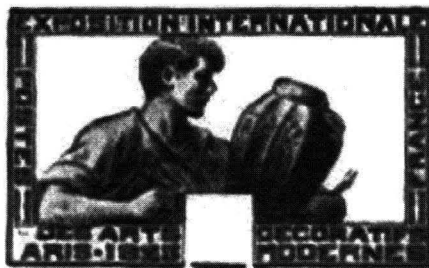




France & Colonies Philatelist

Vermeil Medals at SESCAL 2000 and COLOPEX 2002
Silver Medal at 6th Canadian National Philatelic Exhibition (2002)



Unaccepted essays (top) and a selected preliminary design (bottom) for the 1925 Paris Art Deco Exposition (see page 99)

CONTENTS

ARTICLES

| | |
|---|-----|
| Postal Issues Of The 1925 Paris Decorative Arts Exposition - I -- Prelude (<i>Thomas W. Broadhead</i>) | 99 |
| French Marcophily -- Mail By Rail 3. Gares (<i>Robert T. Kinsley</i>) | 103 |
| Amazing 1870-1871 Wonder Stories -- 79 (<i>Ernst M. Cohn</i>) | 107 |

SHORTER CONTRIBUTIONS

| | |
|---|-----|
| More New Dates For Paris District Office Date Stamps (Sage Period) (<i>Godfrey Bowden</i>) | 111 |
| A New Earliest Date For the 5c Yellow-Green Sage Of 1898 (<i>G. Bowden</i>) | 113 |
| A Franco-British Cover Of The 1870-1871 War (<i>R. I. Johnson</i>) | 114 |
| 1 June 2003 Tariff Rates | 123 |

REGULAR AND SPECIAL FEATURES

| | |
|---|-----|
| Types And Subtypes | 110 |
| We Get Letters | 110 |
| Random Editorial Jottings | 112 |
| Some Show Reports | 114 |
| Questions And Answers | 115 |
| For The Record | 116 |
| Reviews | 117 |
| Announcements And News | 119 |
| New Books, Pamphlets And Catalogues | 124 |
| New Issues And Withdrawals | 124 |

SOCIETY NEWS

| | |
|--------------------------|-----|
| President's Letter | 127 |
| Membership Changes | 127 |

* * * * *

FRANCE & COLONIES PHILATELIST

USPS #207700

ISSN 0897-1293

Published quarterly by the

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

Affiliate No. 45, American Philatelic Society

The *France & Colonies Philatelist* is the official journal of the France & Colonies Philatelic Society, Inc. Permission to reprint material appearing in this journal is granted provided that proper credit is given the *France & Colonies Philatelist* and that the Editor is notified. The quoting or paraphrasing, in whole or in part, of any material therein should be properly attributed to its author and to this journal.

October 2003 -- Vol. 59, No. 4 Whole No. 274

Periodicals postage paid at Bloomfield, NJ

Office of Publication: 103 Spruce St., Bloomfield, NJ 07003

An additional entry office at Platteville, WI 53818

Printing arranged by: Jay Smith, P.O. Box 650, Snow Camp, NC 27349

Dues \$15.00 per year. Parent Chapter and Foreign \$20.00 (plus \$0.50 admission fee)

A subscription to the *F & C Philatelist* (at \$15.00 per year) is included in the membership dues.

All communications about membership, subscriptions, publications, activities, and services of the Society should be sent to the Corresponding Secretary,
Walter E. Parshall, 103 Spruce St., Bloomfield, NJ 07003, USA

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

Stanley J. Luft, 16291 W. 56th Place, Golden, CO 80403, USA Phone 303-279-8587

e-mail: fcpsed@worldnet.att.net

Postmaster: Send Form 3579 to Corresponding Secretary, 103 Spruce St., Bloomfield, NJ 07003

OFFICERS AND DIRECTORS OF THE SOCIETY

President: Richard M. Stevens,

P.O. Box 99, Greendell, NJ 07839, USA

E-mail rmstevens_greendell@yahoo.com

Vice President: William W. Wallis

Treasurer: William W. Wallis

Recording Secretary: Dr. Edward J. J. Grabowski

Corresponding Secretary: Walter E. Parshall

Editor: Stanley J. Luft

DIRECTORS

Class of 2004

Louis K. Robbins, Jeffrey C. Bohn

Class of 2005

Dr. Martin F. Stempien, Jr.,

Robert T. Kinsley

Class of 2006

Marc W. Martin, John E. Lievsay

Webmaster: Kris Haggblom; e-mail: kris@spyrall.net; website: www.FCPSonline.org

POSTAL ISSUES OF THE 1925 PARIS DECORATIVE ARTS EXPOSITION - I -- PRELUDE

by Thomas W. Broadhead (FCPS #2830)

The Exposition Internationale des Arts Décoratifs et Industriels Modernes was intended to demonstrate French supremacy in the pure and applied arts at a time when the florid designs of art nouveau were giving way to the stark angularity of art moderne. Planned during the opening decade of the twentieth century, the Exposition was repeatedly delayed until its authorization by public law of 10 April 1923. This article is intended to be the first in a series relating the history of development of the commemorative postal issues of the Exposition.

Planning for a philatelic component began soon after the Exposition was authorized. In a letter to the Subsecretary of State for the P.T.T. (hereafter, Subsecretary), Fernand David, the Commissioner General of the Exposition, requested the creation of a special stamp, of limited use, produced in four denominations: 5, 10, 25 and 50 centimes. Generously, David promised that the costs of plate production and printing would be "supported" by the budget of the Exposition.¹

A recommendation to act upon this request was made, under the conditions of the guarantee of financial support, by the Director of Postal Works (hereafter, Director) on 8 November. Subsequently, a presidential decree of 5 December proposed a law authorizing the issuance of stamps as requested by David, with their validity ending on 31 December 1925. By the time the proposal was introduced in the Chamber of Deputies 21 February 1924, a 30c postal card had been added. The proposed law was brought before the Senate on 8 April, and the approved version was passed and signed by President Millerand on 1 May.² In fact, preparation had begun earlier, when the Director of the Central Depot informed the Subsecretary on 7 January 1924 that he proposed to furnish 6000 reams of paper, each weighing 7 kg, for the printing of both the 1924 Olympic Games stamps and the Decorative Arts issue.

In response to a letter from the Minister of Commerce, the Chief Engineer of the Atelier de Fabrication des Timbres-Poste (hereafter, Atelier) complained (24 April 1924) of the delay in selection of a design, owing to a lack of response from Commissioner David. The design competition, was to have begun 16 April and conclude 31 May [in fact, the competition was delayed until 17 May - June 10 (memo of 10 October from the Director of Postal Works to the Subsecretary)]. The winning design, by Edmond Becker, depicted a potter decorating a vase (Figure 1) earned a prize of 4,000 francs.³ The second place went to M. Sicard (2,000 francs) (Figure 2), and third (1,000 francs) and fourth (500 francs) (Figure 3) places went to Becker.



Figure 1. Essay of "Le Potier Modelant un Vase," by Becker, the winning entry in the design competition.



Figure 2. Essay of an "Allegory of Light and Liberty" by Sicard, the second place design.



Figure 3. Essay of "Two Artists Chiseling a Chanticleer from a Louis d'Or" by Becker, the fourth place design. The third place award went to Becker's representation of "Two Cornucopias with Laurel Wreaths."

The Chief Engineer at the Atelier expressed a strong concern that the inscription for stamps was too long - 64 letters - and certain to detract from the artistry of the design. Moreover, he noted that the proposed issue date of 1 October 1924 would be delayed, owing to the mid-June determination of the design and the subsequent time required for completion of the printing work by typography.

Artistic concerns related to the length of the inscription were relayed by the Director (14 May) to Commissioner David, proposing a reduced text:

**Exposition Internationale
Paris 1925
Arts Décoratifs Modernes**

Combined with "Postes - France" and the value, it still required a total of 69 characters. This was a successful compromise, utilized in the "Potter" and "Torch" designs and with the addition of "des" in the Architecture design. Only the "Pot of Flowers" design - ultimately the most publicly derided - bore the entire name of the Exposition.

Shortly thereafter, the mode of printing became an issue. Commissioner David had requested that they be printed by *taille douce* (recess engraving). A memo from the Director (18 July) to the Subsecretary reiterated that the stamps would be printed by typography at the Atelier on Boulevard Brune, and that the large presses used in other countries to print engraved stamps were too costly (for example a Stickney press would cost approximately 100,000 US dollars). That was followed by a question/response memo dated 28 July 1924, in which the Subsecretary queried the Chief Engineer at the Atelier about this possibility. The emphatic response indicated that the existing equipment was only for printing by typography, and that the Chief Engineer was unaware of a suitable press for printing engraved plates in France. Moreover, he estimated the cost of printing to be much higher, and stated that presses currently in use for engraved stamps of Monaco would be insufficient (20,000 stamps per day). Using similar presses, he estimated that it would take 50 to 70 machines operating over a period of 12 months, at a cost of approximately 20 francs per thousand stamps, contrasting with the 1.28 francs for the two-color Olympic Games stamps. As a post script, he indicated that printing by heliogravure was a possibility at 7 to 10 francs per thousand, but questioned the quality of the impression.

Many final details were elaborated in a letter (20 October) from the Director to the Subsecretary. The overly optimistic 1 October issue date had been abandoned in favor of 22 December, but then moved back to 8 December. Partly the delay was due to delay in the juried competition and to the fact that Abel Mignon, engraver of the first issue, had only delivered the original die to the Atelier on 7 October. It was further proposed that, although the Exposition issues would be demonetized after 31 December 1925, they be removed from sale on 31 October, the intended closing date for the Exposition. Revised denominations (10c, 15c, 25c, 75c; 45c postal card) would accommodate the rate increases of 1 April 1924. Printing quantities, extrapolated from the numbers of the shorter-duration Olympic issue, were to be: 10c - 30 million, 15c - 30 million, 25c

- 200 million (domestic letter rate), 75c - 20 million (foreign letter rate), 45c postal card (international rate) - 50,000. Approval of these changes on 27 October was followed by Postal Circular N° 2079 and a confirming decree.⁴

A letter of reassurance from the Director to Commissioner David (29 October) reiterated the plan to place the first issue of stamps on sale 8 December, despite the delays in design and color selection. He refers to a Committee of the Exposition having suggested additional designs for the 25c and 75c denominations, then being produced with Edmond Becker's "Le Potier" design. The 60 million 25c and 15 million 75c stamps produced in the first printing were considered to be sufficient for two or three months following their issue, but he is concerned about the time necessary to produce stamps of other designs. Moreover, he asks if the 10c, 15c, and 45c postal card will be in the Potter design, or another type.

Following that letter, the Director sent a memorandum (30 October) to the Sub-Secretary relating problems concerning proposed new designs, in which it is implied that the Commissioner General and his staff had over-stepped their authority. He emphasizes that the design competition (17 May - 10 June) had been publicly advertised under the attention of the Ministry of Commerce. The jury had chosen the design "*Potier modelant un vase*," the die was delivered to the Atelier on 7 October, and color proofs were available soon after. However, on 22 October, the Chief of the Atelier was summoned by telephone to the Grand Palais to "examine the new designs for the Arts Décoratifs stamps."

Those had been selected by a committee of the Exposition, presided over by Fernand David, rather than by juried competition. The new designs requested were a flame, (*Le Flambeau*) for the 10c, a pot of flowers (*Le Pot de Fleurs*) for the 15c, and a woman and deer (*La Femme et la Biche*) for the 25c and the 45c postal card. A new design for a later issue of the 75c featured Architecture (*l'Architecture*). The Chief of the Atelier suggests that from a technical standpoint, preparing these would not be difficult, but doubts that from an artistic view (in which he denies competence) the stamps would win favor with the public [a prophetic statement in view of negative public reaction to some of the later designs]. To avoid criticism, he recommends that the single Potter design is sufficient for all issues commemorating the Exposition.⁵

Endnotes

1. "Les frais de maquette, de gravure et d'impression seraient supportés par le budget de l'Exposition." (23 June 1923).

2. Article 1 - "A l'occasion de l'Exposition internationale des arts décoratifs et industriels modernes de 1925, est autorisée l'émission de timbres-poste spéciaux de 5 centimes, 10 centimes, 25 centimes, et 50 centimes et de cartes postales à 30 centimes. Leur durée de validité est limitée au 31 décembre 1925, tout le stock restant à cette date devant être officiellement détruit."

Article 2 - "Un arrêté ministériel déterminera les conditions dans lesquelles sera effectuée l'émission des timbres-poste spéciaux visés à l'article ler."

3. "Two Exhibitions of Rare Stamps," *The New York Times*, January 25, 1925, IX, 8:6.

4. Article 1 - "Les timbres poste spéciaux émis à l'occasion de l'Exposition internationale des Arts décoratifs et industriels modernes de 1925 seront mis en vente dans les bureaux de poste du 8 décembre 1924 au 31 octobre 1925."

Article 2 - "Le présent arrêté sera déposé au Sous-Secrétariat d'Etat des Postes et Télégraphes (Service Central) pour être notifié à qui de droit. Il sera inséré au Journal Officiel."

5. "Au point de vue technique, les nouveaux types choisis ne présentent pas de difficulté particulière de reproduction.

Au point de vue artistique, je décline toute compétence, mais je doute que l'originalité voulue des figurines proposées s'impose à la faveur du public.

On peut prévoir que l'Administration va, une fois de plus, être l'objet de très vives critiques. Aussi, j'estime qu'un seul type de timbre serait bien suffisant."

Post script to my January 2002 article

A letter from the Directeur de l'Exploitation Postale (3ème Bureau) to the Subsecretary of State for Posts & Telegraphs, dated 12 July 1923 clarifies the initial request for the slogan cancellation (Figure 4) and its use. In addition to



Figure 4. Very early use of slogan cancel, 16 July 1923 - four days following its proposal!

five of the Paris post offices (not listed), the letter indicates use of this cancellation in Amiens, Bordeaux, Grenoble, LeMans, Lille, Limoges, Lyon, Marseille, Nantes, Rennes, Rouen, Strasbourg, Toulon, and Toulouse. Although the letter indicates 20 sites for use, it indicates only 19 - omitting LeHavre (Figure 5).



Figure 5. Slogan Cancel used at Le Havre - the city omitted from the 12 July 1923 letter requesting development of the slogan cancel.

Acknowledgments

Information in this article is summarized from archival documents at the library of the Musée de La Poste, Paris. Many thanks go to M. Pascal Rabier of the Musée de La Poste and to the exceptional staff of the museum's library, who aided the author during a visit in June 2002.

Bibliography

Broadhead, T. W., 2002. "Slogan Cancel of the 1925 Paris Decorative Arts Exposition"; *FCP* No. 267 (Vol. 58, No. 1), p. 6-7.

Richardson, D. 1966, *Tables of French Postal Rates, 1849 to date*, The France & Colonies Philatelic Society of Great Britain, Brochure No. 7, second edition, 66 p.

FRENCH MARCOPHILY -- MAIL BY RAIL

by Robert T. Kinsley (FCPS N° 2180)

3. GARES



Paris, Gare de l'Est (in the 1920s?)

Here is the third, final, and shortest episode in the three-part series on railroad mail markings¹, covering *gares*, or railroad station markings. The earliest station marks are reported by Maury (pp. 196-197) to have been provided in 1848 at the same time as those for rail lines; these were superseded in 1850 by similar postmarks using the word *gare* instead of *station*, and with fleurons at bottom (Figure 1). Lux (1992, p. 36)

considers these to be administrative markings that would not ordinarily appear on regular mail.

Following a decision by the Minister of Finance on 1 August 1854 to have the postal service establish auxiliary post offices at five of the six railroad stations in Paris, a new postmark appeared in 1855 with the initials

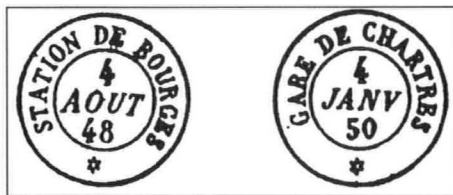


Figure 1.

of these stations on the left and the letters and number of the postal bureaux to which they were attached on the right, as listed in Figure 2.

These postmarks were replaced in 1864 with date stamps (Figures 3a, 3b) identifying the name of the Paris station and, as usual, a round inner circle signifying night service and an inner octagon for day service (Rochette & Pothion, pp. 141-142). Lozenge killers of dots with central letters designating these Paris stations (Figures 3b, 4) were provided for canceling stamps. (Lesgor, p. 47) erroneously states that they date from 1854, though that could have been a typo; 1864 is correct). And beginning in 1865, other cities' station postmarks were authorized (Alexandre, p. 57), and show the number of the department at the bottom (Figure 5); the collection number (Figure 6) was added beginning in 1868. In 1875 the number of the department was replaced by its name (Figure 7), unless the city name was too long to leave space for the full name (Figure 8).

Around 1886 such postmarks began to be replaced by larger ones with non-serif letters and an interior circle of dashes (Figure 9). Variations include size

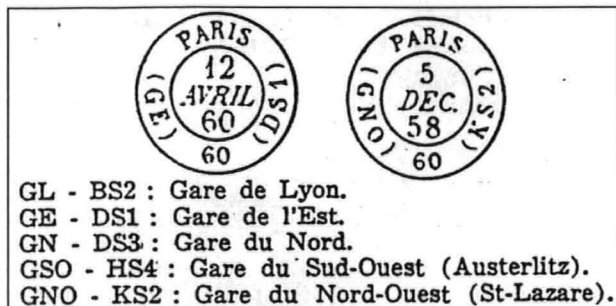


Figure 2.

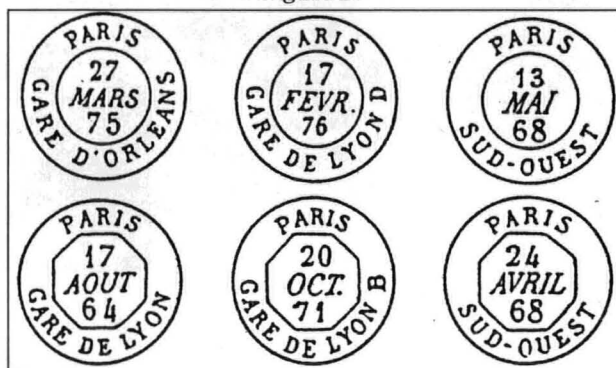


Figure 3a.

present time; variations (Figures 12a, 12b) include "gare" before or after the city name, addition of "depart" (Figure 13), "transbordement" (transfer) (Figure 14), etc. (Figure 15). As can be expected, all major gares and many lesser ones are equipped with slogan machine cancellers (Figure 16). They also have straight-

of postmark and whether the department name is or isn't abbreviated (Figure 10).

In 1898 the eight Paris rail stations (Austerlitz, Bastille, Est., Invalides, Luxembourg, Montparnasse, Nord, and St.-Lazare) were given the responsibility for sorting the mails (Lux, 1998, p. 29). The rail station post offices in Paris and elsewhere were enabled to perform all the functions of other post offices, such as registration, etc. (Figure 11).

After the turn of the century a single-circle postmark came into existence (1904-on) and has remained in use until the present

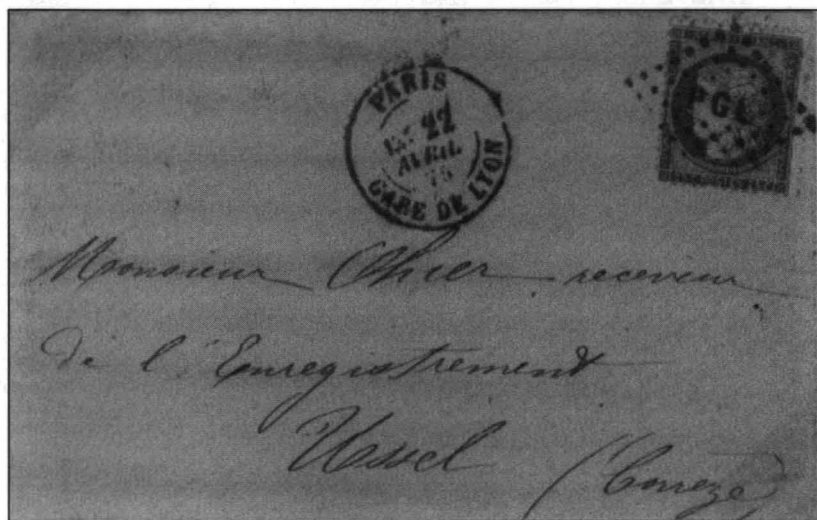


Figure 3b.


| Cancellations of the Railroad Stations in Paris | |
|---|--|
|  | Initials |
| | Railroad Station |
| | PGE Paris-gare de l'est. |
| | PGL Paris-gare de lyon. |
| | PGNO Paris-gare du nord-ouest (St-Lazare). |
| | PGO Paris-gare de l'ouest (Montparnasse) |
| | PGSO Paris-gare du sud-ouest (Austerlitz) |

Figure 4

Figure 5
(reduced to 85%)

Figure 6

line administrative cachets, which also find use when stamps come their way uncanceled (Figure 17).

Lastly, as part of the family of rail station postmarks are a short-lived type provided to 23 of the 25 stations located at the junction of trunk lines, where mail was transferred from one line to another, and known as *Bureaux de Passe*. The postmark, normally struck on the back of letters, consists of two non-concentric circles with the assigned bureau number at the top (Figure 18), and was in use within the 1864-1882 period.

References

1. See FCP #270-271 (October 2002 - January 2003) for *Bureaux Ambulant* marks and #272 (April 2003) for *Courrier-Convoyeur* marks.
- Jean-Paul Alexandre, *Dictionnaire historique des Timbre & Griffes "Standard" de l'Administration française des Postes 1792-1914*; Brun & Fils, Paris, 1996.
- Raoul Lesgor and Meade Minnegerode, *The Cancellations on French Stamps of the Classic Issues 1849-1876*; Nassau Stamp Co., New York, 1949.
- Pierre Lux, *La Poste Ferroviaire de ses débuts à 1870*; Bibliothèque de l'Académie de Philatélie, Paris, 1992.
- _____, *La Poste Ferroviaire de 1871 à 1914*; id., 1998.

Arthur Maury, *Catalogue des Estampilles et Oblitérations Postales de France et des Colonies Françaises*; Yvert & Cie., 1929; reprinted by Postilion Publications, n.d.

André Rochette and Jean Pothion, *Catalogue des Marques Postales et Oblitérations de Paris 1700-1876*; Paris, 1958.

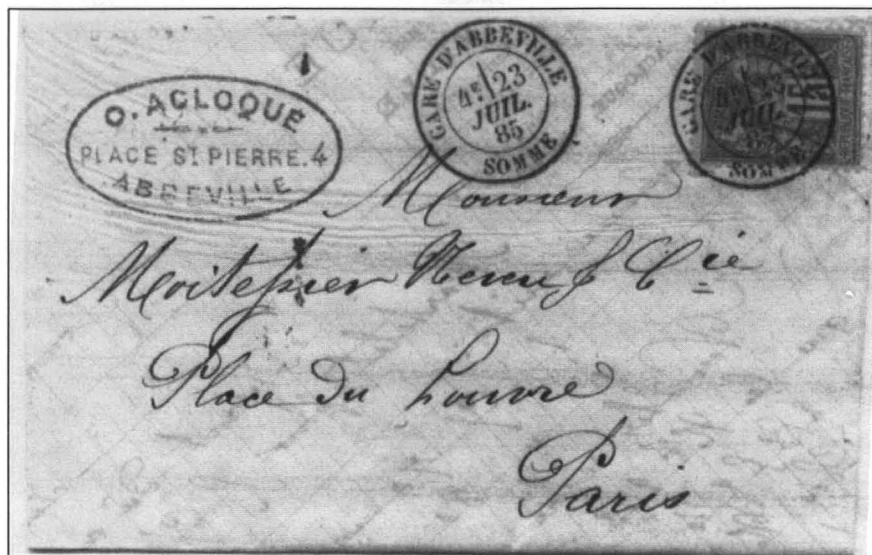


Figure 7

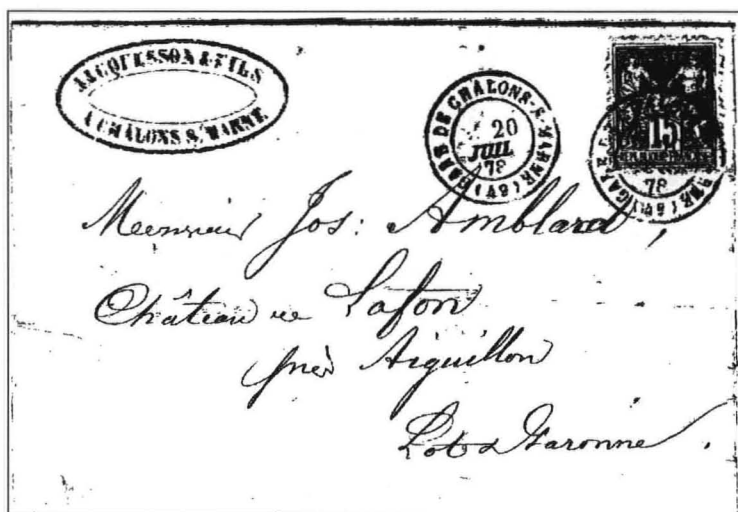


Figure 8 (reduced to 75%)

(To be concluded in the January 2004 issue)

AMAZING 1870/1871 WONDER STORIES -- 79

by Ernst M. Cohn (FCPS #1491)

Those deeply interested in postal history soon learn that it pays to distinguish carefully between 'history' and 'story'. That is not always easy, especially if stories are so old that fact and fable are nearly impossible to separate. In some cases, non-philatelic evidence exists that clears things up, but finding it could be a matter of luck.

Paris-Processed Mail of the 'Piper 1'

Years ago, a dealer in used books sent a friend of mine the English translation of General J. von Verdy du Vernois' book *With the Royal Headquarters 1870-71*. My friend kept it for a while, then sent it on to me. I'd glance in it occasionally, mainly at the pages dealing with the Siege of Paris. One day, I hit pay-dirt on page 180, first entry dated 9 October, second paragraph:

We are all very busy at this moment with reading letters that have fallen into our hands through a balloon from Paris being intercepted. I estimate them at about 30,000; many interesting statements are found, not only concerning the temper of the population, but also the means of defence and the organization of the troops collected into corps.

If they were reading mail on the 9th, the balloon carrying it could not have fallen into their hands any later than that day. Eight balloons, including the only unmanned official one, had left Paris by that time. Most of their mail had been accounted for except for that on the *Piper 1*, i.e., only the *Ville de Florence* and the *Armand Barbès* had each lost small amounts of mail up to that date, but nothing like 30,000 letters. If we assume the average weight of a letter to have been 2 grams – half as much as the permitted maximum – that makes about 60 kg, tallying nicely with the 70 kg given by some French authors..

In addition, in an article in the Viennese *Neue freie Presse* the author tells of having been given a bundle of that captured mail as a souvenir. And finally, the desperate letters in the Paris papers prove that, at that time, outgoing mail was hopelessly bottled up.

So — how do you think postcards, stockpiled at the Gare de l'Est, got on the *Piper 1*, and who carried only those postcards back into Paris, so they could be conveniently marked "Trouvée à La Courneuve..."?

It took blood, sweat, and tears, to say nothing of two rejections by magazine editors, before the French version of my proofs that "Trouvée" is bogus were published in French. So now French dealers and expertizers have no excuse, like "I don't read English." But what do we find? In at least one specialized catalogue and in one catalogue/handbook the marking is *still* listed; now unpriced, without any warning that this is a bogus item, a 20th century invention!

In short, no *Piper 1* mail postmarked in Paris was returned after capture. The cards with that bogus marking had awaited transportation at the headquarters of the Godard family and were finally transported by the *Jean Bart 2*.

Two Letters Entrusted to Monsignor Chigi

Another case of beautiful theories is exemplified by the apparently heated discussion, in France, about the means of transport of two letters, both entrusted to the dean of Paris diplomats, Monsignor Chigi, for moving them out of Paris.

One letter, dated 5 October, states that "The Nuncio let me know that he has the opportunity of **passing a letter** [through the lines] and I profit from it." Its earliest postmark is Rouen 3E/22 OCT.

The other letter, dated 12 October, states that "I profit from the departure of His Eminence the Apostolic Nuntius, who will kindly undertake to **put this letter into the mail outside of Paris**...But this time, thanks to the obligingness of Msgr. Chigi, who **has just decided to leave Paris**, this letter must

surely reach you." Its earliest postmarks are the small numeral 1352 together with the Dreux circular datestamp 1E/20 OCT.

In other words, the earlier letter got into the Free French mails two days later and at a place that was way off the route the Nuncio took from Versailles on the 19th, arriving at Tours on the 21st. How can one reconcile these seemingly contradictory facts?

First, notice the difference of wording used by the two writers – 'the opportunity of passing a letter' versus 'put this letter into the mail...just decided to leave Paris'. When the first letter was written, the Nuncio was not even thinking of leaving Paris.

The exchange of diplomatic notes in late September and early October 1870 among Chigi (for all Parisian embassies), Favre (French foreign minister), and Bismarck (foreign minister of the North German Confederation) is described on p. 17 of my book *Ordinary Mail by Diplomatic Means*. Bismarck slammed the door into the face of all diplomatic mail except that of US Ambassador Washburne, i.e., he forbade messengers to carry any **sealed** letters, a restriction the other ambassadors would not accept. Up to that moment, Paris embassies had counted on sending joint weekly messengers through the lines in both directions, and it appears that Monsignor Chigi had already made pertinent arrangements.

On 13 October, Count Melchior Gustav Paul von Hatzfeldt-Wildenburg wrote to his wife, from German Headquarters at Versailles, that "today the Papal Nuncio, Monseigneur Chigi, requests passage." He arrived at Versailles on the evening of the 15th, and Hatzfeldt wrote "I had the pleasure of running about with him for two hours in order to find him an apartment." On the 18th, when the Nuncio was still in town, "I am very thankful that he is going away..."

The above non-philatelic information clarifies why the two Chigi letters were expected to go by two different routes. To this must be added whatever postal historical information has become available:

In my book *Unusual Mail in Occupied France*, I devoted pp. 89 to 92 to the smugglers of Rouen. Noteworthy among the letters from Paris passing through that town are a number that were all postmarked 3E/22 OCT. They include the one Chigi letter, two to Reading (England), one to the French Legation at Florence (Italy), and one mentioned in a correspondence from Tarbes (Hautes Pyrénées).

One of the Reading letters carries two interesting additional marking in red ink, both presumably in the same handwriting, 'same status Wednesday 5th, and 'same status Sunday 16th'. These notes appear to indicate that the smuggler had not yet succeeded in breaching the lines, so that he presumably left **after** the 16th, meaning that he left Paris after Chigi had left.

All these Rouen letters, including the one mentioning Chigi, were presumably taken by one person, presumably the one originally chosen as embassy messenger, who had decided to smuggle whatever (private) mail he had already been given.

Thus, the later Chigi letter was mailed at Dreux (by him or one of his staff) on the way to Tours. The earlier one, carried by a person who left Paris after Chigi did, was posted at Rouen two days after the Dreux letter.

This appears to be the simplest sequence to account for the chain of events that is documented. As for the relative desirability of the two Chigi letters, who is to say which is 'better'?

Here is the sequence of dates with their happenings:

1. 23 Sept. – Diplomats attending meeting at office of Monsignor Chigi asked the Nuncio to write to Bismarck, requesting weekly passage for a neutral diplomatic courier. He acted through Favre.
2. 24 Sept. – French Foreign Minister Favre informed Chigi that his government agreed to the proposal.

3. 26 Sept. – Bismarck replied, to Favre's inquiry, that only open letters would be permitted.
4. 2 Oct. – Bismarck's reply of the 26th was delivered by Burnside and Forbes, (American) as personal couriers of Bismarck's.
5. 4 Oct. – Diplomats met again at Chigi's and decided to reject the offer.
6. 5 Oct. – A letter to Reading [via Rouen] was marked 'same status Wednesday 5th'.
7. 5 Oct. – The earlier letter, **'Letter 1'**, was entrusted to Chigi for forwarding.
8. 6 Oct. – Chigi informed Bismarck of the ambassadors' decision.
9. 10 Oct. – Bismarck wrote that no sealed letters would be permitted (but sent a separate letter to Washburne, allowing him to send and receive sealed messages).
10. 12 Oct. – Chigi decided to leave Paris and notify the Germans.
11. 12 Oct. – The later letter, **'Letter 2'**, was entrusted to Chigi for forwarding.
12. 13 Oct. – Hatzfeldt was informed of Chigi's request for passage through Versailles.
13. 15 Oct. – Chigi left Paris and arrived at Versailles in the evening.
14. 16 Oct. – The letter to Reading was marked 'same status Sunday 16th, [see 6 above]
15. 19 Oct. – Chigi left Versailles.

16. 20 Oct. – Chigi mailed **Letter 2** at Dreux.
17. 21 Oct. – Chigi arrived at Tours.
18. 2 Oct. – Smuggled letters were postmarked Rouen 3E/22 OCT, incl. **Letter 1** (Figure 1).

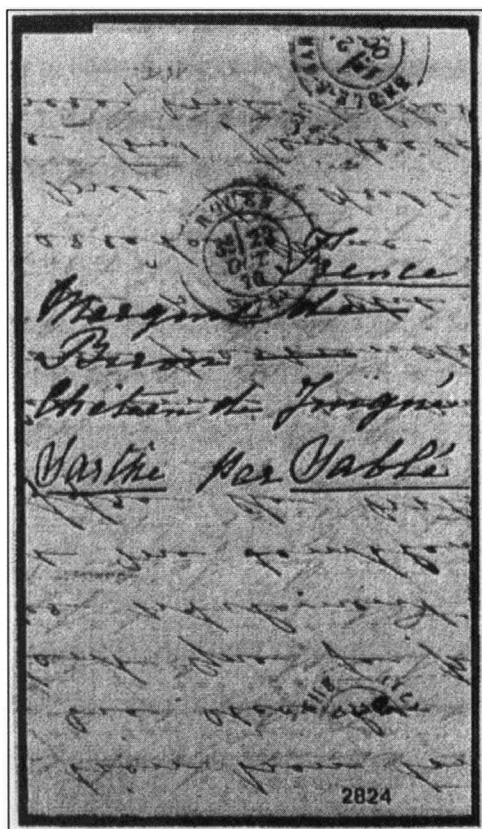


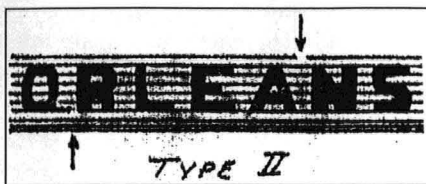
Figure 1. Letter from Paris, entrusted to Msgr. Chigi, and posted 22 October 1870 at Rouen.

TYPES AND SUBTYPES

50c Jeanne d'Arc

Type I: horizontal shading lines through ORLEANS are complete; present on rotary-plate sheet stamps and flat-plate booklets.

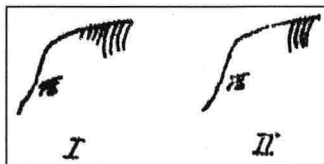
Type II: shading lines broken or incomplete between base of O and R and between top of A and N of ORLEANS; present only on rotary-plate booklets.



50c Fachi Woman

Type I: several (usually four) short shading lines above forehead and to left of the four long lines; present on stamps from first-produced sheet-stamp plates; also se-tenant with Type II on some booklets, occupying position 8.

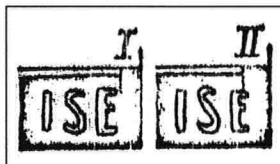
Type II: short shading lines removed; present on the more common later sheet printings and on the booklets.



90c Berthelot

Type I: S and E of FRANÇAISE of equal height; right end of overlying white band extends to right end of the E; present on all adhesive stamps.

Type II: S is taller than the E; white band extends only to above middle of the E; present only on the imprinted postal card.



WE GET LETTERS...

We had asked in the July issue for comments on the "upstart" Dallay catalogue. Three replies have been received thus far, all favorable. *Nathan Walpov* writes that, since obtaining the Dallay France and the companion Monaco-Andorra-TAAF tome, he's stopped using Yvert and Cérès, the Dallay giving more information (designers, engravers, dates of issue and withdrawal), well presented, with high-quality illustrations. *Roger Kohagen* likes the oversize illustrations of early issues and the faithful colors, and that varieties are shown more naturally in photos rather than as drawings. His only stated minus is the different numbering system used (shades of Scott vs. Minkus, for those old-timer US collectors...). *Jackson Sellwood* finds the catalogue well organized, especially for tracking coins *datés* and *millésimes*, and easier to comprehend than the two standards catalogues, but wishes that the text accompanying errors and varieties would be clearer and in larger print. He advises that this Fall's Dallay CD-ROM will come out in an English (and also German) version, as well as in French. Nathan says that both the Dallay publisher and *Timbres Magazine* (which sells much current philatelic literature by mail) accept major credit cards for purchases. With no one coming forth with any real dislikes, we shall continue to list the Dallays as they are released, perhaps try to wrangle a future review form one of their champions.

Incidentally, as new catalogs come out, generally in the Fall, the previous editions become available for a few euros (or dollars); easier if you have a correspondent there who can purchase and mail them to you.

MORE NEW DATES FOR PARIS DISTRICT OFFICE DATE STAMPS (SAGE PERIOD)

by Godfrey Bowden (FCPS #2931)

Further to Mr. Wilson's note on page 61 of *FCP* N° 272, April 2003, I was encouraged to do my own search. The following Table represents my findings in this never ending quest (also see N° 246, October 1996). The sources of these postmarks are primarily from the collection of the late Jack Alvey who was a great specialist in this field, supplemented from my own accumulations. The purist would prefer to have data resulting solely from covers which also bear corroborating dates from another office, but to be so idealistic would severely limit attempts to arrive at the periods of use of certain postmarks. The dates recorded here are primarily from individual stamps,

| McKanna Type | Earliest Use | Latest Use | Cancellation |
|--------------|------------------------|--------------------|------------------------------|
| IIA | 10/9/84 (roman) | | Paris [22] Rue Taitbout |
| | | 26/7/00 (time)* | Paris [1] Pl. de la Bourse |
| IIB | 17/8/85 (roman) | | Paris 4 Rue d'Enghien |
| | | 4/2/01 (time) | Paris 52 Bd. Montparnasse |
| Mixed | July 86 (IIB) (no day) | | Paris 6 Rue de Vaugirard |
| | | 20/9/95 | Paris 33 Bard de l'Hopital |
| Block | 22/2/87 (IIB) | | Paris 87 Rue Alexandre Dumas |
| | | 22/6/01 (IIB) | Paris 42 Ave. Friedland |
| Time | 4/8/99 (IIB) | | Paris 34 Avenue Marceau |
| | | 4/2/01 (IIB) | Paris 52 Bd. Montparnasse |
| | | | |
| | | * R.G. Wilson data | |
| | | | |

The study limits itself to Paris dates. It is noteworthy that provincial postmark types often pre- or postdate the Paris marks. Out of interest, a type II Rouen postmark dated [very early] 8 DEC 1882 is shown in Figure 1. Is this an indication of an early trial or is it a fabrication or an error in putting in the wrong date slug? Certainly, if another Rouen type II mark is found, dating from the same period, evidence of a trial would be very much on the cards. It should also be noted that the *levée* is "OE", which is unusual and used only occasionally to indicate a *levée exceptionnelle*, e.g., Paris, Place de la Bourse.



Figure 1

RANDOM EDITORIAL JOTTINGS

I'm really looking forward to seeing some--perhaps even many of you--at our Society's Regional Meeting, February 20-22, 2004. This takes place at the Mesa Centennial Center, Mesa, Arizona (suburb of Phoenix), the venue for ARIPEX 2004. ARIPEX is one of the very best National-level stamp shows and features a goodly number of bourse dealers, as well as topnotch exhibits. For further details, see boxed Announcement on page 122.

Are any members who collect Syria and/or Lebanon interested in learning more about that short, complex period between the fall of the Ottoman Empire and the start of the French mandate? Particularly on the postal history, on the overprints on Ottoman stamps, and the use of Ottoman postmarks on provisional issues? If so, I shall be glad to send you (SASE appreciated) a detailed review of *"Philatelic History of the Arab Kingdom of Syria"*, the excellent recent and definitive study by Alexander Kaczmarczyk and Rodney Unwin. You might then wish to order a copy from the publisher or have your library obtain it.

The Dallah catalogue has its champions among our members, and you will find a brief, sort-of-review on page 110.

The scattered outbursts of anti-French sentiment, precipitated by France's unsuccessful attempts at calming the Iraq situation, have now largely dissipated. People are traveling to France; those who can't afford it just now are buying French wines, watched the French Open and the Centennial edition of the Tour de France. I can think of only really dark moment not far from home: early in March, a major Denver restaurateur (*i.e.*, high priced) invited the local press to witness his act of "patriotism", which was to pour over 200 bottles of good French wine from his cellar into the gutter. Wish I had been invited,

along with a scoop and a bucket! But all these things shall pass and we'll hopefully be back where we were before, enjoying our common democratic and Western heritage with France.

A NEW EARLIEST DATE FOR THE 5c YELLOW-GREEN SAGE OF 1898

Joany, *et al*, indicate that 8 December 1898 was the date of issue of the 5c yellow-green Sage in both Type I (or more currently III) and Type II. Other writers have unquestionably accepted that date.

I possess two copies of the Type II (Yvert 106, Scott 103), both very definitely yellow-green, with earlier Paris postmarks: 23 NOV 1898 (Journaux PP32 [Tribunal de Commerce]) and the considerably earlier **16 MAI 1898** (Paris 47, Bard. Haussmann). One such pre-dating may be in error but two seems unlikely. The colours are most definitely of the correct yellow-green colour and not the yellowish green of 1890, 1896 or early 1898. I would be most interested if members have copies of Type I (or Type III, the currently acceptable form) which have postmarks which predate November 1898.

1. *Histoire des Timbres-poste au Type Sage 1875-1976*; Yvert & Tellier, Amiens, 1980.
--Godfrey Bowden



Figure 1

A Franco-British Cover of the 1870-1871 War

Posted at Le Havre on 26 September 1870 (Figure 1), the cover, endorsed "Via Southampton", arrived in London on the following day, a remarkably fast transit time for wartime conditions. Although there was a *boite mobile* service between Le Havre and Southampton, this letter is unusual as it bears no Southampton transit mark and was treated as a Paid Ship Letter in London.

--R. I. Johnson



Figure 1 (reduced to 75%)

SOME SHOW REPORTS

(Continued from N° 273, July 2003, p. 82)

- CHESTER 2002 (Great Britain, November 2002): Vermeil medal to the Journal of the F&CPS [of GB], Maurice Tyler, editor.
- PARFOREX 2003 (Park Forest, IL, April 2003): A First award to Paul Larsen for a Caroline Island exhibit; Second and Third awards to Larry Gardner for Greek exhibits.
- Philatelic Show 2003 (Boxborough, MA, May): Vermeil medal to Ray Gaillaguet for "France - the Sower Issues on Postal Stationery"; Silver medal to Steve Washburne for a Mexico exhibit.
- ROYAL 2003 ROYALE (Hanover, Ontario, May-June): Gold medal to Paul Larsen for his Leeward Islands exhibit; Vermeil medal to Chuck LaBlonde for Swiss World War II mail.
- NAPEX 2003 (Washington, DC, June): Gold medals to Steve Washburne for Madeira postal history, and to Roger Quinby for Russia used in Finland; Vermeil medal to Tom (Tuck) Taylor for stampless District of Columbia.
- 76th Congress of Federation of French Philatelic Associations (Mulhouse, June): Jean-Luc Trassaert obtained a Large Silver for his exhibit of "*Hors Sac*" mail [see article in FCP N° 267, January 2002], and a Literature Silver for his CD-ROM on the Marianne à la Nef [reviewed in this issue].
- ROPEX 2003 (Rochester, NY, June): Gold medal to Paul Larsen for his Leeward Islands.

- National Topical Stamp Show (Denver, June): Silver medal to Lewis Bussey for "A Martian Chronicle".
- Minnesota Stamp Show 2003 (Crystal, MN, July): Vermeil medals (two) to Steve Washburne for Portugal exhibits.
- APS Stampshow 2003 (Columbus, OH, August): Prix d'Honneur to Paul Larsen for "Ubangi-Shari-Chad 1900-1938" and to Steve Walske for his U.S. Civil War Across the Lines; Gold Medal to Peter Smith for his Egyptian Dues; Vermeil medal to Lauren Wiebe (member???) for "French Transatlantic Covers 1849-1875"; Silver medal to Jim Taylor for "St. Pierre Miquelon 1871-1938". In the Single-Frame competition, Gold medals (two) to Eliot Landau for Lincoln exhibits. In the Literature competition, Vermeil medal to *The Indo-China Philatelist* (Ron Bentley, editor). Nice work, you all!

QUESTIONS AND ANSWERS

- Q. 03.1.** Reportedly only five examples of the 10c Gabon envelope with a 5c surcharge (Higgins & Gage 8a) are known, all of them unused. Figure 1 shows Libreville local usage, dated 19 July 1916, on this envelope. This is very likely a favor cancel on an item that included no message. Has anyone seen (or own) a "genuinely used" example? Please advise (AJM).

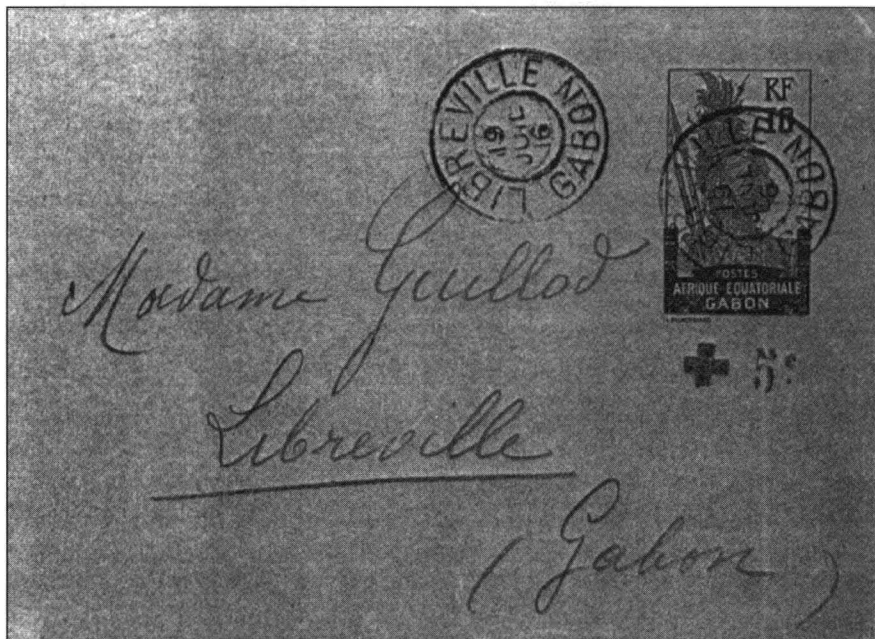


Figure 1 (reduced to 90%)

FOR THE RECORD

(Continued from N° 273, July 2003, p. 90)

- **836.)** Yves-Maxime Danan reports upon a very unusual essay (Figure 1), in the June 2003 *L'Echo de la Timbrologie*. It is, of course, the work of Edmond Dulac, and some 500 million examples were to have been printed by Th. de La Rue in 1944. Apparently this never happened because of infighting within De Gaulle's provisional government in Algiers; perhaps also because Roosevelt's plans did not include De Gaulle as France's postwar leader. But why this essay? Enormous quantities of French banknotes were being hoarded—by speculators, black-marketers, forced laborers in Germany, farmers, and just ordinary people unable to purchase non-existent consumer goods. All this money would certainly lead to uncontrolled inflation after the war. The plan was for new banknotes to be printed for the Provisional Government and exchanged for the existing ones. Anyone exchanging old bills without being able to justify their right to them would be subject to confiscation of the excess amount (or worse?). This 100fr “TRESOR CENTRAL” stamp was designed, it seems with the backing of Pierre Mendès-France (and with far less enthusiasm by De Gaulle), to authenticate French 100fr banknotes. Just how this was to be accomplished I do not know. In any case, Mendès-France resigned early in 1945 and De Gaulle, being little concerned with economic issues, soon was forced to face rampant inflation from 1945-on.
- **837.)** Here, courtesy of Alfred Roire and *Le Bulletin du Cagou* N° 20 (2003) are reduced depictions of the Fall 2002 projects for a new Cagou Bird design for New Caledonia's definitive stamps (Figure 2). André Lavergne's design, on the left, was chosen, and the first new stamps were issued 7 April 2003 (see *FCP*, April 2003, p. 60).



Figure 1



Figure 2

- **838.)** Thanks to C. Marsanoux, postal-history dealer at Lyon, we now know of 13 letters from Lyon and Lyon A bearing *petit chiffres* 1817 instead of the normal 1818. The extreme dates are 3-12 June 1859. These are far scarcer than the large "1818 essays." Check your covers or pieces!
- **839.)** The two semi-postals issued 15 June 1939 (Scott B90-91, Yvert 440-441) (Figure 3) had a long gestation period, beginning at least as early as 1936. The beneficiary of the surtaxes was the Alliance Nationale Contre la Dépopulation [it had an even longer official name], whose purpose was to alert the French people about the stagnation or even loss of population at the time, and to promote motherhood. Undoubtedly, it was also deeply concerned about the population imbalance with Nazi Germany. As such, the Alliance had considerable support from prominent French politicians, who eventually got the stamps approved and prepared. (Information from Alain Chatriot, in *Timbres Magazine*, January 2002).



Figure 3. The issued stamps and (at right) two unaccepted designs. © the Musée de la Poste, Paris.

REVIEWS

Jean-Luc Trassaert, *La Marianne à la Nef*; 136 pp. **CD-ROM**, fully illustrated in color; PC and Mac compatible; 20 euros postpaid in France and EU, 22 euros elsewhere, from the author at "Les Gauchers", F-24230 Bonneville, France.

This is the second CD-ROM by our member J.-L. Trassaert, covering in full detail all that one could possibly wish for regarding certain modern French definitive stamps. The first, on the 1960 Marianne de Décaris, was reviewed here in N° 267 (January 2002).

The Marianne à la Nef was the first French definitive to be typographed in two colors. Here we find a very detailed presentation in the format of a traditional, monographic stamp exhibit: essays, proofs, press runs, varieties, usages and postal markings, shown in the following order: (1) the 25F stamp of 1959, (2) the FREJUS /+ 5f overprint for disaster relief, (3) the 0,25(F) stamp of 1960, (4) coils, (5) booklets of 20 and their covers, (6) booklets of 8 and their covers, (7) the "EA" (Etat Algérien) overprints, (8) bibliography. As a sort of "picture book," it is all in easily understandable French.

While much of this information is available albeit scattered in various articles (almost all in French), it is altogether and complete here. As a special bonus, Trassaert shows us the various stages of designer André Regagnon's (and engraver Piel) nine projects for the designs (Figure 1)--and more. This archival material resides in the Musée de la Poste at Paris (though the author also shows some from his specialized collection), and can be examined there only by special advance permission. Here we have a worthy substitute for a visit to Paris!

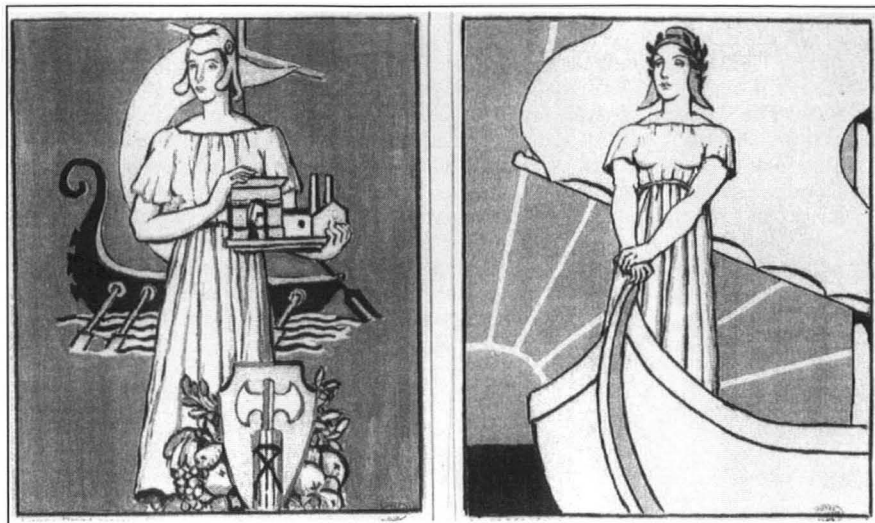


Figure 1. Reduced copies of early (left) and later (right) projects by designer Regagnon for the Marianne à la Nef (©Musée de la Poste, Paris; from the CD-ROM)

To me, personally and as dilettante collector of the Marianne de Décaris, the new work is not as pleasurable as the earlier CD-ROM. In part, because these stamps are ugly, were poorly regarded, and had a shorter lifespan (and consequently have had less varieties and lessened usage). Examples of Regagnon's non-stamp artwork may be nice to view but they don't add to the story and could be considered excess padding. Nevertheless, and like the earlier CD-ROM on the Marianne de Décaris, this is the definitive study of this abbreviated issue, and is not very likely to ever become either dated or obsolete. Recommended for the 20th Century specialist!

World War II Mail from Switzerland to Great Britain, Canada & the United States: A Postal History Handbook, Charles J. LaBlonde; 8½ by 11 inches, comb bound, stiff covers, 222 + iv pages; ISBN 0-9742619-0-4, American Helvetia Philatelic Society, Colorado Springs CO 2003. \$25 in the U.S. and Canada (\$20 to AHPS members), £20 or €30 or SF 45 cash overseas from the author, 15091 Ridgfield Lane, Colorado Springs CO 80921-3554.

This handbook is based on a series of articles by the author that originally appeared in the *Civil Censorship Study Group Bulletin* and the American Helvetia Philatelic Society journal *Tell*. The material has been updated and previous errors corrected. The Swiss postal rates to Great Britain, Canada, and the United States during WW II were stable and are listed at the beginning of the book.

The stage is set with a chapter on prewar conditions in Switzerland in 1939. Subsequent chapters deal chronologically with postal conditions over the course of the war, each chapter focusing on a period of six months. Discussions in each chapter address surface mail, airmail, and censorship.

Some of the covers described transited one of the three countries mentioned, to emphasize routing. In one example a registered letter went from Grenchen, Switzerland to Alexandria, Egypt. Transit markings include Geneva, Lisbon, Bermuda, New York, San Francisco, and Cairo. Almost all of the mail used to tell the story is commercial. Some exceptions are POW, Red Cross, and intern-

ment camp mail, which are of interest in their own right. The author also shows some examples of interrupted (crash) mail.

Postal routes, censorship markings and resealing tapes, and manuscript markings are thoroughly elucidated. However, author LaBlonde admits that some areas require further research. One example is the mysterious French censorship of Swiss airmail during a 5-day period in October 1944.

Several appendices lead the reader to interesting sidelines such as specific series of named correspondences, the connection via Sweden and Scotland, USA mail to Switzerland during the war, and the curious blue pencil markings of U.S. censors that are little understood.

An extensive bibliography concludes the book, although book and journal titles are in quotation marks rather than the accepted format of italics. One of the nice features of this book is the extensive use of cover illustrations that are quite good in quality for the most part. Almost all covers are shown actual size. Despite the author's comments of the need for more research in certain areas, he has captured much of the detail that will interest and inform postal historians.

Alan Warren

[We've printed this review because considerable mail from land-locked Switzerland went via France, making this handbook useful to our collectors of WWII mail for rates, transit and censorship data. And it doesn't hurt that the author is a member of our Society -- Editor]

ANNOUNCEMENTS AND NEWS

- Steve Washburne was reelected as a Director-at-Large of the American Philatelic Society.
- Those circular cachets with single-star flags in center, apparently applied by Belgian Congo riverboat entities (*FCP*, April 2003, p. 52, and earlier accounts) appear to be very valuable, or at least much sought after by some collectors. In the Omphi Auction (Brussels) of February 2003, seven Independent State of the Congo stamps, off paper or on small fragment, realized 3400 euros from an estimate of just 50 euros! Also an 1885 stampless taxed cover with a CONGO MOYEN steamer cachet **applied on the back** sold for an unimaginable 6600 euros. However, an Independent State postal card, overprinted CONGO BELGE (therefore 1908 or later use), canceled merely with a CONGO BELGE * LUBERU * with flag cachet (no postal marking) brought a "mere" 350 euros. Thanks to Alan Morvay for bringing this sale to our attention.
- Several European countries issued, in the mid-to late 1980s, special reinforced postal-stationery envelopes for the purpose of mailing audio cassettes. France issued one such, a yellow CASSETTEPOSTE, in December 1984. No stamp was required for domestic mailings, postage having been prepaid by the purchaser. Additional postage was required for mailings out of France (Figure 1). Thanks go to J. L. Emmenegger, for his article in *L'Echo de la Timbrologie*, February 2003.
- The Tariff of 1 June 2003 has simplified international rates while generally raising them, some considerably. The six geographic zones (1 through 6) are now just three (A-B-C). North American destinations are now in Zone C rather than in Zone 4. [See rate tables on page 123].
- Guy Maggay has a web site (www.i-net.fr/marcophilie/) that shows most of the French postmarks from 1758 to 1990. A cursory viewing suggests that not all two-three word captions are necessarily correct. Still, well worth investigating.

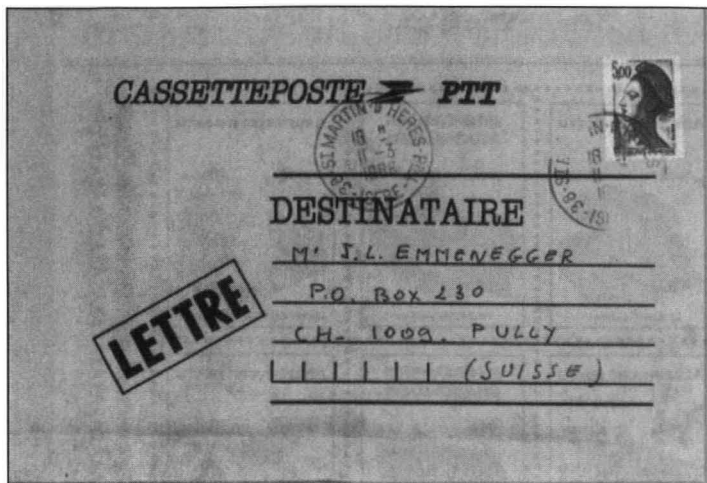


Figure 1

- The 4F + 1F Sarah Bernhardt semi-postal stamp of France (Scott B191, Yvert 738), issued in May 1945, bears the name of [Charles] Mazelin as its designer (Figure 2), though the stamps were actually designed by Pierre Gandon. What happened? It seems that Gandon had been reprimanded, it not proscribed, for having engraved stamps during the Vichy Regime. Fortunately he was soon back in favor, with the appearance of his long-lived Marianne de Gandon issues.
- Ashley Lawrence has received the Royal Mail Innovation Award 2002 for Philatelic Writing for an article on the Paris pigeon post, in the June 2002 *Gibbons Stamp Monthly*.
- For lack of space in a full and meaty July 2003 issue, Figure 3 (p. 85) of Marty Bratzel's article on the Cameroun Français / 27-8-40 overprint fails to show the expected details. Interested readers can obtain a full-size copy of the block from your Editor; SASE appreciated.
- A collection of first quality fakes made by that eminent forger, Jean de Sperati, stolen in 1967, turned up in a 2002 New York auction, and has now been returned to Sperati's heirs.
- At this writing, there are eight different sheetlets of 10 stamps each plus a se-tenant vignette of La Poste's choosing, that are being offered by La Poste at 7,40€ per sheetlet, which makes these "pre-personalized" stamps about 33% more expensive than ordinary postage; obviously not meant to be used. But it gets worse when true personalized stamps are produced (thus far, only at very occasional events). The stamps to be personalized on a se-tenant blank are all heliogravure ones, and their paper doesn't take scanned laser prints—the common source for personal photos. Therefore, true personalized stamps must be printed by offset, the result being two different production



Figure 2

methods and two different stamp varieties, as well as greater cost for personalization. Furthermore, the vignette images are water-soluble so, if any should ever actually be used, they should not be soaked off their envelope.

- News from Andorra. The 0,46€ Hôtel Rosaleda, issued 18 March 2002, though officially retired from sale 7 February 2003, was available in Andorran post offices for only a few days. Their sale there was stopped when the building's proprietor objected to the stamp, stating it was prepared without his knowledge and consent. Not going to be a rarity as the stamp could be purchased in France until this year.
- New design blue-on-white covers for French open-face 5€ booklets of ten stamps (red, self-adhesive Mariannes de Luquet), featuring "Lucky Luke" and the Regional Specialties stamps (Figure 3) were released in Spring 2003.



Figure 3

- Right on the heels of the new Tariff of 1 June 2003 came new 2 June Marianne de Luquet values (see *FCP*, July 2003, p. 94), but with a subtle difference from previous definitive stamps. Those prepared specifically for Ecopli (economic service) use are in shades of green (0,45, 0,58, 0,70€); for domestic letters, in red (1,11 and 1,90€, in addition to the familiar permanent-value stamp); and blues for international use (0,50, 0,75, 0,90€). Also see the rate table on page 123.
- The last horse-mounted postman of New Caledonia, Pierre Paimboa-Ayouma, retired November 2002 at the age of 65. His twice weekly circuit took him between the end of the road at Ouémou, where the post bus stopped and turned back, to the villages of Pagou and Les Paimboas, in a roadless area of the Central Range. He was honored for his selfless work by no less than the President of France. No replacement has been named at this time; the villagers will have to come by foot or on horseback, bearing a key, to a locked post box at Ouémou. (From *Le Bulletin du Cagou*, N° 20, 2003, with additional information from Alfred Roire).
- It can't hurt to remind readers that the LVF (*Légion des Volontaires Français [contre le bolchevisme]*) étiquettes: Bear sheetlet, "Par Avion," and "Borodino" set (Cérès Franchise 1-10) were just labels, with no franking power. Any such labels on mail from World War Two's Eastern Front would have first been sent under cover from France to the legionnaires. Mail from French legionnaires with the German armies was treated exactly the same as that of German soldiers: the free franchise up to 20 gm, with manuscript military

indications and with Feldpost date stamps. No étiquettes were needed. Their sole *raison d'être* was to raise money for, and to propagandize the LVF. Of course, they also served to separate collectors from their money and, I expect, to note who might be among the occupiers' friends. (Abstracted in part from article by A. Apaire and B. Sinais, in *Timbres Magazine*, May 2002). While of some historical interest, covers bearing these labels can be and have been faked (pure fabrications; labels added after-the fact, along with faked Feldpost markings, etc.).

- George Barker (once an editor always an editor!) points out inaccuracies on page 92 of the July 2003 issue (just below middle of page). The 1944 stamp shows the arms of Renouard (not Bernard) de Villayer, and it was preceded by Stamp Day celebrations and special cancels in 1938 and 1939 and by scarcely known 1943 unstamped letter cards. Nevertheless, no stamp prior to 1944.
- For those of you going to the Society's Regional Meeting in Mesa, AZ next February [see boxed announcement below], the name of the show hotel is now the Sheraton Phoenix East, but we assume that the name of the adjoining convention center remains the Mesa Centennial Center. The hotel has reserved a block of rooms for ARIPEX 2004 visitors (not just for FCPS members, so reservations should be made quite soon) at special show rate of \$115 per single or double occupancy per night. Just call Sheraton Hotels' direct line 1-800-456-6372 to make your reservations. Unfortunately, the hotel does not provide an airport shuttle.

**FCPS Regional Meeting at ARIPEX 2004
(Mesa, Arizona, February 20-22, 2004)
(Second Announcement)**

Let's have a good turnout and let's meet friends old and new in less-than-wintry Arizona. For general show and hotel information, contact J. Michael Swartz, P.O. Box 50502, Phoenix, AZ 85076-0502; e-mail: ARIPEX2004@aol.com. To offer your part-time services at our Society table or with set-up and take-down of exhibits, or to sign up for a Society social and repeat at some local restaurant, contact our local member Raymond McGarrity, P.O. Box 1789, Glendale, AZ 85311; e-mail: raymcg@msn.com, or mrayfrank@aol.com. For a show prospectus and entry form, and for anything else not mentioned above, or to offer to give a slide presentation [the alternative being having to listen to one of your Editor's dreary talks!], contact Stan Luft (see page 98 this issue on how to find me, if we're still "strangers"). See you at ARIPEX!

| 1 June 2003 Tariff Rates | | | | | | | |
|---|--------------------|----------------------------|--------------------|--|---------------------------|---------------------------|---------------------------|
| <u>Metropolitan France</u> | | | | <u>International Mail</u> | | | |
| <u>Letters</u> | | <u>Ecoplis¹</u> | | <u>Priority mail³ (rates in €)</u> | | | |
| <u>Weight to:</u> | <u>Rate, in €:</u> | <u>Weight to:</u> | <u>Rate, in €:</u> | <u>Weight to:</u> | <u>Zone A⁴</u> | <u>Zone B⁵</u> | <u>Zone C⁶</u> |
| 20g | 0,50 | 20g | 0,45 | 20g | 0,50 | 0,75 | 0,90 |
| 50g | 0,75 | 50g | 0,58 | 40g | 1,00 | 1,60 | 1,80 |
| 100g | 1,11 | 100g | 0,70 | 60g | 1,20 | 1,95 | 2,40 |
| 250g | 1,90 | 250g | 1,40 | 80g | 1,45 | 2,15 | 2,80 |
| 500g | 2,65 | | | 100g | 1,75 | 2,40 | 3,20 |
| 1,000g | 3,48 | Ecoplis in bulk | | 200g | 3,50 | 4,10 | 5,20 |
| 2,000g | 4,64 | 35g | 0,42 | 300g | 5,40 | 5,80 | 7,20 |
| 3,000g | 5,47 | 350g | 0,33 per item | 400g | 6,00 | 6,40 | 8,20 |
| | | | 3,90 per kg | 500g | 6,30 | 6,80 | 8,60 |
| Registry fees | | | | Economy service (generally by surface mail) | | | |
| R1 ² | 2,50 | | | 100g | 1,35 | 1,50 | 1,90 |
| R2 | 3,10 | | | 200g | 2,60 | 2,70 | 3,10 |
| R3 | 4,00 | | | 300g | 3,00 | 3,30 | 3,80 |
| Return receipt: | 1,30 | | | 400g | 3,90 | 4,10 | 4,50 |
| | | | | 500g | 4,20 | 4,40 | 4,80 |
| | | | | 750g | 5,00 | 5,50 | 6,50 |
| | | | | 1000g | 5,80 | 6,50 | 8,40 |
| 1. Slower-delivery mail, incl. printed matter 2. R1 = fee for "urgent" postcards R2 = cash-on-delivery fee R3 = declared-value fee 3. Generally by air 4. To European Union, other Western Europe, and certain North Atlantic dependencies 5. To rest of Europe, and Africa 6. To Americas, Asia and Oceania | | | | | | | |

NEW BOOKS, PAMPHLETS AND CATALOGUES

- *Opus 3* (2003), Fabien Barnier, ed.; 104 pp. A4 format, card cover, numerous color illustrations; published by the Académie Européenne de Philatélie; inquire of Jean-Pierre Mangin (AEP's president), 23 rue du Paquis, F-55000 Bar-le-Duc, France. (Numerous brief articles on French [and other] philatelic subjects, mainly in French or English, by members of the Académie).
- *Nancy, Siège de l'Administration Prussienne des Postes dans les Territoires Français Occupés (du 24 août au 6 octobre 1870)* [Nancy, seat of the Prussian Postal administration for occupied French territory, 24 August-6 October 1870], by Gilbert Pingard; (2003); 126 pp. A4 format, soft cover; 33 euros postpaid, by check or money order payable to "A.I.H.P."; order from Jean-Jacques Metz, 31 rue du Pré Frégoulle, F-57070 Metz, France. (Numerous documents and decisions on the part of the Prussian occupation authorities regarding the handling of the mails during this period, from German and Lorraine archives; information on reopenings of post offices, receipt there of Occupation stamps, openings of the Feldpost-Relais, the cantonal post, clandestine mail; plus illustrations of pertinent covers).
- *Une Tranche de Vie à Moruroa* [A slice of Life in Moruroa (French Polynesia)], by Christian Beslu; (2003); 39 euros (+postage), from Editions Le Motu, Boite Postale 326, 98713 Papeete, Tahiti, French Polynesia. (Inquire for more information). (A non-philatelic book by our member and contributor in French Polynesia, being an informal history of his experiences while working for the Centre d'Experimentation du Pacifique during the 1960s to the 1990s period of atomic testing there, and how this affected the islands' ecology and people and their economy and culture; numerous photos and documents).
- *Caractéristiques des correspondances du Brésil pour la France au XIX^{ème} siècle* [Characteristics of Brazilian mail to France during the 19th Century], by P. J. Damian and K. W. Lopes; (2003); two volumes, 7 x 9¼", soft cover, numerous black-and-white illustrations; Tome I (pre-1860), 155 pp.; Tome II (post-1860), 249 pp.; the two volumes at \$40 (US), + postage, from our member Dr. Klerman W. Lopes, Rua Constante Ramos 34, #901, 22051 Rio de Janeiro, Brazil; e-mail <klerman@uol.com.br> (A very detailed and complete documented study of 19th Century maritime communications from Brazil to France, by recognized experts, complementing and updating the works of Salles, Tristant, Van der Linden, and others; in French and Portuguese in parallel columns).

NEW ISSUES AND WITHDRAWALS

(Continued from N° 273, July 2003, p. 95)

France

- 31 May (2 June) 2003: sheetlet of five "Anniversary" stamps at 0,50€, showing a cartoon marsupial/spotted dog mix;
- 1 June: Precancels (orchids): 0,29 and 0,33€;
- 6 (10) June: 0,50€ 76th Congress of Federation of French Philatelic Associations (Mulhouse);



- 14 (16) June: 0,50€ "Vacations," in water-activated sheets and in 5€ booklet of ten self-adhesive stamps;
- 21 (23) June: 0,50€ Notre-Dame de l'Épine basilica (Marne Dept.); 0,50€ Tulle town (Corrèze Dept.); 4,00€ Airmail: Jacqueline Auriol (1917-2000) (aviatrix);
- 28 (30) June 0,50€ Freemasonry in France (1728-2003); 0,50€ (two designs) Cent. of the Tour de France hexagonal stamps, and same in sheetlet of ten at 5€;
- 5 (7) July: 0,75€ Art of Paul Signac; 1,11€ Art of Vassily Kandinsky;
- 12 (15) July: 0,50€ St.-Père Church (Yonne Dept.);
- 19 (21) July: 0,50€ World Athletics Championships Paris 2003 St.-Denis;
- 30 August (1 September): Heros of Romantic Literature (six at 0,50€): Vidocq, Nana, Claudine, Gavroche, Esmeralda, Count of Monte-Cristo; same in sheetlet of six at 4,60€ (of which 1,60€ to French Red Cross).



Withdrawals: [all values expressed in € =

euros]: 13 June 2003: 0,46 St. Valentine 2002; 2,30 St. Valentine sheetlet by Lacroix; 1,02 Art of G. Klimt; 0,58 Alain Bosquet; 0,46 It's a girl; 0,46 It's a boy; 0,46 Handicap Sports championships; 0,46 St. Ser chapel; 0,46 Collioure; 0,46 Metz cathedral; 0,46 and 0,58 fountains (joint issues with Morocco); 0,46 and 0,79 Baudin and Flinders (joint issues with Australia); Forest Animals of April 2001 and sheetlet; 0,46 new Millennium; 0,46 New Year 2001; 0,46 Best Wishes for 2001 and booklet; 2,30 legendary trains (youth collecting) sheetlet; 2,30 Halloween sheetlet; 2,87 and 5,00 Marianne de Luquet sheetlets (face values of coins and for letters).

- 11 July: 0,46 Vacations and its 4,60 booklet; the six 2002 Musicians at 0,46 per; 8 August: 0,46 Georges Pérec; 0,46 Emile Zola; 0,46 Neufchâteau (Vosges); 0,53 Choreographic Art; 1,02 Eliz. Vigée-Lebrun; 0,46 + 0,09 Red Cross 2002 and its 5,50 booklet.

Andorra

- 19 May 2003: 0,46€ Poster Art (EUROPA 203);
- 23 June: 0,50€ "Sant Joan Fires" celebration;
- 7 July: 0,50€ Cent. of the Tour de France.

Withdrawals: 11 July: 0,46 The Circus (EUROPA 2002); 0,46 Envalira Tunnel; 0,67 Int'l. Year of Water; 2,36 Seated nude, by J. Viladomat.

French Polynesia

- 15 May 2003: Scenes of Old Papeete 55, 85, 90, 120F;
- 12 June: 460F seabed and fishes.

Withdrawals: 13 June: Dugout canoe races 85 and 120F and 250F sheetlet; "noble scents" 90, 130, 180F; 55F AIDS; 500F Dialogue among civilizations; perfume flowers 35, 50, 85F; 120F Polynesian manger.

Mayotte

- 16 June 2003: 1,52€ game of Mraha; 0,50€ gecko lizard.

Withdrawals: 13 June: 0,41 and 0,46 map of Mayotte; 0,41 Return of pil-

grims from Mecca; 0,46 maternal milk; 0,46 "brousse" taxi; 0,46 soccer; 0,79 25th Anniv. of the DLEM; 1,52 fish of the lagoon.

Monaco

- > 5 May 2003: two at 0,50€ showing Poster Art (EU-ROPA 2003);
- > 2 June: 0,45€ Monaco Grand Bourse (coins, stamps, cards); 0,90€ Int'l. TV festival; 1,80€ Antiques dealers event;
- > 30 June: 0,90€ 100th Anniv. of Amundsen at the North Pole, 1,80€ 100th Anniv. of Wright Brothers' first flight;
- > 21 July: 0,75€ 200th Birth Anniv. of Hector Berlioz; 1,60€ 100th Birth Anniv. of Aram Katchatourian;
- > 8 August: Painters and their Annivs.: 1,30€ Boucher, 3,00€ Van Gogh, 3,60€ Mazzola.
- > 1 September: 0,58€ discovery of DNA; 0,70€ 500th Birth Anniv. of Nostrodamus; 1,11€ 75th Anniv. of Fleming's discovery of penicillin; 1,20€ 100th Anniv. of Nobel Prize for Chemistry to the Curies; 0,75€ Monte Carlo Magic Stars;
- > 29 September: 1,00€ Hillary's conquest of Everest; Ste. Devote se-tenant block of four at 0,45€ each;
- > 13 October: 0,50€ Noël 2003 (star flower cactus).



New Caledonia

- > 15 May 2003: 70F Cagou bird self-adhesive, in booklet of ten at 700F; 70F Lycée de Grand Noumea;
- > 12 June: XIIth South Pacific Games 5, 30, 70F; Dugongs, two at 100F se-tenant.



Withdrawals: 13 June: Whales, two at 100F; 70F 2000 Ko Neva Prize; 110F Painters of the Pacific; 265F Communications Year; 100F Cagou bird and 1000F booklet; 135F submarine house; 110F Noumea-Osaka air connection; 500F Qanono Lifou church; Painters of the Pacific: 110F Marik, 155F Leriche; 265F Cycling; 100F kite surfing; 70F my friend the book; regional views two at 100F; festive letters three at 100F.

St. Pierre & Miquelon

- > 14 May 2003: 0,30€ block and tackle maker;
- > 22 May: Int'l. Congress of Traditional Architecture, one design in se-tenant pair of two 2€ stamps;
- > 19 June: 2,50€ "Fou of Bassan" (diving gull);
- > 7 August: 0,50€ 100th Anniv. of ASSP Soccer Club.



Withdrawals: 13 June: 0,46 J. P. Lehalleur; 0,46 Noël 2002, 0,76 the White Point; 0,82 the "Marie Thérèse," the Four Seasons: four at 0,46; drums: four at 0,46; se-tenant view of Government Bay.

Wallis & Futuna

- > 12 June 2003: 55F Census.

Withdrawals: 13 June: 165F 40th Anniv. of territorial status; children's designs: 50, 55, 95, 100F; 800F Mediator of the Republic; 390F Dialogue among civilizations; 55th Autumn Philatelic Salon: three at 150F; 325F Tomb of first king of Futuna.

F.C.P.S. OFFICIAL

PRESIDENT'S LETTER

I have written before regarding the often preposterous fakes sold on eBay, generally by a seller called ATD Invest. EBay has proved to be a strong marketplace for all types of fake and cinderella material. I have no objection to the sale of fakes, so long as they are clearly described as such, and certainly ATD's item descriptions emphasize that they are fakes. However, most of these fakes are not inscribed as such, and therefore one must be concerned that a future owner, perhaps just through ignorance, may resell them without describing them properly.

I make no attempt to monitor ATD Invest's activity on eBay. However, I do keep a rather careful watch on the philatelic material being offered from the countries I collect. As a result I only see ATD's products when they involve stamps from Martinique, Montenegro, or Serbia. For some months, they seemed to be offering, primarily, small imperforate "complete sheets" of error stamps such as inverted centers. I have felt these to be relatively benign, since, even when cut up into singles or pairs, their status as reproductions would be obvious to anyone who compared them to the normal stamp. However, recently, ATD has offered some fake overprints which could be more deceptive. The "Bordeaux" overprints, produced by the Montenegrin government-in-exile during World War I, are disregarded by Scott, but listed in the French catalogs. They are rather scarce, and most collectors have never seen one. ATD has sold fakes of these overprints in the past, but most were just a joke, since they were placed on stamps not known with genuine overprints, some not even issued until years after the end of the War. The latest offerings could also be considered jokes, since the overprints have been placed on cheap French covers, some from the war years, at least one clearly from after the end of the War. However, the stamps on these covers are the same ones used for the genuine overprints. If the stamps are removed from the covers, their status as fakes is no longer obvious, and most collectors do not have a genuine overprint for comparison.

I do not believe we, as collectors, should encourage the production of these fakes. So long as they can be sold for several dollars, or more, apiece, the fakers will continue. I am reluctant to tell anyone what they should buy or collect. However, in this case, I suggest everyone should recognize that the production and sale of this material is not good for philately, and can best be stopped if everyone refrains from buying.

--RMS

NEW MEMBERS

- 3300 McNICHOLS, ROBERT, 25 E. Washington, Round Lake Park, IL 60073. (General Collector: All Issues. Railway Posts. Modern France: Coils & Booklets).
- 3301 PHAM, LU G., M.D., 101 Whitby Court, Cary, NC 27511-5964. (Stamps Of France: Mint Never Hinged: 1900-1932).
- 3302 SCOTT III, OWEN, 237 Stanford Avenue, Baton Rouge, LA 70808. (Colonies & Territories: Colonies General Issues: Mint - Used - On Cover. Cancels & Postal History. French Africa - Especially Cameroun - French - West Africa - French East Africa - American Presbyterian Mission In Cameroun).

- 3303 NOSAKA, MARILYN N., 719 41st Avenue, San Francisco, CA 94121. (Modern France: Mint - Blanc Mouchon & Merson Types - Sowers. Air Mails. Revenues. Telegraph. Andorre. Monaco. Philatelic Literature.)
- 3304 BLUME, AUGUST G., 251 Kerry Lane, Charlottesville, VA 22901. (Topical: Aviation & Aeronatics. World War II & I. General France: Mint. Modern France: Mint - Air Mails. Air Meets - First Flights).
- 3305 KLIEBENSTEIN, DON, 701 9th St., Grundy Center, IA 50638. (St. Pierre & Miquelon. French Africa: Pre-Independence).
- 3306 SCHEFER, ALLAN, 20 Fifth Avenue, Westbury, NY 11590-4330. (Regular Issues: Classics 1849-1876: Used - On Cover. Plating Of Scott No. 58. Philatelic Literature).
- 3307 ALLEN, JON L., 7017 Chipperton Drive, Dallas, TX 75225-1706, (General France: Used. Regular Issues: Classics 1849-1876: Used. 1870-1871 Issues. Alsace-Lorraine. Dues. Sage Type 1876-1900. Modern France: Used. Blanc, Merson & Mouchon Types. Sowers. Air Mails. Precancels. Special Issues: Council Of Europe. Unesco).

CHANGES OF ADDRESS AND CORRECTIONS

- 3116 BRIEN, RAYMOND C., 54 Sunrise Hill Road, Norwalk, CT 06851-2115.
1781 SCHUMACHER, MARK, 602 Longview Street, Greensboro, NC 27403-
2017.

REINSTATEMENTS

- 1435 NORTON, JACK HARRIS, 2500 Hinkle Dr., - Apt. 220-C, Denton, TX
76201-0766. (Already In Philatelist).

[illegible]