there to lift it well above average. There is to be sure, usually little competition in French colonies and I believe Paul Pannetier is the only one in recent years to win a Gold at an International with a French Colonies collection. For some reason the numbers of outstanding French colonies collections are rarely shown at Internationals—even Philatec did not have much exceptional in this class. Mr. Connelly's unusual French Congo is well-known to many of us (Bronze Medal). It is an award-deserving collection but needs to be written up to show more of the significance of the material.

Scattered through some of the collections devoted to other countries were a few French-related items of interest and rarity. In collections of Mexico and South America we noted wonderful French maritime and combination covers; in China, Egypt, and Palestine we saw some nice French used-abroad.

If our reactions to SIPEX do not seem over-enthusiastic, it may be put down to the fact that after seeing some Internationals and many national and

local shows, one comes to realize that he often sees material just as interesting to him in the latter and that the participation in Internationals has still not reached the across-the-board super-national level it is supposed to have. But it is improving in the sense that the mediocre collections are being excluded more and more. The new FIP rules will help. The problem seems to be to get more entries of the outstanding collections from abroad.

The awards at SIPEX appeared to us on the whole well judged, but there were some collections (as always happens) which we thought deserved more, or less. Some of the unusual material was poorly mounted and written up, or had some other form of defect that kept it from getting as good an award as it might have.

We greatly appreciated the courtesies shown us by the philatelic press committee of SIPEX.—R. G. S.

**NOTE ON THE DESIGN OF THE 20c THROUGH 75c VALUES OF
FRENCH CONGO DEFINITIVES OF 1900-03**

By **W. J. Connelly**
F&CPS #733

There are a number of different-sized designs of the definitive issues and this causes some confusion. Only one size for each of the three designs is found in the issued stamps. The dimensions of the 20c to 75c (Scott type A5, Nos. 41 through 46) issued design are 2 millimeters larger than a rejected design for which die and plate essays are common. (Die essays in larger sizes of both versions of the design are also known.) This design shows a Bakalois woman near the banks of the l'Ogoue River holding a spear and a spade. The issued design measures 23 mm. wide by 35 mm. high. The unapproved design (plate proofs) measures 21½ mm. wide by 33 mm. high. Three further important distinguishing points are also clearly evident upon comparison of the two versions:

1.) The spear the woman is holding always touches its spearhead point to the "q" in Republique in the stamp's top legend on the unapproved designs, while it never touches the "q" in the approved design.

2.) The perspective and highlights of the woman's features are made up of separate and distinct dots on the unapproved designs. The approved design shows no dots but rather "blobs" of color.

3.) In no case will the two examples of "missing leaf" varieties be found in the unapproved version since they came about through the metal leaf detail breaking away from the printing plate during regular printing runs.

Currently, the writer has discovered essays in four different sizes of the 20-75 centimes design:

1.) Smaller than stamp size—21½ mm. wide by 33 mm. high, unapproved version, plate proofs on thin paper sheetlets containing 12 impressions (3x4).

2.) Approved design—23 mm. wide by 35 mm. high, die and plate proofs, on cardboard and on thin paper, in singles, pairs, and blocks (from sheets of 100, 10x10), various colors.

3.) 31 mm. wide by 48 mm. high, presentation proofs printed on heavy paper, mounted on cardboard in single units.

4.) 88 mm. wide by 134 mm. high, printed directly on heavy cardboard in single units.

The writer would welcome correspondence with any of the readers who have further information on the design details of the stamps and essays of the French Congo 1900 definitives.

THE FRENCH STAMPS WITH INSCRIPTIONS ON BACK

By Georges Chapier

Corresponding Member, Académie de Philatélie, Paris

Under the Second Empire and in the years following, a certain number of establishments, for purposes of control, had their name and function printed on the back of the stamps (they used), either before gumming or on top of the gum. The 1939 specialized Catalogue of France of Yvert et Cie. gave a list of these stamps, a listing which was completed by the eminent President of the Académie de Philatélie, Mon. Léon Dubus, in a well-documented article in *Cahiers Philatéliques*, Nr. 1 (Jan. 1945).

The best known of these establishments is the bank A. B. See & Fils, of Colmar, who had printed on the back of the perforated 40c Empire non-laureated and the 10, 20, 30, 40 and 80c Empire laureated, the following words:

A. B. SÉE & FILS
banquiers
COLMAR.

The 20, 30, 40 and 80c Empire laureated also exist with inverted impressions of this.

For its Paris house, the same bank had printed, always before gumming, on the 10, 20, 30, 40 and 80c Empire laureated, the inscription:

L^d. SÉE FILS & C^{ie}.
banquiers
PARIS.

The indicia LITH V. VEIGEL COLMAR. was added below and to the left, and "D" below and to the right. The 30 and 40c exist with this overprint inverted. The same wording was, again before gumming, printed on back of the 20 and 40c Ceres Siège de Paris, and 25c blue Ceres of 1871.

Later the following inscription was printed on top of the gum of the 40c Ceres Siège de Paris (according to Mon. Hoffman of Villemomble), on the 10 and 15c thick numerals of 1871 Ceres, and 25 Ceres 1871, and then on the 30c brown Sage (Type I) (Hoffman) and the 15c blue Sage Type II.

L^d. SEE FILS & C^e
BANQUIERS
PARIS

Another credit establishment, the bank Claude Lafontaine, H. Prevost, Martinet et Cie of Charleville used the same procedure. It printed ON the gum of certain stamps:

C. L. H. P. M.
& Cie
à CHARLEVILLE

This inscription is found on the following stamps: Empire non-laureated perforated 5c green on green; laureated Empire 10, 20, 30, 40c; Siège de Paris 10, 20, and 40c; 1871 Ceres 10c brown on rose small numerals, 25c blue and 30c brown large numerals; Sage 25c ultramarine and 75c red Type I, 25c blue Type II. These overprints are known inverted on the 40c Siège, 5c yellow green Ceres, 10c brown/rose and 25c blue Ceres small numerals, 30c brown large numerals Ceres, 75c Sage (I) and 25c Sage blue (II). After August 1877 the Claude Lafontaine bank seems to have stopped printing these control marks because it then began using stamps perforated C. A. (Comptoir des Ardennes). The error CHAREVILLE is noted on the 40c Siège, 25c Ceres, and 25c blue Sage (II).

Messers Langer & Cie, importers of Havre, also had printed before gumming on back of the following stamps, the simple word LANGER in diagonal: 80c Empire laureated, 40c Siège, 25 and 30c Ceres 1871, Sage (I) 20c brown

lilac on straw, 30c brown, 75c carmine, and Sage (II) 25c ultra, 25c blue, 25c black/red, 25c yellow. In addition the 80c Ceres is seen with the surcharge on top of the gum. Mon. Léon Dubus has reconstructed a block of ten in two rows of 5 in which he was able to locate all the pieces he has examined, which led him to determine that the printing was done by lithography by a report having ten different types.

The 15c gray Sage (II) is known printed with the name of a Boulogne s/Mer bank in large letters: ADAM/ET/Cie

The 10c and 20c Empire imperf of 1853 exists with an overprint on the face, in pale blue reading from bottom to top on 10c and top to bottom on 20c: DUCEL, printed by a foundry master J. J. Ducel.

The bank of K. Journal et Cie of Chauny printed its name diagonally on back of Sage stamps of 1888; known on 15c blue (bottom to top), and 30c brown (top down) of Type II.

Finally, a colleague of mine in Lyon, Mon. Pellissier, has a pair of Great Britain Yv. #27 bearing on back the print: J. C. / BUYD & Co / 7 FRIDAY ST.

The stamps overprinted with control marks are often very difficult to identify. When the stamps are on letters one can track them down by the heading of the letter or by looking through them against a light. When the inscriptions are printed on top of the gum they disappear upon washing in water. It is therefore necessary to detach from the letters very carefully any suspected pieces being soaked in water. Even dry removal risks damaging the overprint, which might remain stuck on the letter. It is best in these cases to leave the stamps on the letters and examine them with a light.

All these stamps are extremely rare and very difficult to procure at any price. One generally sees them offered only in public auctions or mail sales, where the numerous specialists usually run them up to very high prices.

FRANCE & COLONIES PHILATELIC SOCIETY, INC. ANNUAL REPORT

June 1, 1965—June 1, 1966

Balance on hand 6/1/65		\$1,316.24
Receipts: Membership dues	1,139.51	
Interpex (Misc. reservations, etc.)	841.71	1,981.22
Total		3,297.46
Expenditures:		
Subscriptions and recruitment	52.00	
Corresponding secretary's expenses	74.49	
Meeting expenses:		
Notices	87.85	
Guests	30.74	118.59
PHILATELIST:		
Printing (3 issues)	688.65	
Editor's expenses	47.94	736.59
Collectors Club for 1966		50.00
Interpex expenses (frames, etc.)		979.99
Misc. printing		53.83
General (Xmas gifts, etc.)		38.63
Total expenses		2,104.12
Balance on hand 6/1/66		1,193.34

Beatrice M. Berner, Treasurer

A STAMP ARTIST AT WORK:

THE DEVELOPMENT OF THREE GANDON DESIGNS

Barbara R. Mueller

Essay-proof collectors enjoyed an almost unparalleled opportunity to acquire choice and unique specimens in the fourth auction sale of the Thomas A. Matthews air mail stamp collection held Oct. 24 and 25, 1961, by F. W. Kessler in New York. Those with limited budgets were forced to choose carefully from the brilliant assemblage of French and Colonial air stamps and preparatory material.

The usual proofs, presentation sheets, etc., were present in quantity and sold at quantity prices. The true sale-stoppers were the essays, artist's drawings, and similar forms of preparatory material. I was fortunate enough to acquire several of them, all deserving close study as manifestations of the artist's procedures and the evolution of design.

Three were the work of Pierre Gandon, considered by many to be the best contemporary French stamp designer. Gandon is equally skilled in intaglio engraving and often engraves his own as well as other artists' designs. In the cases of the three stamps under consideration, Gandon was both designer and engraver, a felicitous state of affairs. Most non-engraver artists fear that the engraver will impose his own interpretation on their designs through the judicious use of the burin. Gandon had no such fears about the following works:

A.) France Scott no. CB1, the "Saint Exupery" stamp: In the Matthews collection was a so-called "working model" of this design. Its overall measurements are $8\frac{1}{2} \times 5\frac{1}{4}$ inches. The adjective "working" was aptly applied. On the reverse of this piece of cream colored cardboard is an imprinted quadrille design like that of an album page and scribbled notes and computations in pen and pencil. Along the top border are several holes made by the pins holding the model to the drawing board.

M. Gandon signed the model in the lower right corner. At the lower left he has pencilled "unique" and "36mm.", the exact length of the finished stamp. At the right he wrote the vertical measurement, 22mm. Evidently some sort of preliminary drawing or reduced photograph preceded this model and was before the artist, too. But the model was made as a matter of convenience in the actual engraving process.

The inscriptions, figure of value, and outlines were inked and pencilled in. All other design features were created through the use of blank space and pasted pieces of parallel-ruled card. This assemblage was arranged so that when reduced to stamp size it would indicate the exact placement of outline and shading line.

The parallel lines on the card feel raised to the touch. Perhaps they were salvaged from some discarded drawing. At any rate they seem to have been hand-inked. Comparison between the engraving on the stamp and the model shows how Gandon used his unique guide. Note especially the highlighting of the right side of the face (as we view it) and the corresponding blank space on the model. Note, too, how the engraving on the left or shadowed side of the face was indicated on the model.

B.) France Scott no. C86, the "helicopter" stamp: This is a preliminary wash and ink drawing submitted in 1957 for the 1958 issue. It measures $8\frac{1}{2} \times 5\frac{1}{4}$ inches exclusive of borders, on which the artist's signature, the date, and "unique" are inscribed. The reverse side of this piece of card has been treated more respectfully than that of the Saint-Exupery model.

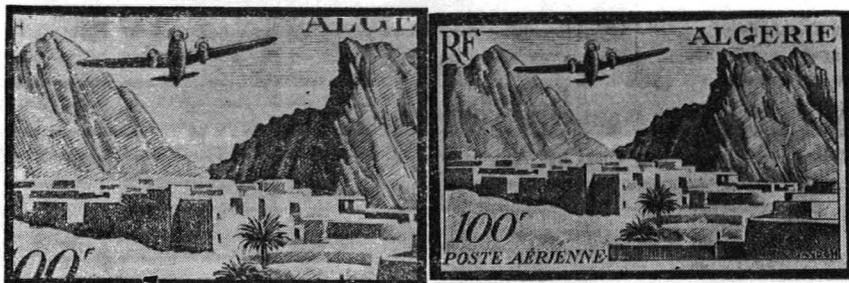
A glance at the photograph will show how the drawing was altered for the final design. Probably a second drawing was submitted before the au-



thorities certified it. The most noticeable revision is the turning of the helicopter to the left. The mountainous background remained almost unchanged; the inscriptions were transposed, and the figure of value shifted to the top and colored. In addition the name of the craft was inserted just below it. The drawing is largely a black and white production with hints of steel gray in the mountains and clouds.

C.) Algeria Scott no. C9: This is described in the sale catalog as an "essay, a preliminary wood-cut engraving in black, unique." On the lot sheet





the describer used the word "proof." Thus there must have been confusion about the exact status of this item. It consists of an impression 80mm.x49 mm. on a sheet of coated stock $5\frac{1}{2} \times 8\frac{1}{4}$ inches. The right edge of this sheet is not smooth, giving the appearance of a page torn from a bound book. Gandon has signed it at the lower right, as usual. The design is the same as that of the issued stamp.

Most puzzling is the artist's alleged use of a "wood-cut engraving" to assist in the preparation of a design for intaglio printing and the auctioneer's use of that contradictory term. In brief, a "woodcut" is a print taken from the surface of a wood block on which the parts intended to be colorless are cut away. A "wood engraving" is a print taken from a wooden block on which the design is incised.

Woodcutting is the oldest of the relief printing processes, analogous to "typography." Woodcuts are made on blocks cut plankwise from the lumbe: (side wood). The lines usually print as black on a white ground, although some artists produce tones by drawing the lines very close together.

Wood engraving is a more recent development, started in France and perfected by the Englishman Thomas Bewick, who lived in the latter part of the eighteenth century. He discovered that a piece of hard end wood (blocks cut in cross section from the lumber) could be engraved upon just as a piece of copper. This technique grew into a standard way of illustrating books and magazines until the photo-mechanical processes were perfected. The engraved lines of a wood engraving appear white on a black ground. Yet the correct identification of woodcuts and wood engravings requires specialized knowledge because some artists think in terms of blacks rather than whites. To further compound the confusion, the public persists in calling wood engravings woodcuts!

Thus we are left with two problems: Is this a woodcut or a wood engraving, and why did Gandon bother to make it?

After the original publication of this article, Miss Eileen Mayo, a contemporary Australian stamp designer, wrote me giving further information on the question of woodcuts vs. wood engravings and her opinion about the Gandon essay. With her permission, I quote from the letter:

"Although you are quite right in saying that Thomas Bewick 'discovered' that a piece of end wood could be engraved upon just as a piece of copper, he did so only in so far as he could use the same or similar tools. As you say, the end results are entirely opposite—the wood engraving is printed by the relief process and the engraved lines are white-on-black, while the copper engraving is printed by the intaglio process and the engraved lines are black-on-white. But the real differences between wood engraving and wood cutting are these:

Wood Engravings:

On end-grain wood . . .

Therefore burins or engraving tools can be used.

Only small blocks can be obtained, or, if large, they must be skillfully made up of small blocks invisibly joined.

The only woods which can be used are small-growing, scarce, and expensive. It follows that wood engravings are usually small and are used for detailed work.

Wood Cuts:

On plank wood (with the grain) . . .

Therefore knives and gouges must be used. (A burin merely tears the wood.) Large blocks can be obtained.

The woods which may be used are larger-growing, far more plentiful and cheaper.

Wood cuts nowadays are generally used when the artist wants a large print (often in several colors) without much fine detail.

"BUT—Dürer did his exquisite wood cuts on the plank, and the finely cut Japanese prints are also done this way. There is no way of telling a wood cut from a wood engraving except by guessing from the size and, nowadays, from the fine detail.

"Wood cuts were first of all done as black lines on white because they used to reproduce pen drawings in the books being printed from wooden type, cut in the same way to reproduce penmade letters. But a little later artists realized that this was the unnatural way of using the medium, and some of them used white-on-black for their own designs.

"Meanwhile, intaglio printing had taken over as a means of reproduction since it naturally made a black line on white. Bewick perfected the process of engraving on the end-grain, which had been attempted earlier in France. He certainly allowed the natural white-line-on-black of the medium some play in his engravings, but he still used a great deal of black-on-white. Eric Gill and other wood engravers of this century have done many black-on-white engravings. It still boils down primarily to a question of size and finesse of detail. An artist living today does not need to have the skill of a Dürer to work on plank wood when he can more easily and safely get the same fine detail, whether in black-on-white or in white-on-black, by means of a graver on end-grain.

"So I would say that the Gandon Algeria is certainly a wood engraving, especially since the white lines in the shadows suggest the direct, one-stroke lines of the engraving tool. In a wood cut each white line has to be made with two cuts of the knife sloping towards one another in order to get the necessary V-shaped groove.

"I can well understand people's confusion about this subject because even books on prints, whose authors should know better, give the untrue definition of a wood cut as being black-on-white and of a wood engraving as being white-on-black. The difference, as you see, lies in the block rather than in the print.

"A wood engraving is engraved with tools similar to those used for engraving metal; a wood cut is cut with a knife and the spaces are removed with gouges. Each tool is suitable only for its own job. The graver or burin (there are many shapes, sizes, and names) pushes cleanly through the hard, close-grained Turkey boxwood, cut across the grain, though it tears the softer woods cut with the grain. The knife pulls cleanly through the softer wood cut on the plank, although it would be a difficult and clumsy instrument to use on the hard end-grain wood."

In the light of Miss Mayo's expert opinion, this Gandon item is a wood engraving, in spite of the black lines on white ground which at first made me think it was a wood cut.

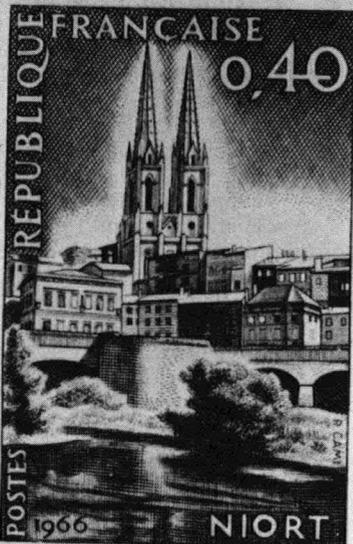
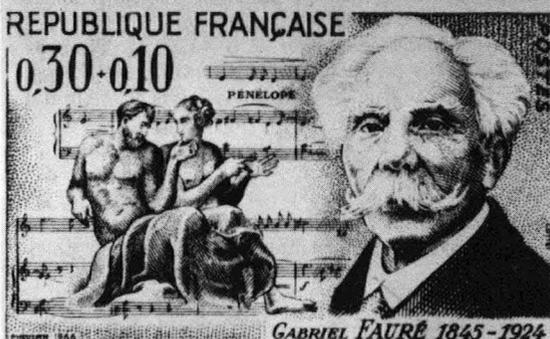
* Reprinted with minor changes from *Essay-Proof Journal* No. 74.

NEW ISSUES

- #1. 23/24 Jan. 0.05f. Blason d'Auch. Typo, red and blue. Designer M. Louis.
- #2. 23/24 Jan. 0.25f. Blason de Mont-de-Marsan. Typo, blue and bistre-red. M. Louis, designer.
- #3. 12/13 Feb. 0.30+0.10f. Saint-Pierre Fourier. Recess, black and green. Betemps, des. and engraver. (Benefit of red cross.) Horizontal format.
- #4. 12/13 Feb. 0.30+0.10f. Francois Mansart. Recess. Pheulpin, des., Betemps, engr. Horiz.
- #5. 12/13 Feb. 0.30+0.10f. Marcel Proust. Recess, blue, sepia and green. Pheulpin, des.-engr.
- #6. 18 Feb. 0.60f. Satellite D-1A. Recess, purple, blue and green. Durrens, des.-engr. Horizontal format, 25 per sheet.
- #7. 19 March. 0.25+0.10f. Journée du Timbre 1966 (engraver cutting a die). Recess, brown, bistre and blue-gray. Bequet, des.-engr. Horiz. 50.
- #8. 26 March. 1.00f. Cratère de Vix. Recess, black, bistre, light green, deep green and brown. Combet, des.-engr. Horiz. 25.
- #9. 2 April. 0.60f. Jeu d'Echecs. Recess, blue, bistre and violet blue. Serveau des., Piel, engr. Vertical format, 50.
- #10. 23 April. 0.25f. Pont de Pont-Saint-Esprit (Gard). Recess, black and blue. Combet, des.-engr. Horiz. 50.
- #11. 30 April. 0.25f. Millénaire du Mont-Saint-Michel. Recess, bistre, red, green, and yellow. Gandon, des.-engr. Vertical 50.
- #12. 6 May. 0.25f. Bicentenaire de la Réunion de la Réunion et du Barrois a la France. Recess, blue, green and bistre. Petey, des., Cottet, engr. Horiz. 50.
- #13. 28 May. 0.30+0.05f. 50^e Anniversaire de la Victoire de Verdun. Recess, blue-green, azure blue and deep green. Lambert, des., Betemps, engr. Vertical 50.
- #14. 28 May. 0.40f. Niort. Recess, blue, green and turpuoise. Cami, des.-engr. Vertical 50.
- #15. 4 June. 0.60f. IX Centenaire de la Bataille d'Hastings. Recess, blue, bistre-orange and red. Haley, des.-engr. Horiz. 25.
- #16. 4 June. 0.60f. Tricentenaire de l'Académie des Sciences. Recess, purple and bistre. Gandon, des.-engr. Horiz. 50.
- #17. 11 June. 0.60f. XIX Congres Internationale des Chemins de Fer. Recess, purple, bistre and blue. Durrens, des.-engr. Horiz. 50.
- #18. 18 June. 0.25f. Pont d'Oléron. Recess, bistre, blue and green. Durrens, des.-engr. Horiz. 50.
- #19. 27 June. 0.30+0.10f. Gabriel Fauré. Recess. Pheulpin, des., Cottet, engr. Horiz.
- #20. 27 June. 1f. "Le Nouveau-Né" de G. de la Tour (painting). Recess, yellow, orange-yellow, red and black. Durrens, des.-engr. Horiz. (Benefit of red cross.)
- #21. 9 July. 0.30+0.10f. Elie Metchnikoff. Recess. Pheulpin, des., Cottet, engr. Horiz. (Benefit red cross.)
- #22. 10 July. 0.30+0.10f. Hippolyte Taine. Recess. Pheulpin, des., Cottet, engr. Horiz. (Benefit red cross.)

NEWS

Roger North, the well-known proprietor of the Maison Arthur Maury, has written a contemporary romantic novel titled "Les Noces de Cannes," published by the L. Schneider house in Bischwiller. As a busy man who runs several firms, gives many speeches, and attends all the events, leads the Chambre Syndicale, we wonder when he finds the time to dream up romances.



By Décret of the PTT, 25 March 1966, Mon. Georges Rigol was appointed the new Conservateur (curator) of the Musée Postal. After a long career as an official in the PTT he became Inspecteur Principal of the Musée in 1945, and has been an active student and writer on postal history since 1932.

Jacques Marette, was reappointed Minister of PTT last January, for his second term; he celebrated his 4th anniversary as Minister on 15 April.

The rapid rise in the market price of the PhMattec sheet continues, much to even the dealers amazement. The stamps of the painting series are also going very strong, especially outside France.

NEW BOOKS, PAMPHLETS, AND CATALOGS

- "France—Bureaux Ambulants 1845-1965." By J. Pothion and P. Lux. 32pp. 20.70 Fr. p.p. La Poste aux Lettres, 17 Faubourg Montmartre, F75-Paris 9. (A catalog of markings of the travelling p.o.'s on French railways.)
- "Catalogue Cérés 1966, 24e Edition." (Prepared with collaboration of Mr. Miro, Robineau and Roumet). 4.50 Fr. plus post. Cérés, 25 Rue du Louvre, Paris 1. (A standard priced cat. of France, French community, UN and Europa.)
- "En Marge de la Philatélie: L'Alsace-Lorraine." By P. Mailer. 40pp, many illustr. Brochure #83, Le Monde, 5 Rue des Italiens, Paris 9. 5.70 Fr. p.p. (Covers all unofficial stamps, locals, fiscals, commemoratives, etc., used 1870-1965.)
- "Catalogue des Enveloppes Premiers Jours — ." 9e Edition, 148pp. Illustr. 5Fr. Jean Farcigny, 39 Rue d'Estienne-d'Orves, 92-Courbevoie.
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- "Fezzan-Ghadames: A Modern Philatelic Mystery." By M. Taub. 1964, 27pp. American Philatelic Society. \$1.50. (Reprint of articles from Am. Phil.)
- "Balloon Mail: The Balloon 'La Ville d'Orleans' in Norway." By Ernst M. Cohn. 28pp. 1966. Postal History Society of the Americas. (Reprint from Post. Hist. Jn., Jan. 1966.)
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- "Histoire Postale de la Seine et des Bureau de Seine et Oise qui y Furent Rattaches Temporairement." By R. Allard and J. Legendre. 200 p.p., 400 figs., 2 maps. 1966. 42.70 Fr. p.p. James Legendre, 43 Rue de Provence, Paris 9.
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- "Les Colis Postaux de France—Histoire de leurs Timbres." By Charles Gavanet.

1966. 32 p.p. illustr. Brochure #81, Le Monde, 5 Rue des Italiens, Paris 9. 6.70Fr. p.p. (History of parcel-post service of France and Saar.)
- "Les Estampilles a Main Avec Flammes Type Daguin — — " By Prof. E. Olivier. 2nd ed. 1966. Brochure #82. Le Monde, 5 Rue des Italiens, Paris 9. 6.70 Fr p.p. (Revised and extended from ed. of 1958.)
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- "L'Histoire du Ballon 'George Sand'." By P. Mainsent. Yvert et Tellier, Amiens, 1965. 77 pp. (reprint from articles in L'Echo).
- "Postes qui traversent la France, corrigés et augmentés, situant les dernières établissements." By Sanson, geographer, 1676. Reprinted map published by Cercle d'Etudes Postales, 6 rue S. Compte, Brive. (Shows the postal "relais" of the Ancien Régime.)

F. & C. P. S. OFFICIAL

NEW OFFICERS

At the election held at the meeting of June 11 in New York, the following were chosen for the Season June 1966 to June 1967:

President: Ira Zweifach

Vice President: Eric Spiegel

Corresponding Secretary: Walter Parshall

Recording Secretary: Gilbert Loisel

Treasurer: Beatrice Berner

Directors: Charles Bretagne, William J. Connelly, Richard W. Hamilton, and John P. Ramsey

NEW MEMBERS

- 1018 BLACKLEDGE, Marden, Unit Band 161, Navy Yard Annex, Brooklyn, N. Y. 11201 (Collects: France, 19th century, 20th century, mint singles)
- 1020 JANNECK, Mrs. Maurice C., 1110 West Beverly Drive, Whittier, Calif. 90601 (Collects: France—all French Cols. esp. surcharged early issues.)
- 1021 BAREFOOT, John, 12 Storth Avenue, Sheffield 10, Yorkshire, England. (Collects: All France generally—no colonies.)
- 1022 MONAGAN, Walter E., Jr., 1333 30th St. N. W., Washington, D. C. 20007 (Collects: France (Metropolitan), St. Pierre et Miquelon, Somali Coast;)
- 1019 FRANCIS, James A., Jr., 225 Pepperridge Court, Columbus, Ohio 43228 (General Collection and 19th century covers)
- 1023 BROOKS, Walter, 921 Green Briar Lane, Springfield, Penna. 19064—(France)
- 1024 STEPHEN, Pierre, 8707 Almond St., Lakeside, California 92040 (Artists Proofs, DeLuxe sheets, plate proofs, imperfs and drawings) (Dealer)
- 1025 MISSION STAMP BUREAU, 11316 Cypress Avenue, Riverside, Calif. 92505 (Mission work)

- 1026 LUTTS, Mrs. Nancy, Cabot Farm, Orne St., Salem, Mass. 01970 (France proper and semi-postals)
- 1027 RANDOLPH, Herman, 2416 Marion St., Columbia, South Carolina 29201 (General and literature)
- 1028 KEARNEY, Edmund W., 10127 South Oakley Ave., Chicago, Ill. 60643 (20th century)
- 1029 AINSWORTH, Joseph C., (Squadron Leader, Royal Air Force), 1782 Arlin Village Place, Apt. C, Fairborn, Ohio 45324 (Postally used stamps of France only, particularly Sowers, Sage, Marianne de Gandon and Modern definitives. Special interest in modern military postmarks)

RE-INSTATEMENTS

- 906 NOVITSKI, R. K., Box 31224, Aurora, Colorado 80010



The Rural Postman (facteur) as visualized by the Minister of Posts.—
Design by L. Redo. (Coll. de T. P., 1911, p. 341.)

POSTAL ISSUES OF FRANCE AND COLONIES AT THE SMITHSONIAN INSTITUTION

By Victor H. Weill and Carl H. Scheele

The significance of the postal issues and related philatelic objects of France and its colonies in the National Postage Stamp Collection of the Smithsonian Institution may be better understood when reviewed in relation to the development of the general collection, the research and exhibition programs, and the objectives and work of the Smithsonian's Division of Philately and Postal History.

In 1888 Spencer F. Baird, the second Secretary of the Smithsonian Institution, bequeathed 1,733 postage stamps he had personally collected. This was the first acquisition of postage stamps by the Smithsonian. By 1908 a number of small donations had increased the number of stamps in custody of the United States National Museum to about 2,500. At that time, David W. Cromwell, a well-known New York philatelist, began a series of gifts which, by 1915, totaled 20,000 United States and foreign postage stamps. Stamps and postal stationery issues of France and its colonies were, of course, included in most of these acquisitions.

The first exhibit of postage stamps in the Museum was prepared in 1911, when some of Cromwell's albums were opened to interesting or colorful pages and placed in slope-topped glass cases. Also, in 1911, the Post Office Department closed its first Postal Museum and began transferring its holdings to the Smithsonian. About 200,000 stamps and postal history objects were acquired through this transaction. Confronted with the new problems of organizing and exhibiting this major collection, the Smithsonian appointed its first Philatelist, Joseph B. Leavy, in 1913.

Most of the stamps acquired through the Post Office Department transfer had been originally received by the United States government from the Universal Postal Union. The Smithsonian still acquires a single, unused example of nearly every basic stamp issued by Union members. These issues constitute the Smithsonian's basic foreign philatelic collection, although stamps received from this source are limited to "face-different" issues. Therefore, watermark varieties, perforation varieties, some color varieties, and many overprinted stamps are not distributed by the U. P. U. Thus, while a "basic" collection has been formed, the U. P. U. distribution insures only fifty per cent completeness for the Museum's general foreign collection. Used stamps, blocks, sheets, overprinted stamps, watermark and perforation varieties, and covers are acquired from other sources, principally through donations by interested individuals. Stamps are occasionally purchased if privately donated funds are available. Federally appropriated funds are not available for purchasing philatelic objects.

Over the years, the National Postage Stamp Collection has become one of the finest of its kind in the world. The Museum's philatelic staff has grown in number from one philatelist in 1913 to a present staff of four technicians and curators and one secretary.

The most apparent use of the Collection is that of exhibition, although as will be noted, the use of the Collection for other purposes has become equally important during the past twenty-five years. The first permanent philatelic exhibition was completed by Leavy in 1915 in the Arts and Industries Building, where it remained essentially unchanged until 1964. The stamps were displayed in mahogany "pull-out" frames—double-sided glass-sandwich units—which contained stamps mounted on hand-labeled quadrilled album pages. These cabinets were reconditioned and installed in the Hall of Philately

and Postal History in the new building of the Museum of History and Technology in 1964.

On September 18, 1964, the philatelic exhibition hall was opened to the public during NAPEX (National Philatelic Exhibition of Washington, D. C.). The opening ceremony was attended by more than five hundred guests.

Four hundred seventy-three reconditioned pull-out frames contain a comprehensive selection of postage stamps issued by virtually every stamp-issuing country or authority in the world. Postage stamps of France are contained in eight pull-out frames and are mounted on forty-eight commercially printed album pages. Only a limited number of stamps from each country may be shown, and, with the exception of United States issues, the stamps selected for display in the general exhibit are confined to those of the "postage" category. Airmail issues, dues stamps, semi-postals, and similar stamps are retained in the reference collections and shown occasionally in special temporary exhibits or in traveling exhibits. The issues of the French colonies are exhibited in the pull-out frames but, as with other foreign issues, are limited to the "postage" category.

In addition to the basic exhibit of selected material from the general collection, many new exhibits were installed in the Hall of Philately and Postal History. A series of cases entitled "History of the Posts" contains covers, postal stationery items, documents, illustrations, objects associated with the postal service, and texts which trace the development of written communications from about 2000 B.C. to the present time. Although the greatest portion of these exhibits are devoted to the development of the postal service of the United States, many foreign objects are included. For example, one may view a folded letter carried to Lyons, France, in 1623 by the French Royal Couriers. This letter bears the inscription, "Pour les expres affaires du Roy." Another folded letter of 1771 bears the elegant Paris postmark consisting of the "P" and crown. Other French covers are found in the History of the Post exhibit, with some interesting and exceptional items located in the section dealing with overseas mail.

Elsewhere in the new Hall, the airmail issues of France for 1927, 1928, 1930, 1934, 1936, and 1937 are included in the Emma E. Batchelor Airmail Collection. This specialized collection of airmail issues of the world was formed by the well-known New York philatelist over a long period of time. Certain funds from the Charles and Rosanna Batchelor Memorial have been made available for the continuing development of the collection originally formed by Miss Batchelor. Here again, only a portion may be placed on exhibition, and five wall frames are devoted to this material which will be rotated in future years. Recently, a sixth frame devoted to the Batchelor Collection's Siege of Paris balloon mail was installed in the Hall. Seven covers, cards, and printed news-letters carried by the Paris balloons of 1870 and 1871 are exhibited.

The philatelic reference collections are located on the fourth floor of the Museum of History and Technology. Students, historians, and philatelists from many parts of the world visit the Division of Philately and Postal History to examine the specimens which are preserved in the reference area. A large library is also maintained in the Division to assist staff members and visiting researchers in their work (it includes a complete file of the France and Colonies Philatelist).

As may be seen in the Inventory of stamps missing from the National Postage Stamp Collection, the reference and exhibition material of French postage stamps is far from complete and is, in fact, seriously lacking in many respects. For example, the scarce varieties of postage stamps of the 1849-1900 period are generally missing from the Collection. The issues of the

period 1900-1940 are fairly well represented but imperforate varieties and booklet panes are generally lacking. Postage issues of 1940-1964 are well represented by unused copies, but used stamps of this period are frequently missing.

Semi-postal stamps of France are best represented by mint copies, but used stamps, once again, and the booklet panes are generally not present. Airmail issues of France in the Collection are generally present in adequate numbers if they are of a common variety, but the scarcer issues and many used varieties are lacking. Used postage-due stamps are frequently missing and, with respect to all issues of France for the period 1940-1964, imperforate varieties are entirely missing.

The postal stationery issues of France and its colonies (not listed here) compare favorably with such issues of other foreign nations with respect to representation in the National Postage Stamp Collection. The U. P. U. includes examples of many issues in its normal distributions of stamped paper to member nations. In 1940, the magnificent collection of postal stationery issues of the world assembled by A. Eugene Michel was bequeathed to the Smithsonian, augmenting the holdings received through the U. P. U. The Michel collection contained used as well as unused examples of stamped paper and filled many of the gaps in the general collection. The Michel bequest totaled 26,622 items. Pneumatic-tube stationery, letter cards, and postal cards, used and unused, are well represented. Postal stationery issues of French Colonies are also well represented in the Michel collection.

The stationery issues of France and its colonies have been well preserved but essentially neglected by philatelists. The material in the National Postage Stamp Collection would be invaluable to scholars interested in this field.

De luxe proofs of the stamps of France and its colonies are well represented by a collection of this material donated by Mr. Sol Glass. Certain imperforate issues and die proofs of the stamps of France, French colonies, and Belgium were donated by Mr. J. M. Safie.

In comparison with other nations of the world, France is not well represented in the First Day Cover section of the National Postage Collection except for the period 1958-1959. On the other hand, there is a large number of commercial covers dating from the early twentieth century.

The reference collection of French stampless covers is quite outstanding and, with the exception of stampless covers of the United States, is superior in many respects to comparable sections of the reference collection insofar as foreign material is concerned. During a recent visit, Colonel André L'Hullière, a leading postal historian from Angers, France, examined the stampless covers in the reference collection and made note of a number of unusual and scarce items. Among the more outstanding folded letters bearing scarce straight-line postmarks was one of 1757 from Pont Del Arche; another of 1758, postmarked at D'Oloron; and a third, dated 1776 and postmarked at St. Beat. The D'Oloron letter will be exhibited in the Hall during and after SIPEX.

Although the National Postage Stamp Collection includes many outstanding French items, the basic collection of postage stamps of France is far from complete. In many respects, the same thing may be said of the stamps of other countries. However, during the past several years, several philatelic organizations have published Smithsonian want lists to encourage donations so that the National Postage Stamp Collection can become as complete as possible. As a result, there have been many donations of the stamps of China, Germany, Siam, the Scandinavian countries, certain countries of the British Commonwealth of Nations, Spain, and the United States. Other groups have shown an interest to develop the Collection through donations of the stamps

of Japan and Israel. There are many individuals who contribute regularly and who often maintain want lists for the purpose of donating duplicate items that come into their possession. Staff members of the Museum are always ready to supply information and to assist those interested in contributing stamps missing from the Collection.

The short bibliography indicates references used to compile this survey and serves as a reading list for those interested in other aspects of the development of the National Postage Stamp Collection, the work of the Division of Philately and Postal History, and the philatelic exhibition program.

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Scott Numbers of France Missing in Smithsonian Collection:

(in addition most of the minor color or shade varieties are lacking)

- | | |
|--|---------------------------------------|
| Nos. both mint and used needed: 1b, | B356a, B365a, B374a; C6a; J1, |
| 3c, 6c, 7b, 8, 8a-b, 9a, 19a, 20a, | J5, J33, J36, J41, J51, 56; M11: |
| 21a, 26a, 31a, 54a, 55a, 56a, 58b, | 101; P2; N5, N10-13, N25a, N26a, |
| 60a, 81b, 87, 94a, 226, 226a-c, | N50a. |
| 241a-b, 243a, 244a, 247B, 251A, | Nos. Used only needed: 2, 2b, 10, 16, |
| 254, 612-15, 624a, 751-2, 840-4, | 37a, 48, 119a, 183, 197, 241, 246, |
| 1084-1102; J5, J8a-b, J10a, J98, | 251, 373, 385, 396, 414, 416, 419, |
| J99; P1, P6, P7a; N5b, N14. | 427, 444, 451, 452, 463-6, 471-85, |
| Nos. mint only needed: 4, 8c, 9, 9b, 11, | 487-95, 498-500, 502, 525, 526, 537, |
| 21cd, 28b, 29b, 30a, 31b, 32a, 33a, | 548, 557, 581, 583, 585, 604, 608-9, |
| 34c, 35b, 57a, 71-2, 79, 80-1, 83, | 621, 624, 626, 629, 638, 643-4, 647, |
| 105, 138b, 139c, 141a, 162e, 163a, | 656, 664, 683-4, 692, 692A, 695-6, |
| 163c, 165a, 167a, 168, 168c, 172a, | 727, 728, 730-5, 758-9, 761-2, 765- |
| 173a, 174a, 177b, 178a, 245a, 247A, | 6, 768, 772-3, 781-4, 786-8, 790- |
| 250, 254A, 260a, 267b, 271a, 276a, | 800, 805, 807-8, 810-30, 832, 835-6, |
| 300a, 329e, 333a, 401a, 402a, 408a, | 845, 848-9, 857-72, 875-99, 901, |
| 440a, 540, 580, 594, 602a, 614, | 904-5, 914-37, 950-1, 956-65, 967, |
| 653a, 707, 710, 752a, 753-756b, | 969-72, 974-79, 981-3, 986-1001, |
| 910-13, 942b-c, 1088a; B17a, B34a, | 1003-7, 1015-6, 1018-22, 1025, 1028- |
| B274a, B282a, B291a, B301a, B- | 9, 1034, 1038-9, 1943-5, 1047, 1054- |
| 309a, B318a, B327a, B337a, B347a, | 83; B5, B7, B10, B23, B25-7, B30- |

41, B44, B49, B56-9, B61, B65, B67, B69, B71-6, B78, B84, B86-9, B92, B95, B97, B101, B103-9, B111-192, B194-6, B201-5, B207-15, B217-22, B224-35, B237-41, B243-7, B257-81, B283-4, B286-378; C2, C13-15, C17, C22, C27-8, C32-

3, C35-7, C39-4; CB1-3; J2-3, J8, J13, J25, J28, J40, J43, 45A-46, J50, J57-8, J74, J76-85, J88, J91, J93-7, J102-9, J201-3; P7; N7, N9, N22, N24, N26, N27-8, N30, N32, N37, N4-8, N50-4, N56-8; 2N1-20.

CURRENT JOURNAL ARTICLES

Documents Philatéliques (Cont. from Jan. 1966 FCP):

- #13 July 1962): Dreyfuss: "Les piquages semi-privées de France (chiffre-taxe)."
- #14 (Oct. '62): DeFontaines: "La poste a Belfort 1870-71"; DeLizeray: "L'Etude de variétés de nuances et de teintes"; Schatzkes: "Les oblitérations exceptionnelles sur les 20c noir et le franc vermillon de 1849 (suppl.)"; Fromaigeat: "Les tirages de la Commune"; Fromaigeat: "Réimpressions de 1862"; Magné: "Cachets de gare."
- #15 (Jan. '63): DeFontaines: "La poste a Belfort (3rd part)"; LeBland: "La surcharge ANNULE de 1923 du 25c bleu Semeuse camée"; Magné: "Un curieux cachet de gare: Chaudy (Aix le B.)."
- #16 (April '63): LeJeune: "Le cachet d'essai de Fevr. 1828"; Joany: "Les timbres non-émis de France"; deBeaufond: "Le cachet d'essai de convoyeur station de Ris-Orange"; Magné: "Les cachets au type 17 de Digne et de Gap avec nos. de Department échappés"; Magné: "L'utilisation de cachets a date au type 23 posterieurement de 1 Avril 1876."
- #17 (July '63): DeFontaines: "Du nouveau sur les premières marques postales du Mont Terrible"; DeLizeray: "Les caracteristiques du 15c Semeuse lignés Type V de carnets";
- #18 (Oct. '63): Salles: "Les chachets locaux provisoires utilisées au Annam et Tonkin vers 1887"; Joany: "Le 20c non-lauré type II: étude de la grande retouches de 1862"; Noel: "Premières jours"; Gachot: "L'organisation postale des Departements rhenans en 1808-10"; Dreyfuss: "Les piquages semi-privées de France (chiffres taxes)"; Magné: "Bureaux ambulants: Les differents griffes MG"; Dreyfuss: "Quelques anciennes et rares etiquettes de retour"; DeFontaines: "Relations postales frontalières franco-allemandes en 1875: un affranchissement difficile de regulariser."
- #19-20 (Jan-Apr. '64): Dreyfuss: "Le domaine de connaissance des chiffres taxes carrés de France"; Tristant: "Un organisation semi-clandestine d'acheminement postal du courrier entre France sous le régime de l'armistice et les pays belligérants alliés en cours de la seconde guerre mondiale"; Lichière: "Les boites rurales du Vaucluse."

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- #12 (4 Trim. 1965); Rigol: "De l'Assemblée Legislativ 1792 au Tri électronique 1965"; Pannetier: "Gabon-Congo 1888-91"; Joany: "Les poinçons originaux au Type Sage"; Viet: "Franchises-conseillers d'Etat"; Rigol: "Pigeogrammes"; Lamy: "Seine-et-Marne 73".
- #13 1 st Trim. 1966): Germain: "La pierre lithographique du 20c Ceres du Musée Postal"; Rigol: "Une acquisition remarquable (stuffed pigeon from the Siege de Paris)"; Pothion: "Les dateurs des bureaux de

distributions entre 1849 et 1854"; Lavagne: "Petite histoire du pèsage dans l'administration postale."

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- #33: (Jan. '66): "les postes locales";
#34: "Le meeting de Port Aviation 1909."

L'Echo de la Timbrologie:

- #1344 (Dec. 1965): Maincent: "Les ballons Siege de Milan (serial)";
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#1345 (Jan. '66): Lebland: "Les timbres taxe de recouvrement" (begin serial); P. Lux: "Poste et marcophilie ferroviaires—les ambulants et les convoyeurs" (begin serial); Goubin: "Un Musée postal privé." (cont. serial).

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#789 (Feb. '66): "A propos des timbres maquis francais."
#790 (March '66): Dupont: "La naissance des surcharges RF de la poste navale Francaise 1943-45" (begin serial).
#791 (April '66): Financius: "La tendance"; DePomyers: "Les bons timbres—Les Tableaux"; "Littérature et Philatélie"; Timbrex: "Art et Philatélie."
#792 (May '66): Timbrex: "Art et Philatélie"; DePomyers: "D'excellent timbres."
#793 (June '66): Dupont (end serial); DePomyers: "Les bons timbres"; Champion: "Histoire de la poste dans l'ancienne France" (begin serial).

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Pataki: "Les messagers d'Alphonse de Poitiers"; Pataki: "La Poste au Tulle"; Pouzet: "Documents d'histoire postale"; Blanc: "Le 20c noir de 1844"; Pouzet: "Les timbres de la L. V. F."; Hoot: "Emission de la liberation—Tulle Gandon"; Charve: "L'Obliteration losange de points evidés"; Rocaries: "Les faux de la Résistance."

ANNOUNCEMENTS AND NEWS

In connection with the AEROPEX international airmail exhibition held in New York in June, the French Postal administration operated a special Air France—AEROPEX post office at the airline's headquarters at Maine-Montparnasse, Paris, for one day, June 8. Mail posted there received a special postmark and was flown to New York by jet for the opening of Aeropex. Commemorative cacheted envelopes for this flight were sold.

The President of the Société Philatelique de Rennes, Dr. G. Aubrée, wrote to tell us about the items which his Société was selling on the occasion of the First Day sale of the "Le Nouveau Né" (paintings series) stamp at Rennes, June 25/26. The package of items included a maximum card (2.50Fr), a First-Day Cover (2.50Fr.) and a deluxe insert (encart) (10Fr.). Address Dr. G. Aubrée, 57 Rue de Fougères, 35-Rennes.

This Spring an attractive series of illustrated flammes were put in use at a number of Reunion postoffices.