



FRANCE and COLONIES PHILATELIST

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*Collecting and Exhibiting
Colonial Issues: Part II:
The Nuts and Bolts (see page 3)*



Le Renard de Tillard (see page 21)

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All communication about membership, subscriptions, publications, back issues, activities and services of the Society should be sent to the Corresponding Secretary:

Joel L. Bromberg
 P.O. Box 102
 Brooklyn, NY 11209-0102, USA
 jlbromberg@inta.org

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

David L. Herendeen
 5612 Blue Peak Ave
 Las Vegas, NV 89131, USA
 Phone: 702-658-8582, e-mail: FCPed@aol.com

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The French Colonial Exhibit:

Part II: The Nuts and Bolts

David L. Herendeen (FCPS 2532) and Stephen Tucker (FCPS 3347)

PART II

Recalling from Part I,¹ this two-part article has two primary purposes: firstly, to help FCPS members who would like to exhibit their favorite colony (or group of colonies) and secondly to provide judges with an overview of the things that should be considered when judging our exhibits.

The first part focused on the types of colonial exhibits and how they are constructed from the different types of stamps issued for a specific colony. This second part addresses some other French colonial exhibiting issues and then discusses more of the fine points of the exhibit and the manner in which it will be judged.

An Appendix to this part then describes several other exhibit types that were not adequately covered in Part I.

A. Preparing to Show

Understanding Your Motivation

One well-tested truth for stamp collectors is that there is no single way to collect. It is very much an individual choice.

The second most important axiom that the authors have learned over the years is to “try exhibiting; you will never look at stamp collecting the same again. Exhibiting opens new vistas and depth of study that is not encountered by simply accumulating stamps and covers. The exhibiting process, yes it is not a single act, but an ongoing process of learning, demands far more dedication than what you have experience previously. It requires inquiry, organization (of both material and knowledge), the ability to market your subject to others and a relentless

desire to perfect your studies. The result can be both addicting and highly satisfying.

By now you may have decided, or are trying to decide, if you should exhibit your wonderful colonial material. From bitter experience, it helps immensely if you understand your motivation for exhibiting. Why do you want to show? What level of medal do you think you may obtain?

It is good for your mental health to understand your personal motivation for committing significant time and treasure into creating a serious exhibit.

There are many reasons for wanting to exhibit. One is to organize your collection into some semblance of order. This is often no small feat when one has accumulated material over decades while having only limited recreational time to spend with collections.

A second is to “show off” your wonderful material. This allows you to bask in the “oohs and ahs” of your fellow collectors. A third is to inform and educate the public. You have been appointed to speak for Ubangi-Shari-Chad. After all, no one else has done it.

The fourth is the most dangerous: going for the glory of the big awards. Even though many of our members have done very well through the years, make no mistake, getting high medals and awards with French colonial material is not easy. As noted, **Ed Grabowski's** Grand Prix has been the only single colony exhibit rising to that level in the history of the world (all right, the history of exhibiting).

Always keep focused on your reason for exhibiting, and it will prevent a lot of frustration and second thoughts.

The Rules of the Game

Once you understand why you want to exhibit, you must understand the rules. The current rules are codified in the APS Manual of Philatelic Judging, 6th Edition, 2009. By understanding the judging criteria, you can best understand how to construct your exhibit. This manual is available on line at the APS web site:

www.stamps.org/userfiles/file/judges/JudgingManual.pdf

The information in the manual is updated often. You should only print what you need of the 115 pages. You simply can't play the game effectively if do not follow the rules!

The actual criteria are understood by studying the Uniform Exhibit Evaluation Form (UEEF.) This form shows the four major judging criteria, the subcriteria, and the approximate weight given to each of these. You have noted that the very first criteria is Treatment with a weight of 20%. Treatment is basically the manner in which you tell a story with your philatelic material. This has become one of the most important aspects of your exhibit. It forms the skeleton upon which you hang your material. More about this in the next section.

Your Story—Treatment

OK. So now you know why you want to exhibit and you have familiarized your self with the rules. What's next? You have to think long and hard about your collection and visualize what kind of a story you can tell with your material. The story will most often dictate what division and class your exhibit would fall into.

If you collect stamps, error, varieties and covers showing usage, then you probably will create a traditional exhibit. If you have been only collecting covers with different postal rates and marking, you may have a postal history exhibit. You may be able to tell a story through the stamps and collateral items that you have saved. For example the life and accomplishments of Pierre and Marie Curie. This may be presented as a Thematic exhibit. The possibilities are limited only by the imagination.

But remember, you are forced to focus on your chosen subject in great depth. The material

and knowledge must then be digested, reduced and presented telling only that story completely and well. Do not be surprised if you come to the sudden realization that you have become an expert in your collecting area.

While composing your story, you should keep several important ideas in mind. For example, not matter how scarce or expensive some material is, you should not include material that does not advance the story. You also should try to minimize the write-up. As will be seen later, viewers and judges do not have the time to read and understand dense paragraphs.

The Title Page

The most important aspect of an exhibit is the title page. The title page defines **exactly** what you will be showing, how the material is organized and, usually, some statement about the importance and difficulty of acquisition of your material.

A typical title page, for the coauthor's gold medal exhibit, is shown in Fig.1.

One of the key features of a good title page is that it begins with a statement such as "This traditional exhibit shows the stamps and usages of the French colony Upper Bongoland..." Good title pages never start with "The first missionaries landed on the coast of Bongoland in 1537..." Why? Judges have about five to six seconds per page during judging. Yes, **five to six seconds**. Even though they take more time than this for the title page, you are wasting a judges time with irrelevant history. Judges know you love your subject, but put love second to simple, easily understood statements.

The Synopsis

In the U.S., we have another exhibiting artifact. It is called the **synopsis**. A synopsis is distinct from the title page. The synopsis allows you to express information that is either superfluous to the title page, or that expresses your challenges and accomplishments in grandiose terms—yes, you can brag. An you can provide a description of the major highlights of your exhibit using descriptors frowned on in the exhibit proper. Finally, you can provide a list of sources you have used for your research, and a

THE EVOLUTION OF POSTAGE DUE IN THE FRENCH COLONIES

This **traditional exhibit** traces the evolution of postage due stamps in the French colonies, Foreign Post Offices, protectorates, and territories under military occupation from 1876 to the late 1930s. ***The postage dues of metropolitan France, whether used in France or in any foreign territory, are excluded.*** For simplicity, each of the individual stamp issuing members of this group is called an **entity**.

The exhibit shows how the evolution of the design and production of these stamps was largely driven by the administrative systems of the issuing entities, and their earlier stamp issuing policies.

SCOPE AND ORGANIZATION

The postage due stamps ("dues"), and their *derivatives*, are shown from the more than 30 entities of the French community which issued them during the period of study. *Derivatives* are postage due stamps which have been transformed to serve a different postal use, generally through overprinting.

All of these entities are grouped together in a single exhibit because of the common patterns in their postage due development.

To this end, there are six sections of the exhibit. These sections represent the different stages in the evolution of postage dues in the French community.

I. Local Typeset Issues (1876-1899)

II. Colonial General Issues (1884-1906)

III. Usage Transformations (1889-1903)

IV. Local Overprints on the Colonial General Issues (1891-1905)

V. Overprinting of French Dues (1893-1930s)

VI. Pictorial and Numerical Issues (1904-1930s)

Within each section, the issues for issues for the entities are generally presented chronologically.

PHILATELIC ELEMENTS

Again, this is a traditional exhibit. As such, it encompasses the issued stamps including essays, proofs, specimens, special printings, major errors, varieties, and their usages. While this is not a postal history exhibit, many usages are shown and an analysis of the reason for, and amount of, postage due is presented for them.

The exhibit includes more than :

- 10 stamps and varieties are the only reported examples
- 60 more had a printing of 10 or fewer
- 80 others had a printing of less than 50

Nearly all covers are very scarce, and five of those shown are the only reported examples of specific stamps or issues known on cover.

Items with certificates are indicated with the symbol ©, generally shown after the printing figure. Research findings are noted by *italicized type* immediately above or below the items shown. The most important items are mounted in a doubled red frame thusly:

SELECTION CRITERIA AND BALANCE

The exhibit presents a comprehensive showing of the stamp issues, special printings, and usages. ***To this end, it includes: 80 essays and proofs; nearly 900 stamps; over 90 special printings and specimens; 15 position pieces; and 75 covers.***

The balance in the exhibit is naturally defined by the number and complexity of the issues of each colony. Some issued only a handful of postage dues, while others issued many more including a rich universe of varieties. The philatelic importance of various colonies is also a factor in the weighting of material.

To avoid redundancy, in later issues there are cases when only one, or a few selected examples, from an entire series is shown. The number of examples have been selected for aesthetic purposes.

THE CHALLENGE

As will be seen throughout the exhibit, the scarcity of the early postage dues is vastly underrated, and many of the errors and varieties are extremely rare. Thus, searching out the stamps and covers is great challenge and very little of the material in the exhibit could be found at a stamp exhibition bourse.

Postage due stamps were originally denigrated by collectors. It has only been in recent years that serious, comprehensive study has been initiated for all but a modest number of colonies. As a result, even the small printing figures for important items are misleading — many rare items simply disappeared due to the benign neglect of the collecting fraternity.

short list of suggested sources for the judges who will evaluate your exhibit.

Preparing the Exhibit

The physical aspects of exhibiting, how to choose paper, mount items, when and how to matte, fonts and software to use, and many other small details are well beyond the scope of this article. There have been several books written on the subject that may be useful, although they lose some of their value soon after publication. But, overall the best learning opportunity is by joining the American Association of Philatelic Exhibitors (AAPE), and by attending shows and looking at exhibits. You must pay attention to the awards the exhibit got. You obviously don't want to emulate methods used by lower award exhibits.

Again, the best advice — look at as many exhibits as possible.

B. At the Show

As an exhibitor at a WSP show, you must normally arrive on Thursday afternoon to setup your exhibit. You may also send your exhibit to the show if you can not attend. You check in and then mount your exhibit in its assigned frames. Usually a volunteer helps you do this. After your exhibit is hung, you adjourn for the evening and find other philatelic friends to share the evening.

About the Judges and Judging

An APS WSP show has at least five accredited philatelic judges. There are a number of requirements for being a judge (again, see the APS Manual of Judging (MPJ) for details), but most importantly all judges are exhibitors. They have received critical reviews of their exhibits many times. They understand how exhibitors feel. The only purpose of judging is to help each exhibitor improve to the highest possible level.

Each of the judges evaluates each exhibit (sometimes teams are used for large exhibitions like the annual APS StampShow). Then, the judges meet, compare notes and bestow the awards. Each exhibit is assigned a "first responder." This is the judge assigned to dis-

cuss your exhibit with you. Although you may ask any of the judges for their opinion, your assigned judge has usually prepared in more depth than some of the others.

The only competition between exhibits occurs when the special awards and the Grand and Reserve Grand awards are bestowed. Other than these honors, your exhibit is judged solely against the criteria in the MPJ. As a result, it is theoretically possible for all exhibits to get a Gold Medal. This is probably what we all aspire to do.

Getting Feedback

On Saturday morning you discover what medal level you have received. A ribbon will have been attached to the first frame of your exhibit. One is often on "pins and needles" when approaching the exhibit. When you win a significant award there is a very satisfying adrenalin rush. Warning: when the other result occurs, the feeling is equally deflating.

Later on Saturday afternoon, there is a ***Judges Feedback Session*** (formerly called the Critique.) This is a public session where exhibitors may ask the jury questions about their award. ***Even if you don't ask about your exhibit it is imperative that you attend every Feedback Session you can.*** You will gain insight into the judging process by listening to the comments made to others.

If you do ask questions, do not be argumentative. If the judge, or judges, tell you something, then remember that their comments may include both facts and opinions. You should always act on any factual problems that have been uncovered. As for opinions, they are just that. I developed the "Herendeen Rule" after many frustrating years of exhibiting: If six judges tell you your exhibit sucks, then guess what..."

In addition to the Feedback Session, you may get the opportunity to speak with your assigned judge at the frames. ***Always do this.*** Judges are happy to go through your exhibit and give you very specific input on all of its aspects. This is the highest quality feedback that any exhibitor can get.

The Awards Banquet

For APS WSP shows (most of which are three days, Friday-Sunday,) there is an awards banquet on Saturday night. (Occasionally, shows may have award breakfasts) This is where, among other formalities, exhibitors are honored for their achievements.

While many of these fetes do charge a significant price, this event is where you have an opportunity to meet judges and exhibitors from around the country and often the world. Others may be eager to share information with you about your collecting area. This is the social part of the collecting and exhibiting that is unparalleled in most other hobbies. Unless you really can't afford it, we highly recommend that you attend the awards banquet.

Self-Assessment

One of the best pieces of advice that we can offer is that you fully understand your personal limitations in exhibiting. While much has been written about this in various publications, to achieve the highest awards in philately usually requires many years of hard work and learning. Even then, and with the egalitarian changes in judging exhibits that have occurred in the last several decades, there are many exhibit subjects that will not be able to obtain, for example, national grand awards. We don't make the rules—it is simply a fact of life.

On the other hand, nearly every exhibit can aspire to win national gold medals. What is required to do this is simply understanding and playing by the rules. Needless to say, you must also have a subject area that has some "meat" to it and represents a high degree of challenge.

Join AAPE

The American Association of Philatelic Exhibitors (AAPE) is an organization which is devoted to helping all exhibitors and judges make our exhibiting experience better. AAPE just celebrated its 25th anniversary in November 2011. In addition to a first rate journal, *The Philatelic Exhibitor*, they also offer a critique service which forwards a copy of your exhibit to a highly qualified judge. The judge then goes over your exhibit in detail, far more detail than pos-

sible during an actual show, and suggests way in which you might improve the exhibit page by page. Everyone who has availed themselves of this service has been able to rapidly improve their exhibits.

The REAL Rewards

For someone who has yet to exhibit and who has attended few stamps shows, there is a much greater reward than getting medals. The reward is the camaraderie found in the 1000 exhibitors, 100 judges and hundreds of dealers that you get to meet and, hopefully, get to know. This is one large network that provides support, information sharing, help, suggestions and friendship just to name a few.

Conclusion

This paper has just scratched the surface of the potential for French colonial exhibits. It should provide a point of departure for anyone wishing to build a first-rate exhibit of this material, and it should provide some major guidelines for judging these exhibits for judges who are not well-versed in this collecting area.

With the help of other French colonial collectors, we would like to expand on the different sections of this paper until we have a comprehensive listing. Would you like to help?

C. Appendix

Some Other Exhibiting Types

We have discussed a number of exhibit types for French colonial collectors, but there are some additional ones that may be encountered. These are discussed in this section.

Colonial Usages

The usages and postal history of the French colonies beginning in 1900 requires special understanding. Once the pictorial issues were introduced into the colonies, the characteristic of covers changed. The major difference was the use of long series of "commemorative" size stamps for long periods of time. For example, look at Senegal (Scott 79-122, 44 values used for 20 years) and Guadeloupe (Scott 54-82, 29 stamps over 23 years; Scott 96-137, 42 stamps over 13



Figure 2. Clearly philatelic usage.

years.) In many cases values in these series had no designated postal use. This makes their collection on covers difficult in the extreme. Judges, in particular, must understand that sometimes covers may look philatelic, but they are not. Let's look at some examples.

There are many **philatelic covers** that were serviced by and for dealers. Consider Fig. 2. The "tells" for this cover are simple: the wonderfully symmetric placement of the stamps, the use of the many values, the selvedge on some stamps and, most importantly, the addressee is a German stamp dealer. Thus, we have a philatelic cover which, by the way, is correctly franked at 50c for a foreign registered cover. A second example is shown in Fig. 3. Here a number of problems appear. A strange rate 13.22F, the obliterated "Par Avion" label and the beautiful



Figure 3. A more subtle philatelic cover.



Figure 4. A typical souvenir cover.

address. During this period this marking was added by postal authorities to limit the air carriage ("as far as...") usually because the letter was not sufficiently franked for all air or because service was not available. Though not as blatant as the previous cover, there are numerous letter the "Monsieur Fr. Sommer" canceled on 14 Dec 1938. However, these covers were backstamped in Berne on arrival indicating that the passed through the mails.

There are also many **souvenir covers** from the colonies. Such covers are also common from the colonies of the other imperial powers including Great Britain and Germany. These covers were often prepared by tourists to send home to family members. The tourist simply went to the post office, asked for one of every available stamps, and slathered them all over the cover. An example is shown in Fig. 4. Sometimes, such covers are the only way to get usages of some stamps, especially the low values of these long series, as seen in Fig. 4.

There are many times that colonial covers for which it is difficult to decipher rates. An example of such a cover is shown in Fig. 5. This cover is a single-weight, registered letter sent from Conakry, French Guiana to Manchester, England in 1918. The franking is 85c. The correct rate for the single-weight letter registered would be 25c+25c = 50c. If it were a double weight cover, the rate would be 40c+25c = 65c. In either event, the rate seems wrong. Note, however, the manuscript marking 30F. Could this have been



Figure 5. Example of "Complex" rating.

an insured letter? This is possible even though it is not marked "Valeur Déclaré". Thus, the extra 25c (or 35c) would be the insurance charge. The blue cross through the face of the envelope was applied in England. It is the standard notation for registered letters, often those containing currency.

Another group of misunderstood covers are those which illustrate **convenience overfranking**. Why this would surprise a philatelist is confusing to the authors, as we often do this today with double-weight letters. Who keeps a supply of the stamps needed for the second weight step. An example of this is shown in Fig. 6. This cover was mailed from Conakry to France in 1939. It is a single-weight, registered, air mail letter. The correct franking is 5F. Yet, as



Figure 6. A convenience overfranking.

send it has been posted with three copies of the Pierre and Marie Curie semipostal having a franking value of 5.25F. An overpayment of 25c. There is nothing sinister about this, it was simply easier to do than finding some combination of stamps adding up to the necessary 1.50F.

This section has shown just a sampling of the types of covers that may be seen in French colonial exhibits. The point is that what might appear philatelic in the U.S., England, Canada, etc. is not necessarily philatelic in the colonial setting.

The Anthological Exhibit

In Part I we looked at **anthological** exhibits such as those prepared by **Ed Grabowski** showing the Group Type for related colonies. Similarly would be exhibits of Eagles from many colonies or, as **Dave Herendeen** shows, postage due stamps across all of the colonies. Anthological means consisting of several different but complete stories. This type of exhibit is not synoptic (i.e. an overview of a subject), but rather the entire story is complete based on its theme.

Colonies Anciennes—Postal History

The "old" French colonies are those in which the colonial general issues were used, and, in a few cases, French stamps were used. When exhibits of such material are constructed, they may show individual stamps with cancellations of the specific colony. This type of exhibit may still be considered traditional because the used stamps are the only way to identify that they were used in the colony. This can be true in a single colony exhibit such as **Mark Isaac's** wonderful Indochina, or in an anthological exhibit such as one that shows the Eagle issues across all colonies, or a group of related colonies. Judges should remember that such exhibits are not usually marcophily unless stated to be such. An example of these cancels are shown in Fig. 7.

Stampless Covers

One of the most frequently encountered exhibits for France proper are covers from the pre-philatelic or stampless period. Such material abounds in French philately from the revolution, Napoleonic times and earlier. This is not



Figure 7. Example of identifiable cancels on the colonial general issues: GORée (Senegal), INDE (French India), GA-Bon and NSB (Nossi-Bé, Madagascar).

so for the colonies. Our president, **Ken Nilsestuen**, in his FCPS Grand Prix winning exhibit of 2007, tells the complete philatelic history of Algeria (which is not a colony as such, but more an integral part of France) from the Spanish military outposts in North Africa in the 18th century. Two Algerian offices, those at Oran and Alger, were in territory that would become Algeria. Both of these had postal marks. French and other Europeans had a semi-official presence in Algeria until 1830. Some mail from this period survives, and a few pieces are in this exhibit. All the non-Spanish letters were entrusted to various ships because there was no official mail service.

In 1830 the French launched an invasion near Alger. Shortly after occupying the city the army established a military mail service. Cancels from this period were distinctive three and four line marks. Some mail went across the Mediterranean and received marks upon arrival rather than at departure. These marks must be shown to represent the complete postal history of the period.

In the mid-1830s the French extended the civil postal service of the Metropole to north Africa and Algeria continued to be administered as a province, not a colony, until the civil war of the 1950s. The civil postal service had cancelers much like European France. The French postal service also included Algeria in its small and large numeral cancel systems, although the

numbers are separate from the alphabetic lists used to assign numerals in France. All such cancels should be shown

France never completely pacified Algeria's interior. By 1876, the end of the pre-UPU period, the French controlled the coast, but had extended their hegemony rather unevenly only 150 miles or so into the interior. There were many small villages with French postal service by the end of 1876 and many more established later.

A stampless exhibit must consider both the military and civilian postal services. The so-called "classical era" of Algerian postal history begins in 1830 and ends in 1876, from the inception of French postal markings to the end of large numeral usage. This includes mail from the pre-French period, the French military postal service, official mail, and the civilian postal service. There are examples of all but two of the rarest types of post office marks used during this period.

Rarities must be shown. In the case of Algeria these include: the Spanish "Argel," the first "A" mark, the "D" mark, the military *déboursés*, Portuguese and Swedish letters, a 1-franc use, El-Affroun small numeral, 1862 newspaper, Russian envelope, Ouled-Rhamoun and *Pont-de-l'Isser* envelopes, and 80 centime Bordeaux.



JP Gough Signs Roll

As reported in the *London Philatelist* of April 2012, our own **Jamie Gough**, Grand Prix d'Honneur winner at Philexfrance 99 and long-time judge has been invited to sign the **Roll of Distinguished Philatelists**.

The Roll, established in 1921 by the Philatelic Congress of Great Britain with the approval of His Majesty King George V. The Congress has elected 356 philatelists (not including Jamie and three other this year) through the years. Those elected have hailed from no less than 38 countries.

An invitation to sign the roll is regarded by many to be the pre-eminent philatelic honor.

Le Renard of 1952

J.J. Tillard (FCPS 3401)

[As noted in the results of the Garfield-Perry 2012 show, member J.J. Tillard of St. Pierre et Miquelon won, among his other accolades, the Single Frame Grand award for the show. His exhibit "Saint-Pierre et Miquelon, le renard, émission de 1952," is an example of a perfectly constructed single frame exhibit. As seen in this article, the exhibit traces the development from the artist's artwork through all states of proof materials, the issued stamps and uses on cover. An amazing array of material, including the dies themselves, is shown! This exhibit is now qualified for the national single frame Champion of Champions competition to be held next January in Louisville, KY.]

In the late 1940s, following World War II, a few *St. Pierre et Miquelonnais* decided to import silver foxes to be used for fur production to improve the island economy. Several dozen specimens were imported, and these became the basis of the *silver fox ranching* industry on the islands. As is always the case, some of the foxes escaped captivity and these wild foxes still exist on Miquelon-Langlade. There population is now very small, estimated at around 50 individuals in ten family units.

In 1952, a set of two stamps was issued to commemorate this industry. The stamps were designed and engraved by Pierre Munier. They were issued on 10 October 1952.

This article presents an overview of the exhibit which includes:

- ♦ Original artwork (*maquettes*)
- ♦ Proof inscribed *Bon pour la gravure* (15 May 1952)
- ♦ Master die
- ♦ Transfer roller
- ♦ Artist die proof
- ♦ Proof inscribed *Bon à tirer* (13 June 1952)
- ♦ Deluxe Proofs
- ♦ Issued stamps
- ♦ Publicity "picture cards"
- ♦ Usages

The Artist

Pierre Munier was born in Paris May 12, 1889. He showed an early interest in art and became an engraving apprentice at age 13. Later he spent five years studying painting and engraving at the *Ecole des Beaux-Arts*. In 1907 he designed and engraved his first postage stamp for Bolivia. He still dreamed of being a major artist and his sketches and paintings were exhibited at the *Salon des Artistes français*, where he received his first award in 1908. In 1933 Munier began to work as an engraver for the French government. He designed stamps (and bank-notes) for many countries including Monaco, Britain, Belgium, Italy, Canada, Ecuador and Bolivia. He died in Epreville on 30 June 1962. In addition to his legacy of stamp design, one can find his drawings and engravings in the Louvre, Luxembourg, and the *Petit Palais*.

The Original Artwork

Munier's original artwork for the stamp design is shown in Fig. 1. The very attractive fox [*in the Editor's opinion*] is shown in a cage made from metal fencing. Perhaps this forlorn looking animal lead the postal administration to show the fox in a more natural setting. This resulted in the design of Fig. 2 which removed the fencing and also made a number of changes to the fonts used for the lettering. This second design is annotated *Maquette retenue* and it is signed *Paul Munier*. Some observers have noted that the fox looks considerably happier in the second design.



Figure 1. Paul Munier's first design.



Figure 2. Paul Munier's second, and final, design.

The “Bon pour la gravure” Proof

A proof of the final design of the 8F value, in blue, was prepared and approved by the *Institut de Gravure & Impression de Papiers Valeur* in Paris. Since Munier’s work was acceptable, the proof was endorsed *Bon pour la gravure* and signed by the director to the third bureau. Such proofs are rarely (if ever) seen. Note that the handstamped *Bon à tirer* was modified in script for this purpose. The acceptance date was 15 May 1952. This clearly unique proof is shown in Fig. 3 (next page.)

The Master Die

Having been accepted, Munier then engraved the master die for the 8F value. This die, which also includes the engraving of the 17F duty value, is shown in Fig. 4.

In addition to the original die, the author also has the actual transfer roller used to lay down the plates. This is shown in Fig. 5.

[For readers who may be confused as to how a collector has these dies, be advised that there is a shop on Rue Druout in Paris that has a box full of such dies from colonial stamps issues from the 1930s to the 1950s How they may have escaped to the public one may only imagine. Ed.]

Artist Proofs

After engraving the master die, a number of proofs are drawn using a hand press. These were printed in black, blue and sepia. The 8F value in blue is shown in Fig. 6. The exhibit also includes the 17F in sepia.

At the beginning of the 1950s, artist’s proofs allowed the engraving to be verified and the stamp to be shown in its final form. The Validation Commission then gave its final approval of the design.

These proofs are relatively rare, the actual quantity drawn depended on the wishes of the engraver. The great majority of the proofs were signed, in pencil, by the engraver, and then distributed to territorial leaders and prominent philatelists.



Figure 4. The master die for the 8F value and the 17F duty.

The “Bon à tirer” Proofs

In the early 1950s, the *Institut de Graveur* was not fabricating progressive trial color sheets as were introduced later. Instead, trial colors were part of the standard die proof process. For this issue, two colors were selected. These proofs, drawn on thin, laid paper, show the final state of the stamps.



Figure 5. The die roller.



Figure 3. The Bon pour la gravure proof, 8F value in blue. Very rare proof type.



Figure 6. Artist's die proof for the 8F value in blue.



Figure 7. Endorsed Bon à tirer proof of 8F in brown.

The 17F stamp was printed in blue and the 8F in sepia. (unlike the *Bon pour la graveur* which used blue for the 8F value.) The 8F value is shown in Fig. 7. Both proofs are unique.

These proofs were endorsed *Bon à tirer* and approved by a senior manager. This approval includes the color and choice of face value.

The proofs are dated 13 June 1952, one month after the *Bon pour la graveur* proof.

The Deluxe Proofs

A deluxe proof is produced after the stamps have gone into production. It has been printed from the die in the colors used for the final stamp. These deluxe proofs were printed on the same thin, laid paper used for the *Bon à tirer* proofs.

As seen in Fig. 8, the proofs show the embossed stamp of the Overseas Ministry of France. Only a few dozen of each deluxe proof was printed. They were usually distributed to members of the government.

The Issued Stamps

The final stamps were printed in sheets of 50. The selected colors were sepia for the 8F and blue for the 17F. The sheet margins were decorated with an ornamental border, or *guillochis*.

After the printing of stamps, the custom was that some sheets would remain imperforate. As usual, these were typically presented to government functionaries. The number of imperforate sheets printed ranged from 10 to 25. This practice lasted until the late 20th century. A sheet corner example of the 17F value, in blue, is shown in Fig. 9.

Publicity

A number of "photo cards" were printed and canceled on the first day of issue. These photo cards "are the ancestors of what was to become *maximum cards*. These were made because in 1952, Saint-Pierre and Miquelon still did not produce cacheted first day covers. While philatelic, the items are not in the least common. The same card was used for both values. The 8F value is shown in Fig. 10



Figure 9. Imperforate from corner of sheet.

It is obvious from the photo of the fox that this must have been used by Munier as his design model. It even includes the caging, used in the first design, in the background.

Usages

The 8F stamp paid the surface letter rate to France. No special postal rate required the 17F values. Nonetheless, there are covers that show good use of the latter stamp. One of these, shown in Fig. 11, is a registered letter to the U.S. showing a group of stamps which include both values of the Fox design. It is canceled 4 March 1953, at it includes the interesting purple auxiliary marking **PASSED FREE/ U.S. Customs/Boston, Mass.**

A second cover, seen in Fig. 12, was mailed on board the ship traveling from St. Pierre to Halifax, Canada. It was deposited in a *boîte mobile* aboard ship. Upon arrival in Halifax the box mail was canceled **PAQUEBOT POSTED AT SEA** on 30 November 1953. This cancel is shown in Fig. 13 (without date.)



Figure 13
The PAQUEBOT cancel.

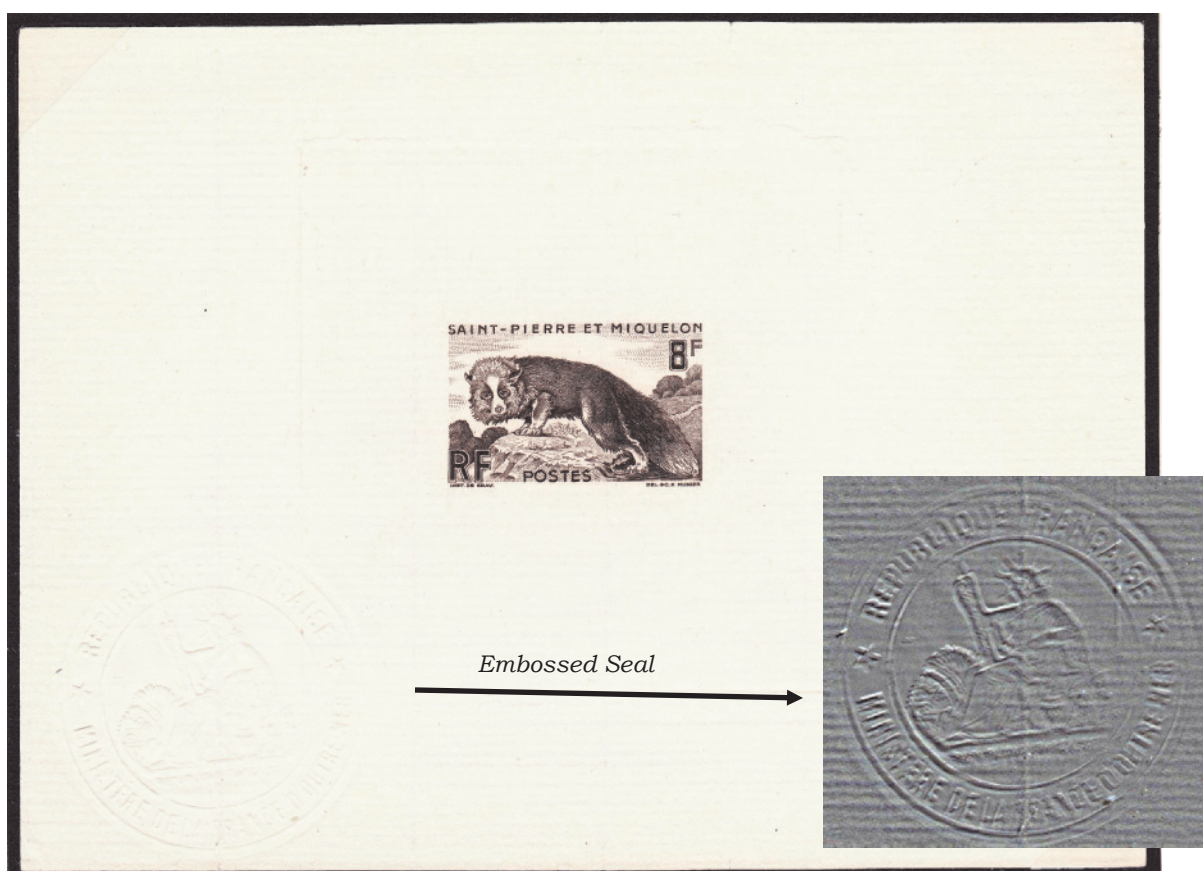


Figure 8. The deluxe proof of the 8F in sepia with accentuated embossed seal.



Figure 10. The "photo card" showing the silver fox and 8F stamp canceled on first day.



Figure 11. Registered cover to U.S., 4 March 1953.



Figure 12. POQUEBOT cancel on cover to France, 8F correct rate, 30 November 1953.

no 1 TIRAGE: 5,000 EXEMPLAIRES 15 Novembre 1887

L'ECHO DE LA TIMBROLOGIE

Feuille d'Annonces mensuelle du Commerce de Timbres-Poste

Le journal paraît le 15 de chaque mois, — et est expédié aux principaux marchands et collectionneurs du Globe.

Les annonces sont toujours insérées en France, — sauf avis contraire et traduction envoyée établie soit à nous, soit à nos agents.

Le journal est envoyé, à charge de réciprocité, — à la presse timbrologique universelle.



ANNONCES

Une ligne	0 ^f 20
1/2 colonne	0 ^f 40
1 colonne	0 ^f 80
1/4 de page	0 ^f 20
1/2 page	0 ^f 40
1 page	0 ^f 80

On traite à forfait pour les annonces annuelles répétées.

Le coût des annonces et des abonnements est toujours payable d'avance et par mandat-poste. Les timbres-poste français sont reçus en paiement moyennant une commission de 1^f 50. Tous d'autres pays seront refusés.

ABONNEMENTS D'UN AN :

pour la France	0 ^f 75
pour l'Etranger	1 ^f 00

Propriétaire-gérant Ed. FRÉMY fils, 44, rue de la Mairie à Douai (Nord)

AGENTS:

NR.

EMERGENCE.—Carl Vock, rue H. 1. 12 1/4, à Mannheim.

LETTERE.—Vacance.

RUSSIE.—Vacance.

COQUE.—Paul Jacquemont, quai au bois, 15, à Gand.

GABRIEL.—A. P. Karpinski, à Sofia.

ITALIE.—Vacance.

GERMANIE.—Vacance.

PTL.—Percy-Sinnett Smith, à Alexandrie.

TS-CHIS D'AMÉRIQUE.—W. A. Warner, 75, rue de New-York.

CE.—Nicolas D. Vallentin, rue Sophocles, Athènes.

NR.

HOLLANDE.—J. Gossens Cn, à Wageningen.

ITALIE.—Vacance.

LUXEMBOURG.—Joseph Schrick, à Diekirch.

PORTUGAL.—Vacance.

BOURBON.—Gr. Ch. Fournier, télégraphiste à Colmar par Jussy.

RUSSE.—Vacance.

SCANDINAVIE.—Vacance.

SWITZERLAND.—Vacance.

TURQUIE.—Edmond D. Hesse, à A. Bessy, Parnak Capes à Constantinople.

Il est inutile de se présenter comme agent si l'on ne connaît pas la langue Française.

AVIS IMPORTANT

En créant cette nouvelle feuille timbrologique, nous pensons rendre un grand service tous les collectionneurs et marchands Français. En effet, jusqu'à ce jour, et par suite de l'absence de journaux similaires en France, ils ont toujours été tributaires de l'Allemagne et des Etats-Unis. Nous espérons que les prix modérés de nos annonces engageront nos compatriotes et amis à se servir uniquement de notre journal pour toute leur publicité. Nous possédons un nombre considérable d'adresses de timbrophiles dans le monde entier, auxquels le journal sera envoyé gratuitement à titre de réclame. Les annonces que vous adresserez bien nous envoyer produiront donc un effet sûr et immédiat qui vous engagera, nous espérons, à toujours nous donner la préférence de vos ordres.

Ed. FRÉMY fils.

Kudos to Dr Martin F. Stempien

Dr Martin F. Stempien has elected to step down from the Board of Directors of the Society after literally generations of service to our group. Martin received Doctorate Degrees in Chemistry and Biochemistry from Yale University before joining the prestigious chemical laboratory of Lord Todd at Cambridge for post doctoral research. Upon completion of his formal studies, he took a job with the Coney Island Aquarium studying the natural products chemistry of the numerous marine species available to the chemistry laboratory of that facility. When the City of New York decided to close this part of the Aquarium, Martin decided to combine his profession and his hobby and became a stamp dealer with a firm in Queens. Thereafter, he joined the staff at the Philatelic Foundation in New York, a position he holds to this very day.

As a philatelist, Martin has always been a specialist in postal history with a deep knowledge over a broad area. Some of his particularly favorite areas of study are French prestamp covers, French Entry Marks from Europe, The Free Franks of France, Memel, The Napoleonic Occupation of Italy and Franco-British Accountancy Markings. He put together a remarkable collection of the latter, and was always willing to share his expertise with fellow collectors, particularly via papers and lectures.

Martin joined the *FCPS* in 1970, receiving membership number 1244. By the time I started coming to regular meetings in 1974 he was President, and was officiating at our first Tuesday New York Chapter meetings and at the last Tuesday Board meetings. New York was very much the center of the Society's activities in those days, with the general membership gathering at the spring and fall ASDA Shows held each year. Martin continued as president until 1978, when he rejoined the Board of Directors where he has remained a member and key advisor.

In addition to philately, Martin has always enjoyed classical music, particularly from the earlier periods. I have always considered his retention of facts, philatelic and otherwise, remarkable. If he could not provide a direct answer to a philatelic question, he could always

cite an article that could be helpful, or recommend someone who might have the needed knowledge. Once I was trying to remember the name and composer of the theme music for the Sergeant Preston of the Yukon radio program of my youth, and Martin looked over in an instant and said, 'The Donna Diana Overture of von Reznicek!'

Please join with me, the Officers and Board Members of the *FCPS* in thanking Martin for his years of excellent service to the Society, and in wishing him well in his future activities.

Dr. Ed Grabowski (FCPS 1469)

BOOK REVIEW

Tables of French Postal Rates 1849 to 2011 (Fourth Edition), by Derek Richardson; edited by Maurice Tyler; published by the France & Colonies Philatelic Society of Great Britain as its Brochure No. 7 (2011); ISBN 0 9519601 4; 8¼ x 5 5/8 inches (A5 format); iv + 99 pages, card cover, perfect bound. (Ordering information placed at end of review).

Mick Bister, president of the France & Colonies Philatelic Society of Great Britain, has already written a first-rate review of this handbook, and I had sworn to avoid copying or paraphrasing any part of it. Instead I have attempted to compare this new edition with Derek's 3rd edition. In brief, since the 3rd edition appeared in 2005, France has had no less than five tariff rate increases! Inflation marches on...

However, only a few, and generally the most prevalent rates, have increased since 2005, and only four pages have been added since the previous edition. Where postal services have been discontinued, no changes were made in the Tables that are the *raison d'être* for the various editions. Increases in National (formerly Internal and Domestic) rates, (to be consistent with *La Poste* terminology), up to and including the current 2011 Tariff, are shown for Letters, ECOPLI (non-urgent letters), Registration and Insurance, Poste Restante (hold-for mail), C.O.D. (to 2010), COLISSIMO (urgent postal packets). The Handling Charge has been added for the years 2006-2011. The category of priority letters sent in bulk, created 1 January 2007,

has been added (p. 29) in the space formerly occupied by the now eliminated bulk mailings of catalogs and of COLISSIMO, which have minimal importance to philatelists. Services for the Blind has been added, replacing Postal Stationery prices.

Major improvements have been made to the Tables for Insurance Fees, and Bulk Mailings and its terminology. Domestic Airmail supplements have been completely recast; detailed tariff rate coverage for DOM-TOMs (Overseas Departments-Overseas Territories), from 2003 to 2011, has been increased by a full page. Conversely, much reduction in length is shown for early (to 1871) Registration and Insurance, and details on Advice of Delivery have been reduced to the first paragraph of the previous edition. Some of the references previously listed to works giving more detailed information on specific categories have been (in my opinion) unnecessarily omitted.

Part B, for International rates, is brought up to 2011 for Letters and Cards with the addition of a full page, Registration and Insurance are updated, as is Postage Due (to 2010). Books, Brochures (etc.) have been brought up to 2008, with now two different sets of rates, the first and lower being for France, Algeria, Tunisia and Morocco, the second for the rest of the world. The long section on Airmail Supplements has been completely redone with greater use of tables, and is now rather easier to follow. Parcels has been eliminated as being of minor interest to collectors.

Readers have to be reminded that here, International rates only go from 1876 (UPU) onward. Anything older would be extremely complicated and require a much larger and unwieldy work. For pre-1876 rates, one must go to the thicker French-language *Les Tarifs Postaux Français 1627-1969* by J. P. Alexandre, et al.

Derek's book can be hard to follow by the uninitiated. A work that consists largely of tables can be daunting at first, but a little practice in using it does wonders. And it does pay to read the notes and footnotes scattered throughout!

This invaluable book or handbook is completely up-to-date and covers any and all infor-

mation the reader needs to accurately set his (1849-onward) cover in its tariff-rate timeframe. But is it really needed by all cover collectors of France and its Overseas Departments and Territories? Yes, by all means, do buy this work if you are not yet—and should be—familiar with 19th to 21st Century French postal rates and plan to exhibit or just collect French covers of the times. But, if your interest and taste don't go beyond the 20th Century, you can quite easily live with some earlier edition of Derek's French Postal Rates, which are all stapled and easier to carry to a show in one's jacket pocket. Unfortunately, my review copy, card-cover, perfect-bound and all, refuses to lie flat!

[Ordering information: the price is £10 (for members of the Society) or £12 (for non-members), plus postage. The total amount can be obtained from the Society's Publication Officer, by e-mail to stock@fcps.org.uk, or by contacting Mr. R.N. Broadhurst, P.O. Box 448, Teddington TW11 1AZ, England. If you have British currency, use it; if not, PayPal works extremely rapidly and inexpensively].

Stanley J. Luft (FCPS 915)

BOOK REVIEW

Postal and Airmail Rates in France & Colonies 1920-1945 by Robert E. Picirilli, Published by France & Colonies Philatelic Society of Great Britain (2011). The book can be ordered from the France & Colonies Philatelic Society (UK). The members price is £25 + postage and packing. To order the book or to inquire about the price for nonmembers, contact the Society publications: R N Broadhurst, P.O. Box 448, Teddington, UK TW11 1AZ. His email address is stock@fcps.org.uk.

About fourteen years ago, I learned of a study group investigating the airmail rates between France and its colonies around the world. As a collector of French stamps and postal history this seemed like a worthy venture and I joined the group, which published a quarterly newsletter. The information from the newsletters, together with many additional data, is now collected in the book being reviewed.

The book begins with a chapter describing in detail the basic characteristics of French airmail surcharges and rates. The chapter is subtitled "A Guide to Understanding the Rest of This Work" and the author adjures the reader to peruse Chapter One before using the book. This is good advice and other authors of complex philatelic publications should take note.

Chapter two, by Derek J. Richardson, summarizes the airmail surtaxes from France to other destinations. This is important in analyzing covers from the colonies because many letters went first to France and then to their final (non-French) destinations. Many of you will recognize Richardson as the author of "Tables of French Postal Rates 1849-2003". This book, now in its fourth edition, is invaluable to those studying the postal history of France.

The next seventeen chapters each describes the rates associated with a geographically proximate group of colonies. Each chapter includes a short section on the development of airmail in that area. The basic (surface) and registry rates, domestic and foreign, are then presented, followed by the airmail surtaxes within the colony and between the colony and other French and non-French destinations. If this sounds simple, it isn't. In some colonies it is further complicated by the use of a local currency rather than the French franc. The user will greatly appreciate the precision and detail that Picirilli and his coauthors applied to describing this information.

The colonies covered, in chapter (and alphabetical) order, are Algeria, Cameroun (by Marty Bratzel), French Equatorial Africa (Chad, French Congo, Gabon, and Ubangi-Shari), French Guiana (including Inini), French India, French Indochina (including Tonkin, Annam, Cambodia, Laos, Cochin China, and Kwang-chou-wan), the French Levant (including Syria, Lebanon, Alaouites, and Alexandretta), French Morocco, French Oceania, French Somaliland, French West Africa (Dahomey, French Guinea, Ivory Coast, Mauritania, Niger, Senegal, French Sudan, Upper Volta, and Togo), Guadeloupe, Madagascar and Reunion (by John Parmenter and Colin Spong), Martinique, New Caledonia, St. Pierre & Miquelon, and Tunisia.

Most or all of the rate information in the book was gleaned from primary sources. Each of the

areas covered had a *Journal Officiel* which provided much of the available information. Other sources include the annual UPU publication of airmail routes and rates known informally as the *AVI Liste* and various documents in the colonial archives in *Aix-en-Provence*. These sources are in French and the work of Picirilli and his collaborators, making it available in English, is invaluable for those of us who collect French postal history but can read little of the language. The author states that other information about airlines and routes is from secondary sources.

In addition to the data from the *Journal Officiel*, the authors used actual covers to verify and, in some cases, decipher the rates. This led to the development of a large database of scans of covers (almost 7,500 at the time of publication) and related information. This material is included with the book as a set of files on a CD. Each book chapter has two files on the CD. One contains scans and interpretation of selected individual covers, the other has notes about each of the covers in the main database that was used to develop the rate tables in the text. Not only is it fascinating to look at the covers and read the analysis of each rate, they validate the data in the many tables in the text.

The book was published by the France & Colonies Philatelic Society of Great Britain with the support of the Stuart Rossiter Trust which supports "... research and publications relating to the history of communications through postal systems of the world."

In summary, this is and will likely remain the definitive work on this aspect of French postal history. It represents a great deal of effort on the part of Picirilli in particular but also the chapter authors. A friend of mine once commented that the book is "... just a bunch of tables." It is much more than that. The text accompanying the tables and the material on the CD provide context for the rates and help the reader to understand them and how they were applied. You can use the book just to look up rates but you really should read the text to get the full story of how airmail operated in the outer realms of the French Empire. I commend it without reservation to all who have an interest in the postal history of France and its airmail connections with its colonies around the world.

Dr. John Bloor (FCPS 2880)

WE GET LETTERS

A miscellany of comments!

First, the latest edition of the journal is excellent and you deserve thanks for its presentation and its content.

It is particularly good to have the highly practical article on "The French Colonial Exhibit," even though I could hear the ring of the cash till from time to time! By providing a detailed guide there may well be those amongst us whom you may entice into taking the plunge into exhibiting.

I also found the item on "Postal Clerking in Andorra" delightful! Andorra is not the only postal anomaly in the Pyrenean region. There is the curious fact that the only practical route to the top of "La Rhune" is from the French side but the summit is in Spain, complete with Spanish post office!

Also quite close to Andorra there is the Spanish enclave of Llívia in the Cerdagne in the French department of Pyrénées-Orientales, just a few kilometres from the Spanish border. Through a constitutional anomaly it was not transferred to France under the Treaty of the Pyrenees in 1659. It has a population today of just under 1600.

Can Eliot Landau be persuaded to return to the region and do a similar postal exercise in these latter two fascinating anomalies?

Finally, *à propos* watermarks, it should be noted that many Colis Postaux issues after 1942-43 were watermarked with the silhouette of a locomotive. The general absence of watermarks on French stamps is a very good additional reason for collecting France and Colonies!

Michael Meadowcroft (UK)/(FCPS 2930)

Great Issue!

I sat down with a glass of wine and read it cover to cover. It was good to hear that the digitization project is not dead. This will be a great resource.

I am very interested in the Chauvet book on

Asian rates. Please send me a couple of scans of the Indochina section to push me over the edge in acquiring a copy.

I am not familiar with Stone's work on French Colonies Provisionals in *The Collectors Club Philatelist*. Does he address Annam & Tonkin and Cochinchina? (*All colonies are covered, but not in great depth, Ed.*)

Thanks for your continued efforts to spread the word and instill best practices.

Ron Bentley (FCPS 1346)

As the Chauvet books are all quite expensive, and printed in relatively small quantities, there are no major stocks. I would consider contacting J.-F. Brun (brunphilatelie.fr) or Pascal Behr (behrphilatelie.com) in Paris. There is also a remote possibility that they might be in stock from time-to-time from Leonard Hartmann (www.pbbooks.com). Because these volumes are so physically heavy, postage is also a significant factor. It is best to pick them up on your next visit to Paris. Just giving you an excuse!

NOMINATIONS FOR OFFICERS AND DIRECTORS

This year is time for another election of FCPS Officers and Directors. Anyone interested may send a nomination to our Secretary, Joel Bromberg, until 1 July 2012. The ballot for officers will appear in the next FCP. The following have been nominated at this point:

President: **Ken Nilsestuen**

Vice President: **Norval Radmussen**

Treasurer: **Jeff Ward**

Corresponding Secretary: **Joel Bromberg**

Recording Secretary: **Ed Grabowski**

And three Directors for the Class of 2016:

Dr. John H. Bloor

Jeffrey C. Bohn

Tom Broadhead

Tillard Wins it All!

Our FCPS exhibition at Garfield-Perry yielded fantastic results for our members. We were led by the stellar performance of **J.-J. Tillard** of St. Pierre et Miquelon.

His exhibit *Les vignettes postale de Saint-Pierre-et-Miquelon 1885-1893* won not only the FCPS Grand Prix, but also the show Grand Award. This makes J.-J. eligible for the Champion of Champions competition that will be held at StampShow in Sacramento, CA in August.

He won two additional special prizes: The Dale Pulver Award for the Best Foreign Exhibit; and the AAPE Award of Excellence for his title page.

His exhibit is replete with all of the great St. Pierre and Miquelon rarities. These include mint and used copies of Yvert 1, 2 and 3 including many of the unique varieties. Comprehensive studies of the other early overprints are also presented including the Gothic SPM overprints ((Yvert 5-7) and the P.D. overprints (Yvert 16-17). The early provisionals are then followed by the other typographical overprints and a study of the Type Groupe. He finishes with some very interesting postage due material.

Many covers are shown including some which are unique usages. All of this wonderful material has been documented in J.-J.'s book *Les raretés de Sainte-Pierre-et-Miquelon, Timbres et Entiers Postaux*. This book is available from J.-J. and was advertised in the last FCP. Also advertised was his second book *St.-Pierre-et-Miquelon une Philatélie D'exception*. This book resulted from J.-J.'s more than thirty years of research and study, which has resulted in the most important collection of "classic" St. Pierre and Miquelon ever formed. It discusses all of the issues between 1885 and 1900, including the rich assortment of varieties. A wide array of



J.J. Tillard receiving his grand Award from Janet Klug, jury chairman. FCPS president Ken Nilsestuen in background.

covers are shown as is a study of the Alphée Dubois and Group type postal stationery. These two books would be a welcome addition to any French colonial library.

Not satisfied with these results, J.-J.'s Single Frame exhibit, *Saint-Pierre et Miquelon: le renard, emission de 1952* captured a Gold medal and the Single Frame Grand award. It also received the APS Medal of Excellence for 1940-1980 material. In the editor's opinion, this is an example of a perfect subject for a single frame exhibit. Additionally, J.J. covers all of the necessary bases while describing the entire production cycle of this attractive pair of stamps. It is such an archetypical exhibit that an article showing some of the choice pieces will be found on page 43.

As will be seen on the next page, the FCPS also captured the Reserve Grand at the show completing a sweep of the major awards. This will be difficult to improve upon in the future, but we can keep up the good work!

Garfield-Perry Exhibit Results

DeBoard Captures Reserve Grand

Ralph DeBoard, long-time exhibitor and Board member of FCPS received the Reserve Grand award for his *Postal History of Tahiti through the First Pictorial Issue*. In addition, he won the Thomas Allen Award for the Best Postal History Exhibit and the American Philatelic Congress Award for the best exhibit write-up.

Ralph has worked hard on this exhibit for the last five years. His study includes collaborating with FCPS Director Kay Gaetjens of Paris, another avid collector of Tahitian postal history.

Great job. Ralph, keep up the good work!



Ralph DeBoard receiving Reserve Grand award from Janet Klug. Ken Nilsestuen in background.

Ed Grabowski

This time around, **Ed Grabowski** showed his exhibit *The Era of the French Colonial Allegorical Group Type: Postal History from Senegal and Dependencies*. This is just one of the Group Type exhibits that Ed hopes to show in a single show. That will be incredible!

Ed also showed his single frame display exhibit *Professor A. Victor Segno and the French Colonial Group Type (Selling Good Vibrations for fun and profit)* which received a Silver Bronze medal.

Eliot Landau

Eliot showed his *Classic France: Postal History of the Cérès and Napoléon Issues of 1849-1875* and received a Gold medal.

Paul Larsen

Paul showed his exhibit *Ubangi-Shari-Chad 1900-1938*. We have not seen this exhibit in a while. Not only did it receive a Gold medal, but it was also awarded the APS Medal of Excellence, 1900-1940.

Norval Rasmussen

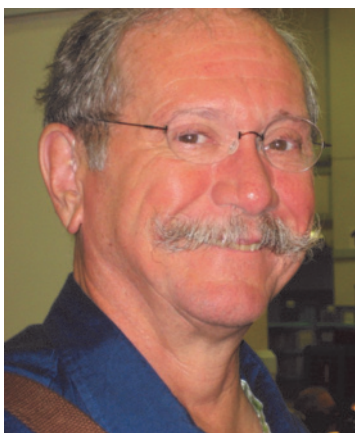
FCPS Vice President **Norval "Ras" Rasmussen** won a Gold medal for his exhibit *Tunisia 1882-1942*. He also showed his single frame exhibit *Independent Algeria's Provisional Stamps—EA Overprint on French Stamps* which received a Silver medal.

Mike Bass

Mike Bass showed his exhibit *Forerunners of the Holy Land 1851-1917* and received a Vermeil medal. This exhibit covers all of the foreign offices including the Turkish, Austria, France, Russia, Germany and Italy. This exhibit has grown from five frames to ten frames since last shown in the Garfield-Perry show of 2008. This exhibit has many rare usages of the stamps of the imperial powers in Jerusalem, Jaffa and Caiffa, in particular. Unfortunately, Mike's exhibit does not qualify for the FCPS Grand Prix because it does not contain at least 50% French-area material.

Mark Issacs

This way one of our rare opportunities to see member **Mark Isaccs** of Florida. Mark showed his incredible early Indochina material in an exhibit entitled *Indochina Forerunners 1861-1880*. He received a Vermeil medal for what was clearly Gold medal material. His exhibit included many very rare cancels and usages of both France and the general issue colonial stamps in Indochina.



"Ras" Rasmussen



Ken Nilsestuen



Eliot Landau



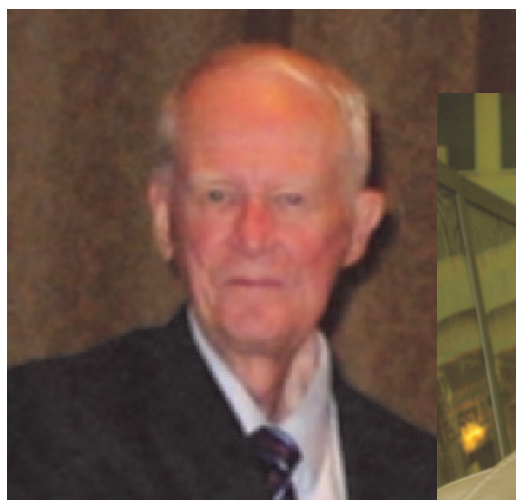
J.-J. Tillard



Dave Herendeen



Ralph DeBoard



Paul Larsen

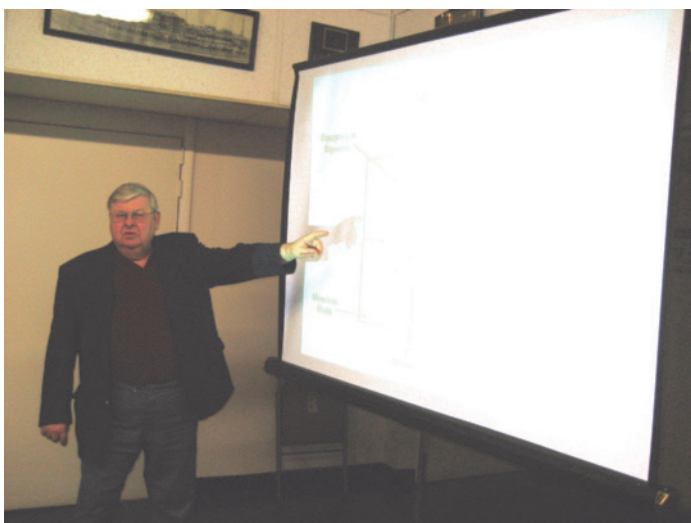


Ray McGarrity



Ed Grabowski

Seen on the Floor

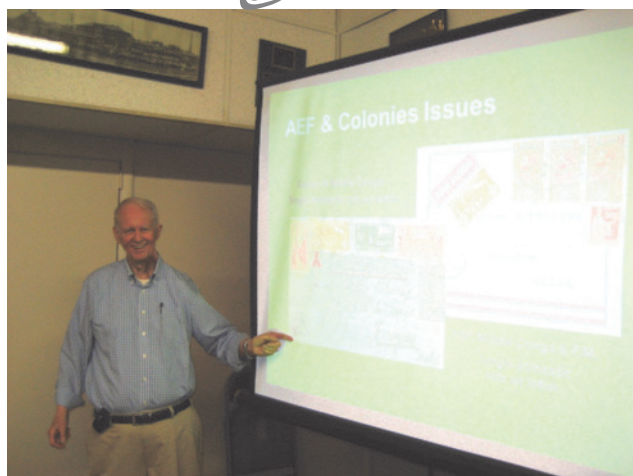


Larry Gardner speaking about his favorite subject: the foreign posts in Morocco.

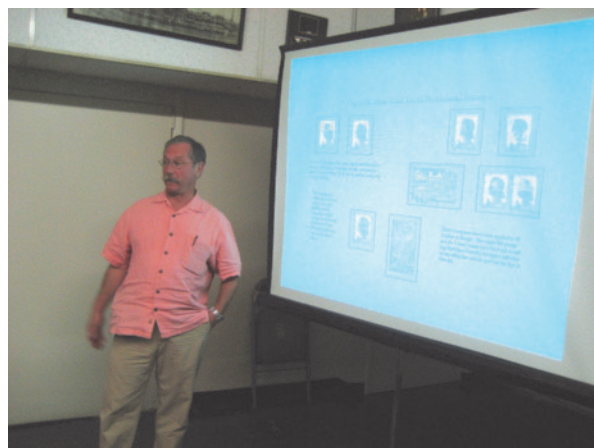


Tom Broadhead answering questions from the audience.

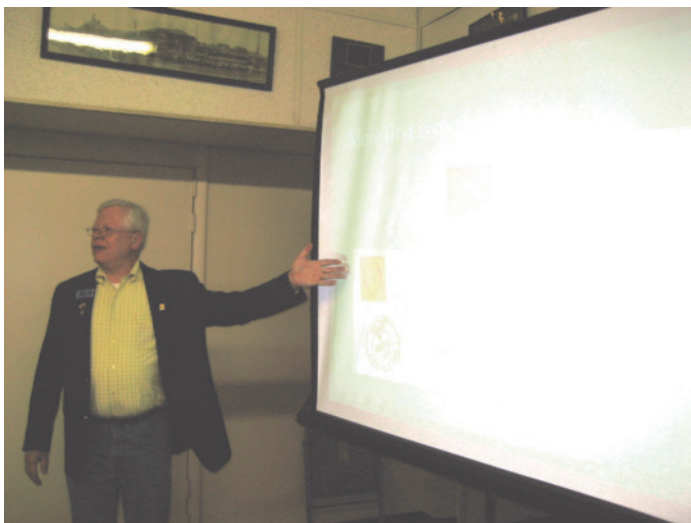
Scintillating Talks



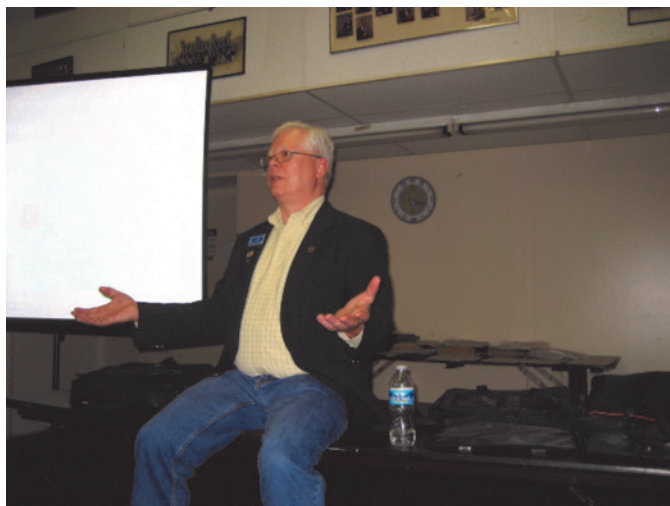
Paul Larsen talks AEF.



"Ras" describes the Algerian "EA" overprints.



Ken Nilsestuen talks Algeria...



... and the presides over the annual meeting.

Show Reports

FLOREX 2011

Orlando, December 2011

Gold medal to **Ed Grabowski** for "Postal History of the French Colonial Allegorical Group Type: Use in Senegal." Also the APS Pre-1900 Medal of Excellence. Gold to **Al Kugel**. Single frame Gold to **Eliot Landau** and Vermeil to **Al Kugel**.

Sandical 2012

San Diego, January 2012

Gold medal to **Eliot Landau**.

Ameristamp Expo 2012

Atlanta, January 2012

Single frame Prix d'Honneur to **Paul Larsen**. Multi-frame Gold and Grand to **JP Gough** and the APS Research Award, the Postal History Society Award and the Smithsonian National Postal Museum Award. A Vermeil award to **Steve Washburne**.

St. Louis Stamp Expo 2012

St. Louis, March 2012

Gold medal to **Lewis Bussey** and Vermeil to **Al Kugel**. **Al** also received a Silver for a Single Frame exhibit. **Dave Herendeen** was the Chairman of the Jury.

CORRESPONDING SECRETARY'S REPORT FOR 2011

Total Membership as of 1 January 2011..... 321

New Members	8
Members Reinstated	3
Resignations Received	10
Members Deceased	4
Members Dropped 2011	31
Net Membership Gain (Loss) for 2011.....	(34)

Total Membership as of 1 January 2012 287

Membership Notices

NEW MEMBERS

3438	Findlay, W.R., Ontario, Canada
3439	Drummond, D.W., Santa Rosa, CA
3440	Wolfe, W.J., Bowling Green, OH
3441	Hadlock, W.E., Ellicott City, MD
3442	Fisher, H., Kayworth, UK

REINSTATEMENTS

2600	Churchman, D., Castleton, IN
3129	Deusner, C.E., Dover, FL
3061	Gardner, L., Roselawn, IN
2060	Theurer, G.E., New York, NY

MAIL RETURNED

2807	Delpy, F., St. Max, France
	Marked "Destinaire non identifiable"

Five New Honorary Life Members

As incredible as it may seem, five FCPS members have been elected to Honorary Life Membership status for having been members for 50 consecutive years. An awesome accomplishment. We all congratulate them for this milestone and wish them continuing happiness in their philatelic endeavors.

William G. Mitchell (FCPS 715)

Fredrick M. Joseph (FCPS 761)

Michael J. Barie (FCPS 772)

Irving Kopf (FCPS 814)

John A. Cummings (FCPS 852)

As Honorary Life Members, these gentlemen are no longer required to pay their annual dues.

President's Letter

Greetings, friends. It's time to report on the great fun we had in Cleveland at the Garfield-Perry March Party. Please accept all that I say with a grain of salt, since I was the one who asked people to speak, was one of the speakers, and also arranged the place where we ate dinner.

We had between fifteen and twenty people at our Friday session, nearly all current society members. The presentations were delightful, starting off with **Larry Gardner's** explanation of Moroccan post offices just after the show opened. After a **lunch break we returned to hear** Norval Rasmussen, our vice president, present a very informative analysis of the local "EA" overprints on 1962 French stamps. It was a period of significant change in Algeria, just after the conclusion of their war for independence from France. Ras left out the part about official overprints since he had a one-frame exhibit on the floor just a few feet away from our meeting room.

After Ras was **Paul Larsen**, who showed us a great number of colorful Ubangi-Shari-Tchad stamps, including rare usages and production items. After that was my turn, so I explained the early postal history of Algeria, ending with the stamps of the French Republic in 1852. At no time did I see anyone dozing, and each speaker was peppered with questions, comments and additional information. That part of the day sure seemed to be a success. I certainly hope that everyone in the room felt the same way.

At our short business meeting we discussed two main topics. First was our schedule of upcoming meetings. We have had difficulty finding a venue for 18 months from now, but **Ralph DeBoard** advocated OKPEX for our next meeting, October 2013. Joe Crosby, show chairman, was also in Cleveland, and he confirmed our invitation.

We have previously set SANDICAL (January 2015) and MILCOPEX (September 2016) as the two following meetings. We also discussed where we might meet in spring 2018, and settled on a tentative list. This may be slightly dif-

ferent from what we discussed in Cleveland, but there is a reason.

For 2018 we are going to first approach Boxborough (May 2018). We had agreed that an east coast show would be good for us, and we also wanted one early in the year rather than late. We considered NAPEX as well. But the reason for Boxborough is **Ed Grabowski**. As many of you know, he has been exhibiting Group type colonial stamps for many, many years. His goal is to have eight ten frame exhibits to cover all the colonies. His dream (other than winning the Grand Prix d'Honneur at Washington 2006) is to show all eighty frames in one place. Boxborough says they have the capacity to do that. So we could have one fantastic showing of France and colonies material at that show – maybe as many as 200 frames!

If that turns out not to be, we will approach NAPEX, another wonderful show. Ed won't get his 80 frames in, but we will sure have a good time anyway. I will keep you posted on the Boxborough meeting, knowing that it is still six years away!

A corollary to this discussion was the next group of speakers. We had enough volunteers at the meeting to ensure a full program at OKPEX, so expect more good presentations there.

The second major topic was the digitization project. **Mike Bass** was there to tell us that we are close to agreement with the non-performing parties, and that of the three groups who were abandoned, our project is the furthest along and will be completed first when we have control of the project. I don't want to create false hopes, but it is certainly possible that we will see this completed in 2012. What a relief that would be!

Dave Herendeen asked the members to write for the journal, since without all of us contributing, there will be no articles to publish. Please dig through your excellent collection and write up something for all of us to read.

To summarize the rest of the weekend, since I am running out of room, we had a good time at dinner. About 20 of us went to the Great Lakes Brewing Company for dinner, including spouses and friends. The food was good, the beer

was tasty, and the conversation was beyond compare. The hotel provided timely shuttle service, which also added to our enjoyment.

Saturday evening we were all pleasantly surprised when **Jean-Jacques Tillard** won the Grand Award for his (what else) fantastic exhibit of early St. Pierre and Miquelon stamps and usages. It is well deserved! **Ralph DeBoard** won the Reserve Grand, J-J won the Best Single Frame Award, and the rest of our group also fared very well. See elsewhere for the show results.

I thank all of you for attending, presenting, exhibiting, and otherwise helping to make this meeting of our society another successful one. We should count on each other to do this again next year at OKPEX, Oklahoma City, 18-19 October 2013.

Come Join the Fun

David L. Herendeen, Editor

As you can see from the contents of this issue, we had a great meeting in Cleveland. As our designated judge, I'm sorry to say I missed all of the talks, but the audience was large and enthusiastic. I especially missed hearing **Larry Gardner** speak about his wonderful Foreign Offices in Morocco and **Paul Larsen** about AEF. These are two areas rarely covered. Oh well, perhaps I can catch him next time.

We Have Made the Big Time

You have noted that FCPS exhibitors took all of the major awards at Garfield-Perry: the Grand, reserve Grand and the Best Single Frame. We have, indeed, made the big time. Over the last five years, our annual show has really put us on the map. By seeing so many quality exhibits of France and colonies material year to year, we get enormous PR buzz, and more and more judges are being educated by our members and exhibits.

Make no mistake, the G-P competition was stiff as the American Revenue Association was

also meeting and had many high-quality exhibits. Remember that the only true competition at an exhibition is in receiving the special awards. For the show medals, everyone is playing against a set of rules as we have seen in the last two featured articles in the FCP.

Are You Ready?

So, for five years now you have seen our annual meeting and exhibition grow in its success and prestige. We are able to produce more frames of exhibits than nearly every other society. Way don't you consider giving it a try? The articles in this issue and last have tried to present useful material for those considering an exhibit. But don't kid yourself. It is hard work and a labor of love. Don't hesitate to contact me if you need help. I can always point you to the right source.

If this sound like a daunting task, perhaps instead you would like to write about your philatelic love for the FCP. The cupboard is bare and one of the great things about our journal is that we can share our knowledge with others. After you write, you might consider giving a live talk at one of our upcoming meetings.

Election

This is the year for our election. The list of candidates so far nominated appear on page 55. If you would like to throw your hat into the ring, please contact secretary Joel Bromberg:

jbromberg@inta.org

Nominations must be received before 1 July 2012 to appear on the ballot.

Membership

Once again, we have seen a slide in our membership roles. The big questions are: Why are we losing members, and is there anything we can do about it.

As members of a volunteer organization, it is our job to be aware when dues must be paid. These funds allow us to produce and distribute the FCP. As a group, we can not keep sending notice after notice. Please keep your dues current so you are not dropped. Thanks,

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