



France & Colonies Philatelist

NOTES ON SOME KINDS OF MODERN PROOFS OF FRENCH COMMUNITY STAMPS

By Pierre Stephen

The writer has for years issued some printed brochures for his customers describing artists proofs, etc., and how and why they are collected and offered for sale. Some information about certain kinds or aspects of the proofs which may be of interest to specialized stamp collectors rather than proof collectors is presented here, as your Editor indicates he gets many inquiries about the subject.

First some words about Artists Proofs. I believe most of you know what these are—die proofs made from the master die by or for the engraver (or designer-engraver) so that he can see how his work looks and to show to the government officials for them to judge. They may be signed or unsigned. Since 1959 those of the finished die for French countries have had to be made under supervision of or by the stamp-printing authorities, and are limited in number. Most of what we have to say here applies especially to the proofs of recess stamps issued since 1939.

Unfinished Artists Proofs: Gradually as the work of engraving progresses the engraver ("artist") may test the die at least once but sometimes twice or more by pulling a few proofs of the uncompleted work. Such proofs are called in French "états," or stage (state), proofs and designated as the "first stage," "second stage" proof, etc. They are very scarce. But many artists do not test their die thus and so stage proofs for many designs do not exist.

Proofs of Unissued (Rejected or non-Adopted) Designs: The engraver only engraves his design (or another artist's design) after the drawing or painting model ("maquette," in French) has been approved by the Minister of Posts (PTT). Occasionally it happens that after the stamp is engraved and die proofs are already made, a change of plans occurs and the stamp to be issued, or that particular design for it, is cancelled. Proofs of such "non-émis" (not issued) items are always historically and philatelically very interesting and have a place in the specialized stamp collection. (In U. S. these are sometimes called essays or die essays, but this is confusing as the difference between the rejected die and an adopted one may be rather small.—R.G.S.)

Artist's Signature: Artists proofs are often signed, usually in pencil. The signature doesn't add any value to the proofs, though it may be more interesting to the collector. Anyway the names of the designer and engraver are usually engraved at the bottom or side of the stamp design (you may need a lens to read them); the signature at left is generally the designer and at right the engraver, and when only one is shown he was both the designer and engraver. However, in case of an original drawing it is important that the signature of the artist thereon be genuine and the vendor should guarantee that the drawing is either an original or a copy by the artist (which are also rare as the artists obtain high fees for making copies which takes up a lot of their time they probably would rather spend on engraving other things).

Size of Proofs: Proofs come in many different sizes. All artists proofs can be trimmed down without losing their value provided they are not watermarked, that the artist's signature is not cut in half, and that at least $\frac{1}{2}$ " to $\frac{3}{4}$ " margin is left all around the die sinkage. On the other hand DeLuxe Proof sheets and all other proofs must not be trimmed or they risk depreciation in value.

Watermarked Proofs: The cardboard sheets used for proofs are usually watermarked in the margins with the name of the paper maker: "B. F. K. RIVES," "MARAIS," "RAM'S HEAD," etc. In cutting up the sheets this watermark sometimes happens to coincide all or in part with a proof sheet. Sometimes also the watermark is divided between two proofs; in this case the proofs are much less valuable than a proof with the entire watermark. Parallel straight-lined watermarks are not considered a true "watermark" since it covers the entire sheet, unless some motif is shown in addition to the lines. One finds barely 5% of all the proofs are watermarked, and only highly specializing proof collectors collect watermarked proofs when an unwatermarked one is available. Just as in stamp catalogs one notes that stamps existing both with and without watermarks have different numbers and prices, so with artists proofs. So many proofs lack watermarks because they have been trimmed off or the sheet never had any watermark.

Hand-Colored Artists Die Proofs: Artists proofs are usually in one, sometimes several, colors of printers ink. However, hand-colored proofs are sometimes made by the artist so he can visualize the results without waiting for plates to be made (a long time) for multi-color presswork. These are more "colorful" than the printed stamps but the colors are generally different of course and may not be as intense as the printed ones. The hand coloring is usually waterproof.

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103 Spruce St., Bloomfield, N. J. 07003

All contributions to and questions concerning the contents and policy of this magazine should be sent to the Editor:

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

Counterfeit Proofs: To our knowledge certain artists proofs have been counterfeited of recent designs (since 1957), such as: France Sc. #587 (Jamboree), Saar Rotary Sc. #253, and France Sc. #679. The Saar Rotary was issued in heliogravure while the counterfeits were made by engraving and are slightly larger in size. It was said that Saar had first ordered this stamp for recess and then changed to photogravure because of expense, but we have a letter from the Saar postal administration stating that the stamp was only ordered in helio. The same counterfeits were also made on a wide gummed paper. The moral of this is that one should compare very carefully these proofs with the issued stamps under the lens and if they are not identical it may be a counterfeit. We are always happy to receive items for free expertizing, as the knowledge of counterfeits is important for protection of collectors.

Collective Proofs or "Tableaux": When two or more designs are imprinted on one sheet it is called a "collective proof," sometimes in French a "tableaux." They are usually in the issued color on a very heavy paper. Some are made on a gummed paper, perforated just like a souvenir sheet but not the wordings and fancy ornaments in the margins which are found on the souvenir sheets. Both types of collectives are very scarce, and they do not exist for all stamps.

Drawings. We shall speak here only of approved drawings (or "maquettes" as they are called in French). This is the drawing officially accepted by the government and to be copied by the engraver in making a die for a stamp that is going to be issued. It bears the official cachet and is stored in the government archives, absolutely unique. But drawings of approved designs are found on the market which are either trial drawings made before the final approved one and also unique, copies of the approved drawings are sometimes made by the artist on commission. Since many artists do not make trial drawings or copies, there are many stamps (most of them in fact) for which drawings in approved state do not appear on the market. There are also seen drawings of rejected designs, ordered by the government but not used. Most drawings are made in black ink or pencil. A final or trial drawing of an adopted design should be guaranteed unique by the vendor. The copies made on order are easily recognizable to professionals and are of much less value. Many artists mark in india ink on the bottom of their copies "Copie de l'originale." They generally dislike to make copies and often refuse. But the existence of copies does not depreciate the value of the originals. There do not seem to be hardly any counterfeit drawings. But again it is most important to make sure that the signature of the artist is genuine.

Heliogravure (photogravure) Proofs: Artists proofs are not made of heliogravure printed stamps, as no die was used for the plate making.

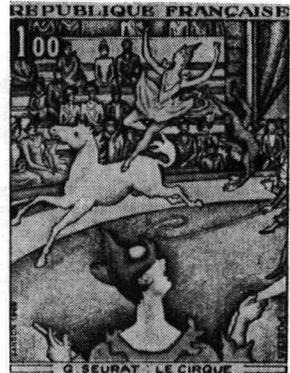
Color Trial Plate Proofs: These are imperforate stamps usually in different colors than the issued ones. Since 1939 color trials of the recess-printed stamps have become available in sheets (panes), especially since 1949 for the bicolored and multicolored issues printed on the new 3- and 6-color presses. The purpose of these sheets is to find out what colors will harmonize and how the coloring of different parts of the design will work out. Numbers corresponding to the different ink formulas are often pencilled in the margins. After the colors for the stamp are finally chosen, these sheets are thrown away; no two sheets seem to be exactly alike. For stamp specialists they are interesting and collectible because they show something about the making of the stamp. The panes are of 5x5 or 5x10 clichés; for a two-color stamp the left four of the five rows are unicolor, and two of these rows will be in

one color and two in another, the fifth row showing the combination of the two colors in different parts of the design (the arrangement of the colors may even differ on each stamp of this multicolor row). Customarily these plate proofs are sold or collected in horizontal or vertical strips of 5, the bottom row with the pencilled numbers and the margin selvage being the most interesting. Rarely one of these sheets appears in the issued colors (a duplicate of the one approved by the minister and stored in the archives), and unless one has the rows with the pencilled ink numbers it could be confused with the regular "non-dentelées," imperfs made by the PTT for presentation purposes. The margin at bottom shows the coins datés with press type and number and date, which is of interest to the stamp specialist.

(To be continued)

FRANCE NEW ISSUES OF 1969

(Continued from FCP #138, p. 65)



- #25. 2 Aug (Bourg-Saint-Maurice, Savoie; gen. 4 Aug.) 0.70 Fr. Championnats du Monde de Canoë-Kayak Bourg-Saint-Maurice. Recess. Bistre, blue, reseda. Des./engr. Combet. Hor. 50/sh.
- #26. 16 Aug. (Ajaccio, Corsica; gen. 18 Aug.) 0.70 Fr. Napoléon Bonaparte 1769-1821. Recess. Violet, green, blue. Des./engr. Haley. Hor. 25/sh.
- #27. 23 Aug. (Saint-Raphael, Var; gen. 25 Aug.) 0.45 Fr. Débarquement Français en Provence 1944. Recess. Deep bistre, gray, deep blue. Des / engr. Gandon. Hor. 25/sh.
- #28. 23 Aug. (Paris; gen. 25 Aug.) 0.45+0.10 Fr. Libération de Paris, Général Leclerc, Maréchal de France. Recess. Gray-blue, light gray, bistre-green. Des./engr. Gandon. Hor. 25/sh.
- #29. 27 Sept. (Paris and Strasbourg; gen. 29 Sept.) 0.70 Fr. Charte Européenne de l'Eau. Recess. Blue, green, black. Des./engr. Combet. Vert. 50/sh.
- #30. 11 Oct. (Paris; gen. 13 Oct.) 0.45 Fr. Mouflon Méditerranéen. Recess. Black, bistre, green. Des./engr. Cami. Vert. 50/sh.
- #31. 18 Oct. (Paris; gen. 20 Oct.) 0.45 Fr. Escadrille Normandie-Niémen. Recess. Deep blue, azure blue, red. Des./engr. Gandon. Hor. 25/sh.
- #32. 18 Oct. (Châtenay-Malabry, Hauts-de-Seine; gen. 20 Oct.) 0.70 Fr. École Centrale des Arts et Manufactures Châtenay-Malabry. Recess. Light green, deep green, yellow-orange. Des./engr. Derrey. Hor. 50/sh.
- #33. 25 Oct. (Cherbourg and Paris; gen. 27 Oct.) 0.70 Fr. Sous-Marin "Le Redoutable." Recess. Light green, deep green, blue. Des./engr. Cami. Hor. 50/sh.
- #34. 8 Nov. (Paris; gen. 10 Nov.) 1.00 Fr. Georges Seurat "Le Cirque." Recess. Yellow, violet blue, red, rose, gray. Des./engr. Gandon. Vert. 25/sh. ("Paintings" series)

- #35. 8 Nov. (Paris and Dijon; gen. 10 Nov.) 0.80 Fr. Louis XI et Charles le Téméraire. Recess. Green, brown, sepia. Des./engr. Decaris. Hor. 25/sh.
- #36. 8 Nov. (Pontcharra, Isère; gen. 10 Nov.) 0.80 Fr. Bayard (Bataille de Brescia). Recess. Bistre, black, sepia. Des./engr. Decaris. Vert. 25/sh.
- #37. 8 Nov. (Nantes; gen. 10 Nov.) 0.80 Fr. Henri IV et L'Edit de Nantes. Recess. Blue, black, violet. Des./engr. Decaris. Hor. 25/sh.
- #38. 22 Nov. (Strasbourg; gen. 24 Nov.) 0.70+0.10 Fr. Libération de Strasbourg. Recess. Brown, bistre-red, reseda. Des./engr. Gandon. Hor. 25/sh.
- #39. 13-14 Dec. (Paris and Avignon; gen. 15 Dec.) Two stamps: 0.40+0.15 Fr. each. (For benefit of red cross.) "L'Été" and "L'Hiver" paintings of Mignard. Recess. Des./engr. Gandon. Bistre, red, blue, violet, red. Vert. 50/sh. also booklets of 8 (4 of each stamp).

PROGRAM OF FRENCH NEW ISSUES FOR 1970

Mon. Robert Galley, the Minister of PTT, announced on 7 Nov. at the annual XXIII Salon Philatélique d'Automne in Paris, the list of planned issues for the year 1970, as follows:

I. Stamps With Surtax (9):

- a) Journée du Timbre 1970: "Facteur de Ville de 1830"
- b) Celebrated persons (6):
Alexandre Dumas, Prosper Merimée, Philibert de l'Orme, Louis de Vau, Edouard Branly, Maurice de Broglie
- c) Red Cross (2): Frescoes of the Chapelle de Dissay (Vienne)

II. Stamps Without Surtax (27):

- a) Art Series (4)—Primitive of Savoie, Sculpture of Carpeaux, a Work of Degas, a Work of Boucher
 - b) History of France Series (3): A scene relating to Richelieu, a scene relating to Louis XIV, Battle of Fontenoy (1745)
 - c) Europa Series (2)
 - d) Touristic Series (4): Abbey of Chancelade, a site in Martinique, a site in Guadeloupe, Observatory of Haute-Provence
 - e) Commemoratives and Miscellaneous (14):
Commemoration of 1870: Siege of Belfort, Centenary of the "Bordeaux" issue
Commemoration of 1945: Signature of the armistice at Berlin with General DeLattre de Tassigny
Liberation of the concentration camps
Marshall Juin
National Gendarmerie (to appear 2 Feb.)
World Hand-ball championships
European junior athletic championships on occasion of the 50th Anniversary of the French Federation of Athletics
Congress of French Philatelic Societies at Lens
Aerotrain
European Year of Nature Conservation
Pelletier and Caventon, on occasion of the 150th anniversary of the discovery of quinine
40th anniversary of the around the world one-man sail by Alain Gerbault (to appear 12 Jan.)
An airmail (20 fr) honoring great figures of aviation (the first of a series)
- Andorre: (7)—same designs as some of the French commemoratives (2 Europa, 2 athletic championships); and 3 frescoes of St. Jean de Caselles, in continuation of the series of 1969.

ANNOUNCEMENTS AND NEWS

Jacques le Pilleur, the well-known expert and writer on the history of ballons-montées and French pioneer airmails died last 27 July. He was the author of several standard books and catalogs, an officer of the Legion of Honor, Crois de Guerre 1914-18, a vice pres. of the Académie de Philatélie, member of international juries, and held many other honors.

Collectors of red-cross items will be interested in the article on "La Croix Rouge et le Timbre Poste" in the French red-cross official magazine *Vie et Bonté*, #188, Dec. 1968.

Pierre Langlois is our source for the fact that Andorre is the only country which handles mail free within its borders for all its citizens, only mail addressed abroad requiring postage.

In France there is a movement to venerate Saint Gabriel as the patron saint of philatelists. The idea was first proposed by the late Gaston Tournier in 1928, on the basis that St. Gabriel argued for the mystery of the incarnation and thus merited the title of the "messenger of God." The PTT organized a ceremony on 24 March several years ago as St. Gabriels day.

Question. How did Philippe de Bourgogne gain the title of "le Bon" when he murdered his father and ordered Jeanne d'Arc turned over to the British?

The Paris police department is issuing stamps for use in paying parking tickets; they are sold at tobacconists at 10fr each—something more to collect (in more ways than one).

Alexandre Varga, head of the Théodore Champion firm in Paris, has been named Chevalier dans l'Ordre National du Mérite. Mon. Varga is the esteemed editor and pricer of the Yvert catalogs.

An extra stamp "hors programme" was issued without much advance notice on 24 November—for the 25th anniversary of the liberation of Strasbourg. It is in the large horizontal format, denomination 0.70+0.10 Fr., designed and engraved by Gandon.

The PTT is shipping surface mails between France and Martinique and Guadeloupe in large freight containers which can be loaded and off-loaded more quickly and the sacks assigned to them by pre-sorted destinations.

The Europa 30c stamp Yv 1556 was printed in 30,290,000 copies which is one of the largest ever for recent French; the next largest issue among the last year's was the Larousse which went to 17,905,000. Most stamps of France now run between 2 and 12 million.

The new first class postoffices being built in France are quite plush, with

marble counter tops, potted plants around, stuffed leather chairs, and tables for writing, etc.

The new Minister of PTT, Robert Galley, has been making a lot of speeches lately which reveal he is deeply probing the troubles of the postal system and is not afraid to hint some drastic solutions may be necessary. Indeed the situation seems to parallel that of the U. S. postal service on a smaller scale. He says it needs massive increases in the budget, equipment trusts, lease-purchase construction, more adaptability of user habits to the exigencies of the service, decentralization and regional variation, increase in productivity, humanization, each type of service to pay its own way, etc. He is full of ideas. He implies that soon the formats of mail (size and shape of envelopes, etc.) will have to be more standardized, the weight limit on packages increased, some offices in depopulated areas closed, and he wants to have the public deposit their pay checks in the postal accounts at interest against which they will draw money orders to pay bills, get cash, as needed, etc.

The new 25 and 30c Cheffer-Durrens Mariannes were printed on color presses of the TD-6 class even though in one color only. They are in sheets of 100 (10x10). The first sheet (of 3) from the first cylinder made has two guide lines under position 100 (i.e. in the coin daté) and two lines over position 10. The second sheet carries the electronic guides in the left margin opposite position 91 (as usual with the TD-6 presses). The third sheet has no guides. A new cylinder for the 30c has already been made—the sheets from it have slight differences in the guide marks; the press indicia are under position 95 and thus some distance from the coin daté. Interesting questions for the students are why was the 0.30 coq replaced by the 0.30 Marianne and why are the Cheffers only in one color. (We have already mentioned in a previous issue that the Cheffer has now come out in typo also.)

Member Jean Smith (#729) writes to call our attention to some proofs he has of the Ceres 10c (like Scott #1) which have large round dots just outside each corner of the stamp, which we have not seen mentioned before.

As the specialists in marques postales or “stampless period postal markings” of France are probably aware, by the 1940's the students of this material had realized that it would no longer be possible to put all the information on these marks into one catalog or book, and the late Baron Ed. De-Beaufond undertook to start publishing separate “monographies” on each Department of France as fast as various students could compile them. With DeBeaufond's passing, other organizations or individuals are publishing such monographs, and we have announced the recent ones in the “new books” column of FCP. In Feuilles Marcophile no. 173 (1968) p. 10 there is a map of France showing which Departments by now have had monographs published on their marques postales and which are in course of compilation. It seems that about half of the country is now covered, especially the eastern half, northern tier and quite a few on the west coast. The dedication and enthusiasm of many collectors in France for this project is remarkable; in the U. S. very few states have handbooks or catalogs of this type.

Some collectors of French “flammes” requested the PTT to place the dated postmark to the left of the illustration box, which the PTT has now

started to do. We wonder if this is such a good idea, as the flammes will be mostly on top of the stamps and hence often hard to read.

Saint Lucia has issued a commemorative set for the birth there of Josephine, Napoleon's wife; but there is some question among historians whether she was not born in Martinique where at 5 weeks of age she was baptized (at Trois Ilets 27 July 1763).

According to a columnist in L'Echo, the Yvert et Tellier firm is still working on preparation of a new edition of the specialized catalogue of France and Colonies (last ed. 1939)—so be patient; in fact we understand much of the book is being typeset now.

On the 3rd of December the air mail from Paris to Melbourne could obtain a cachet for the PTT commemorating the 50th anniversary of the first air mail flights England-France-Australia.

The 1969 Red Cross stamps with Mignard's "L'Eté" and "L'Hiver" (0.40 +0.15 Fr.) were put on sale on Dec. 13 at Paris and Avignon, and the version overprinted CFA on Dec. 14 at Paris and Dec. 15 in Reunion.

FCPS member Earl C. Jensen won a bronce award for his entry of classic France (#s 14-33) in the Florida Federation of Stamp Club's FLOREX 69 show at Miami 7-9 Nov. This was his first try at competition with France and he wishes to thank Pres. Marc Martin for his generous advice in supplying information on which to base the organization and write up of his collection. Our knowledgeable members always stand ready to help the novices this way.

The issue no. 12 (Sept. 1969) of "Le Phlogophile" (new name of the former "Bulletin" of Diphila) is devoted to "Napoleon et les Flammes," which is a must for topical collectors of Napoleoneana. (Diphila, B. P. 12, F91-Draveil. 2 Fr.)

According to our gallivanting Treasurer Bea Berner, the SANDIPEX show at San Diego last summer was very good. The France and Colonies Award went to our member Ray Gaillaguet of Providence for his "Birth of the 3rd Republic—Siege of Paris Issues, Bordeaux, Occupation Stamps of 1871-72, Balloon Posts, Boules de Moulins, etc." It was a very handsome exhibit we hear. Another France exhibit made an honorable mention.

The separate listings and prices in the Ceres Catalogue for mint modern French stamps "hinged" and "never hinged," has brought forth a lot of strong opinions among French philatelists and dealers—some praise it and some (even dealers) are sarcastically opposed. The feeling against "gommanie" and the "charnêrite" is surprisingly widespread.

The "Mouflon Méditerranéen" stamp of Robert Cami won the Grand Prix de l'Art Philatélique Française for 1969, judged at the Salon Philatélique D'Automne on Nov. 7. (He had won this prize also last year for his Rattachement du Corse design.) The jury chose for the best design of the Territoires d'Outre Mer the "Concorde" of New Hebrides. And for the Grand Prix of the 13 African and malgache countries they picked the 100 Fr Philéxafrique

stamp of Mali engraved by Gilbert Aufschneider. René Quilivic obtained the Jean Goujon prix for the ensemble of his works.

We note that the special issues of France in multicolor continue to be mostly for odd denominations of 0.45, 0.70, 0.80 or 1.00 Fr, whereas the basic domestic letter rates are 0.30 and 0.40 Fr. As we and collectors in France generally have suspected, the PTT apparently now intends to keep it that way, in spite of complaints. But now they are giving different excuses. PTT notes that the 0.45 Fr corresponds to the rate for the 2nd weight step (50-100gr) of non-urgent letters, of which about 3,000,000 pieces are mailed a month. The 0.30 and 0.40 stamps have to all be in solid green and red, respectively, in order to facilitate the sorting of the mails. The 0.70, 0.80, and 1.00 Fr denominations can cover some foreign and heavier-weight domestic rates.

Coins datés have not been printed on the sheet margins of the special and commemorative issues of France since 1941, because of difficulties in controlling their use or abuse which led to many complaints. They are, however, still printed on the regular issues (mariannes, etc.), so-called series d'usage courant—and fortunately too, for the study of modern French issues would be almost dead without them.

Our member Daniel Vooy's, President of the American Philatelic Society and Editor of the Philatelic Literature Review, was elected to the Executive Committee of the Federation Internationale de Philatelie at the Sofia meeting last summer.

J. de Micoulsky, Paris specialist on marques postales and obliterations and co-proprietor with G. Noel of the firm "Histoire Postale" died suddenly in November.

We are offered a new idea ("unique") in stamp albums. A Paris publishing firm announces a series of annual albums, each dedicated to a leading French stamp engraver, with his portrait and biography and 50 pp of text articles on art and engraving, and pochettes with all the French stamps of that year and their first day cancels, plus the interpretative comments of the "engraver of the year" on these stamps, plus many blocks of stamps by that engraver, etc. Fancily bound in leather, and at a price of 730 Fr, it is meant for "quelques amateurs privilégiés." The 1970 volume will honor Decaris. (Ed. Publiscope, 123 rue Lafayette, Paris 10).

The straightline cachets of certain sorting postoffices in France reading "(name of p.o.)/PAQUETS" are meant for use on official postoffice facing slips, but rarely are seen on stamps on covers when the stamps had not been cancelled at the p.o. of departure.

An unusual first-flight airmail, according to Frank Muller (writing in L'Echo, Nov. '69) was a French military flight from St. Pierre to France via Azores in the first part of September last, carrying a cargo of 400 kilos of mail; the "Transail" cargo plane landed at Orleans-Briey.

The New York firm of Mercury Stamp Co., Inc., has opened a store in Paris at 34 rue Drouot, under Jean Vauros as manager. It will specialize on classics of all countries, especially Europe.

F. & C. P. S. OFFICIAL

PRESIDENT'S LETTER

The Officers and Board members of the France & Colonies Philatelic Society wish a very happy New Year to all members of our Association, their families and to all our friends. May 1970 bring everyone health and peace to the world.

The New Year reminds us of the old custom of paying visits on the New Year's Day:—in 1759 after the establishment of the "Petite Poste" in Paris, it was possible by paying 2 sous to the Post Office to have a "deputy" sent to the addressee to present one's compliment and best wishes. It should be said that the "deputy" was suitably dressed in formal black and was to carry a ceremonial sword. Greeting cards and singing telegrams of course have since replaced this nice but outdated practice.

A reminder to all our members that the annual "Stephen G. Rich" Competition will take place on February 3, 1970. Application blanks have been mailed to all members. There are no frame fees or any other expenses except the costs of shipment. New members are particularly requested to participate. All exhibits will be mounted in the frames of the Collector's Club meeting hall where our Society holds its monthly gatherings. Attractive prizes will be offered to the winners. Any additional information can be obtained from Ira Zweifach, 336 Central Park West, New York, N. Y. 10025. We certainly hope to greet many of our out of town members on that day and we expect a large local membership attendance.

Philatelically yours, M. W. Martin

Meeting of September 2, 1969

It was well attended despite the Labor Day weekend. The featured speaker for the evening was Ira Seebacher, newly elected a member, and a well-known collector of Sports Stamps of the world. Mr. Seebacher showed some twelve frames of sports stamps on cover. These covered everything from those sports which are well known to most people, to little-known sports which do not receive much publicity. A most enjoyable evening; and after the lecture, due to the interest shown, the question and answer session lasted almost as long as the presentation.

Meeting of October 7, 1969

Once again we featured a topical approach to philately. The speaker was Mr. George Guzzio who presented "Music On Stamps and its Ramifications in French Philately." We were treated to some twelve frames of material. Mr. Guzzio's selections not only covered music per se, but included as well, composers, and musical instruments. We learned more about the lives of the composers, their compositions, and the reasons for their composing the various music credited to them. Singers also came in for discussions during the course of the evening, with some lively interchanges between the members and the speaker. Everyone present went away with a little more knowledge of music than before.

Meeting of November 4, 1969

On this occasion we featured Mr. Jan Kindler, showing and speaking on his very extensive 10c red sower collection. Mr. Kindler has what must be one of the most highly specialized collections of this stamp in the world, and it is replete with many unusual items along with the standard material. He

covered the printing methods, number of printings, and the varieties. Due to the extensive use of this stamp there were many shades and all shades were well represented in the showing. The presentation was complete in every detail, and was well received by a large audience. At the question and answer period many present aired their own views on the stamp, or found the answers to questions they were puzzled about.

Meeting of December 2, 1969

Pres. Marc Martin discussed the new "Encyclopédie Des Timbres Poste De France," showing stamps of the first issue (1849-1852) to which this first volume of the Encyclopedia is devoted. The presentation of the subject, after a brief historical preliminary, following the plan laid by the authors, stressed the technical aspects of the preparation of die and plates as well as the printing process. The audience was told of the methods used in preparing the stamps from the original engraved and hardened steel die, the 150 assembled lead-transfer impressions, the galvanic bath, the resulting copper printing plates, the make-up and the final printing of stamps by means of a hand press. Major varieties of the first issue such as the *tete-beche*, for instance, can be traced directly to errors in the assembly of lead impressions (face down) before copper plating. References were made to the 1871 (Paris siege) and Colonial issues printed from the same plates and consequently having some of the same distinct varieties. The presentation concluded with some typical examples of the different printings made from the first plates. Mr. Martin showed a flow chart of the various steps in the production of the stamp, which we may be able to reproduce later in the FCP.

Walter E. Parshall, Secretary

NEW MEMBERS

- 1202 PARSONS, Dr. William T., 712 Chestnut St., Collegeville, Pa. 19426 — 19th Cent. France (Classics); 19th Cent. Fr. Cols.; French Art on stps.
- 1203 WORCESTER, David L., Apt. 12, 1776 California St., Mountain View, Cal. 94040 — French Colonies.
- 1204 CARON, Gerard A., P. O. Box 64, South Windsor, Conn. 06074 — Air Mails of France, Monaco, Fr. Colonies and Francophile Countries. Also Air Mail Proofs and Essays of above.
- 1205 WALLACE, Richard R., 934 Hunter Rd., Wilmette, Ill. 60091 — France General.
- 1206 WHEELER, Blake R., 566 East Channel Road, Santa Monica, Cal. 90402 Scott's Nos. 121 thru 132 and overprints on these stamps.
- 1207 DICKSON, Mrs. Evelyn J., Brewster St., R. F. D. #4, Coventry, Conn. 06238 — All phases, especially postal history, local liberation issues, precancels and cancellations on all issues but primarily early classics.
- 1208 VON HEIGHT, Wilhelm, c/o Mier, 1132 Clarkson, Denver, Colo. 80218 French Occupation issues of Cameroun & Togo. French Cameroun and Togo. Togo Republic 1960 on. Cameroun Republic 1961 on.
- 1209 PRYCZYNICZ, Jossif, Skr. Pocztowna Nr. 6, Szczecin-3, Poland — Famous personalities and paintings.
- 1210 ROZENBURGH, Eugene, 25 Clarendon Court, Metuchen, N. J. 08840 — Stamps & covers, etc. of French Polynesia; Antarctic Terr.; Tahiti.
- 1211 PARKER, William L., 35 Sevilla Dr., Los Altos, Cal. 94022 — All France proper—parcel post, revenues and fiscals—all items not listed in Scott.
- 1212 VERMEER, Dr. M., De Ruwiellaan 7, Amstelveen, Netherlands
- 1213 de VRIES, D., Waalstraat 53-1, Amsterdam (Z), Netherlands — Obliterations Post Offices of Paris since 1849-1969.

- 1214 REDGRAVE, Kent M., Jr., 807 Elderbank Court, Baltimore, Md. 21204
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- 1214 PERRICELLI, Richard, 1227 White Plains Road, #134, Bronx, N. Y.
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- 1154 FEDER, Mrs. Lee M., 6214 8th Avenue South, Gulfport, Fla. 33707
- 1137 RICHMOND, Robert J., 330 West 76th St., New York, N. Y. 10023
- 79 MORTON, John B., 704 Linwood Avenue, Buffalo, N. Y. 14209
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THE 25c BLUE OF 1871 (SCOTT #58, YV #60, S. G. #193)

By Harold M. Metzger*

*Our former long-time member Metzger originally wrote this article for FCP back in the early 1950's, but editor Steve Rich never published it because of some quibbles over details and terminology. At the time it was written it was accurate as far as knowledge went. After the present editor took over he obtained the manuscript from Mr. Metzger who indicated that he was no longer able to bring it up to date owing to poor eyesight which had caused him to resign his membership. We thought it both desirable to have an article on this classic subject and fitting to make amends to his effort, so we have rewritten the paper using the latest authoritative literature but following Mr. Metzger's general outline and theme. Members Ray Smith, John Marsh and Stan Luft have kindly assisted us in this task.—R.G.S.

The 25 centimes blue perforated Ceres stamp of France, issued in 1871, is one of the most common and popular mid-19th century classics of the world. It is also one of the most studied stamps. In spite of all the research work already done there is still much to be learned about it. Moreover it is the commonest stamp on which collectors look for the large-numeral ("gros-chiffres") lozenge cancellations of France.

The close of the Franco-Prussian War left stamp stocks in France greatly depleted. Also an increase in postal rates (Law of 24 Aug. 1871) for local and ordinary inland service made new denominations desirable.

Two new denominations were to have been available for use on the 1st of September 1871: the 15c bistre and the 25c blue. Perhaps as many as 1.5 million of the 25c and 300,000 of the 15c were delivered in Paris by that date, but it wasn't until the middle of September that they became generally available. The 25c blue was in use from that time until 1876, when all of the Ceres issues were replaced by the Sage ("Peace and Commerce") type.

Inasmuch as the new stamps were urgently needed and time was very short, it was decided to use the same plates from which the 1850 imperforate issues were printed. This fact is well-known and is shown by the presence of some of the same constant plate errors in the stamps of both 1850 and 1871. (The 1871-72 issues for the French Colonies were also printed from old plates.)

These original Ceres plates and some of the later plates are known as "galvanoplastic" (i.e. electrotyped) plates, and required a complex manufac-

turing process. The original (master) die was engraved on a soft steel block, in relief, a much more difficult task than recess engraving. The die, with cutaway openings at the bottom for slipping in numeral plugs, was then hardened and used for stamping out a secondary die with 25c numerals of value on it, and this in turn was hardened and used to stamp out individual matrices of lead. When the required number (150) of matrices were ready, 15 horizontal rows of 10 each were clamped into a form. The form of 150 (matrix plate) was immersed in an electrolytic bath which slowly deposited a skin of copper over the matrices; when the copper was thick enough (it took many days) it was peeled off, straightened and backed with an alloy to make it strong enough to withstand the punishment of the printing press. Two such panes (solid electro plates called "galvanos") were then locked side by side on the press for printing sheets of 300 subjects.

Although dry paper was used, some pressure was required to obtain a clear impression. To bring out the finer details of the engraving, what is known as a "make-ready" (*mise en train*) was employed. This ordinarily was a proof sheet of stamps on which parts were cut out and other parts had pieces of stamps pasted on, for each of the 150 clichés. The make-ready sheet thus pasted up was put behind the paper sheet to be printed, along with a blanket, so as to put pressure where necessary to bring out the features of the design evenly. The printing was done on a woven lightly tinted (colored-in-the-pulp) paper of good quality, coated on the printing side with a clear lithographed varnish wash thought to make counterfeiting by decal more difficult. The sheets of 300 were gummed and perforated, cut into post-office panes of 150 stamps and then were ready to send out.

It may be noted that practically all the early French stamps up to 1876 were similarly printed and in sheets of 300 subjects.

A second process used for making some of the later Ceres plates will be described farther on. The exact number of plates made of the 25c Ceres is not definitely known but it is certain that no less than 8 or 9 plates were used.

We have sort of gotten the cart before the horse, as we have the stamps ready for distribution and haven't said a word about the men who did the original work. The design of the 1849-50 Ceres was due to Jean-Jacques Barre (the "senior" Barre), and the master die was engraved by him also. At the time, he was "adjoint engraver-general" to the Paris Mint, where he normally did medals and coins. The printing was supervised by Leopold Anatole Hulot, from 1851 to 1876 Director of Stamp Printing (see FCP #128, Apr. '67, p. 45).

For the 1850 25c, 3 full plates (=6 galvanos) of 300 subjects were made. None of these plates bore an official number (though the galvanos were numbered 1, 2, 3, etc.), so for reference they have been arbitrarily numbered by the late Dr. Chase, one of the first authorities on the plating of these stamps, as "0", "1" and "2". Plate 0 was used in 1850-52 to a small extent, Plate 1 was used almost entirely for the 1850 issue, and Plate 2 was not used at all in 1850-52. (Another half-plate of 150 also had been made but not used.) When the 1850 Ceres were replaced by the Napoleon (Presidence) type, these plates were not destroyed but laid aside in the Mint.

For printing of the 1871 issue, Plates 1 and 2 were put back into service. (Plate 0 for some unknown reason, probably damage, was never returned to use.) These plates 1 and 2 were both in use from August 1871 until April 1873, when Plate 1 was retired because of wear; and Plate 2 continued until November. Meanwhile in April 1873 a new plate, known as No. 3 (Chase), was prepared and placed in use (until mid-1874).

Plates 1, 2, and 3 are all from the original state of the master die of 1848, which is known to specialists as "Type I" (Marconnet and Chirici). As

this original die was broken in 1861, the die for Plate 3 was possibly stamped or electrotyped from one of the two available steel secondary dies made from the original in 1857, or perhaps they used the many old lead matrices left over from 1850 to make new galvanos. The settings of these three plates were entirely reconstructed years ago by Dr. Chase and his collaborators, with the exception of two positions in the left pane of Plate 1.

Plate 1 was in general in very good condition when first brought back into service in 1871 but the bottom row had worn frame lines and the plate had been bent up on that side to compensate for the wear, so that one can find bands of color showing in the lower sheet margin. The wear soon began to show up in breaks in cliches all over the plate, but especially its outer parts. A new cliché was inserted (remplacant) in position 128 of the right pane.

Plate 2 started out brand new in 1871 but it also soon developed many wear varieties. There was a weakness in the bottom two rows of the left pane, where a great crack (grande cassure) later developed between the 14th and 15th rows, and the bottom row of cliches gradually disintegrated. It was repaired (retouched and soldered) a number of times and finally two rows of new cliches were substituted ("the" replacement), which in turn began to show wear effects. The specialists are devoted to tracing this evolution with stamps from each position in the two rows showing all its stages (10 "états"); some are very rare because so temporary. The plating of Type I is described in great detail in P. Germain's book of 1952, with addenda in an article of 1967-69.

When Plate 2 became so worn that its replacement was imminent, a new method of plate making was chosen. In mid-1873 a copy of a secondary steel die from the younger Barre's 1858 Ceres essay die was modified by converting the inscription to that of Type I and strengthening the bottom frame line, especially in the middle; this result is called "Type II" (Marconnet and Chirici). Type II die was used to stamp out enough separate brass or copper cliches for a "mosaic plate" instead of making a solid galvanoplastic one. These separate (mobile) cliches were locked in a special frame and used directly for printing. The frame (chassis) contained 15 horizontal slots, each of which held 10 of the separate cliches. Each of the copper or brass cliches, with a lead backing added, had a strip soldered under it in the form of an inverted T, thus allowing it to fit into the slots. Such a process provided easy removal and replacement of worn or damaged cliches.

Two of these Type II mosaic plates were made, assigned by Chase numbers 4 and 5. Only about 5% of the total number of stamps printed for this issue of the 25c are of Type II and thus it is relatively rare.

Plate 4 was first put to press about August 1873 and apparently only served importantly from November 1873 to early 1874. All of the stamps from Plate 4 are of Type II. Plate 4 stamps are so rare (7.5 million printed), especially in multiple pieces, that full reconstruction of this plate may never be accomplished. A tete-beche is known on a cover dated August 1873, which must have been corrected immediately, as the same position is upright in all other known copies. By 1963 Pierre Germain had successfully plated approximately 60 positions in each of the two panes, but the necessary multiple pieces were lacking and future progress appeared difficult. (Dr. Chase didn't think it would ever be completed.) Later, 18 new stamp varieties have been located in Plate 4, and 5 replacements of cliches, so progress is being made.

Slight differences in the lines around Ceres' mouth distinguish original Plate 4 from original Plate 5 stamps, but it is not believed to indicate a sep-

arate die—just a different make-ready. Plate 5 was apparently in use for about 6 months, from December 1873 to July or August 1874 (52,500,000 printed). Type II cliches were an experiment by Hulot that did not prove very satisfactory. Hulot decided that another 25c die should be prepared, by modifying one of the old Barre secondary essay dies of 1862. This was done around the end of 1873, and a batch of separate cliches for reserve stock were at once taken from it. These differ in some particulars from Types I and II so are called "Type III" (Marconnet and Chirici). It may be mentioned here that the 3 types are easily identified by small flaws in the upper corner rosettes of Type II and III, as illustrated in all the French catalogues (but not in Scott or Gibbons).

Within a few weeks after going into service certain Type II cliches in Plate 5 were already wearing badly. Meanwhile, the reserve stock of Type III cliches had been mixed with some extra Type II cliches left over from the times Plates 4 and 5 were made. Because of this, when the first replacements of cliches were made in Plate 5 (about January or February 1874), cliches of either Type II or Type III were put in indiscriminately, inasmuch as to the workmen all cliches seemed identical. (Earliest Type III stamps are seen used around March 1874.) In spite of this complication, one state of Plate 5 has been reconstructed from large blocks with the exception of one stamp in the left pane. Parts of Plate 5 were entirely remade 3 or 4 times (cliches reshuffled and many replaced), and numerous of the replacements have been identified. Dr. Joany thinks there were two different matrices used to stamp out the Type III cliches, and two for the Type IIs, owing to constant small differences he has noticed in the cliches.

(To be continued)

AVAILABILITY OF BACK ISSUES OF THE PHILATELIST

All issues of the Philatelist are available except the following, which are no longer in stock. (You may be able to get xerox copies made by libraries that have complete files.)

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6	1	6
7	2	1
38	7	2

In the years 1958 through 1966 the number of issues per year was variable, as follows:

Year	Number of issues	Year	Number of issues
1958	3	1962-63	5
1959	2	1964	2
1960	5	1965	3
1961	5	1966	4

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RAOUL—AS WE REMEMBER HIM (II)

In the FCP for October in the reminiscences on Lesgor there appeared some grave errors: Beneath the picture of the late Raoul the script states that the photographer cut off the head of Paul Olsen—a former member of FCPS who has not been well and resigned. As an undisputed authority I would like to state that: (1) I still have my head, (2) I still have my health, and (3) I am still a member of the F&CPS! (Editor's apologies for not verifying that story!—R.G.S.) I too knew Raoul Lesgor from his days in Nassau Street to his years at Holmes, N. Y. I valued his friendship both as a warm-hearted and generous man and as a most knowledgeable stamp dealer. I have never known anyone with such interest and enthusiasm for the classic issues of France nor one so willing to share his knowledge of all areas of French philately. In every sense he was a true collector, a lover of stamps. —Paul A. Olson (#837)

I read with interest the reminiscences about Lesgor in the October FCP. I believe I am one of the members who was best acquainted with him at the time the Group was started and for some years prior to that. He was, as the correspondents attest, a very colorful person, and did a lot for French stamps and for the FCPS, which would not have been founded without him.

Lesgor was not a Basque, but a Béarnais, which is not at all the same thing. The two are neighbors, but their psychology is very different, and Lesgor is not a Basque name. I know he always presented himself as a Basque (I suppose because they are better known and more glamorous) but he told me the truth one day when he discussed his childhood.

He did take part in the Gallipoli campaign of which he had bad memories.

I do not know when he came to the U. S., but he may have gone first to Pittsburgh where he had close relatives. He was a cook when he came here and became one of the chefs at the old Hotel Lafayette of fond memories in the history of good eating but long torn down. The Lafayette, and also the equally famous Brevoort nearby, were owned by Raymond Orteig who was a friend of my father and me and who became famous when the prize that he offered to the first man to fly the Atlantic non-stop was won by Lindbergh. Orteig was very crusty and I remember one occasion when I was complimenting him on his beautiful head of snow white hair and he replied: "Je suis comme les poireaux, vous savez la tete blanche, mais avec la queue verte," which is very French and better not be translated. Now Lesgor was equally crusty and it is a moot question who first told the other to go to. Lesgor told me he was already buying and selling stamps and decided to go into business for good after leaving the Lafayette. When I first met him he already had as partner a man named Reel; many of our old timers will remember the firm name of Lesgor and Reel. Marion was secretary, clerk, etc. They had a small office in some old building on Nassau Street. They dealt in all countries, not just France and colonies, and the biggest part of the business was new issues. They moved several times and finally parted in a squabble, as so many things ended with Lesgor.

At that time I was in the habit of calling on Lesgor every Saturday to discuss old French issues. We also saw one another often at his home, or ours, and Lesgor would cook memorable meals. The idea of drawing in others with similar interests came up naturally and Lesgor said we could meet at his office, but later he decided that might be misunderstood. Another fellow who figured among the circle at this period was J. Brainerd Kremer from New Jersey, one of Lesgor's best customers. Lesgor suggested one day that Kremer and I should organize a group, more or less patterned after study groups

which existed at the time such as the Helvetia Society. But Kremer had other preoccupations and the job was left to me. Lindquist published an announcement for us and we met one evening a month or so before Pearl Harbor at the office of "Stamps." A total of 18 had answered the call and 17 joined. We did not want a formal organization with officers and dues, but nevertheless I was having to answer a lot of mail and thought we should have a "News Letter," so I asked one dollar from each man to defray the expenses; and out of the first \$17 I put out the first issue of the Philatelist in offset, which cost me \$10 (—a sum which will interest the present officers). I combined the functions of secretary, treasurer, and editor for a long while.

The Group prospered in spite of the War. Discouraged by the flood of meretricious issues I later gave up stamp collecting and severed connections with Lesgor. When I last saw him, after his serious illness, he wanted no expressions of sympathy.

Incidentally, when I knew her, his wife Marion always spelled her name with an "o" not Marian as recent correspondents do. It was characteristic of her to remove herself from contacts with former friends after Lesgor's death. She was not one to make any fuss and most unconventional, but also one of the kindest persons. She was his Good Angel and lucky to have her. I was very fond of her.—Dr. C. Vaurie (Member 17)

(To be Continued)

ON THE INTRODUCTION OF THREE-COLOR RECESS PRINTING AT THE AFT

By Pierre de Lizeray

Some questions have been asked us as to the circumstances of the first 3-color stamp presses at the Atelier de Fabrication de Timbres-Poste (now called Imprimerie de Timbres-Poste). In a privately-issued booklet by Mon. Pouget, the former manager of the AFT, he writes that the invention by Serge Beaune of a process for recess printing 3-color stamps led in 1939 to modification of the first recess press (1-color) owned by the AFT and to some trials of printing 3-color stamps thereby. Then in 1946, as a result of the experience with these first trials, more extensive improvements were made to the press. Soon after, about May 1947, six new presses embodying these improvements were bought by the AFT. Pouget's statements can be interpreted in two senses:

a) that private (non-issued) trials of 3-color printings were made for the AFT between 1939 and 1946, or

b) that trial printings of 3-color stamps were issued in this period.

The second interpretation must be the more nearly correct one, as some recess stamps in 3 colors were actually issued by France in 1939, most likely done at the AFT on the modified recess press. These were Yv #422 in black, blue, and red showing a nurse, issued for the 75th anniversary of the International Red Cross, with surtax; and the Natality stamps #s 440-441 of 1939, and "The Letter" painting of Fragonard stamp of 1939 (#446). All these first 3-color stamps were charity issues with surtax, made in limited quantities. The red cross of 1940 (2 colors) and the cancer (2 colors) and Outre-Mer stamps of 1941 were also done on this press.

The first regular commemorative recess stamp from the three-color press was Yvert #550, the Stendhal issue of 1942 (in 2 colors), again in limited quantity.

The definitive recess issues in 2 or 3 colors came much later, well after

1947, i.e. after the purchase of the six new improved 3-color presses, starting with Yv #840 and 860 in 1949, followed by several in 1950 and a few more in 1951, 1952 and 1953. But not until 1954 were there many 3-color issues for France. Meanwhile, however, for the colonies and Monaco there were quite a few 2- or 3-color recess stamps printed already in 1950-53.

In the French literature the 3-color recess printing is now commonly referred to as "TD 3" (for Taille Douce 3 couleurs), because TD 3 is the symbol printed in the sheet margins of the more recent issues printed by these presses.

NEW BOOKS, PAMPHLETS, AND CATALOGS

- "Les timbres de France Gravés en Trois Couleurs; Ce que disent les coins datés." By R. Joany. 1969. 20 pp. illustr. 5.59 Fr. plus .80 postage. Le Monde Brochure #109. Le Monde des Philatelistes, 7 rue des Italiens, Paris 9. CCP Paris 18.382-12. (Two articles reprinted from Le Monde; explains the color varieties on the stamps printed with the 3-color recess press, which resulted when the ink rollers were recut and hence causing constant "types.")
- "Nomenclature des Cachets a Date Manuels Postérieurs aux Types 17bis et 24bis, 1884-1969." By André Lautier. 1969, illustr. 13 Fr. p.p. from M. Chevalier, Le Faouët, F22-Lanvollon. (Highly recommended system of coding and cataloging French postmark types of 1884-1969).
- "Essai de Nomenclature des Marques Postales et Oblitérations du Dept. du Doubs, de l'Origine a 1876." By Pierre Fallot. 1969. Besancon.
- "Catalogue Yvert et Tellier, 1970 (74e Ann.), Tome I: France et Pays d'Expression Française, Anciennes Colonies, Protectorats, Afrique du Nord, Pays Ex-Associés, Andorre, Monaco, Bureau a l'Etranger, Mandats, Territoires Occupés par la France, Sarre." 1969. 692 pp. illustr. 7 Fr p.p. Yvert et Tellier, 37 rue des Jacobins, F80-Amiens, France. C.C.P. Lille 1671-38, or R. C. Amiens 54 B 33. (This standard catalog this year shows considerable rises in classic issues, but more stable prices in 20th.)
- "Supplement au Catalogue Générale des Entiers Postaux de France, Sarre, Monaco, Ex-Colonies." 3rd ed. 1969. 7.50 Fr p.p. A.C.E.P., 35 Boul. Saint-Martin, Paris 3. C.C.P. Paris 1386337. (Additions and corrections to the basic cat. since the 2nd Suppl. plus all new prices for the whole cat. 6th ed.—the basic cat. can still be purchased at 25 Fr. p.p.)
- "Marques Postales et Oblitérations du Puy-de-Dôme, 1700-1900." By P. Lejeune. 1969. Price not stated. Société Philatélique de Clermont, c/o M. Bergeron, 46 Rue Blatin, F63-Clermont-Ferrand. (Another one of the series on postal markings of the various Departments, by a leading postal historian.)
- "Catalogue des Plis Aeropostaux Transportées par Avions a Réacteur et Turbo-Propulseurs des Compagnies Aériennes Françaises." By J. Houlteau. 1969. 24 pp. illustr. The author, 22 Ave. de la Mer, F44-Pornichet. 4 Fr plus postage. C.C.P. Paris 1173-54. (Airmail cachets for the Comet flights thru the Caravelles, priced, in English and French, by a leading French aerophilatelist).
- "Catalogue Georges Monteaux France Spécialisé Depuis 1900, avec Illustrations des Types Multiples." Nov. 1969. 13th Ed. 4.50 plus 0.90 postage Fr. Georges Monteaux, 6 Square de l'Opera Louis-Jouvet, F75-Paris 9. C.C.P.

- Paris 1541-93. (New edition of this standard and indispensable priced guide to the 20th cent. French stamps classified by types specialized for sheets, booklets, coils, shades, papers, millésimes, coin datés, specimens, varieties, based on the latest researches. See rev. in FCP Oct. '67, p. 100.)
- "Index Alphabétique des Marques Postales et Cachets Postaux a Caractère Maritime, signalés dans les Tomes I a VI." By Raymond Salles. Dec. 1969, 224 pp. 52 Fr. The author, 74 rue de la Tour, Paris 16. CCP Paris 5134-42. (Lists alphabetically and cross references all the marks in Tomes I to VI of his series on La Maritime Postale in order to facilitate users in locating marks in the original volumes.)
- "Catalogue des Vignettes Francaises." By M. Naudet. Being published serially as detachable signatures from the magazine Archives Erinnophiles, organ of the Société "Arc-en-Ciel" (M. L. Granger, 19 rue Roger-Groizeleau, F49 Angers) starting in #100, 1969. (French cinderella material.)
- "Catalogue des Editions A. V. 1970, France." 3rd ed. 1969, 86 pp. 4.50 Fr. Editions A. V., 7 rue de Chateaudun, F75-Paris 9. (Thematic cat. of French stamps by 28 categories of subject. The same publisher also issues cats. on animals, flowers, etc.)
- "Catalogue des Oblitérations Mécaniques Francaises, Additif/Rectificatif 1969-70 au Catalogue Provinces." By Paul Bremard. 1969. 20 Fr without cover, 25 Fr with, p.p. Diphila, B. P. 12, F91-Draveil. CCP Paris 475-42. (Addenda and errata to the cat. Publ. in 1968 of French flammes of the provinces; Paris will be covered in a later addenda volume.)
- "Catalogue Thiaude France et Pays d'Expression Francaise 1970." 55th Ed. 1969. 6 Fr p.p. Editions Thiaude, 24 rue du 4 Sept., F75-Paris 2.
- "Histoire des Timbres-Poste de l'Empire." Tome III. By Dr. J. Fromaigat. Le Monde Brochure #111. 1969. 8.94 Fr plus 0.80 p. Le Monde, 7 rue des Italiens, Paris 9, CCP Paris 18382.12. (Continuation of the definitive treatise that is appearing serially in Le Monde.)
- "Promenade a Travers la France Illustrée." Tome V (end). By P. Boye. 1969. Le Monde Brochure #112. 8.38 plus 0.80 Fr. Le Monde, 7 rue des Italiens, Paris 9. CCP Paris 18382.12. (Last volume of an extended thematic treatment of scenes and sites of France illustrated on stamps.)

"Stamps and Postal History of Tahiti." By R. H. Houwink

This colorful little book is an example of what a philatelic treatment of a country for the average collector should be. It is not "technical" nor "systematic" but contains plenty of authoritative information, enough for any but the more advanced specialist, and has lots of illustrations so that one gets a good idea of what it's all about. Even if the object is promotion, any collector of French Polynesia will not want to be without this booklet. The pictures alone are a contribution to postal history, showing unusual covers, the original photos and sketches for the 1913 issue, the postoffice buildings and employees, the shipping, types of cancels, a representative sampling of the stamps, etc. The cover has reproductions of some of the stamps in color. Dr. Houwink is the editor and publisher of the French Polynesia Newsletter and the section on French Oceania in the "Neues Briefmarken Handbuch"; he is thus well qualified to write on the subject but also communicates his enthusiasm for the island, its history, people, culture and scenery. We suspect his close friend, Father O'Reilly, a collector who is active in the Société des Oceanistes and with many contacts in Tahiti, was responsible for the publication of this book by the Société. The text is in English but captions of illustrations are in French and English. (Dossier 3, Société des Oceanistes, Paris, 1969, 32 pp. illustr., price not stated; Société des Oceanistes, Musée de l'Homme, Paris 16).—R.G.S.

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- WANTED:** France, Blanc issue Sc. 109-115 mint, used, multiples, or on cover. Also France parcel post, revenues; Paris roman, block and star cancels on or off cover. Arthur P. Merrick, 15546 S. E. Green Hills Court, Portland, Ore. 97236. (Member 743)
- OFFER:** French independent Africa, Syria, Lebanon (all 1958-date) and some post-1960 metropolitan France and colonies. Will sell; or swap France and colonies and community pre-1958, specialty items, western Europe, Japan. Irving Martin, 8212 Lilly Stone Drive, Bethesda, Md. 20034 (Member 785)
- WANTED:** Cancelled stamps, covers, and postal stationery of the French occupation of Cameroun and Togo. Also RPO covers of the mandate and Republic of Cameroun, high air mail values on cover of Cameroun and Togo, cancelled stamps of the mandates of Cameroun and Togo. Will accept Togo Republic on cover only. Wilhelm von Height, c/o Mier, 1132 Clarkson, Denver, Col. 80218 (Member #1208).
- WANTED:** French stamps with perfins. Will trade or buy. Also French postal stationery. Raymond L. Smith, 7920 Ottawa Way, North Highlands, Calif. 95660 (Member 756).
- WANTED:** Complete booklets, France and colonies, including the different cover and pane ads. Will buy or exchange. Paul C. Dinger, 650 Wild Cherry Road, Naperville, Ill. 60540 (Member 1077).
- WANTED:** to upgrade my serialized article in the journal: require short-term loan of DeVinck's "L'Impression — par les Rotatives," and Charvet's supplements thereto. Will treat them reverently and pay postage both ways. Stanley J. Luft, 3048 Village Drive, Ft. Mitchell, Ky. 41017 (Member 915).
- WANTED:** Essays, die proofs, and collective deluxe sheet for 1948 Clement Ader 50th Anniv., listed in San. Cat. at EEb (30f black), EEba (30f blue), EEbc (30f reddbrn), PD34 and PDC34 (var. colors), DL34 (Ader's 'Eole'). Will pay cash. Martin H. Levin, 1216 Navajo Trail, Indianapolis, Ind. 46260 (Mb. #1132).
- WANTED:** France, Radiodiffusion stamps used. Need one or more each of 1935 blue, 1937 green, with round datestamps. John B. Morton, 605 West Ferry St., Buffalo, N. Y. 14222 (Mb. 79).
- WANTED:** I will purchase, trade for or be pleased just to examine: postal marking and cancellations of Gard (Dept. #29) and Lyon (68 Rhone); Need: manuscript markings, marques postales, debourrés, cursive and Revolutionary markings. Nils Agrell, 35 Broad, Williston Park, N. Y. (1046)
- WANTED:** To buy a mint corner number or coin daté block of 4 of France #C31. Also a copy of France postage due J5. Byron E. Bolyard, 2431 North Sawyer, Chicago, Ill. 60647 (Mb. 851).
- OFFER:** (Priced) List of France, on request to any member. 19th Cent. stock nearly complete also, prices on request. Melville I. Stark, 1101 Avalon Dr., Apt. H, El Paso, Tex. 79925 (Mb. 1088)
- WANTED:** Very fine used French colonial and related material. Current and obsolete. Will purchase at reasonable rates or will provide French stamps in exch. T. A. Stott, 449 Highcroft Ave., Ottawa, Ont., Canada (1142)