



# France & Colonies Philatelist

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

Corresponding Secretary: Walter E. Parshall  
 103 Spruce St., Bloomfield, N. J. 07003

Editor: Robert G. Stone, Route 3, Box 384, Belleville, Illinois 62221

## Les Tableaux—The Paintings Stamps

Representations of (more or less) famous paintings and other art works are nothing new on stamps. Many early pictorial and portrait subjects on stamps were copied from paintings, drawings, etchings, or sculpture, etc.; and indeed, the designs from which most stamps have been engraved were originally made as paintings or drawings (nowadays often photos) specifically created for the stamps. Until very recently, however, these representations were a far cry from the originals, not only as to color but in faithfulness of conception, detail of draftmanship, and technique. Seldom was it expected that a stamp would, or even could, very closely reproduce an original art, owing to the limitations of scale, costs, and technology—it was deemed enough merely to evoke a recognizable spirit, impression, or memory of the original.

Recent developments in printing technology bring possibilities of reproducing art much more faithfully; in fact postal administrations have pressured the printing engineers in this direction because of the clamor for more "beautiful" stamps. These developments came both in photogravure and recess printing but the results of the two processes are still inherently different even at their best. The French AFT working with the Chambon firm, and in Italy the Giori firm, have made multicolor recess practical, while Swiss and Dutch firms brought rotogravure stamp-printing to a refined state. The countries using these improved processes applied them primarily to better reproducing the current art of stamp designers, whether photographic or abstract in style, especially in regard to color. In turn these results encouraged greater diversity, originality and freedom on the part of the designers. Inevitably, however, some postal administrations seized on the new methods as a means to reproduce famous great paintings (from museums) on stamps. France has embarked on a project to adopt famous French works of art as subjects for

a certain number of new stamps each year, whereas other countries are more hesitant and experimental about it, as yet. The French painting series began in 1961 and has continued at the rate of about four stamps a year. Six-color Chambon presses do the printing. The format is a special large rectangular one of 48x37 mm, approx. The program is obviously carefully conceived, with great care in choice of subjects, style of presentation and execution. The object is frankly educational and nationalistic propaganda for the glories of French art. These stamps are all of low denomination without surtax and quantities printed are adequate to prevent speculation, cornering or artificial scarcity. To the topical collectors of paintings on stamps, long a numerous clan, the French tableaux have brought some real excitement. Popularity and sales are brisk, especially outside France, causing prices to rise somewhat faster than of most other current French issues (except Europa). So the PTT has succeeded very well in its propaganda aims and undoubtedly the program will continue indefinitely along with the other standard French "series" (sites and monuments, famous personages, etc.). (A complete set of the paintings stamps now sells for about \$30 mint.)

Since the paintings program has quickly become something of a phenomenon in the philatelic world, it calls for a closer look at its underlying substance and trend. There is no need to consider here the subjects of the stamps as this is adequately covered in books for topicalists and in the philatelic press—except to note in passing that all periods and schools of French art from medieval to modern are being represented, including tapestries and stained-glass cathedral windows.

Since the collectors rarely see the original artwork of the stamp designer, they are not accustomed to judging how much mayhem was done in the process of making a stamp from it and usually have to sense the merit of the stamp merely from its appearance. When the PTT undertook to imitate famous paintings on its stamps it really stuck its neck out, for many of these paintings can be seen in public museums or churches or in very fine colotype or litho reproductions in art books and prints. So here we have a good chance to see how well they are doing. Right off we can tell that the design, i.e., the draftmanship, of the originals is generally excellently reproduced, but the colors leave much to be desired, especially in case of the oil paintings. The colors, or some of them, lack the depth or saturation of the originals even when the hue is about right. This undoubtedly results from the attenuation of the solid colors by the points and lines of the engraving and from the inherent weakness of the inking in the Chambon 6-color process (—the 3-color Chambon is not so affected by this). However, the reproductions of the stained-glass works, the tapestries, and the abstractionists like Braque and Matisse, are distinctly better than the Cezanne, Manet, Toulouse-Latrec, Courbet, Géricault, and Delacroix whose subtleties are quite lost. The early (A.D. 1359) portrait of Jean le Bon in its primitive simplicity and ruggedness comes through best of all. Likewise the Cratère de Vix is a real gem. Hence, we chalk up some great successes and some honorable failures in this program, the technique not being up to everything they want to try.

What about the competition? The efforts of the U. S. with its Giori press may be noted here. The Giori did fairly well with the C. M. Russell, Copley, and Audubon pictures but like the Chambon not so good on a subtle oil painting such as the Winslow Homer. The U. S. ventures had to work with fewer colors and a smaller format than the Chambons. But the U. S. is threatening to come out with 9-color press work—that will be interesting to see!

As for the rotogravure, it is more limited than the recess in sharpness which is not compensated by the more brilliant colors that can be obtained. The San Marino paintings set shows this (as do those of Panama, Belgium,



**Cover bearing the "Jean Le Bon" and Email Champeleve Limousin portraits stamps.**

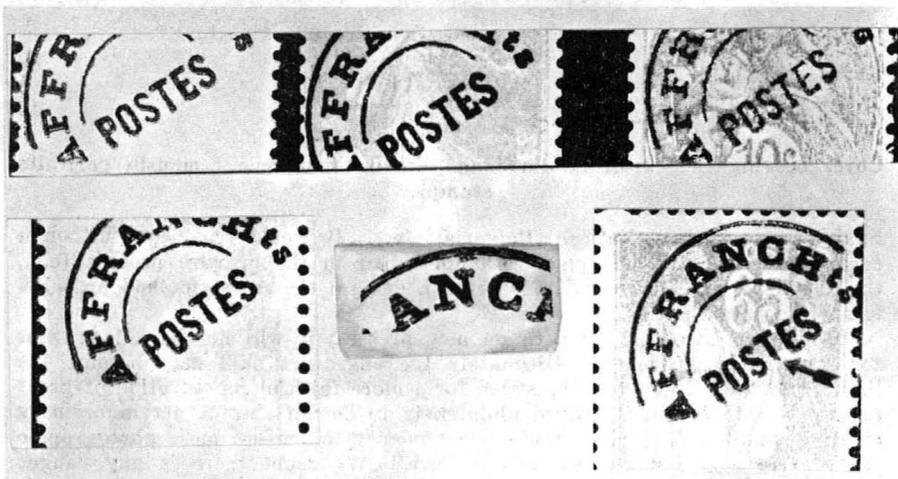
Spain, Saar, Austria, Vatican, Bulgaria, etc.). It would seem that although certain kinds of art may come through better in the gravure process (e.g., the Japanese, and Dutch childrens art), in general the recess method probably has wider potentialities.

Engineers are working hard on new presses; it will not be a long wait for something still better. Ultimately the engravers skill may become the limiting factor. Moreover, the strive for a more faithful reproduction of great art works will inevitably cause philatelists to demand better art in ordinary stamp designing. At present there is a tendency to confuse mere photographic realism (in color) with "beauty" or "art." We doubt there is any danger that serious art lovers will ever take up stamps in preference to museums and art books or originals, but the French painting stamps program will probably go down in philatelic history as the most constructive educational force of any stamp program anywhere. On the other hand, the fact that stamp production has had to resort to imitating famous paintings in order to achieve really artistic stamps, perhaps bespeaks the general lack of great artistry among stamp designers and the weakness in a system of production traditionally dominated by a consortium of bureaucrats, politicians, craftsmen, and engineers. We could not expect even a crew of artists to pick out in advance what the future will consider "great masters." Although history repeats the hostile reception generally given new conceptions in art, the canons of taste in any generation provide a range in which discrimination can make a tremendous difference.

Stamp production can be run either like commercial television or an art museum. Viewed as a play of social forces, ventures like the French tableaux seem to be a compromise, a little mixing of the two worlds. The evolving public conception of the mission of stamps will probably allow for more such mixing but never polarize around the "art museum" objective, even if art museums should become a widely-used instrument in public school education. The potential of stamps for communication is too broad to limit it to art. However, there is no reason why all topics communicated by stamps cannot be presented more artistically.—R. G. S.

### VARIETIES ON THE FRENCH PRECANCELS

Our member Adrien Boutrelle, well-known philatelic photographer, has shown us some photos of some interesting varieties on the precancel overprints on the Blanc and Paix types; some of these varieties are catalogued but in a large lot of thousands he found many uncatalogued varieties. He has exhibited his collection of them at INTERPEX, Rich, and Collectors Club shows. The accompanying figure illustrates several of the more striking varieties. The strip at top (10c lemon) has a foot on the "E" of the middle cliché and a peculiar bar on the "E" at the right. The raised "T" (15c brown) on lower left cliché is a well-known variety. A bump on the circle over the "N" is illustrated in the lower center cliché. At lower right (65c Paix) is a case of a distorted "E" and the foot of the "T" not printing clearly. Adrien promises to send us photos of more of these varieties if readers are interested.



### TABLE OF THE PRINCIPAL TYPES OF FRENCH POSTMARKS ("MARQUES POSTALES") DOWN TO 1876 WITH THEIR NUMBERS USED IN THE CATALOGS

Published by E. H. De Beaufond

The accompanying table (divided into two pages) was originally published by the late E. H. de Beaufond for convenience of collectors, to show the principal types of the postmarks introduced down to 1876 with the numbers which were standardized by him for use in all the books (by various authors) which he published on the marques postales of different Departements of France. In course of time these types and numbers have been generally adopted by collectors and are frequently referred to in the French magazines and books. Although there were some 336 types identified, the table only shows the main ones that generally recur at many postoffices, and used for postmarking the face of ordinary letters. The other numbers cover the various grids and lozenges, and specialized markings, auxiliary marks, etc. Of those shown here, nos. 15, 16, 17 17bis, 22, 23, 24, and 24bis were the ones still in use in the year 1876. The catalogs of later markings do not use numbers for the types (which become too numerous).

DE LYON

1

VERDUN

2

LEUX

3

NANCY

4

39  
ST SEVER  
5

P. 53.P  
ST MIHEL

6

DEB. DE  
THION

7

DEB. D'AVESNES

8

DÉB. 52  
PONT A  
MOUSSON.

9

BEAUVAIS. 58  
6 FÉVRIER 1828

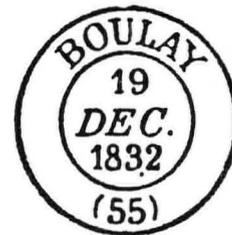
10



11



12



13



14



15



16



17



17 bis

72  
Sarcelles  
ECOUEN

18

52  
*Fenestrange*

19

10  
*Montolieu*

20



22



23



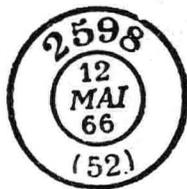
24



41



42



43



44

ESPAGNE  
PAR BAYONNE

50

ALLEMAGNE  
PAR  
STRASBOURG

51

ITALIE  
PLEPONT-DE  
BEAUVOISIN

52

HOLLANDE  
PAR  
THONVILLE

53

PAYS D'OUTREMER  
PAR LE HAVRE

54

PAYS D'OUTREMER

55



57



58



59

COL PAR  
LORIENT  
70  
COLONIES PAR  
LE HAVRE

71



72



An Expert Explains: Boron X—great connoisseur of painting, visits the gallery of his friend Z, a fervent philatelist. Z: "Well, this landscape is familiar, but where the devil have I seen it?"—X: "With your mania for knowing everything . . .". Z: "Your mania, your mania (ta manie) . . . Tasmania, is what you're trying to say—that is just the country I was thinking of."—Ludovic Rodo. (Coll. de T. P., 1909, p. 313.)

## "ESSAI" AND "ÉPREUVE"—A LITTLE ESSAY ON TRANSLATING THE FRENCH TERMINOLOGY FOR PROOFS AND ESSAYS

We have had occasion before to mention the confusion experienced by English speaking philatelists in trying to understand and translate the terms *essai* and *épreuve* as used in French philatelic literature. As is well known, *essai* is not to be translated literally as "essay", nor *épreuve* as "proof", without much qualification, for the words have quite different meaning in the two languages (among philatelists, that is). "Essay" in English-speaking philatelic circles has come to be restricted to a sub-class of proofs, those of designs rejected or not adopted or more or less different from the stamps. French usage is just about the opposite, *essai* being a generic term for all types of proofs and essays as a whole, and *épreuve* a sub-class of *essais* to denote only those made from dies. Hence when one reads "*essai*" it could mean anything or everything in the entire gamut of proofs and essays, whereas when he reads "*épreuve*" he knows it probably means some or all kinds of die proofs or die essays.

It should be noted that this usage of French philatelists departs somewhat from that of the common man-in-the-street parlance in France, for the standard French dictionaries indicate that *essai* and *épreuve* are essentially synonymous, both meaning a trial, test, or proof. However, the dictionaries also note there are some nuances of a difference in meaning of the two terms in special idiomatic contexts and in certain technologies. The philatelic usage is an example of the latter. Of course some French philatelists who are not fully with it may be unaware of this established philatelic distinction between *essai* and *épreuve* and use them interchangeably. (In fact, some of the French philatelic catalogs and books prior to 1950 used the two terms quite indiscriminately.)

In any case, the two terms *essai* and *épreuve* as used in France are obviously by themselves inadequate for describing and classifying proofs and essays according to modern ideas. Indeed, French philatelists recognize many types of proofs and essays by attaching adjectives or phrases to the basic terms, as we do in English too. Previously in these columns we have mentioned some classifications of French proofs put out by the dealers in the modern proofs, but these apply mainly to recent phenomena and are heavily weighted to varieties of presentation proofs. We have found two recent attempts to draw up a system of classification of French proofs and essays considering more the earlier issues; as these illustrate well the evolving refinement on terminology we have translated them in the following outlines in order to show what we believe to be the proper equivalents in the more or less standard terminology of English-speaking philatelists.

Our English equivalents are not always direct translations because some of the French terminology is ambiguous or clearly implies something that we would normally state explicitly. For example, French students do not give much emphasis to the distinction between die proofs (or essays) and plate proofs (or essays), whereas this is considered basic among English-speaking philatelists. (The authors of the two outlines we translate illustrate this tendency to emphasize functional distinctions rather than mechanical ones; elsewhere we have pointed out that the functional classification of proofs and essays, however appealing to our sense of logic, is very difficult to use in practice because too often we do not know or cannot find out, what purpose any given item was originally made for.)

We do not intend here to discuss the pros and cons of the adequacy of these two outlines, as that is a very involved problem, one which as Joany admits, awaits a much deeper study of French proofs than yet has been made.

However, in passing we cannot overlook Joany's rather cavalier dismissal of the *épreuves de luxe* as mere "special printings," nor his omission of categories for other forms of modern presentation proofs, nor the lack of recognition of proofs peculiar to the heliogravure process.

Our suggested translations of the terms are in parentheses following the French words.

## I.

Fromageat, writing on the Empire issues only, identifies the types of proofs and essays he found as follows (*Documents Phil. No. 10, Oct. 1961, p. 158*, and in his book "L'Histoire de Timbres de l'Empire."):

1. **Épreuves d'Artistes**—(Artist's or engraver's die proofs):
  - a. made in course of the engraving
  - b. finished but without numeral of value
  - c. finished with numeral of value.
2. **Mises-en-Train**—(Make-readys) Imperfect impressions. On pelure paper or carton; colors different from adopted ones, except for bottom sheet of the pelure makeready, which is always in the adopted color.
3. **Préparation du Tirage**—(Die or plate proofs made in preparing for the printing). Poor impressions. Normal paper or card. Colors different from adopted.
4. **Essais du Couleur**—(Color trials). Made of forthcoming stamps from old plates. Good impressions. Sometimes gummed:
  - a. in colors already chosen
  - b. in colors to be considered for change.
5. **Essais dans la Couleur**—(Plate proofs or essays in the adopted color). Not known of the first litho essays of the Empire. Equivalent to *feuilles de passe* (printer's surplus sheets).
6. **Essais pour Changements de Couleur**—(Color plate proofs to show choice of a changed color.)
7. **Essais en Cours de Tirage**—(Plate proofs made in course of a printing.)
8. **Essais d'Encres Spéciales**—(Proofs or essays of special inks.)
9. **Divers Essais Speciaux**—(Various special proofs or essays.) Such as the official imitations of 1865 made by Hulot on request of the Administration.

The above translation is sufficiently explicit to convey what we believe the author had in mind, but we could complain that he leaves us often to infer from the context or general knowledge of the issues which are die proofs and which are plate proofs (or essays). Item 3 nevertheless remains ambiguous and one must read his whole article to find out what he is speaking about here. His paper describes all the known proofs and essays of the Empire issues and assigns them to one or the other of these categories.

## II.

The outline of Dr. Joany is intended to apply more or less generally for all French issues, though not every one of these types can be found or is known for every issue (*Bull. Phil. du Midi, #249, April 1963, pp. 1000-1003*):

He makes four major classes: *les épreuves* (the die proofs), *les essais proprement dit* (the plate proofs for trials of various sorts), *les a-côtés de la fabrication* (the by-products of the manufacturing process), and *les essais privées* (the essays of private origin). Each class is subdivided, as follows:

- A. **Les Épreuves** (the die proofs) are made directly from the original die en-

graved by the artist or later from a secondary die—always in single or isolated impressions:

1. **Épreuves au Cours de Gravure** (die proofs made in course of the engraving, unfinished die proofs)—may be in several states or stages of the engraving up to complete design prior to lettering (*épreuves avant la lettre*).
  2. **Épreuves Finales** (final or finished die proofs), usually called *épreuves d'artistes* (engraver's proofs). There may be retouches before acceptance so that a finished proof may still be "in course of the engraving." If only one value and color is envisaged, the final proof may also serve as an *essai du couleur* (color trial). "*Épreuves de luxe*" ("de luxe proofs") do not serve for the normal production process but for special printings, often made with a special die—we class them as "special printings" not proofs.
  3. **Épreuves a des Types Non-Adoptés** (proofs in unadopted design-type, i.e., die essays).
- B. Les Essais proprement dit** (plate proofs or essays made to serve the needs of the stamp production process), occur in various forms:
1. **Essais de Couleur** (color trials) for use in choosing the colors for the issue. The color chosen for a given denomination or design may be proofed in a different design or value of the same issue—one value may be used for the whole set of color trials.
  2. **Essais de Fabrication** (fabrication trials) to show advantages of some proposed new or changed method of manufacture:
    - a. **Essais de Méthode d'Impression** (procedure trials) to show a modified method of printing or plate construction.
    - b. **Essais de Dentelure** (perforation trials)
    - c. **Essais de Papier** (paper trials)
    - d. **Essais de Gommage** (gum trials)
    - e. **Essais de Presentation** (format trials) to show a new format, such as coils, booklets, etc.
    - f. **Autre Essais** (other proofs or essays) such as of surcharges, etc.
  3. **Essais d'Impression** (impression trials) made at the beginning of each printing to control the perfection of the printing material, make-ready, press adjustments, etc. (Also *imprimatur*?).
- C. Les A-Cotés de la Fabrication** (the by-products of the printing process):
1. **Feuilles a Mises-en-Train** (make-ready paste-up or patching sheets), for typography only. The cut-out vignettes from the paste-ups, even complete sheets, are found.
  2. **Extraits de Feuilles Fautées** (material from defective sheets, printer's waste)—includes those from defaced plates.
- D. Les Essais Privées** (private essays):
1. submitted to the Administration in support of proposals for changes (none were ever adopted)
  2. circulated privately to the press or public (labels, phantasies, fakes, etc.)

Dr. Joany does not pretend this outline to be definitive, but just a proposal. He introduces a somewhat restricted meaning for the term "Essai" (category B) so that it does not overlap with "épreuve" and only time will tell whether this is adopted by other students; it does not help the translation problem very much for he still does not always clearly make the distinction between proof and essay nor between die and plate origin.—R. G. S.

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## ANNOUNCEMENTS AND NEWS

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H. Thiaude, the Paris dealer, advertised he would publish at the end of this last August an "avante-garde" catalog, a new style of catalog that will "seduire" all the classic and modern philatelists.

Two FCPS members exhibited at the Annual Competition for members of the Collectors Club, last April 18-22; Adrien Boutrelle showed precancels of France, and Wm. J. Connelly showed French Congo 1900 proofs and essays.

The Interpex stamp show will be held again (9th Annual) on March 17-19, 1967, at the Americana Hotel in New York. FCPS has not announced yet what its participation will be.

Edmond Queyroy, New York dealer specialist in French material, has become a member of the Chambre Syndicale des Negociants en Timbres Poste, in Paris.

Pierre Mimault, 45 rue du Fort, Vitry-sur-Seine (S), has invented a device which he calls a Micrometre, which is a disc of plexiglass 51 mm in diameter with a grid of very fine lines forming 1 mm squares, to lay over stamps and locate points in the design for reference. A stamp like the France #1 is divided by the grid into 407 squares. Mon. Mimault sells them for 47 Fr. They should be useful for students of flaws and plating.

The Ministry of PTT in recently announcing the withdraway of certain French stamps from further sale cited the figures for the total quantities printed of these stamps; the figures give one a good idea of the probable future catalog values:

0.40	Retour des Deportées	7,250,000
0.25	Maisons des Jeunes et de la Culture	11,240,000
0.60	Campagne de l'Accueil et de l'Amabilité	10,650,000
0.60	Centenaire de l'UIT	7,000,000
1.00	Vitrail de la Cathedrale de Sens	7,182,500
0.30	Tunnel routier sous le Mt. Blanc	19,550,000
0.25	1 million ha reboisé	12,460,000
0.30	Tricent. du Peuplement de l'Ile Bourbon	17,565,000
0.25+0.10	Le Bébé a la Cuiller (red cross)	3,350,000
	Coco Ecrivain	3,450,000
	Booklets of the above	524,000
12fr	CFA Le Bébé	140,000
15fr	CFA Coco	140,000

There is a wide variation—the ordinary postage commemoratives seem to run between 7 and 20 million; red cross booklets and CFAs look like good items.

The PTT has changed the format of the First Day (Premier Jour) cancellations, beginning last January, from circles of 30 mm diameter to 36 mm diameter, permitting room for an illustration or fancy design in the center

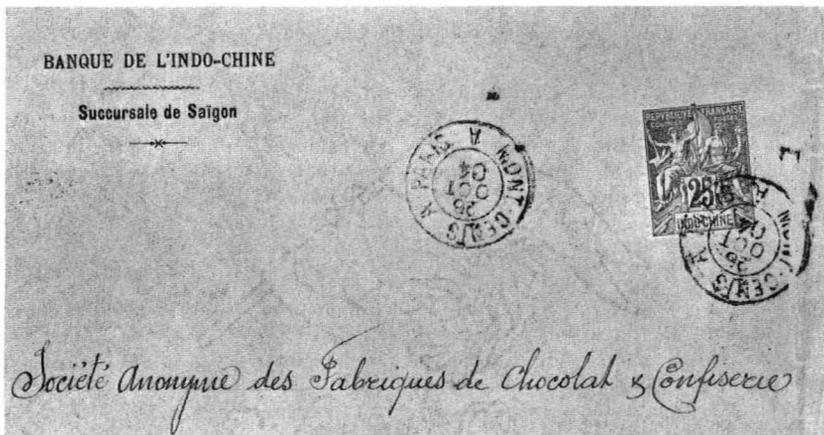
in addition to the usual inscriptions and date. The first of the new style were for the Blason de Mont-de-Marsan and Blason Auch issued Jan. 22.

There is a considerable vogue now in France for handstamping private propaganda label designs on the face of mailed envelopes; the PTT apparently does not object so long as the label does not interfere with the space normally reserved for addresses and postage stamps, cancels, etc. Some of these label designs consist of a frame with space in center for the postage stamp. Collectors in France are hot after these "porte-timbres." (F. M., #167.)

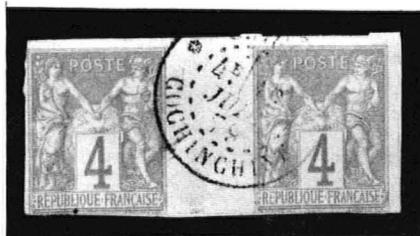
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## FOR THE RECORD

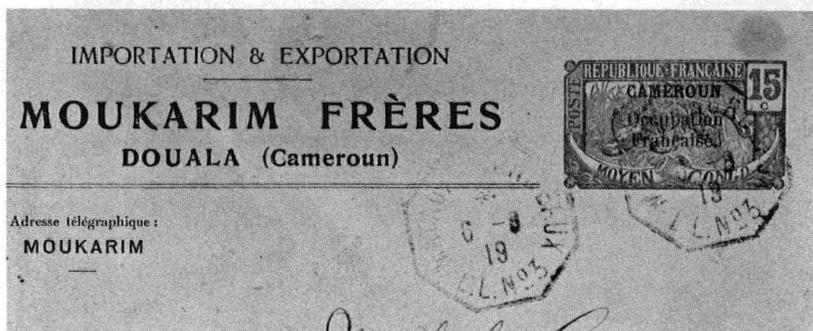
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Item 15



Item 42

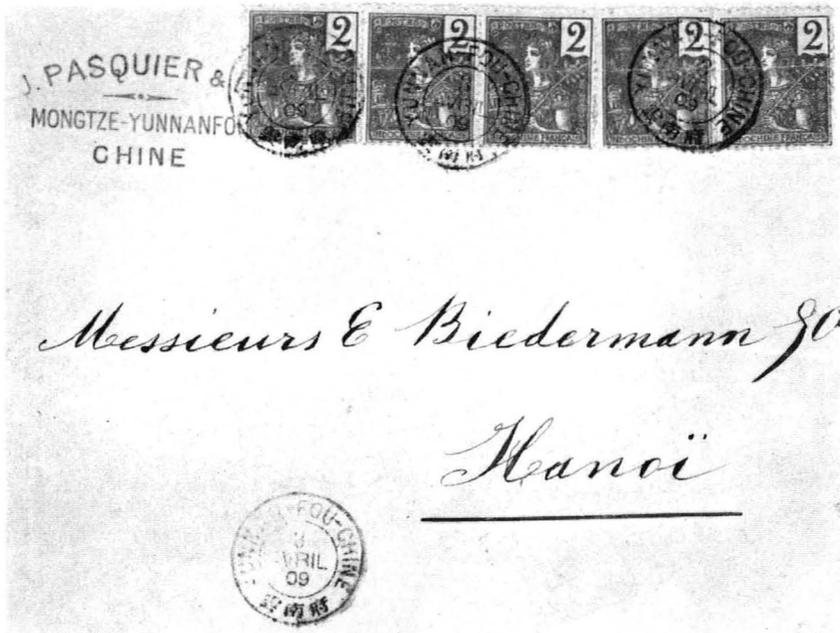


Item 43



Item 69

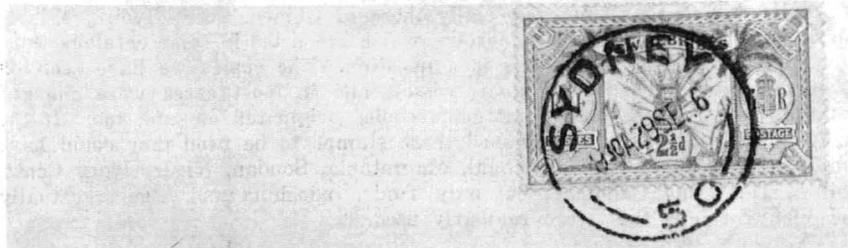
128.) Reference Items #88 and 106, member Robert S. Gordon informs us he reported the Dakar "Circonscription" and "Colis Postaux" postmarks in *Western Stamp Collector* in 1951. He writes: "Dakar and surrounding area, including P. O.'s of Dakar/Succursale, Dakar/Colis Postaux and Gorée, were set up as an administrative entity separate from Senegal, effective Dec. 1, 1924. By a Decree of late 1925 the P. O.'s of 'Dakar et Circonscription' (i.e. Circonscription de Dakar et Dépendances) were detached from the Senegal P. O. administration as of Jan. 1, 1926, but stamps of Senegal were to continue in use until special ones could be supplied. No such special stamps ever appeared and the P. O.'s of Dakar were returned to Senegal administration on Oct. 1, 1926. The 'Circonscription' itself had a separate political existence to June 30, 1946. During the January-September 1926 period, the postmarks were as noted in Item #88. They are not easy to find now."



129.) The Indochinese postoffices at Mongtze and Yunnanfu, China, were opened early in 1900 but at first their mail was cancelled at Laokay across the border in Tonkin, until 1901. Indochinese stamps overprinted for these offices were issued in 1903 and 1906-08 but most of them were sold in Hanoi to philatelists and speculators and on cover are almost always philatelic. The commercial mail during all these years continued to be franked with unoverprinted Indochinese stamps and at times with the Indochinese stamps overprinted CHINE. The situation was somewhat similar at the other Indochinese offices in China but at these the CHINE overprints were more extensively used.



130.) Although colonial booklets and mint panes from such booklets are not easy to come by (see Item #64), it is quite unusual to find a stamp on cover identifiable as being from a booklet. We recently obtained a Senegal cover with a vertical pair of the 15c native-market type Scott #87a, having the top and bottom selvage margins intact so that one could tell it came from a booklet pane, the only colonial booklet stamp we have ever seen on cover.



131.) It is well known that much mail from New Caledonia and New Hebrides has always gone into Sydney, NSW, Australia, as loose ship-letters, mailed at the dock or on board ship leaving from these colonies for Sydney. In the 20th Century period stamps on such mail were usually cancelled at Sydney with a "Loose Ship Letter" mark (a "Paquebot" equivalent), but occasionally only a circular-dated postmark of Sydney cancels the stamps. We have a cover with New Hebrides British issue of 1911 Scott #20 2½ d ultra, cancelled with a "Sydney/50" postmark of 1916.



132.) Covers from Inini are elusive and most of those reported are from late 1930's onward, often philatelic—see articles by our members Christine Blinn in FCP #82 and Gene Raymond in FCP #111. As Raymond mentions, now that French stamps are used (1949 on) Inini covers are even more difficult to find. We have a very early Inini commercial cover sent by the Société Nouvelle de Saint-Élie et Adieu-Vat to Belgium, registered air mail (!), bearing 3fr and 10fr Inini overprints cancelled St. Elie, 2 Aug. 1932. The Inini

stamps were first issued (in Paris) on April 7, 1932, but the postoffice had been open since 1930.

133.) Vichy issues for the colonies, as is well known, were not actually used nor available for use in most cases, though a few were passed thru the mails philatelically by collusion (mainly after the liberation). However, in some of the West African colonies which for a time remained under Vichy control, a few Vichy stamps (postage, not semi-postal) seemed to have passed the mails during that time, especially those of Guinée, Cote d'Ivoire, Mauretania, Soudan, Dahomey and Cameroun, which are listed in some catalogs thus. How legitimate these uses were is a question. The copies we have seen on cover emanated from Vichy naval vessels and in most cases were charged postage due. It is reported that some copies originated on land too. If the Vichy authorities really had wished these stamps to be used they could have done so freely in Morocco, Senegal, Mauretania, Soudan, Niger, Ivory Coast, Guinea, Togo, and Dahomey, but only Tunis, Indochina and Algeria actually had Vichy designs that were regularly used.

## JOURNAL FRANCO-ÉTHIOPIEN DJIBOUTI

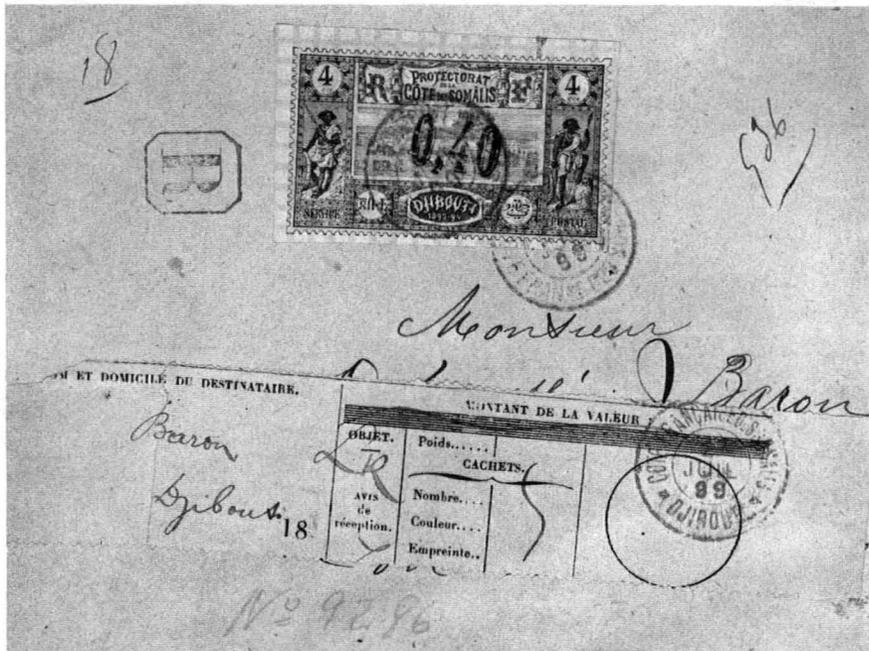
*Le Journal de Saint-Petersbourg,*

**St-PÉTERSBOURG**



134.) Bisects were seldom resorted to among French colonies as a means for creating provisional values. Only the Somali Coast ones of 1901-03 are generally accorded catalog status. The bisects of the 25c, 30c and 50c (Obock designs) are frequently seen on covers but they all have a philatelic appearance (see Item #63). However, the bisects of the 10c and 20c are found on many commercial newspaper wrappers for the "Journal Franco-Ethiopéen Djibouti" sent to various foreign or local addresses, testifying to a probably legitimate need for the issue.

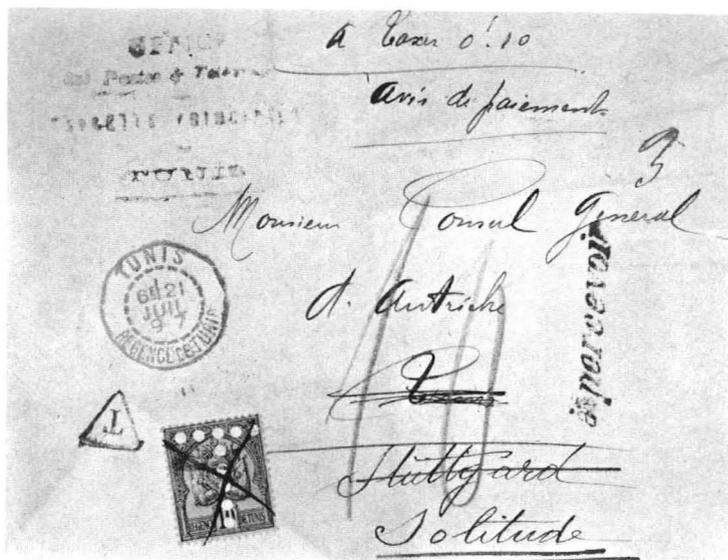
135.) Registered letters calling for acknowledgment of receipt (Accusé de Réception, or Avis de Réception) are ordinarily identified only by the marking "AR" in a rectangle on the cover face and the extra postage required. In addition some method of getting the acknowledgement back to the sender must be provided. Postal administrations and UPU over the years have tried various schemes for doing this, but the documents are seldom seen in philatelic



collections. When (as in U. S. at present) the return receipt is a printed form mailed back without any postage stamp required on it and retained by the P. O., there is naturally not much philatelic interest. However, we have two examples of a different sort: a) An elaborate 4-part folded form on pink paper used in the 1880's by the postoffice of origin to request a return receipt from the postoffice of destination, sent separately from the registered object and franked with postage stamps to prepay return of the form to the sender—our copy went from Guadeloupe to Halifax and back. b) A registered-insured cover mailed locally at Djibouti in 1899, with a small long narrow printed form (perforated and torn out from a printed pad) pasted on the front, with spaces on the form for filling in the name and address of destinaire, noting if the notice of receipt is requested, the weight, etc., of the letter and a postmark. The back of the form has printed quotations from the regulations or laws concerning insured mail. These two formulæ seem to be the same as ones used in France.

136.) Tunis is famous for its postage-due stamps of 1888-1901 created by punching postage stamps with rows of holes forming a "T" (for Taxé). They have been much studied. They were supposed to be cancelled only by a large thick pen cross, and not to be sold to the public mint. However, irregularities in sale and use occurred. Also many fake punches have been made. The genuine perforators were issued one to each office and 3 different types are found. They are very difficult to expertize off cover.

137.) Collectors of French Oceania have been intrigued by postmarks used at times (1920's on) at several out-islands, reading: "Bureau Flottante/Tuamotou", "Bureau Maritime/Tuamotou", "Sce de la Plonge/Tuamotou", and "Takume-Plonge/Iles Tuamotou". Very little definitive information on these has been published. It is said they were used for places temporarily occupied



Item 136



Item 137

by pearl divers in the Tuamotu islands and on board vessels tending the divers. It would be desirable to have records of the dates and places of use of such marks. Dr. R. H. Houwink, publisher of the *French Polynesia Newsletter* is attempting to collect such information and readers having covers or stamps should communicate with him or your Editor.

138.) A large souvenir cacheted envelope was issued by the "Société Philatélique de la Côte d'Ivoire Avec le Concours des P. T. T." at Abidjan 21 May 1944 in celebration of the Journée du Prisonnier. 1,676 copies were printed. Seven boxed spaces arranged in a V were printed on the face, in which current (1938) air mail and postage stamps of Ivory Coast were mounted and postmarked. They were sold for 150 fr.

139.) The relations of French and British India postal services was the subject of several articles in FCP some years back (FCP #s 80 and 86). It is a question of great interest to the postal historian and collector of French India and much remains to be learned about it. Another example of the intimate connection of the two services is a cover that came our way not long ago. It is an official envelope of the French Indian postal service addressed to a British Army colonel in Poona, evidently from the Governor's office. There is a circular "Cabinet du Gouverneur" cachet and a straightline "Pour le Gouverneur et par Délégation / Le Chef du Cabinet" with the Chef's signature in ink. There are no adhesive stamps, but another rectangular cachet reading: "French Concession / Postage Free / Postmaster / Pondicherry" with his initials in ink. A British India "Pondicherry" postmark on back is dated Sept. 1942.

140.) In Item #54 we made mention of the Moroccan issue of 1917 being part recess and part typo. Upon further examination, we find the entire issue was in recess. The reasons some catalogs list it as typographed or partly typographed is that there are proofs in typo and some of the stamps were dry-printed with such little plate pressure and thin ink that they seem like typo. Actually the engravers first made up the dies in recess because Gov.-General Lyautey insisted on recess, contrary to the tradition of the colonies and France and the pressure for economy during the War. Efforts were made to have the decision reversed in favor of typo and the engravers re-engraved the dies in typo in anticipation, but the General prevailed in the end. As the AFT on Boulevard Brune in Paris could not do recess work, the printing was contracted out to two private firms; their techniques of printing were different and the results are noticeably different in the stamps. It was the first return to recess among any French countries after the 1900-03 Congo, Somali Coast and Madagascar fiascos, and is thus something of special historical significance not generally recognized.

141.) In *Documents Philatéliques* no. 19/20 an article by Henri Tristant describes a semi-clandestine mail service set up during the late War to transmit letters between citizens of Allied countries and those of Axis countries, including France. The initiative was from the British government, who arranged for Thos. Cook and Sons in London to operate it. Letters from Allied parties were sent to Cook's in unsealed envelopes addressed to an Axis country but without any name or address of sender except the notation "Boite Postale 506, Lisbon". The British censored them and then let Cook's forward to a drop in Lisbon, who closed the envelopes, added Portuguese postage required to carry it to the destination country and mailed them in the Portuguese P. O. Return mail from Axis countries was similarly addressed to B. P. 506 Lisbon which forwarded them to Cook's in London who after British censorship mailed them to destinaires with British postage stamps. One can find letters that passed this service with censor marks of both sides and combinations of Axis and British and other Allied postage stamps.

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## F. & C. P. S. OFFICIAL

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### NEW MEMBERS

- 1030 COATES, Robert M., P. O. Box 64, Waynesboro, Pa. 17268 (Specialty: France General)
- 1031 UHOR, Emil P., 844 Clifton St., Follansbee, W. Va. 26037 (Space Issues and First Day Covers)
- 1032 SEFTON, Daniel, Suite 916, 4977 Battery Lane, Bethesda, Md. 20014 (19th Century Issues, Proofs, Essays)
- 1033 DE LIBAN, Paul, 1015 Lemon St., Menlo Park, Calif. 94025 (Lebanon, All Lebanese Material)
- 1034 CONGRADY, Miss Cleo, 812 Tabor, Houston, Texas 77009 (General France and material related to French Literature)
- 1035 GANDVEAU, Michel Claude, 37 Allee de L'Ecole, Residence Du Chateau, Ablon 94, France (France—Art Paintings)
- 1036 GREENWOOD, Arthur S., 4609 19th St., N., Arlington, Va. 22207 (Red Cross Stamps and Booklets. 19th Century France)

### CHANGE OF ADDRESS

- 1018 BLACKLEDGE, Marden, 292 Old Village Road, Columbus, Ohio 43228
- 786 SIMMONDS, William E., P. O. Box 406, University Station, Minneapolis, Minn. 55414
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## MEMBERS APPEALS

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- WANTED: France 1940 Dunkerque-Coudekerque 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: Almost anything in stamps of France; Paris postmarks 1849-1900; philatelic literature concerning France. I offer in exchange: General Cols. 1872 4c gray, also some others, or double value in other countries. J. Barefoot, 12 Storth Ave., Sheffield 10, Yorks., England. (Member 1021).
- WANTED: To exchange flammes illustrees, preferably on entire white covers. Can, however, supply 1 $\frac{3}{4}$ x4" "coupees" if desired. Frederik S. Eaton, 40 Jones Road, Wallingford, Conn. 06492 (Member 707).
- 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).