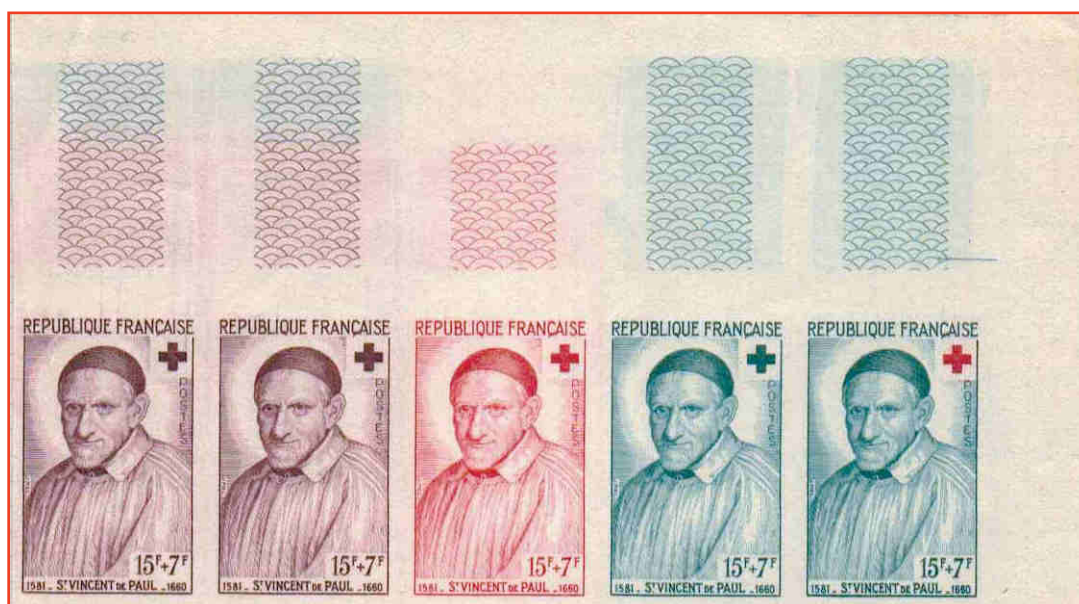


The Journal of the France & Colonies Philatelic Society



1958 Red Cross colour trials
See John West's continued article on page 11

Volume 63 ● Number 1
March 2013
Whole Number 267

**THE FRANCE & COLONIES
PHILATELIC SOCIETY OF GREAT BRITAIN**

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The Society

The Society was founded in 1949 and is affiliated to the ABPS. Its affairs are managed by a Committee comprising President, Officers and Committee members, elected annually.

All inquiries about and applications for membership should be addressed to the Membership Secretary, all other correspondence to the General Secretary.

2013 Annual Subscription Rates

United Kingdom: £18.00, Europe: £26.00, Elsewhere: £30.00.

Treasurer: C J Hitchen, 36 Everton Road, Croydon CR0 6LA (email: treasurer@fcps.org.uk).

Sterling, Euro and US dollar bills are accepted but overseas cheques must be drawn in Sterling. The Society has a PayPal account for the use of overseas members, but please add 4% for bank charges, and email to treasurer@fcps.org.uk.

The Journal

The Society's Journal is published in March, June, September and December.

It is printed by Direct Offset, 27c High Street, Glastonbury, Somerset BA6 9DD from the Editor's camera ready copy.

Distribution: W A Wood.

The price is included in members' subscriptions.

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Auction and Exchange Packet Sales

Lots for sale through the Society auctions, held 2 or 3 times a year, should be sent to the Auction Secretary:

S R Ellis, 22 Burton Crescent, Sneyd Green, Stoke-on-Trent ST1 6BT (email: auction@fcps.org.uk)

according to instructions

Please send material for circulation in booklet form to the appropriate Exchange Packet Secretary, viz.

France: R G E Wood, 51 Longstomps Avenue, Chelmsford, Essex CM2 9BY (Telephone 01245 267949).

Colonies: J C West, 5 Highbanks Road, Hatch End, Pinner, Middlesex HA5 4AR (Telephone 0208 428 4741).

The Library

Members are invited to avail themselves of the services of the Society's substantial library, on terms set out in the Library List (2004) originally distributed to all Members but now available in PDF format on the Society website.

Librarian: G E Barker, 520 Halifax Road, Bradford BD6 2LP.

The Magazine Circuit

The Society subscribes to two French philatelic magazines, and has circuits organised for those who wish to read them.

For further details contact the circuit organiser:

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* * *

When writing to an officer of the Society, please do not mention the name of the Society in the address. Requests for information should be accompanied by a stamped addressed envelope.

Data Protection Act. Members are advised that their details are stored electronically, for use on Society business only, e.g address label printing.

The Journal of the France & Colonies Philatelic Society

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SOCIETY NOTES

New Members

The Society is pleased to welcome the following:

1410 David Griffiths (Milton Keynes), 1411 Andrew T Brunton (Cornwall), 1412 Charles Kiddle (Hampshire), 1413 Simon Binsted (Andorra), 1414 John Cruttenden (Hampshire), 1415 Cathal O'Hara (Co. Down), 1416 Peter J Rowbotham (Kent), 1417 Rodney Gent (Kent).

* * *

Members Deceased

We are extremely saddened to hear of the death of the following member and offer our sincere condolences to his family:

1201 T M Scott.

* * *

Resignations

218 T W L Brittan, 1067 Bertrand Sinais, 1110 R E Picirilli, 1136 John Winchester, 1185 A Rennie, 1210 Michel Letailleur, 1397 S Roche.

* * *

Future Events

The **London Group** will meet at the Calthorpe Arms, Grays Inn Road, London WC1 at 6.30pm on Wednesday 17 April 2013 when John Hammonds will display Aviation MK III.

The **Northern Group** will meet on Saturday 13 July 2013 (time to be confirmed) at Heaton Royds, Bradford, courtesy of Stephen & Judith Holder, for a reduced format Bastille Day meeting.

The **Wessex Group** will meet at 10.00 for 10.30am on Saturday 9 June 2013 at the Scout Hall, Lower Street, Harnham, Salisbury, when Colin Spong will display Rail and mail in Madagascar.

* * *

Journal Distribution

We are very pleased to announce that our member Allen Wood of Nottinghamshire has offered to take on the task of distributing the Journal once it has been printed. It is hoped that printing will take place early in March, in time for Allen to arrange for the delivery of copies in person to those members attending the Charlecote Weekend, and that all other members will have their copies posted as usual before the end of the month. Our apologies if that has after all not been possible!

* * *

Late News

Many of our members will have already heard of the death of Dave Herendeen, the Editor of the *France & Colonies Philatelist* in the USA, who died unexpectedly in early January. He was not a member of our Society, but had very close links with us and was even exploring the feasibility of amalgamating our two societies. He will be sorely missed by our friends over the pond and we offer our heartfelt condolences to his family and our sister society.

* * *

Annual General Meeting

Members are reminded that the Society AGM will take place at the Calthorpe Arms, Grays Inn Road, London WC1 at 11.30am on Saturday 11 May 2013, and this will be followed at 2.00pm by the Auction.

Any member wishing to raise a matter which requires a decision to be taken at the AGM must give written notice to the General Secretary, Peter Kelly, no less than a month prior to the meeting. Any Officer or Committee member wishing to stand down or any member wishing to apply to join the Committee is also requested to give written notice within the time limit specified above to the General Secretary, whose contact details are given on the inside front cover of this Journal.

* * *

Wessex Group Programme 2013

The remaining programme for 2013 has now been finalised as follows:

Saturday 29 June 2013 – Colin Spong: Rail and mail in Madagascar.

Saturday 12 October 2013 – Peter Kelly: The *Type Sage* issue 1876-1900 Maritime mail.

* * *

London Group Programme 2013

Members should note that on Wednesday 17 April 2013 the display will now be given by John Hammonds on "Aviation MK III",

Stephen Holder will now display "The French Colonies of Cameroun and Mauritania" on Wednesday 20 November 2013.

* * *

Northern Group Programme 2013

Stephen Holder wishes to make it clear that the meeting at Heaton Royds on Saturday 13 July 2013 will be a "reduced format Bastille Day meeting, ... possibly a longer meeting than usual but not a full day as has been the case in the last 21 years."

* * *

Scottish Congress 2013

Members may like to know that Stephen Holder will be attending the Association of Scottish Philatelic Societies Congress at Perth on 19-20 April 2013 with a large lot of new French stock not shown before.

* * *

Midpex 2013

The Society will have a stand at this exhibition which is again being held at the Warwickshire Exhibition Centre near Leamington Spa on Saturday 6 July 2013 from 10.00am to 4.30pm.

However, we need volunteers to help man the stall and any member with even an hour to spare is requested to contact Steve Ellis as soon as possible. His email address is:

steve@homestead75.co.uk

and his telephone number is: 01782 208669.

All members are invited to seek out the Society stall on the day if they are able to come.

* * *

New Website

Members with Internet access will probably have sampled our new website by now. New features include a version of the whole site (or most of it) in French (click on the flag top right), an information board with moving news items that can be paused to read them as required, a gallery that can be used for displaying images such as illustrations from the Journal (or any others that we care to show) and another one at present used specifically for displaying a selection of auction lots, and of course the forum.

The galleries, like the information board, have items that change automatically but can be paused, moved on manually and even enlarged to fill the whole screen, by using the controls in the centre just below the image. A whole

display could be made available to viewers by anyone who sent the Editor a series of scanned pages in JPG format.

The most important innovation is the forum, which can be read to a limited extent by anybody, using the Index, Recent Topics and Search buttons – although at the moment the only real discussion that has been broached is on the topic of the Society packet.

However, only members of this Society who apply to the Editor by email for a username and who send him their preferred password will be registered as users and be able to use all the features of the site including contributing to the topics or opening a new one. The 3 buttons listed above will then be expanded to 8 by adding New Topic, No Replies, My Topics, Profile and Help (which can be ignored at present as it is no help at all!). Bottom right on the page is a button that opens a userlist giving the names of all members who have been registered for the forum (very few at present) and even indicating the last date they used it.

We hope that the forum will in due course become a popular feature, enabling registered members to air queries, open topics they would like discussed and reply to opinions or suggestions already offered. Note that illustrations (JPG format and not too large) can be added via the Attachments - Add File button.

For reasons of security it is suggested that all registered members should Logout from the forum (under your username top left on the page) before returning to other Society pages on the site or leaving the site altogether.

* * *

Autumn Stampex 18-21 September 2013

Six months have passed since we received the invitation to provide our keynote display at 2013 Autumn Stampex and the exhibition is now only another six months away. Having therefore reached the halfway point the question is are we half way ready. The answer is encouragingly yes.

We have now made the final decision on the contents of the 100 frames that we are going to fill and you will find all the details in the accompanying table (on the next page). Some of the titles may be slightly modified later as members finalise their displays. Initially we did not achieve the number or balance of displays that we were hoping for inasmuch that neither traditional philately nor the Colonies were well represented. However, the subcommittee has added further items from their own collections in order to redress the balance. We are sure you will be suitably impressed by the content and quality of the displays selected to represent the Society. Unfortunately the subcommittee does not know personally every member of the Society and therefore invitations were sent only to those whose collections had been seen previously, either in exhibition or at Society displays, and were therefore familiar to us.

Those displaying have been asked to provide a summary of their display which will be published in the Stampex Exhibition catalogue. In addition, each member is writing a brief illustrated article on their display which will appear in a special edition of the Journal in September. Furthermore, there is the extra paperwork required by Stampex and so the participating members have a considerable workload

in addition to providing a display and the subcommittee is most grateful and appreciative of this.

The dates of the exhibition are given above and during those four days we shall require stewards to supervise the display, answer questions posed by the public and hand out application forms. Clearly the more stewards we have, the easier the task will be – so if you can assist please send your name and preferred days to Mick Bister (contact details in the Register of Members' Interests) by the end of April.

The subcommittee is organising a lunch on the Saturday of the exhibition. Investigations are underway to find a suitable restaurant in Islington close to the Business Design Centre and the options will be presented to the committee for discussion at their meeting during the weekend at Charlecote. Details will be published in the June edition of the Journal when members will be asked to make their reservations.

Finally, after the lunch, there will be a Society meeting back at the Business Design Centre to which both members and non-members will be invited to attend. Peter Kelly will be giving a display of French Sudan and given the quality of his material and the topicality of Timbuktu, it promises to be a fascinating presentation.

The last update will be published in the June Journal. In the meantime please keep the above dates free to pay a visit to Stampex and do let Mick Bister have your name if you can assist with the supervision of the displays.

Name	Title of Display	Frames
F&CPS	Society publicity	1
F&CPS	Society publications	1
	Sub-total:	2
	France: Postal History	
Booth G	Mobile Boxes	3
Ellis S R	French Transatlantic Mail	4
Fryer G H	Blindman's Mail in France 1822-2008	2
Hammonds J N	<i>Ligne Noguès</i> – France to Indo-China	4
Hitchen C J	Paris stars 1863 to 1876	4
Holder C S	Franco-Prussian War	4
Kelly P R A	<i>Type Sage</i> 1876-1900 – Registered and Insured Mail	4
Reader R E	Postal Relations with the UK and Germany 1939-1945	3
Reader R E	Czechoslovak Army in France in 1939-40	1
Rooke P	France 1789-1815 – Revolution and War	4
Smith H A	The Illyrian Provinces 1805-1815	4
Tyler M S	French Military Postal System in WWI	4
Watkins P S	Anglo-French Mail	4
West J C	Red Cross Tracing Service – Reply Labels	1
Wood A J	WWI Patriotic Cards	4
	Sub-total:	50
	France: Traditional Philately	
Bister M L	1F50 Pétain	4
Bister M L	<i>Marianne de Muller</i>	4
Ellis S R	The Pasteur definitive	4
Kiddle F	French Cinderellas, concentrating on Stamp Dealer promotion	4
Lawrence A J	The Sower Issue	5
Mackey P G	The Splendour of Louis Napoleon III	4
	Sub-total:	25
	French Colonies	
Brookes B A	Martinique: Postal Rates	4
Kelly P R A	Réunion Maritime Postal History	4
Mayne E J	French Occupation of Togo 1914-1922	4
Priddy B M K	French West African Airmails 1919-1939	4
Spong C W	Madagascar – Censor Marks	4
West J C	French Colonies – The Red Cross 1914-1918	2
West J C	Réunion – Red Cross Surcharges	1
	Sub-total:	23
	TOTAL	100

French Internment Camps⁽¹⁾

Drancy (Seine)

Derek Richardson

About ten kilometres north-east of the centre of Paris is the suburb of Drancy. Here, between 1931 and 1936, a major re-development took place aimed at providing affordable housing for a growing population.⁽²⁾ A notable feature of the plan was a row of five tower blocks, fifteen storeys high – said to be the tallest in the Paris area at

that time. Next to each of these were two three-storey apartment blocks separated by a recreation area. To the west of these was a four-storey block, built in the form of a squared letter U, with a central courtyard measuring about 200 metres long by 80 metres wide. Below is a photograph taken in the 1930s.



The second photo above is of the large U-shaped apartment block that had been built to provide 360 housing units - equivalent to about a thousand individuals - but this was never achieved at the time. Indeed, a lot of the interior building work was still unfinished when in 1937 the block was requisitioned by the War Ministry to house the 22nd Legion of Mobile Guards. However, following

the outbreak of war in September 1939 it became Drancy internment camp, with watch-towers and barbed-wire fencing ensuring the necessary security. The first to be interned there were officials of the French Communist Party which was banned on 26 September 1939 following the signing of the Nazi-Soviet non-aggression pact of August 1939.

After the fall of France in June 1940, Allied troops there became prisoners of war, and were held in *frontstalags* in northern France, awaiting transfer to prisoner-of-war camps in Germany. Drancy internment camp served as *Frontstalag* 122.

British and British Commonwealth civilian men aged from 16 to 60 domiciled in France's occupied zone also became prisoners of war. Their place of imprisonment was to be La Grande Caserne at Saint-Denis (Seine), on Paris's northern perimeter. However, in these old barracks, constructed in 1780, there was not enough living space, so some of the prisoners were interned elsewhere in the Paris area. About six hundred were placed in Fresnes prison, to the south of Paris, until December 1940 when they were moved from there to Drancy camp. In July 1941 British internees' numbers there had reached 906 (including 112 Canadians).⁽³⁾⁽⁴⁾ Finally, on 22 August 1941, they were taken from Drancy and reunited with 1160 compatriots at Saint-Denis, where eight new barrack huts had been built to accommodate them.

Shortly after the departure of the British POWs, Drancy camp, which had room for only about a thousand internees, received 4200 foreign Jewish men who had been rounded up by French Police in Paris's 11th *Arrondissement* between 20 and 25 August 1941. The legal grounds for these arrests were the terms of anti-Jewish Statutes passed by the Vichy authorities in July 1940. Living conditions for these new arrivals at Drancy were scandalous.⁽⁵⁾ A daily ration of vegetable soup was so low in calories that after two months

dozens of men had died of starvation. When in November 1941 the German authorities were made aware of this, they belatedly ordered improvements in camp organisation and the release of more than a thousand of the most seriously ill.⁽⁶⁾ In December 1941 a further three hundred men were transferred to another camp at Compiègne (Oise), leaving about three thousand at Drancy.⁽⁷⁾

The year 1942 saw the start of deportation as the solution of what the occupation authorities termed the "Jewish problem". Drancy camp became the main transit camp from which Jews were to be deported to Nazi-occupied Poland. Following further round-ups of Jews – adults and children, first in the Paris area and later in the previously unoccupied part of France – there began a series of seventy-five "convoys" each holding up to a thousand deportees. From Drancy they were taken on a short bus journey to Bobigny railway station,⁽⁸⁾ then herded into cattle-trucks to begin a three day rail journey to the camp at Auschwitz.⁽⁸⁾⁽⁹⁾

In the years that followed WWII much redevelopment took place in Drancy, including the demolition in 1976 of the five high-rise buildings which had been such a prominent feature when first built but which had been found to be dangerous due to design faults. The U-shaped block that had served as an internment camp has been restored and refurbished to provide affordable homes for Drancy's working population, as originally intended in the 1930s. The central courtyard has been landscaped. The whole has been renamed "Le Square de la Libération". A memorial stands as a reminder of its wartime history.

Postal History

December 1940 to August 1941. This period, when some of the British civilian men of military age were interned at Drancy camp, has yielded no postal history that the present writer is aware of. This is not surprising given that Drancy is only 8 or 9km from Saint-Denis, where mail to and from men at Drancy would probably have been hand-sorted and taken by road.

October 1941 to April 1945. For this period, the following markings have been seen. There may be others.

A. A 2-circle 35mm diameter mark with the wording "CAMP D'INTERNEMENT DE DRANCY / PREFECTURE DE POLICE / Le Capitaine-Comdt La Gendarmerie" on a postcard addressed to an internee, franked Pétain 80c, with a Flier postmark PARIS 5 (or 3) 11-10-41.⁽¹⁰⁾

B. An octagonal mark with a brigade emblem worded "Forces de Gendarmerie de Paris-Est / BRIGADE No 93 DE DRANCY" on a Pétain 80c postal stationery card from an internee to his wife in Paris, postmarked cds DRANCY/SEINE 17-11-41.

C. A two-circle 33mm diameter censor mark worded "CAMP D'INTERNEMENT DE DRANCY / PREFECTURE DE POLICE / BUREAU DE LA CENSURE" on a letter inscribed "papiers d'affaires" but franked at the 1F50 letter rate. It is from an internee to a Paris advocate and postmarked cds DRANCY / SEINE 9-6-42.

D. A three-circle 39mm diameter mark with the wording "Camp d'internement de Drancy / -PREFECTURE DE POLICE- / Bau DE LA CENSURE".

E. A 3-circle 39mm diameter mark with the wording "CAMP D'INTERNEMENT DE DRANCY / BUREAU DE LA CENSURE / Préfecture de Police" on a letter postmarked cds DRANCY / SEINE 16-6-43 from an internee to his wife at a Paris address.⁽¹⁰⁾

F. A straight-line mark worded "C.S.S. DRANCY" on an envelope postmarked cds DRANCY / SEINE 30-4-45 to an address in Paris. (C.S.S. = *Centre de Séjour Surveillé*)

G. A single circle 29mm diameter censor mark with the wording "Censure / du camp / DRANCY" on a letter postmarked cds DRANCY / SEINE 2-2-45 from an administrative internee to a Paris advocate.

H. A two-circle 34mm diameter administrative cachet with the wording "CAMP D'INTERNEMENT DE DRANCY / Préfecture de Police / LE DIRECTEUR DU CAMP". This mark is on the reverse of the letter G. above.

I. A boxed mark 30 x 12mm with the wording "CENSURE / du CAMP / DRANCY" on an envelope postmarked cds DRANCY / SEINE 9-2-45 and addressed to a Paris advocate. (Collection of M. Henri Neimark)

These ten markings are illustrated on the page opposite. They are normally found struck in violet.



Notes

1. Previous articles in this series appeared in F&CPS Journals 167-174, 179, 189, 216, 218, 222 and 245.
2. Based on the "garden city" concept first adopted at Letchworth, in Hertfordshire (though Letchworth has no skyscrapers).
3. *The Times*, 24 January 1941.
4. National Archives file FO916/140 page 49, quoting US Berlin telegram dated 22 August 1941.
5. Described in <http://www.jewishvirtuallibrary.org/jsourc/Holocaust/parisround.html>
6. Marrus and Paxton page 253.
7. A graph of internee numbers between August 1941 and July 1942 is in Peschanski page 205.
8. Christopher Andrew, *The Listener*, 2 June 1989, page 7.
9. Peschanski page 349.
10. Reported by André Dupêcher in *Les Feuilles Marcophiles – Information 2* (supplement to the FM revue), May 1974, page 8.

References

- Michael R Marrus & Robert O Paxton, *Vichy France and the Jews*, Basic Books Inc. NY (1981)
 Denis Peschanski, *La France des camps. L'internement 1938-1946*, Editions Gallimard Paris (2002)

Legion of French Volunteers (A Cautionary Tale)

Godfrey Bowden

Two or three years ago I acquired a collection of the Legion of French Volunteer stamps/labels. It made a nice little display but it lacked any covers, so I was quite pleased to see in a French auction a couple of covers which would add something to the display. I had previously read the series of articles in our Journal⁽¹⁾ by Roy Reader and realised that

I was venturing into some deep water, but I threw caution to the winds and made a successful bid. On receiving them they seemed to be genuine with authentic German wartime cancels and censor strips etc. However it was only when I started to write them up that a few niggling doubts came to mind.



Figure 1



Backstamp

Description and comments on a letter to Grenoble

Figure 1 shows a letter from Oberfeldweber Henri, F.L.W. to Herrn Hauptmann Simon, a liaison officer in Grenoble. Both Henri and Simon could be of French origin.

The stamp was Air taxed and it had a 'Durch Flugpost' handstamp applied. A backstamp showed it was received into the French postal service at Grenoble (26.10.43) one day after posting. Instead of the usual censor strip on the reverse of the envelope another handstamp 'Geprüft' (censored) had been applied above another partial handstamp

'4 AO.....' which meant nothing to me.

The two cancellations of the 'stamp' according to Roy's article are (on the right) a unit cachet incorporating the unit *Feldpost* number (18446A) – always consisting of five numbers and in this case a suffix 'A' – and to the left a 'Feldpost stamp' which has the date (25.10.43) and to the left of that an office number (675). Above the number and date is the letter 'c'. The number 18446A does not appear in the lists of LVF units mentioned by Roy.*



Figure 2



On the reverse

Description and comments on a letter to Rouen

Figure 2 is the second letter, which is to a Mme Irénée Roussel from Robert Roussel (name and unit *Feldpost* number 4365 on back of cover). On the reverse is the censor's sealing tape with the letter x (blurred), but not sealing an opened envelope, tied by two red '*Gepflicht*' cancels to the cover.

A full set of the fourth Military Frank issue released to the public on 20 April 1942 adorns the cover. These 'stamps' are cancelled by four *Feldpost* cachets with the *Feldpost* stamp number 000 and the date 26 February 1942 – ie more than 2 months earlier than the issue date. Above these is the

letter 'b'. A unit cachet cancels the bottommost stamp with the *Feldpost* number obliterated with blue ink.

Thus, the *Feldpost* numbers on each cover were to me suspicious, one not mentioned in Roy's article and the other obliterated; also the use of 'stamps' two months before their official issue was strange. I decided to give Roy a ring to ask his opinion, and ended up by sending him scans of the two covers for his perusal. After a couple of days I received a three page comment on both covers which is summarised on the next page.

Letter to Grenoble

(a) *Feldpost* number 18446 for the period was an umbrella number for all German formations based in Dijon and the suffix A was used from 9.10.43 until no later than 31.10.44 by *Verbindungsstab 735* (Liaison Staff 735)⁽²⁾. In addition no LVF unit is listed under *Feldpost 18446*.

(b) The sender's name Henri must be a surname belonging to a German of French extraction or to a Frenchman who joined the German Army, as some did⁽³⁾.

(c) The Grenoble backstamp looks OK and shows a journey time of one day, about right for a journey from Dijon to Grenoble.

(d) The manuscript phrase '*Durch Feldpost*' is valid as it would have gone through the *Feldpost* office for forwarding by the civilian post.

(e) Regarding the handstamp '*DURCH FLUGPOST*': it is not really likely to have gone by air, and this is probably inspired by the '*par avion*' on the stamp.

(f) The German handstamp '*Gepriüft*' is combined with what appears to be a French date stamp for 4 AO(ÛT) – ie more than 2 months before the postal date.

(g) There is no mention anywhere of the LVF being in Dijon or Grenoble.**

(h) The Hôtel Gambetta did exist in Grenoble and is recorded as housing the Gestapo⁽⁴⁾.

Roy's Conclusions

The cover is unlikely to have any association with the LVF apart from displaying one of the meaningless labels sold in aid of it. It looks as if it genuinely went through the post, an example of private mail between one soldier and another.

Letter to Rouen

(a) Any pre-sale leakage of the labels would have been unlikely that early; however the date slug could have been wrongly set. There is good evidence that none of these labels/stamps were sent to the front for sale to the soldiers there⁽⁵⁾; but they may have been sent by relatives to be affixed to the recipients' correspondence.

(b) Addressee: This looks OK in that the road and house number exist. (Google)

(c) The manuscript *Feldpost* number 4365: No four figure numbers existed and, if it was an abbreviation for 04365 that would place the unit on the coast (*Heeres-Küsten Batterie 585*)⁽²⁾ where the LVF would not have been.

(d) The censor sealing strip with code 'x' looks genuine but was first used at the Paris Censor Office from May 1942⁽⁶⁾. The red censor handstamp of this design but incorporating the letter 'x' was first used at the Paris Censor Office from April 1943⁽⁶⁾; this however has an asterisk in place of 'x'.

(e) The obliteration of the *Feldpost* handstamp number does seem suspicious.

Roy's Conclusions

The combination of factors surely means that the cover is a fake made by someone none too knowledgeable about the date of issue of the labels/stamps, given the way the *Feldpost* number was given and the date and composition of the censor marks. There seems to be no association with the LVF.

Godfrey's comments

A bad buy; but what a lot I have learnt about the subject and I will be somewhat more cautious in future – as I hope this story will help others to be.

.....

Endnotes

* *Feldpost* numbers used by the LVF until it was turned into the Waffen SS Charlemagne Division in 1944:

00100, 01196, 02732, 02951, 03279, 03865, 03925, 04358, 05492, 06376, 19440, 20842, 20919, 22299 34206, 39630, 46795, 47702, 48501, 56381.

Roy states these numbers were sourced from a book by M Momin and J P Denil⁽⁷⁾.

** The only places in France that Roy has found to be connected with the LVF are:

(a) Paris (12 rue Auber, LVF HQ, where the LVF labels/stamps were sold to the public).

(b) Versailles (Caserne Borgnis-Desbordes, where all volunteers were assembled before going for training outside France).

(c) Guéret (Caserne des Augustins, used as a transit point for some volunteers on their way to Versailles).

(d) Montargis (used from the autumn of 1943 as a transit point).

(e) Calais, Douai, Lens, Lille, Roubaix and Tourcoing (recruiting offices).

References

(1) R E Reader, "The Legion of French Volunteers", *Journal of the France & Colonies Philatelic Society* Vol 25 Nos 3 & 4 and Vol 26 Nos 1 & 2

(2) Norbert Kannapin, *Die deutsche Feldpostübersicht 1939-1945*, vol 1, p.427

(3) eg Pascal Liévin, "Les Soldats Perdus de France" ex *Bulletin 78* of the *Club Marcophile de la Seconde Guerre Mondiale*.

(4) Web page http://www.passeursdememoire.fr/memoire/more?id_memoire=403

(5) Sinais, "La Légion des Volontaires Français contre le Bolchévisme", *Philatélie Française*, Sept 1993.

(6) Karl-Heinz Riemer, *Die Überwachung des Auslandsbriefverkehrs während des II. Weltkrieges durch deutsche Dienststellen*.

(7) M Momin and J P Denil, *Etude sur la Poste de Campagne de la Waffen-SS*, (privately published?), pages 250-253.

90 Years of Red Cross Booklets

Part 2

John West



Figure 19

The second and third parts of this series concentrate on the issue of booklets in the 25 year period between 1960 and 1984 – a year when the French postal authorities made a dramatic change to the tried and tested format which had proved so successful over the preceding years. This period also witnessed the introduction of the new currency, evolution of the booklet cover as an item of artistic merit in its own right and, additionally, saw the PTT respond to criticisms about the content by creating a perforation difference in order to distinguish the booklet stamps from the sheet stamps. With dealers of the stature of Stanley Gibbons now being forced to list the booklet stamps separately, the popularity of the Red Cross booklets began to surge.

1960 Sixteenth century wood carvings formed the subject of the 1960 issue (Yv 1278/9). They were both from churches in the *département* of Oise and they featured the legendary Saint Martin (c316-397) who gained fame for a simple act of kindness, when he cut the cloth of his cloak to help a streetside beggar. Although the layout of the interior of the booklets (ie the stamps themselves) had remained unchanged – and would remain so for some time yet – the change in currency, to the new franc, coincided with a shift away from the now rather stagnant formula of maintaining an identical design on the cover each year and simply changing the colours. The two new values were 0.20 + 0.10 and 0.25 + 0.10. A total of 242,800 booklets was issued.

With the 1960 issue (Fig 19), the frame and the edging disappeared to be replaced by a buff coloured background with a frieze of the 4th century sarcophagus at Arles. The designer of the cover had, cleverly, extended the frieze right across the front cover and onto the back cover, thereby encouraging one to open the booklet cover fully to appreciate the full extent of the frieze. This was the first occasion

on which both front and back cover had been used in this fashion. The wording at the foot of the back cover, in three lines, reads “*Sarcophage de l’ancienne et de la nouvelle loi / IV^e siècle (fragments) / Aliscamps d’Arles*”. Above this is a CRF button with a red cross overprinted in the centre. The two inside covers are white in colour with skeletal information concerning the stamp issue printed in an orange brown colour. The design of the frieze is portrayed in a chocolate colour with part of the lettering itself in that same shade of brown on the buff coloured background, whilst the words “*République Française*”, “*Croix Rouge Française*” and the PTT logo are all printed in red.

1961 Georges Rouault (1871-1958) was a stained glass window maker who turned to painting and ultimately completed a large amount of graphic work. In particular, he produced a series of etchings for two books, written by André Suarès, entitled “*Guerre*” and “*Miserere*” between 1916 and 1927. Two of the better known etchings from this work are entitled “It is so sweet to love” and “The blind leading the blind”. Wood carvings of these two works form the subject of the two values (Yv 1323/4) issued in 1961. A total of 242,600 of these booklets was issued.

The booklet cover itself (Fig. 20) was buff coloured, with a 10mm thick border on either edge of both sides. This border comprised miniature reproductions of sections of the 14th century stained glass windows in St Etienne Cathedral – situated at Bourges. In addition, the back cover displayed a circular stained glass window, from the same cathedral, as a centrepiece. It was on this carnet that the then new Post Office logo (a winged dart in flight) made its maiden appearance on the cover. It was to lead a curious existence during the ensuing years, regularly being altered in size and, often, completely omitted from the legend on these covers!



Figure 20

The actual wording on the front cover remained unchanged, although it now appeared in three colours, viz blue, red and black. The red cross itself was edged in white and the logo was printed in blue, with a white edging. This booklet produced the first major variety since the series commenced, with the 0.20 + 0.10 value being printed in grey instead of black. They appear with the regular black shade and the abnormal grey shade *se-tenant* in the booklet blocks of four. These are estimated to fetch about 12 times the value of the regular stamps.

1962 Jean Honoré Fragonard (1732-1806) was a painter during the reigns of Louis XV and Louis XVI. The French Revolution put an end to the demand for his kind of art and he died, in oblivion, in Paris. “Rosalie Fragonard” was the artist’s daughter and the painting, featured on the lower value, which now hangs in Besançon Museum, captures the father’s affection for his daughter. The second value, another masterpiece by Fragonard, is entitled “Child as Pierrot” and this is the lone piece of artistry to appear on any stamp in this series which is actually on display in England. The painting is part of The Wallace Collection, in London.

For the second year running the booklets yielded a major variety – on this occasion generated by the necessity for a second printing. An exhaustive publicity campaign had been launched in several newspapers in support of the Red Cross stamps in booklets and its success meant that supplies ran out altogether in many post offices. A new printing was made on a somewhat different kind of paper (soft white) and delivered to a few post offices in Paris, namely at the Rue du Louvre, Rue de la Boétie, Boulevard Haussmann, Rue Molière and the Avenue de Saxe. On Friday 11 January 1963 the new issue was packaged and distributed to the above-mentioned post offices

– where sales commenced on Tuesday 15 January. The postal authorities were quickly alerted to the differences in colour between the two impressions and the Superintendent of the Postal Services in the Region of Paris, in his Service Bulletin, (N° 19, dated 31 January 1963) requested that postmasters in the Paris and Seine District return residual stocks of the booklets immediately. The reprinted booklet actually merits a separate catalogue number (N.10A) in Yvert.

The reprint had resulted in a dramatic colour change in both of the stamps in the booklet sheet. Whereas the regular issue of the 0.20 stamp was brown lilac in colour, the variety is a grey-brown lilac. Similarly, with the higher value of the pair – which is grey green in colour on the normal stamp – the variety appears as grey. The publicity for this booklet resulted in the issued amount reaching 300,700 (Yv 1366/67).

The booklet cover is apple-green and features sepia coloured photographs of different works of art by Fragonard in a mock frame with ornate decoration. The picture on the front cover is of “*La Visite à la Nourrice*” (Visit to the Nursery) which is from a private collection in Paris. On the back cover is the painting “*La Leçon de Musique*”, which is on public view at the *Musée du Louvre*, in Paris. The legend on the front cover was unchanged, apart from the fact that it was only printed in two colours – namely dark green and red. The logo, which was reduced in size, appears in black. Information at the foot of the back cover identifies the paintings on the outside of the booklet (front and rear). The CRF badge also appears on the back cover, as well. On the inside of the booklet cover one finds the usual meagre details supplied about the artist, namely the year of his birth and death and the titles of the paintings on the two issued stamps.

[All illustrations in this part of the article have been reduced to 80% of their original size.]



Figure 21

1963 The choice of artisans, whose work became the subject material of the 1963 issue (Yv 1400/01), must be passed off as a mere whim of the postal administration, for the two men had nothing in common with each other. Pierre Jean David (1788-1856) was known as David d'Angers to distinguish him from another artist of the same period – Louis David. In 1811 he won the “Grand Prix de Rome” and then sculpted a series of public monuments, many of which can still be seen in French cities. His most important works are the 500 or more portrait medallions that he produced and which represented nearly every major figure of the time. The “Child with a bunch of grapes”, which appears on the lower value, was sculpted in 1845 – using his own son as a model. It is presently on public display at the *Musée des Beaux-Arts* at Angers.

Edouard Manet (1832-1883) was an artist who reacted strongly against the academic history painting of his teacher, Couture. By 1860 he had become a follower of Gustave Courbet but always maintained a streak of individuality in his work – a trait which critics failed to comprehend, labelling his work as ‘daubs of paint’. “*Le Fifre*” features a young flautist of the Imperial Guard of Napoleon III. It was painted in 1866 and rejected by the jury of the Salon, following criticism that the figure resembled “the joker in a deck of playing cards”. Throughout his life the work of Manet was vilified, but testimony to the recognition afforded to his talents after his death is in the fact that this painting now hangs in the *Musée du Louvre*, Paris.

The year of 1963 produced an oddity in the booklet contents (Fig 21). Throughout the whole period that these booklets were issued this was the lone instance where the stamps of the higher value of the pair appeared on the left hand side block of four in the layout of the miniature sheet.

The lower value, which had always been on that side, was now transferred to the opposite (or right hand) side – as one viewed it. The postal authorities offer no explanation for the cause of this occurrence – attributing it to ‘human error’. Interestingly, in previous years the postal authorities had always issued the two values in identical numbers. For the first time, it was judged that demand was greater for the higher value – primarily because that value related to the standard postage rate – and, accordingly, a larger number of that value was printed and issued. The booklet issue was 345,000.

The booklet cover was a mottled yellow colour over both the front and back. The focal point of the front cover was the picture of a bronze medal, struck specially, which celebrated the centenary of the foundation of the “*Croix Rouge Française*”. The back cover had the reverse side of the same medal, in its original colour, and below it was the symbol, adopted internationally, to acknowledge the centenary of the Red Cross organisation. This symbol, of a stylised flame from an antique lamp (which also appeared in the top corner of both values of the stamp), was printed in grey, with the two dates 1863 and 1963 as well as the cross printed in red. Below that and printed on three lines, are the words “*Avers et Revers de la médaille du centenaire de la Croix-Rouge Française*”. Credit was also given to “*Mérelle graveur*” who, one must assume, designed the booklet cover. The wording on the front cover differed only by the change of year, the print being in chocolate brown and red. The usual limited information contained on the inside covers is printed in a sepia colour on a white background. The booklet covers were printed at *l’Imprimerie Delrieux*, and they would continue to be printed there for a number of years.

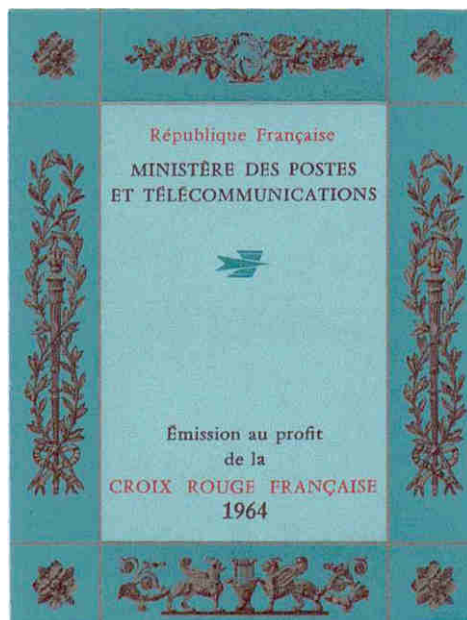


Figure 22

There have been only four years, in almost a half century, when the Red Cross stamps have depicted actual people. Few would wish to argue with the choice of persons who were the subject material of the 1958, or even 1959. The selection for 1964 and 1972 does, however, provoke the odd raised eyebrow when one tries to determine what they did to earn such recognition.

1964 Jean-Nicolas Corvisart (1755-1821) chanced to listen to a lecture by the famous surgeon, Antoine Petit, and he decided upon a vocation in the field of medicine. In 1782 he qualified as a “lecturer-physician” and, in 1788, he was appointed head of the ‘Charity Hospital’ in Paris where his strict regime and advanced techniques of medical care earned his reputation. In July 1904 he was appointed “Chief Medical Advisor to the Emperor” by Napoleon Bonaparte who – though sceptical of medicine and those who dispensed it – was sufficiently impressed by his methods as to make him his personal physician.

Dominique-Jean Larrey (1766-1842) studied under the eminent surgeon Pierre Joseph Desault at the “*Hôtel-Dieu*” in Paris. He left to serve in the Rhine Army when hostilities commenced on 20 April 1792. He formed mobile units, comprising three surgeons and male nurses, who were accompanied by horse drawn wagons to aid the movement of injured personnel. Thus were introduced the ‘flying ambulances’ – which became an integral part of all health services supervised by Larrey. He became military surgeon in chief of the Imperial Army, and his experience of over 60 campaigns (including Austerlitz and Waterloo) earned him a reputation for outstanding surgical dexterity. The 1964 issue (Yv 1433/34) features portraits of both these men.

The front cover of the 1964 carnet (Fig 22) was in two shades of green. A dark green border, 15mm in width, frames the front cover – which is a pale green colour. The inner part of the border is lined in gilt and, at each corner, the line extends – through the border – to the outside edge. The border is thus divided into eight sections, two (at the sides) being 72mm in length, two (at the top and bottom) being 48mm in length and the remaining four (in each corner) being 15mm square (dependent upon the booklet being cut accurately). In each of the sections, thus created, are ornate gilt decorations. The remaining area of the front cover is rectangular and measures 48mm x 72mm.

The legend on the front remained unaltered from the previous year, the lettering all being printed in dark brown, save for the words “*République Française*” and “*Croix Rouge Française*” – which were printed in red. There was no cross on the front cover at all, and the winged dart (reduced in size to 10mm in length) was printed in the same shade of dark green as the border. The back cover, in the same pastel green shade as the centre of the front cover, had no ‘frame’ and was totally plain save for a 22mm red cross, edged in gilt, upon which were superimposed the insignia of the ‘Military Health Service’ in gilt and cream. The words “*Insigne du Service de Santé des Armées*” appear, on three lines, at the foot of the cover.

The inside covers provided sparse detail, pertinent to Corvisart and Larrey. This was printed in the same dark brown shade as much of the lettering on the outer cover, on a creamy white background. The primitive practice of affixing the sheet of stamps to the cover, by moistening the gum on the reverse side of the central panel, was still being adopted. The issued number of booklets soared to a total of 524,000.

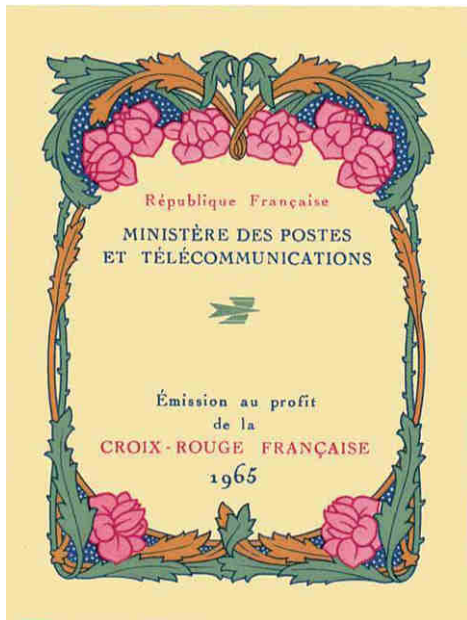


Figure 23

1965 Pierre Auguste Renoir (1841-1919) was born in Limoges. His father, who was a tailor, moved his family to Paris four years later in an effort to improve their quality of life. From the age of 13 the young Renoir worked in a china factory and his early predisposition towards the light palette of impressionism is generally attributed to his training as a painter on porcelain. In 1862, he was accepted into the 'School of Fine Arts' where he studied under Charles Gleyre and whilst there he befriended a number of other students who were later to form the core of the 'impressionist' movement, including such famous names as Alfred Sisley and Claude Monet amongst others.

During his career he painted about 6,000 pictures, although in his later years he was so stricken by arthritis that he painted his final pictures with brushes stuck between his twisted fingers. A substantial part of his work concentrated upon children's portraits and the two paintings used to illustrate the 1965 issue (Yv 1466/67) fall within that category. "*Le Bébé à la Cuiller*" (Baby with a spoon) was painted in 1904 and "*Coco Ecrivain*" (Coco writing) – in which he used his third son, Claude, as a model – was painted a year later. This issue saw the first price increase since the introduction of the new franc – rising to 0.25 + 0.10 and 0.30 + 0.10 respectively.

The 1965 booklet was probably the most garish that the French postal authorities have produced. Folded, it was the standard size (102mm x 76mm) of all its predecessors. The entire cover was a pastel yellow colour with the front cover decorated by a floral framework comprising interwoven vines, leaves and (at the top and bottom) flowers. The flowers were pink with a red edging on a background of blue with white spots! The leaves were apple green and rust brown. The framework itself allowed an area of approximately 5mm all the way round between it and the extremities of the cover. Inside this floral framework the same legend appeared as in previous years but all the print had been reduced in size. Again there was no sign of a cross and the printing, other than that in red ink, was in blue, with the exception of the winged dart (now 8.5mm in length) which was printed in a pale green.

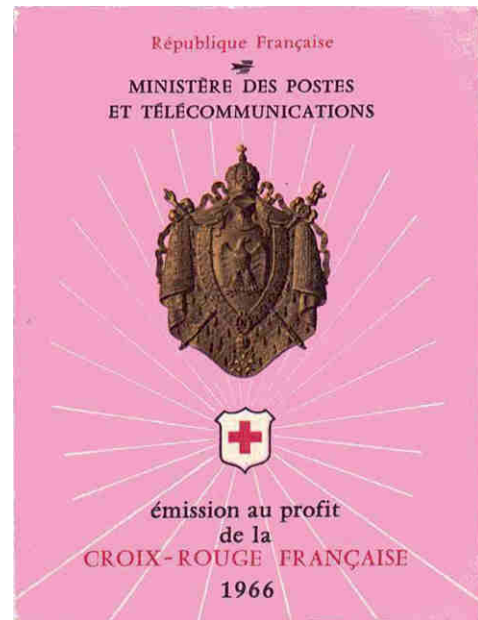


Figure 24

There is one oddity about the front cover (Fig 23), and this concerns the rather unusual manner in which the year "1965" has been printed. The figures "6" and "5" seem to be totally disproportionate to the other two figures which make up the date. In fact, the casual observer could be excused from thinking that all four figures have been printed from a different typeface. The back cover is the same plain yellow as the front cover. It is, unusually, totally devoid of any printed word or figure and has only a circular floral arrangement in the centre. This garland encircles a plain white area with a simple red cross in the middle of it. There are just three brief lines on the interior of the front and rear cover, giving details of the painter and paintings. These are printed in chocolate brown on a cream background. Evidently, sales remained exceptional as the number of booklets issued rose, yet again, to 538,800.

1966 For the 1966 issue (Yv 1508/09) the postal authorities selected the theme of 'then' and 'now'. To achieve this they used a detail from the painting "*La Bataille de Solferino*", by Eugène Charpentier (which hangs in the '*Musée de l'Armée*') to highlight the primitive facilities of that epoch by comparison with the cleanliness and sophistication of the modern day hospitals. It was the opportunity for the 'purists' to have a field day. In the original tableau the soldier supervising the field dressing being applied was actually standing behind the female.

The painting was inspired by the heroism of Mme Perrine Cros, who was shot during the battle, but the authenticity of the scene is diminished by depicting the woman dressed in the uniform of a *zouave* - rather than the correct costume of the "*Chasseurs à Pied*" of the Imperial Guard. Furthermore even the description of "*Ambulancière*" (or ambulance nurse) was a misnomer because nurses did not enter the front lines until the First World War. The lady portrayed was, in fact, a "canteen carrier" – one of whom was regularly attached to each infantry company, cavalry brigade or artillery battery in Napoleon's armies. Their role was officially recognised in April 1793 and by a Royal Order of 14 April 1832 they adopted an official uniform. The women were, invariably, soldiers' wives and,

in addition to fulfilling such roles as laundry women, they would provide extra rations, essential items such as needle & thread and, for a small fee, such luxuries as tobacco and brandy. For this reason they each carried a small keg, bearing the red, white and blue of the *'tricolore'*.

The design of the 1966 booklet (Fig 24) heralded what might be considered as the beginning of the metamorphosis from plain and unimaginative covers to the striking, pocket works of art that were, gradually, to appear. The front cover was a pastel pink colour, at its deepest shade in the centre and noticeably lighter at the fringe. Centrally situated – but in the lower half of the cover – was a small shield, with a red cross on a white background, from which radiated a series of white lines. Above that shield (and obscuring the white lines in that area of the cover) was illustrated the metal plate that adorned the *"sabretache"* of a Cavalry Officer of the Imperial Guard (*circa* 1854-1870). This was the leather satchel which, in those days, was worn suspended on the left side by long straps from the sword belt.

The print on the cover was bolder than the year before and much of it was in a larger font. As before the words *"République Française"* and *"Croix-Rouge Française"* were in red, the remainder of the legend being printed in dark brown. The logo was almost miniaturised, being reduced in size to 4mm in length. The back cover was white with a broad pink vertical band 27mm wide, extending from top to bottom through the centre. On this band were illustrated the insignia of the nurses of the CRF – in a flame originating from a shallow, black dish. At the foot of the left hand white panel, and slightly encroaching upon the pink area, were the words *"Plaque de sabretache d'officier chasseur à cheval de la Garde Impériale 1854-1870"* and *"Document René Johnson"*. At the base of the right hand panel the words *"Insigne des Infirmières de la Croix-Rouge Française"* appear. The printing on the inside cover was in the same chocolate brown colour as was used on the outer cover, but contained even less information than ever, merely offering the words *"Ambulancière 1859"* and *"Infirmière 1966"* respectively. The booklet issue for 1966 amounted to 525,000.

1967 As long ago as the sixteenth century the early seafarers first brought ivory into the town of Dieppe from the African coast. It was not long before the area became the centre of an industry of considerable renown, producing ivory carvings. As expertise was gained, so production was increased and Dieppe overtook Paris as the leading area for exponents of the art. The craftsmen not only made Dieppe the focal point for ivory carvers but, by applying their skills to other materials, made the area the hub of a flourishing trade in carvings from coral, mother-of-pearl, tortoiseshell, bone and similar material. Just one example of the exquisite work of the local carvers, were the miniature statuettes which formed the subject of the 1967 issue. These beautiful figures were carved in the eighteenth century by unknown artisans and portrayed a flautist and a violinist, the originals of which are on public view at Dieppe Museum.

The French Revolution sounded the death knell to the Dieppe ivory industry, catering – as it did – almost exclusively for the affluent. By the turn of the twentieth century there was merely a handful of ivory carvers still working and, with the advent of environmentalists and

animal welfare campaign groups persuading people that buying ivory was unfashionable because it encouraged the slaughter of animals, the number of workshops still practising the trade had dwindled to two when these stamps (Yv 1540/41) were actually released in Dieppe. In 1967, for the first time, the name of Pierre Gandon appeared on these stamps – when he designed and engraved the annual Red Cross issue – to end an era in which Jules Piel had reigned supreme ever since 1950.

The booklet is a pale shade of green, the centre piece of both front and back covers being pictures of two of the ivory miniatures on display in Dieppe Museum. These are different from those on the stamps. The front cover features a harbour scene (presumably at Dieppe) with a large sailing ship in the foreground, on a medallion measuring 45mm in diameter. This statuette is encircled by a black ring with ornate edging. The background, within the circle, is of a deep maroon colour which accentuates the sepia coloured ivory carving. Far less ornate is the illustration on the back cover, a simple sepia coloured photograph of an ivory miniature of two mermaids and a framed sailing vessel. Credit for the pictures of the two ivory carvings on the cover is attributed, on the back cover, to B Delacroix. Inside both covers, the usual meagre information is printed in brown on a cream coloured background. The layout of the contents is identical to that of previous years.

Both of the stamps are found with a recorded variety. The lower value "flautist" is to be found with the bistre colour noticeably lighter in shade whilst the higher value has the rather unusual "petit oiseau" flaw – which leaves a small green fleck of colour, resembling a bird in flight, in the upper right hand margin between the perforations and border of the design. This flaw is to be found in a position just below and to the right of the cross. Each stamp exists with the variety of double impression known as 're-entry'. This affects the inscription *"République Française"* but more marked is the 'doubling' which affects the flute, hat, eyes and lips. The booklets continued to prove extremely popular and the 1967 issue rose to 554,000.

1968 Earlier reference was made to the number of different attempts made by the postal authorities to portray the theme of "The Four Seasons". Unlike the first effort, in 1949, when the Post Office was able to release a series of four together, the 1968 issue was restricted to just two stamps. The previous issue had been able to illustrate each season, in chronological order, allied to the ascending values. Curiously, this issue strayed from that concept by starting with the seasons of spring and autumn. No explanation is given for this choice. The 1968 pair (Yv 1580/81) has to be viewed in conjunction with the issue of the following year and featured cameo paintings of Nicolas Mignard (1606-1668). Based on the life of "Apollo", they illustrated legendary scenes which showed the god's patronage of music, poetry and the arts. Each painting, in the shape of an oval medallion, measured 42.7 inches in height and 38.2 inches in breadth. The paintings were first commissioned in 1658 and Mignard completed a total of 21 oil paintings to adorn the main reception room of Pierre François de Tonduty, Lord of Saint Léger. After two centuries the mansion, at the Rue de la Petite Fusterie, had become run down and neglected and in 1881 it was sold.

In an endeavour to recoup some of his outlay, the buyer sold the Mignard paintings, in their entirety, and they were installed at the Château de Valmette, near Limoges. This collection was finally broken up in 1961 when 11 of the paintings were sold at auction. The series comprising "The Four Seasons" was acquired by the 'Musée Calvet', at Avignon – where they remain on public view.

The booklet cover of 1968 was a work of art in itself. It comprised a picture of the magnificent gateway to the Hôtel Dieu at Troyes, wrought in 1760 by Pierre Delphin. The entrance – which fills the entirety of the front cover – appears in its natural gold colouring with a blue-green sky as the background. The actual gates are reproduced in white, to avoid clashing with the printed legend which is superimposed on the gates.

The bulk of the print is in black, excepting the words "République Française" and "Croix-Rouge Française" which are printed in red. The principal difference from the previous year was the absence, on the front cover, of a red cross. The back cover uses the same background as the front. In the middle of the page is a small white shield (20mm high by 15mm wide) edged in red and within which is a red cross. Below the date is printed the year "1968" in black. In the bottom right hand corner, printed in black, are the words "Grille de l'Hôtel-Dieu de Troyes. Oeuvre de Pierre Delphin 1760" – which relate to the design on the front cover.

The inside cover is a creamy white colour with printing in black in the centre of both pages – giving the usual basic details about the artist and his work. This cover does, however, provide a variation from the normal insofar as there is a small addition to the printing on the inside of the front cover. It appears at the bottom left hand corner, in a smaller font than the remainder, and provides – almost by way of an afterthought – details of Mignard's place of birth, at Troyes. The number of booklets issued dropped fractionally to 550,000.

1969 Nicolas Mignard was, in fact, the lesser known of two brothers who were noted for their work during the time of Louis XIV. Both Nicolas and his younger brother Pierre were born at Troyes. Their lives were to follow an almost parallel course, both leaving their birthplace to study at Fontainebleau (then the centre of the French art world) and thence to Paris – where they were both pupils of Simon Vouet. Both brothers found themselves attracted to Italy, but Nicolas became homesick and returned to his native land, to spend the next 25 years at Avignon. He was eventually persuaded by Louis XIV to rejoin his brother – who had moved to Paris – but his stay there was short-lived because he died soon afterwards. Very little of Nicolas Mignard's work has survived; it is presumed to have been destroyed during the intervening periods of civil unrest and war. He was held in high regard whilst resident at Avignon and completed a number of paintings for churches in that city. This led to him being commissioned to decorate numerous local mansions and culminated in the "jurisconsulte" of Avignon, the Lord of Saint Léger, employing him to produce the collection from which the series represent-

ing "The Four Seasons" originates (Yv 1619/20).

The evolution of the modern design of booklet was continued in 1969 with the reproduction, on the front cover, of a seventeenth century fireplace which had originally been sited at N° 11, Rue du Roi-René, in Avignon, before being donated to the Calvet Museum. Formerly known as Rue de la Masse, it had been the home of M. François Artaud (1767-1838), a member of "l'Institut". The fireplace is in sepia and cream on a dull, pale green background. The area where the grate would be is in a cream colour and the legend, yet again reduced in size, is printed in black and red thereon. Such is the reduction in the space available that the logo is omitted altogether.

The back cover is identical in design to that of the preceding year. The background colour is the same as that of the front cover with the shield in the centre. Obviously the year alters to read "1969". In the bottom right hand corner is the information, in French, about the origins of the fireplace on the front cover. The inside covers conform to the regular practice of supplying minimal information concerning the painter and his work. The practice, introduced in 1968, of adding further detail – in that case concerning the birthplace of Mignard, in a smaller font – was discontinued.

It is of interest to note that the name of "Béquet" appears at the bottom right of the stamps in addition to that of Pierre Gandon. Gandon is credited with designing the stamps whilst Béquet engraved them. Usually the stamps were always designed and engraved by one person. This issue also saw a discontinuation in the distinction by value between the two stamps whilst, at the same time, introducing a substantial increase in both the stamp values and the surcharge – to 0.40 + 0.15. The main recorded variety is of a very light blue in the 'Winter' stamp. Despite the escalation in the price of these stamps, the number of booklets issued in 1969 was increased to 613,000.

1970 The château at Dissay was built for Pierre d'Amboise – whose brother George was better known as the prime minister of Louis XII. Pierre, who was born about 1450, did not take any interest in politics – contenting himself in service to the church. He was to become Bishop of Poitiers and in this capacity he undertook an extensive restoration of a residence which, he felt, should reflect his status. As part of this work he commissioned a group of frescoes to adorn the private oratory. Depicting such subjects as "Redemption", "Penitence", "Divine Pardon" and others, they were designed to illustrate a general theme of "The Fountain of Life".

One of the frescoes features Bathsheba, walking arm-in-arm with her husband, Uriah (making an indirect reference to the temptation of King David who, legend has it, was infatuated with Bathsheba). Encircling the central scene, spaced at regular intervals, are seven angels, carrying the instruments of the Passion. The angel bearing the scourges of the Flagellation occupies the seventh position on the left of Christ. These two frescoes provide the basis for the illustrations used on the 1970 Christmas issue. The artist responsible remains unknown but the work was completed

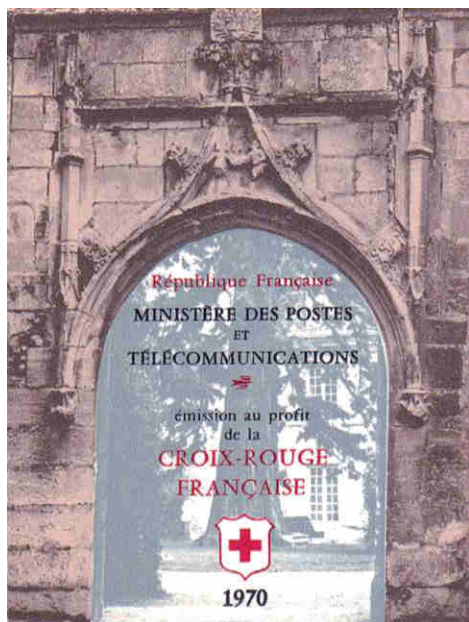


Figure 25

around the turn of the fifteenth century and still rates as one of the finest examples of French art from that epoch, representing as it does a style of artistic expression which was to disappear with the advent of the Renaissance.

A reprinting of the 1970 booklet (Figs 25 & 26) provided a unique oddity, because it proved to be the only booklet with a recorded variety actually on the cover itself. The letters “Croix-Rouge” on the regular cover measured 32mm in width. On the second printing, however, these same words are reduced in size to 27mm. Likewise, the word “Française” was also reduced by 5mm from 25mm. This reprint also produced a colour variety of the “Angel with the whip”, with the bright green of the first print of the booklet now appearing in a distinctive yellowy green shade. The design on the front cover was of the ‘Barbatte entrance’ at St Pierre Cathedral, Poitiers – where Pierre d’Amboise was the bishop. The gateway, in a sepia colour, fills the entire front cover and frames a view (coloured in grey) one might expect to see looking in from the outside. The printed legend, returning to its normal size, appears on this grey vista, in black and red. The PTT logo of a winged dart was re-introduced (although still in its 4mm miniaturised form) and printed in red. After several years of being placed on the rear cover, the Red Cross emblem (in a shield with a white background) appears in the foreground at the foot of the front cover.

The back cover is cream coloured, with the centre piece being the arms of Pierre d’Amboise, printed in a sepia colour. Below the coat of arms, printed in four lines, in black, are the words “Armes de Pierre d’Amboise Evêque de Poitiers Seigneur de Dissay”. Inside the cover is the normal skeletal information about the stamps, printed in black on a white background. Inside the front cover (at the bottom left hand side) there is, additionally, basic information describing the front cover scene. For the second year in succession, and for the last time, both issues (Yv 1661/62) were of the same value. A total of 613,000 booklets was issued for sale. The

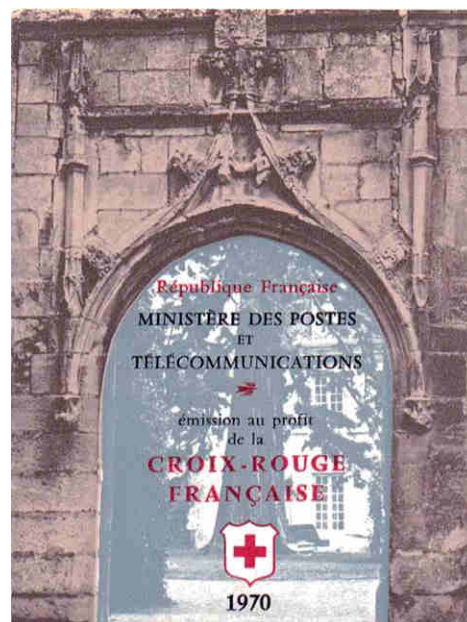


Figure 26

number of booklets issued annually was to reach a peak in 1971, when no less than 641,000 were issued.

1971 The occasions when the achievements of an artist are spotlighted on more than one year’s Red Cross issues are rare indeed and in 1971 (17 years after having been similarly honoured) Jean Baptiste Greuze became the first of a select group to achieve this feat. He was born on 25 August 1725 in Tournus, Burgundy, and he began an apprenticeship at the Grandon studio in Lyon, before moving to Paris and then making the, almost customary, pilgrimage to Rome in January 1756. He returned to Paris to exhibit at the Salon in 1759 and 1761 and concentrated his efforts on portraiture, excelling with a series of ‘head and shoulders’ paintings – which included the two works of art reproduced on the 1971 issue. The painting “Jeune fille au petit chien” (‘Young girl with a little dog’), featured on the lower value stamp, now hangs in the ‘Musée Cognacq-Jay’.

The painting “L’Oiseau Mort” attracted a great deal of controversy at the time, with many describing Greuze as perverted because they interpreted the painting as erotic. The critics of the day felt that the age of the model was left deliberately ambiguous, giving the appearance of a child-like head on the body of a pubescent female. This painting (sometimes entitled “Young girl mourning her dead canary”), and a number of others, completed by Greuze around 1765, may actually provide testament to fuel that contention. It is now on public display at the Louvre.

The design of the 1971 booklet cover portrayed the Abbey of St Philibert of Tournus, reproduced from an old etching. The drawing, which was simplistic in content, occupied much of the front cover. Set against a watery blue sky, the Abbey is coloured in different shades of brown. The roofs, and other tiled areas, are shaded in a red brown colour. The ramparts are shaded in a dark brown, whilst the twin towers of the Abbey are a creamy brown. The foreground is at first white and then becomes gradually darker, until it blends in with the walls.

The use of this design caused a change in the positioning of the legend, which now became fragmented and gave the impression of being almost 'forced' to fit into spaces wherever they could be found. In the top left hand corner are the words "*République Française*" and "1971". In the top right hand corner "*Ministère des Postes et Télécommunications*" appears, in three lines (with the word "*et*" forming the middle line). At the foot of the cover, in the shaded area of the foreground, are the words "*Emission au profit de la Croix-Rouge Française*" above a small shield with a red cross on a white background. The shield is outlined in the same colour of dark brown as all the printed lettering. The logo was missing once again.

The 'water colour' blue sky provides the background for the rear cover, in the centre of which was a circular design of the Arms of Tournus. This measures approximately 30mm in diameter (the design protrudes from the circle at two or three points in the upper section). Below this globe are the words "*Armes de la ville de Tournus où naquit J.-B. Greuze*". The inside covers are white with printed information, in black, in the centre of both. Additionally, in the bottom left hand corner of the inside front cover are four lines of detail about the front cover design. The pair of issued stamps (Yv 1700/01) appeared in blocks of four, in an identical format to that of the preceding years.

The practice of issuing two stamps with an identical value was discontinued in this year, the lower value being reduced in price to 0.30 whilst the higher value was increased by an equivalent amount to 0.50. The 0.15 surcharge, which had been levied for the two preceding years, was reduced back to its former level of 0.10.

1972 The occasional practice of featuring celebrities, who had made a major contribution to French history, ceased with the 1972 issue. The two personalities who were illustrated reflected an acknowledgement of the early advances made in the field of medicine – both subjects being doctors of the First Empire. René-Nicolas du Friche des Genettes was born in 1762, in Alençon. He served under Napoleon Bonaparte in Egypt – where the French Army was decimated by the plague. In order to instil confidence in the troops that he could treat it successfully, he injected himself with the disease. He was taken prisoner during the Russian campaign but was released by Czar Alexander. After the Battle of Waterloo, he was elected Chief Surgeon at the Military Teaching Hospital at Val-de-Grâce and in 1832 he was appointed head doctor at the '*Hôtel Royal des Invalides*' – where he worked until his death in 1837.

François-Joseph Broussais was born at St Malo on 17 December 1772. The son of a ship's surgeon, he studied

medicine until enlisting in the French Army Corps, in Dinan, in 1792. Poor health forced him to return to civilian life but, two years later, he was appointed a sea-going medical auxiliary and served on the "*Bougainville*" until 1800 when he went to Paris and completed his studies. He obtained a doctorate in 1803, and served under Napoleon until returning to Paris with what remained of the "Grand Army". He entered the field of pathology and in 1832 was named 'Inspector-General of the Military Health Service'. He died on 16 November 1838.

The 1972 Red Cross booklet featured the head of the statue of the Greek goddess, 'Hygie', against a background of a hand-drawn colonnade which extends across the entirety of the fully extended cover, disappearing into the distance on the rear section. The sculpture of 'Hygie' is, in fact, in the Archaeological Museum in Athens, but it was obviously considered to be a topical choice for that year – with the emphasis having been placed on progress made in the field of health and hygiene via the subjects depicted on the stamps. On the cover the head is reproduced in its natural stone colour, whilst the colonnade and foreground is a sandy yellow water colour. The background is of a watery blue sky. The whole background extends across the entire outside cover.

The printing on the front is in black, with the legend still split in much the same way as the previous year – although the year '1972' is now positioned centrally at the top of the front cover. There is also a minor change in the design of the shield in which the Red Cross always appears. Whereas, on all earlier covers, the cross has been on a white background, in this instance it is the same sandy yellow colour as the foreground. The edging is in black and within the frame is a 4mm cross in red.

On the back cover, most unusually, appears the symbol of the Greek Red Cross. This comprises a broad red circular band, 13mm in diameter, on which is printed Greek lettering. In the centre, which is made up of the same background as the remainder of the 'sky' area, there is a 6mm cross – also in red. At the foot of the cover, in small script, are the words "*Musée Archéologique d'Athènes Tête de la statue de la Déesse Hygie*" spread over two lines.

Inside the cover, the information provided is even less than usual, being restricted merely to the printed words "*Des-genettes 1762-1837*" and "*Broussais 1772-1838*". It may be agreed that this detail is all the more superfluous when it is considered that it is merely reiterating facts that are visually accessible simply by examining the stamps themselves! The 1972 issue (Yv 1735/36) resulted in a booklet issue of 617,000 – a slight reduction on the previous year.

To be continued

Italian Forces in France in World War I

with particular reference to Italian Auxiliary Troops (T.A.I.F.)

David Trapnell

This article is being written in the hope that it will interest many who, like me, did not know that the Italians played any part in the defence of France in the Great War. While it is generally well known that the French and British supported the Italians after their severe defeat at Caporetto in October 1917, it seems less well recognized that the Italians assisted the French and British in France from March 1918.

There were two related, but largely separate, elements in the Italian contribution to the Allied forces in France – the active fighting force of the Italian Second Army Corps (c 25,000 men), which reached France in April 1918 and the Auxiliary Italian Troops in France, *Truppe Ausiliarie Italiane in Francia* (known in France as *Troupes Auxiliaires Italiennes en France*), hereafter described by its acronym T.A.I.F. (60,000 unarmed men), which arrived in March 1918.

Although the postal history of these is documented in the Italian literature¹, I can find no reference to it in French or English. My sampling of the accounts of the First World War suggests that, on both sides, they were too frequently lacking impartiality and too often trying to make their account favour the efforts of their fellow-countrymen. Some textbooks and websites in English make no mention whatever of the help of the Italians on the Western Front.

Historical introduction²: The Italian Second Army Corps

I have been unable to find any clear reason why it was thought more important for the Italian Second Army Corps to fight on French soil against the Germans than to defend their own land against the Austro-Hungarians, ably supported by the Germans. In France the Italians, together with French, British and American forces, had to fight as one combined force and overcome the potential problems of using different languages, equipment and fighting styles.

The timing was significant. In 1917 spreading revolution in Russia led to such in-fighting and national paralysis that it negotiated first a temporary month-long armistice with the Germans on 16 December 1917, followed by a permanent armistice on 3 March 1918. Germany, thus spared the division of its forces between the eastern and western fronts, was then able to move a million extra men to intensify its attack on the Western Front in the spring of 1918, an outcome foreseen by the Allies.

Because the French had sent 2 Divisions to northern Italy (and the British had sent 3) in early November 1917 to support the Italians after their defeat at Caporetto on 24 October 1917, they sent two divisions, the Second Army Corps, to assist the Allies in anticipation of a new, intensified German attack in the area around the River Marne, between Paris and Reims. The fighting force consisted of a variety of units, together forming the Third and Eighth Divisions³. The small group of volunteers (*La Legione Garibaldina*), some of whom had gone to France as early as 1914, thereafter worked with the officially sent Italian Second Army.

The price paid by the Italians in France was far greater than that of France in northern Italy. Of the more than 25,000 Italian soldiers sent, some 6,000 were killed and were buried in the Italian cemetery at Bligny⁴, compared with not many more than 500 French who died in Italy.

In France the Italians used their own military postal system and their usual date stamps. In his comprehensive catalogue⁵ Giuseppe Marchese records that only two *POSTA MILITARE* (PM) numbered date stamps were used by (the Headquarters of) the Italian Second Army Corps while it was in France – PM 93 (used 26.4.1918 - 31.5.1918) and PM 261 (used 1.6.1918 - 25.11.1918) – see Fig 2. There were no special handstamps to identify such mail, so the only way to identify it is by the date. Astolfi (2007) records⁶ the different handstamps used by the 3rd (PM 6 & 262) & 8th Divisions (PM 119 & 263). For six weeks after the end of the war the Alpine Brigade used PM 172.

In the interests of completeness, it is relevant to note here what Caracciolo records⁷ concerning the postal service for the Italian Second Army in France. “The (military) post offices began to function from 23 April 1918 but only for mail going to Italy at dead of night through the French offices because the (Italian) base at Lyon was still not ready. It was not possible to send mail to the troops (in France) until 29 April.”

3 Mario Caracciolo (1929): *Le Truppe Italiane in Francia* [Mondadori, Milan] (pp37 & ff) records that the Italian II Corps, commanded by General Alberico Albricci, consisted of the 3rd and 8th Divisions. The 3rd Division was composed of the Naples Brigade (75th and 76th Infantry Regiments) and the Salerno Brigade (89th and 90th Infantry Regiments). The 8th Division was formed of the Brescia Brigade of the 9th Artillery Group (19th and 20th Infantry Regiments) and the Alpine Brigade (51st and 52nd Infantry Regiments), together with the 9th & 10th Artillery Regiments.

4 Photographs of this are available on the Internet, notably Flickr and virtualglobetrotting.

5 Giuseppe Marchese (1999): *La Posta Militare Italiana 1915-1923*, [Edizioni Studio Filatelico Nico], pp 70,71.

6 Valter Astolfi: *op cit*, p 17. 3rd Infantry Division used PM 6 (30.4.18 - 1.6.18) & PM 262 (2.6.18 - 26.11.18) and the 8th Division used PM 119 (23.4.1918 - 31.05.18) & PM 263 (1.6.18 - 8.2.19).

7 Mario Caracciolo (1929): *op cit*, p 222.

1 Valter Astolfi (2007): *Soldati Italiani in Francia nella prima Guerra mondiale*, Posta Militare XXXIII, n° 104, pp7-18 & n° 105, pp7-13; and Giorgio Migliavacca (n d): *1915-1919 Poste Militari Truppe Italiane in Francia e Truppe Francese in Italia*, A5 booklet published by the author.

2 A concise distillation of facts derived from multiple sources on the Internet and a few textbooks. I have found discrepancies in the various accounts. What I record here is my “best effort.”



Figure 1
POSTA MILITARE 93
used in the 5-week period
before PM 261 came into use
on 1.6.1918



Figure 2
POSTA MILITARE 261 date-stamp 7.10.18, used in France 1.6.18 - 25.11.18.
Top left there is a faint boxed VERIFICATO PER CENSURA / 52 COMPAGNIA 7 REGIMENTO censor's mark.
The sender gives his address as "3 Genio 52 Comp. / Teleg. Z.G."
(3rd Engineers Regiment, 52 Company, Telegraphy, War Zone).
The 52nd Telegraphy Company was at Second Army Corps headquarters.
Postage (the correct postcard rate for other countries) was prepaid because from November 1916
— as indicated by Beniamino Cadioli in a personal communication (2012) —
soldiers writing to other soldiers in a war zone had no entitlement to free postage.

Historical Introduction – T.A.I.F.⁸

If the size of the fighting force sent to France by the Italians was about the same as that sent by France to Italy, there were some notable differences. In addition to the comparable number of soldiers in active combat, the Italians sent T.A.I.F., a 60,000-man body of unarmed military labourers to assist the Allies in the construction of defensive works behind the front line (building new railway lines, bridges and military roads, digging defensive trenches and foundations for artillery guns etc).

The T.A.I.F. project was formalised by a convention signed in Rome on 19 January 1918 by General Vacchelli, representing the Italian War Office and Member of Parliament Monsieur Planche for the French Government. "The Italian Government puts 60,000 soldiers at the disposal of the Allies, for use in support of the defensive organisations on the western front. The soldiers will be selected to work for a third party from two thirds of those not fit for full military tasks of the war – from men with the appropriate personal and technical skills ..."

The T.A.I.F. contingent arrived in March 1918, organised in four Groups (*raggrupamenti*). Each Group was sub-divided into five "Nuclei" (detachments) and each of these into ten Companies of about 300 men, split into 3

"Centuries". Italian officers supervised the work.

Group N° 1 was at Châlons-sur-Marne, nuclei being assigned to the French 4th, 5th & 6th Armies; Group N° 2 was at Ligny-en-Barrois with nuclei assigned to the 1st & 2nd Armies; Group N° 3 was at Épinal, its nuclei assigned to the 7th & 8th Armies and Group N° 4 was the most northerly, based at Villers-Carbonnel, with nuclei assigned to the British in the Somme area. The inspectorate (headquarters) of all four groups was based at Nangis (c 60km south-east of Paris) under the command of Inspector General Giuseppe Tarditi¹⁰ (who was appointed 1 February 1918).

In the summer of 1918 General Diaz, Commander-in-Chief of the Italian Forces, personally asked Marshal Foch, in charge of the Allies in France, for the repatriation of the men of T.A.I.F. to support the Italian campaign against the Austrians. Foch did not allow the return of the T.A.I.F. force because they were continuing to be so useful. In August 1918 Marshal Pétain thanked the Italians for the valuable work of T.A.I.F. and highlighted their key role in assisting the defence of Paris and maintaining good communication routes between the British & French forces.

⁸ Mario Caracciolo: *op cit*, pp.235-257

⁹ Beniamino Cadioli (2010): personal communication

¹⁰ Mario Caracciolo: *op cit*, pp 237, 242

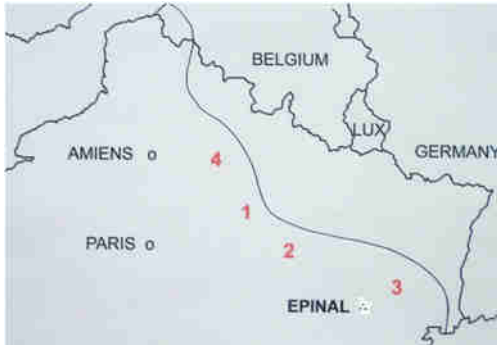


Figure 3

Diagram showing the VERY approximate extent of the German invasion of France, Luxembourg and Belgium in late March 1918 when the T.A.I.F. men arrived.

The front line was constantly changing.

The figures in red show where each of the four numbered T.A.I.F. groups was posted.

This also shows how World War I was not fought in Germany but in invaded France & Belgium

The postal history of T.A.I.F. in France

Such material is hard to find. This may partly explain the fact that I have seen no example of a T.A.I.F. handstamp illustrated in a journal article other than that by Astolfi (2007) or in a book. T.A.I.F. is apparently a subject thus far ignored by all but a few Italian postal historians. So, while my study of this is on-going, it seems

sensible to publish what I have so far discovered in the hope that, with your help, this paper will encourage readers to uncover more examples of T.A.I.F. mail and, hopefully, information about it.

(Please send your contribution to the Editor.)

T.A.I.F. Company handstamps (ten per Nucleus)

Figure 4

This T.A.I.F. oval (43 x 28mm) handstamp for 152 Company, like Fig 5, was typical of military and official Italian royal mail handstamps but its words are French.

Such handstamps were presumably made in Italy and taken to France for use there. The written message was from an Italian in Italian to a French soldier in France.

As usual at this late stage of the war, there is no date stamp.



Figure 5

A similar oval (43 x 28 mm) authorising handstamp (in French) for 153 Company; the card is addressed to Italy. There is no date stamp.

It seems reasonable to conclude from Figures 4, 5 & 7 that each Company (of 300 men) had its own authorising handstamp. While all these T.A.I.F. handstamps are scarce,

ones used by a Nucleus (Fig 6 - which is part of an Internet image) seem to be particularly so. Mail was also addressed to them - see Fig 15.



Figure 6

The handstamp of the 1st Nucleus, Auxilliary Company A, dated by the sender 2.11.1918



Figure 7

Two handstamps on an unused civilian French postcard, showing that authorising stamps were sometimes applied to military mail even before it was written! The double-ring (36mm) *UFFICIO SPROVISTO / DI BOLLO* [office lacking (official) handstamp] appears to have been used as a temporary authorising handstamp [see David Trapnell (2010): *Italian military censorship in World War I*, *Fil-Italia* XXXVI n° 3, pp 149-156] presumably when the proper handstamp was lost or broken. The straight-line handstamp (68 x 8mm) is a 21st Company address mark in Nucleus 3 (of 20). The "F" stands for *FRANCIA* (France).

T.A.I.F. Headquarters, Depot & Hospital handstamps



Figure 8

This card, headed *Troupes italiennes Franchise militaire* (Italian troops. Free post), is the earliest example of (in effect) T.A.I.F. mail that I have found – before the arrival of any handstamp (compare Fig 9).

There is no date stamp but the sender endorsed the card "1.2.18".

The other side has a picture of Bourg, France, with an arrival date stamp *ROMA 4.2.18*. The manuscript heading is in French but its message & address is written in Italian to Rome.

Since it was sent less than two weeks after the Convention was signed in Rome, it could be from a French delegate to an Italian one.

[This image is of an Ebay item for which I did not bid enough!]



Figure 9

The double-ring (39mm) authorisation handstamp reads
MISSIONE MILITARE ITALIANA IN FRANCIA / UFFICIO DEL CAPO MISSIONE
(Italian Military Mission in France / Headquarters) + "F.M." (Franchise Militaire).

There is no date stamp. The sender has written "10.2.18".

Because the Italian fighting troops did not arrive until 24 April 1918,
this MISSION is presumably equivalent to an advance T.A.I.F. headquarters.

Because the T.A.I.F. troops did not arrive until March,
this suggests that the headquarters was established before the main force arrived.

Indeed, this might be a note sent to show that the HQ staff had arrived.

The card is addressed to the Major in Command of the Main Baggage Train of the 45th Division,
in the Italian War Zone.



Figure 10

The red handstamp (39mm) reads (in Italian)
MAGAZZINO AVANZATO VESTIARIO ED EQUIPAGGIAMENTO / T.A.I.F.
(T.A.I.F. Forward clothing & equipment store).

The sender was a Captain at the store & gave his address as Dijon.

The visible part of the civilian date stamp appears to read DIJO(N).

The small black oval with a number (? 153) in it is a Rome delivery handstamp.



Figure 11

An important card from an Italian soldier writing from the Poilus-Palace Cantine (illustrated on the other side) at Dijon railway station.

The date stamp is that of *DIJON-GARE 24.4.1918*, the day that the Second Army Corps is recorded as arriving in France. The writer says his Company has spent "some minutes" at the canteen, suggesting that they have newly arrived by train.

Because he gives (at the end) his address as the Italian stores depot ("*entrepôt d'effets Italien, rue Docteur Maret, Dijon*"), it seems that he knew where he was being posted and therefore that he was almost certainly one of additional T.A.I.F. troops who had arrived with the Second Army Corps the same day.

The card also bears a small (22mm) circular censor's handstamp reading *POSTA MILIT. N.133 / CENSURA / 18*.

The indistinct black double-ring handstamp is that of the Military Commissioner for *DIJON-VILLE*, authorising free military post in the civil postal system (probably stamped on the card before it was written).



Figure 11a

A clearer example of the Dijon-Town Military Commissioner's authorising handstamp (poorly struck on the card shown in Figure 1).

It reads
COMMISSION MILITAIRE / GARE DE DIJON-VILLE / LE COMMISSAIRE MILITAIRE S.M.
(Military Commission / Dijon-town station / Military Commissioner / Service Militaire).

Figure 12

A double-ring (32mm) red handstamp reading (in Italian)

OSPEDALE MILITARE ITALIANO DELLE T.A.I.F. (Italian T.A.I.F. military hospital) tied by the civil date stamp of Chambéry, dated 29.12.18.

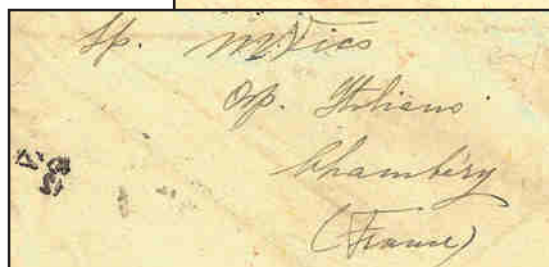
Here is typical usage of an Italian authorising handstamp allowing free military postage in the French civil postal system. [See David Trapnell (2012): *The postal history of the French in Italy with particular reference to the French Military Mission*, a handbook to be published by the Italy & Colonies Study Circle.]

The handstamp, like the preceding three, reads in Italian but it was used by T.A.I.F. in France.



Figure 12a

On the reverse of the cover the sender put his address, which translates as Italian Hospital, Chambéry, France. This helpfully explains the use of the Chambéry (French) civil date stamp.



T.A.I.F. Censorship

There are two separate Italian handstamps on this cover. The two-line (56 x 10mm) one translates as "T.A.I.F. Approved by censor". The small circular one to the right of it reads "C.G." & probably is the personal handstamp of the censor (perhaps his initials). This is not recorded by Astolfi (2007). Since both stamps are in an identical colour, they must have been used on the same inkpad and therefore, almost certainly, by the same person. There is no date stamp. The sender has endorsed the cover (top left) "F.M." (*Franchise Militaire*) & (in Italian) "T.A.F." (*Truppe Ausiliarie in Francia*) (no mention of the word "Italian" – presumably this was thought to be unnecessary).



Figure 13

Use of French military date stamps with SP number removed



Figure 14

Used by an Italian, this French privately produced letter-sheet has printed on it "F.M." (*Franchise Militaire*). Its free use is authorised by the same "office lacking (official) handstamp" cachet as that shown in Figure 7.

This was sufficient to allow transmission of the letter to Italy. As Italian mail in combat areas would often be entrusted to the French military post office for onward transmission, this also bears the *TRESOR ET POSTES*

French military date stamp with the postal sector number removed (as was usual for security reasons in the second half of 1918). There is a faint red crayon "VI" in the authorising handstamp. This may refer to the sixth nucleus or company. On arrival at its original address, the letter was forwarded.

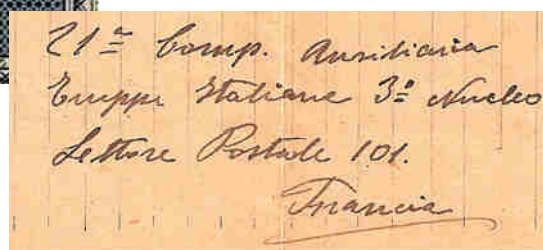


Figure 14a

Inside the letter the sender wrote his address, which translates as "21st Auxiliary Company, Italian Troup, 3rd Nucleus, Postal Sector 101". This is the same Company as that whose address handstamp is shown in Fig 7, thus explaining the use of the same emergency authorising handstamp.

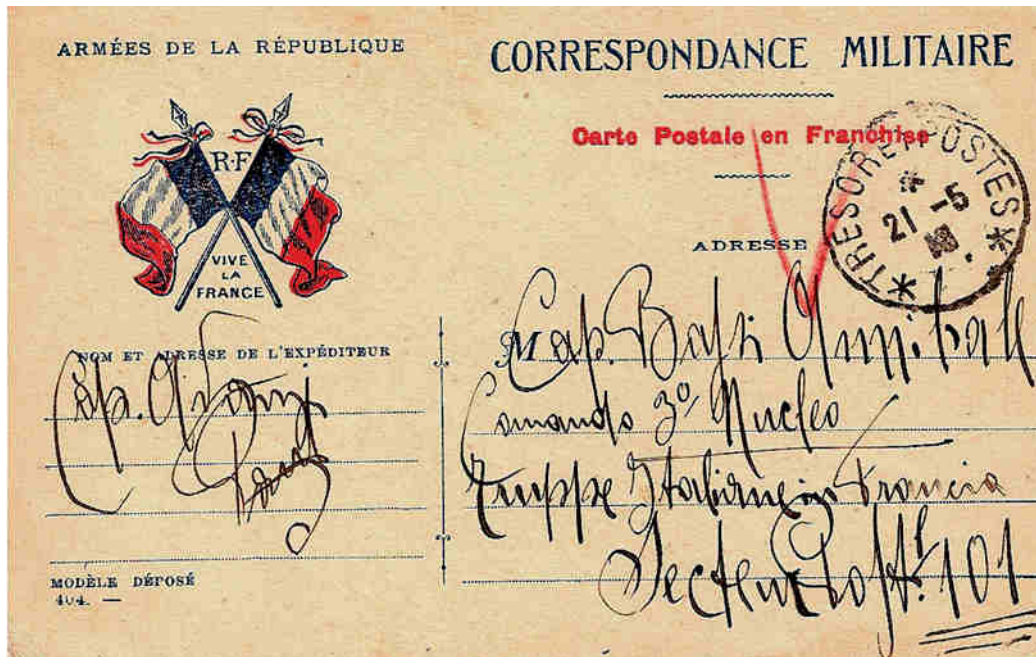


Figure 15

A French military free-post card sent by one T.A.I.F. Captain to another, the Officer in Charge of the 3rd Nucleus, in Postal Sector 101 (the same as in Figure 14).

A (damaged) *TRESOR ET POSTES* date stamp has been used, indicating that the card was sent through the French military post.

There is no authorising handstamp because none was needed.

[See David Trapnell (2011): *French military posts and railways 1914-1918 - The authorising handstamps*.

a 40-page Special Edition in full colour published by the Forces Postal History Society, and available from postalhistory2000@msn.com]

The significance of the red crayon "V" is not known, but probably indicates "Vérifié" or "Verificato" meaning checked by the Censor.

Conclusions

1. After an agreement between the Italians and the French was signed in Rome on 19 January 1918, a T.A.I.F. force of 60,000 unarmed men was sent to France in March 1918 to work on engineering projects behind the front line. It was divided into 4 Groups, each Group was organised into five Nuclei (detachments) and each of these into ten Companies of about 300 men, split into 3 Centuries. The officers and men were in Italian military uniform.

2. In France T.A.I.F. units used authorising handstamps, as the Italian army in Italy (and Libya) did. All of these handstamps were almost certainly made in Italy, most with Italian wording, but the Company ones were in French.

3. T.A.I.F. authorisation handstamps were normally used without any date stamps. When date stamps were

used, they were usually the French military *TRESOR ET POSTES* type but occasionally the civilian type.

4. When mail was sent from one T.A.I.F. unit to another in France, it was usually carried by the French military postal system and so bore a *TRESOR ET POSTES* date stamp but no authorising handstamp (because none was needed).

5. While standard Italian *POSTA MILITARE* date stamps were regularly used by the Second Army Corps when it was in France (as they had been when it was in Italy), no T.A.I.F. date stamp has been recorded.

6. Six T.A.I.F. handstamps are illustrated which have not been published before (as far as I know).

Acknowledgements

Thanks to Beniamino Cadioli, Piero Macrelli, Richard Harlow and Peter Kelly for their help.

SHORTER ITEMS - INCLUDING QUESTIONS AND ANSWERS

Syria Overprints



1938 set

In Journal 266 of December 2012 Derek Atkins wrote about a black 50c overprint on the 1938 red Syrian 75c stamp and mentioned his discussions with Godfrey Bowden. I have spoken to them both with the following comments.

This short article led me to my collection where I found a matching copy, as shown above (the top centre stamp).

1. The basic stamp value 0.75 red according to Dallay 2006-7 was released in August 1932, it would appear, as an extension to the 1930-1931 set which had no 0.75 value. Perhaps the rates changed?

2. This value overprinted as illustrated does not appear listed in any catalogue – SG, Dallay, Yvert or Cérès – acquired since the 1970s, nor is there a space for it on Yvert preprinted album pages (I have 5 albums).

3. The overprint on the 1938 set in all cases apart from the unrecorded value has the new value in the centre, ie on the picture/view, not bottom left/right.

4. The overprint on the two listed low values shows a small 'p' in lower case, as opposed to 0^p upper case.

5. The three horizontal lines overprinting French and Arabic values, left and right centre, appear longer.

To summarise, the stamp in my collection appears genuine, but I doubt if the overprint is. I think my example, which I am confident was acquired with others, came from a Scott album.

I should mention that Yvert 1994 uses the basic 0^p75 value as 203A, stating that the word VAUGIRARD (bottom right) is reversed (as also in the above copy).

John Mayne

The Scott catalogue lists a 50 centime on 75 centime Syrian stamp that was issued in 1948. Scott value for the 1938 25 centime surcharge on the same 75 centime stamp is \$0.50 unused and minimum value used. The 1948 surcharge is priced at \$0.40 unused and minimum value used.

This information should allow Mr. Atkins to narrow his search. My Dallay ends Syria in 1945, so it does not show the stamp in question. But the Dallay illustration of the unsurcharged 1932 stamp shows the VAUGIRARD in mirror image, as Mr. Atkins mentioned relative to the 1938 surcharge.

Stan Fairchild

Airmail Interzone Cards: *corrigendum*

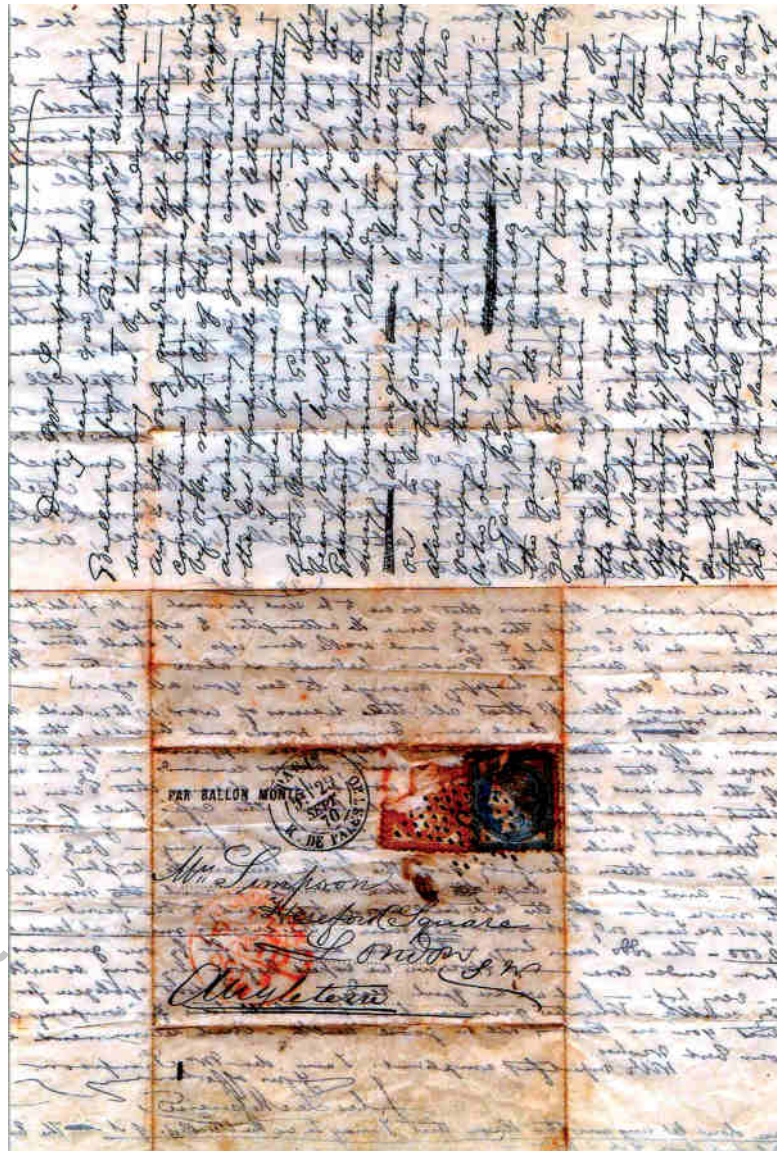
I was horrified to see that in my haste do a response to Barbara Priddy's question (see Journal 266 of December 2012, pages 143-144), I twice referred to the 'Surtaxe Aérienne Perçue' inscription as 'Surtaxe Aérienne Postale' (paras

3 and 5). I am very sorry about this indeed, and all the more so as it presumably means you will need to insert a correction in the Journal so as to dispel any wonderings in readers' minds. Sincere apologies!

Roy Reader

Apologies also from the Editor, who should have spotted this error before printing!

Ballon Monté – genuine?



Reduced in size to 50% of the original

Here are two photocopies, in black & white nearly full size and a reduction to approximately 50% for the coloured version, of a *Ballon Monté* (?) entire which turned up recently among a lot of other covers in a local auction.

I think the letter is genuine. The tone of it is very “gung-ho”, perhaps to be expected given the early date.

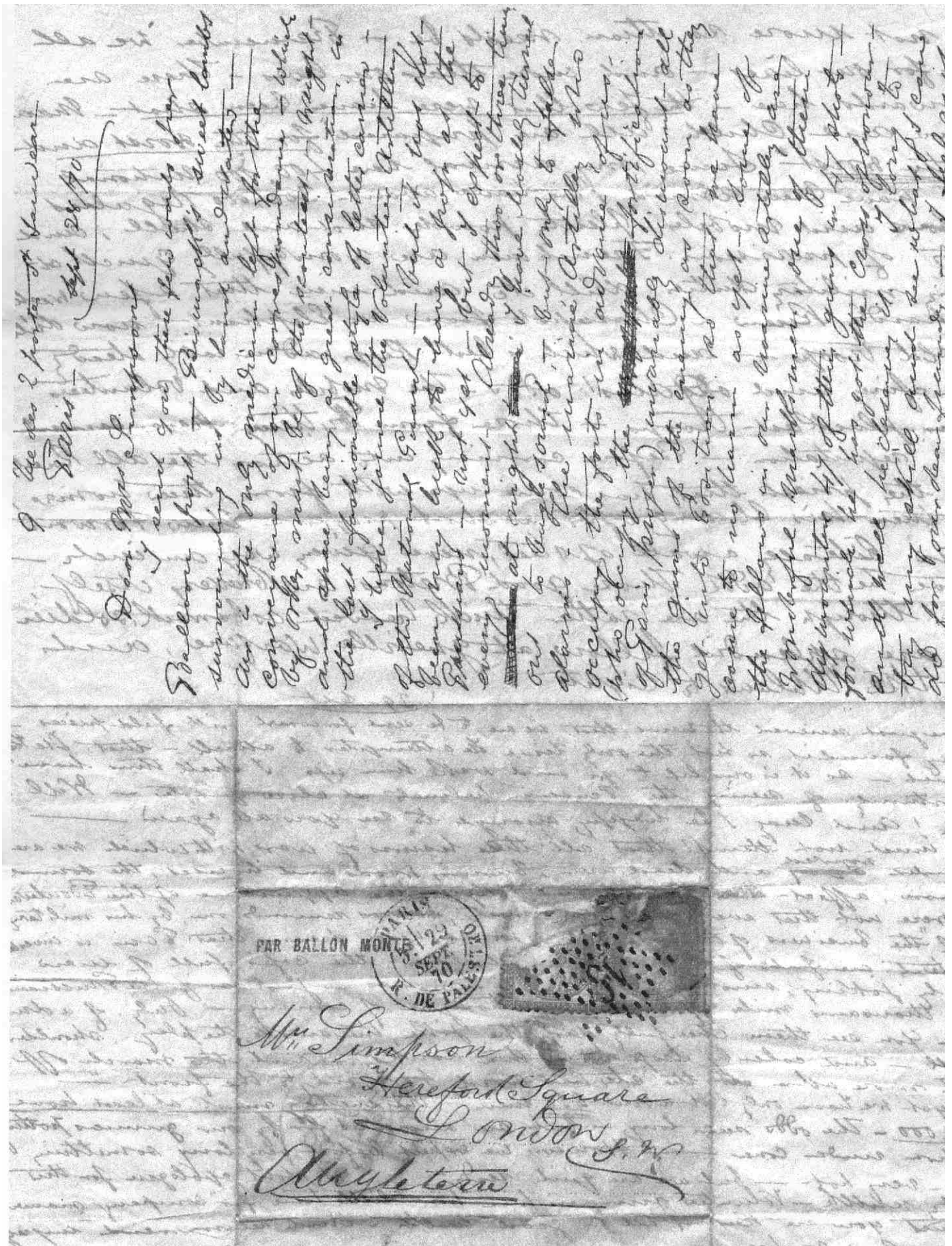
Of the two stamps, the 20c Cérès blue is normal. The other

(fragmentary) one is also a 20c Cérès, but bistre, not a colour for this value.

The Paris Star seems to be made up of two pieces. The London PAID mark OCT9 70 seems to be OK.

My own thoughts are that this is a letter that got to London by normal mail and that somebody has “doctored” it to look like Balloon mail, but I should welcome more expert opinion.

Don Sherwin



Reduced slightly in size to fit the page

French Congo Unknown cds ...DOMBO



I have received a message from a prospective new member of the Society regarding the above scan, which has been

enlarged to 200% of the original size. Can any member identify the cancellation, that seems to end in ...DOMBO?

Paul Watkins

Joint UK - France Stamps 1940



I recently acquired the items (stamps?) illustrated above, which appear to be of mixed UK/French heritage. I have a small number of others like them.

They are not in any catalogue that I have and I would like to know what they are. Why were they issued? Do they have a value?

Norman Greenbaum

The following details are given in the *Spécialisé France* catalogue – *Timbres-Poste de 1900 à 1940 et de la Seconde Guerre Mondiale 1940-1945* by Robert Françon & Jean Storch (1975).

“In January 1940 the French Minister of Posts proposed to the British Postmaster General issuing a stamp common to both countries. The project was approved by King George VI and by President Lebrun. A draft was designed by Cheffer bearing the face value of 2F50. This design was modified by Dulac, with the face value in pence becoming 2½d. From these two drafts were printed some stamps perforated 14½ and gummed, in the colours brown, blue and orange. The stamps were printed in photogravure by Harrison.

“A second series of trials with the British crown modified was printed (two different types) in red, orange, blue and violet. Finally a definitive draft, modified again, and approved by George VI, resulted in a series of trials in red, orange, blue and violet. The printing cylinders were then

prepared. The invasion of France by the Germans caused the project to be abandoned.

“For further details see *L'Écho de la Timbrologie* N° 1055 of 31 March 1940, page 115; *L'Écho de la Timbrologie* of August 1970; *Philatélie* N° 52 of April 1972.”

The penultimate reference in the above paragraph points to an article that should be available in our Society Library, and other articles available there, available as photocopies from our Librarian, include “Au sujet du projet de timbre franco-britannique de 1940” by G Chapier in *L'Écho de la Timbrologie* N° 1425 of September 1972 and “Le projet franco-britannique de 1940” by PJ in *Le Monde des Philatélistes* N° 376 of June 1984. [These latter 2 references have been extracted from Derek Richardson’s “Subject Index to Four French Philatelic Magazines 1946 to 2000”, available from our Society publications stockist at £6 plus postage.] It is noticeable that no mention of a green version appears in the book from which the long quotation above was taken.

Maurice Tyler

Interzone Cards to and from Indo-China

I have followed Roy Reader's detailed explanations regarding interzone cards (in Journal 266 of December 2012, pages 143-144) and would like to pose some questions

about the examples reproduced below. Specifically, why were services unavailable in these cases? I would welcome further details from him.

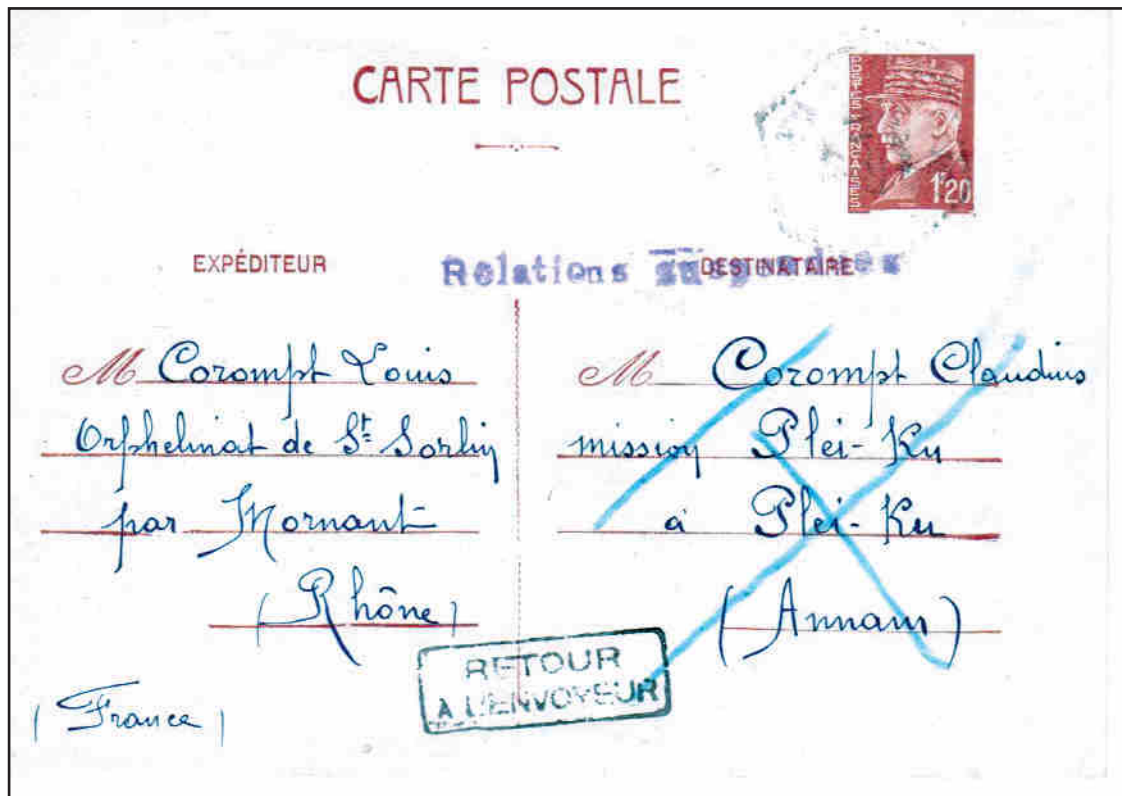
Ron Bentley



Iris card from Indo-China to France



Pétain card from France to Indo-China



Saint Sorliq 10 Juillet 1944 Mon cher Claudius
 Je reçois aujourd'hui-même ta carte du 28 octobre
 1943 - C'est seulement la 2^e carte que je reçois
 la première m'est parvenue le 4 mars dernier et
 était datée du 9 septembre 43 c'était une carte de
 la Croix Rouge. Je t'ai fait cabler, deux fois
 par le secrétariat d'Etat aux Colonies le 12 Août
 et le 8 Déc 1943 mais je n'ai pas eu de réponse.
 J'ai eu des nouvelles par le Père Ferreries, des
 missions étrangères du Bœc qui fort aimable-
 ment m'a fait part des télégrammes envoyés
 par M^r Siay mais c'était forcément très général.
 Aussi sommes nous très heureux Maman et moi
 de recevoir aujourd'hui ta carte et d'être rassurés
 sur ton sort. J'espère que mon petit mot ne
 mettra pas trop longtemps pour te dire que
 nous allons assez bien Maman et moi ainsi
 que toute la famille. On est heureux à
 l'heure actuelle d'être dans un petit village à
 la campagne loin des grandes villes. Ce doit
 être aussi un peu bon car dans les montagnes
 au milieu de tes braves sauvages Ba-Nhous.
 J'avais su la démission de M^r Gouin que j'avais
 reçu autrefois chez moi à Sourvière. Notre bon
 soutien ou Père Louison. Nous t'embrassons
 Maman et moi de tout cœur. Louis.

Both sides of a Pétain card from France to Indo-China

Ron Bentley asks a very interesting question, but the answers lie in a knowledge of the ups and downs of the routing of all mail (and not just interzone cards) between France and Indo-China during World War II, something that remains one of the many things that I have not yet studied in any detail. One can say, however, that it was Japan's entry into the war with its attack on Pearl Harbour in December 1941 that put an end to a proper regular postal service between the two countries.

The main sources of information that I know about concerning this subject are articles by François Chauvin in *Timbres Magazine*:

'*Courrier d'Indochine via Lisbonne*' (N° 39, October 2003)

'*Courrier d'Indochine via Lydda*' (N° 37, July-August 2003)

'*Les Échanges de Cartes Indochine-France via la Sibérie*' (N° 42, January 2004)

'*Un Acheminement Mixte Peut en Cacher un Autre*' (N° 29, November 2002)

The subject from the airmail point of view is covered in Robert E Picirilli, *Postal and Airmail Rates in France & Colonies 1920-1945*, p. 77-9.

According to these sources, there were in essence:

(a) from August 1940 a route using Pan American Airways flying from Manila across the Pacific to the USA and then across the Atlantic to Lisbon and then going by rail to Marseille; brought to an end by the Japanese attack on Pearl Harbour in December 1941.

(b) from September 1940 a route going by air from Haiphong to Bangkok and Lydda (now Tel Aviv) and then by rail to Lyon, initially via the Simplon Tunnel; suspended in October-November 1940 as a result of Italian aggression in Greece (use then made of ship from Dakar to Madagascar and Saigon) and finally ended permanently in June 1941 by conflict in Iraq.

(c) from June 1941 a route by air from Saigon to Madagascar and Dakar and then by sea to Marseille; little used and abolished in December 1941.

(d) in December 1941 it was announced that a liner had left France for Saigon in September but had not been able to get further than Dakar, where it had offloaded its mail; the end of all services by sea to Indo-China.

(e) from February 1942 some mail travelled to Indo-China non-officially via Switzerland, Turkey, Siberia and Tokyo and then from the spring of 1942 in an organised way with Swiss collaboration, but without the knowledge of the German and Japanese Post Offices; terminated by the Swiss in May 1944 after the Russians discovered French mail among the Swiss mail in transit.

It is to be noted that the above sources make little mention of routing entirely by surface mail. According to Raymond

Salles, *La Poste Maritime Française*, Vol V, p. 183, nine liners left Marseille for Indo-China from 23 November 1940; of these the second was seized by the British before arrival and the seventh and eighth reached Haiphong in November 1941, only to be requisitioned or immobilised, while the ninth got no further than Dakar (see (d) above).

The whole situation was not at all straightforward and more detail and explanation about the mixed air-sea/land routes can be found in the above-mentioned sources. It might well be useful to look at the Chauvin articles in particular.

With regards to Ron's cards themselves, only one has a clear date on it allowing it to be pinpointed in time.

First, Julien Fontaine's interzone card cancelled at Saigon on 2.10.4?. Interzone cards could be sent to France from the colonies in this way. If the year is 1941, perhaps it did not have time to get out of Indo-China or that part of the world before the Pearl Harbour attack brought chaos to the region?

Next, Mlle Thureau's Pétain postcard cancelled at Châteaue-Thierry on ???.4?. This must have been on or after 1 March 1942, when 1F20 postcards were put on sale. By this time the service to Indo-China had been ended by Japan's entry into the war.

Lastly, the card written by Louis Corompt at Saint-Sorbin on 10 July 1944 (during the early part of the liberation of France, which probably had nothing to do with the card's suspension). The card was returned to sender in the absence of any postal service with Indo-China, not even the secret one earlier carried out with Swiss cooperation.

The writer's message is particularly interesting in that it gives an insight into the difficulties of communicating at the time. Louis had received two cards from Claudius, the first, a Red Cross card, on 4 March 1943, some six months after it had been written, and the second, presumably an ordinary postcard using perhaps the Tokyo-Switzerland route (though, like the card in Chauvin's article '*Les Échanges de Cartes...*', outside the normal dates given) on 10 July 1944, some nine months after dispatch. His two attempts to cable Claudius via the Secretariat of State for Colonies (what service was this?) seem to have failed, unless one of the messages got to Claudius after Claudius had sent off his last card to Louis.

It seems that Louis had been kept informed about the general situation in Indo-China by a Father Ferrières of the Foreign Missions of Le Bac, presumably a religious organisation in France, this priest having passed on to him news having been received by cable from a Monsignor Sijaj, presumably a prelate in Indo-China.

This is a very interesting card worthy of further research – and perhaps even of an article in the Journal? I would be interested to hear of any conclusions concerning this card and its message.

Roy Reader

REPORTS OF MEETINGS

NORTHERN GROUP MEETING OF 13 OCTOBER 2012

George Barker: The Cérès issue of 1871-1876

The meeting was convened at the revised location of Heaton Royds in Bradford, owing to changes which had needed to be made in arrangements for the operation of the Northern Group following the resignation of Peter Maybury as convenor. Thanks were expressed for all the work which Peter had done for the Society in the previous ten years and it was regretted that he was no longer able to continue with his stewardship.

A particularly warm welcome was given to George by the members present in view of the fact that he had been in hospital and convalescing for much of the previous three months, and bearing this in mind he was in good form and well able to give his display. The subject of the display was the Cérès issue of 1871-1876, which he divided into two parts.

The first part concerned the changes which were caused by the tariff rises on 1 September 1871, made as a small part of the large number of tax increases across all the public services of the State, which were introduced in order to contribute to the reparations bill imposed by the Germans for the costs of the Franco-Prussian War. We saw a good range of the stamps & covers illustrating all these rates, including a study of the 25c Cérès (Yvert 60) which was supposed to be ready in all offices on 1 September 1871, but absence of which led to some very colourful multi-value frankings to make up the rate increase from 20c to 25c (and the much rarer 10c to 15c local rates).

In the second part were displayed the other values issued in the period up to the 10c bistre/rose of 1875, again with a good range of the stamps and covers, including the scarcer items, *têtes-bêches* and the 10c/15c error of colour variety (Yvert 55b). George also included studies of three other noteworthy aspects of the period, a consideration of the use until 1876 of the 40c "Siege printing" Cérès of 1870, which continued to be regularly reprinted; the re-issue of the 5c Napoleon III in December 1871 on blue paper which was generally considered to be part of the paper stock intended for the 1c value (sometimes a difficult stamp to identify and not unusually the subject of some controversy); and lastly the continued usage until at least January 1873 of the 10c bistre "Siege printing" of 1870, there being no new 10c value, the former local rate, issued until January 1873, a point which is often overlooked.

A vote of thanks was given by Peter Rooke on behalf of the members, congratulating George not only on the breadth and quality of the material but his staying power in being able to give such an excellent, well-presented talk after his prolonged period of ill-health.

Members present: Mike Casswell, Roger Clapham (with guest), Steve Ellis, Stephen Holder (with guest Judith), Michael Meadowcroft, John Morton, Michael Rego, Peter Rooke. Apologies: Charles Grainger (non-member invited), Alan Goude, Colin Graham, Colin Pease, Peter Stockton.

CSH

WESSEX GROUP MEETING OF 2 FEBRUARY 2013

Alan Wood: Aspects of Algeria

15 members of the Society attended the Wessex Group meeting at Harnham on 2 February 2013. The invited display was given by Alan Wood who showed a part of his collection of Algeria which consisted of an interesting mixture of stamps, proofs and postal history up to independence. A number of postcards and other illustrations all contributed to provide a background to the study of this interesting area.

After our usual excellent lunch at the Old Mill the following members showed in the afternoon:

Peter Kelly – The southern regions of Algeria, expansion of French control from 1900 and mail from French forces in Morocco in transit through Algeria;

Trevor Buckell – 1942-8 pictorial issues of France beautifully presented with associated illustrations;

Graham Lenton – A small thematic display on French notaries with supporting documentation;

Bob Paterson – Postal usage of Pétain definitive;

Edwin Rideout – A selection of stamps including surcharges

from Réunion;

Peter Lawrence – "How I started an interest in French philately" with a selection of letters and first day covers;

Jeremy Martin – A splendid postwar book on a young person's guide to the history of the French post office and a selection of covers flown across the Sahara;

Ashley Lawrence – Original cartoons of the Siege of Paris by Dramer and other artists;

Tony Hargraves-Graham – New acquisitions from Algeria and other colonies with some fine covers including an unusual 'OR' stamped letter from Algeria;

John Cruttenden (his first visit to our meetings) – The stamps of the New Hebrides both British and French;

Michael Berry – Balloon mail from the Siege of Paris, a history of the service and some fine covers;

Peter Todd – A strong selection of letters with *Bureaux de Passe* handstamps both as transit and cancellers as well as a cover bearing two separate *bureaux de passe*.

PRAK/AJW

LIST OF RECENTLY PUBLISHED ARTICLES

Compiled by Colin Spong and Maurice Tyler

Bulletin de la COL.FRA

N° 142 4^{ème} Trim 2012: Jacques Desnos: La philatélie de Madagascar, Passion d'une vie (Groenewald); Madagascar et la Seconde Guerre Mondiale – les Courriers aériens de Septembre 1939 à Juin 1940 (Groenewald); Le Blocus 1940 à 1942 (Desnos); La Griffes SENE GAL, sur timbre-poste [cont] (Drye); Nouvelle-Calédonie, variétés au Type Groupe (Bessaud).

Cameo

Vol 14 N° 1 January 2013 (Whole N° 88): Independence & Reunification of Cameroun (Parren); Benin – Food for Thought in Modern Issues (Pertwee); Benin 135F Shield Definitive (Round); Zinder-Kano Motor Service (Wingent).

L'Écho de la Timbrologie

Permanent features: Actualités, Nouveautés, Prêt-à-poster Florilège de P&P, Variétés, Surcharges, Cartes postales, Comment ça marche?, Flammes, Livres, Maximaphilie, Thématique.

N° 1867 Nov 2012: Dis, Alain Seyrat, l'artiste, dessine-moi le timbre de tes rêves... (-); Courriers du *Marion Dufresne* issus de l'OP 3-2011 (Venturini); Des Courriers du XIX^e siècle jusqu'à la poste bicéphale [Andorre] (Dupré, Jacques et Louvau); La vénérable Commission des programmes philatéliques (Albaret); Création et fabrication du type Alphée Dubois (Beaussant); De la Gaule romaine au royaume des Francs (Krempper); Un tour de France des synagogues [2] (Rosenberg).

N° 1868 Dec 2012: Dis, Peter Stämpfli, l'artiste, dessine-moi le timbre de tes rêves... (-); L'OP 4-2011, ses deux artistes et son préfet (Venturini); Lisa 2 et Nabucco (Héron et Gengembre); Les meetings aériens de 1912 (Albaret); Un tour de France des synagogues [3] (Rosenberg); Norodom Sihanouk [1922-2012], roi du Cambodge (Moallem).

Timbres Magazine

Permanent features: Actualités, Courrier des Lecteurs, Club des Clubs, Manifestations, Marcophilie, Les Nouveautés de France, Actus Andorre, Monaco et les TOM, P&P, Expertise, Les Variétés., Le Journal des Nouveautés, Bibliothèque, Mon Marché du Mois.

N° 140 Dec 2012: En mer Rouge, dans le sillage d'Henry de Monfreid – Somali Coast [1^{re} partie] (Toulemonde); La ligne de la côte Orientale d'Afrique et de Madagascar (Chauvin); 25c Cérès dentelé aux types I, II et III: les zéros ne sont pas des nuls! (de La Mettrie); La carte postale se souvient des célébrités oubliées (Zeyons); Des Lamouche remarquables (Keledjian); Deux envois taxés (Prugnon); Un Merson de métropole invite surprise à Port-Saïd (Scheller); Les chiffres-taxe de Londres utilisés en Guadeloupe (Chauvin); La collection des franchises et des bureaux spéciaux de France [1792-2012] (Baudot).

N° 141 Jan 2013: Le courrier des Présidents: 1. Meilleurs vœux... (Rucklin); 25c Cérès dentelé aux types

I, II [No 60B] un extraordinaire bloc de 4 (de La Mettrie); Courriers de Terre sainte: le courrier avant la poste [362-1852] Pt 1 (Bass); Le village de Moliens [Oise] demande un bureau de poste (de La Mettrie); 140 bougies pour une carte postale (Zeyons); Connaissez-vous les lettres-océan? (Chauvin).

Documents Philatéliques

N° 215 1^{er} trim 2013: Le faux cinq francs Merson, le milieu philatélique et l'administration postale il y a cent ans (Bonney); La rupture des relations postales entre la France et l'Angleterre en mars 1793 – La reprise octobre/novembre 1801 (Treviso); Un projet méconnu de timbre de Memel (Pineau); Deux compagnies américaines de l'Atlantique nord (1851-1856) – Lignes et tarifs, de et pour la France (Souliez); Les barres phosphorescentes des Marianne – Leur nature et leur évolution (1^{ère} partie) (Rabineau).

The Indo-China Philatelist

Vol 42 N° 5 (Whole N° 205) Nov 2012: Military Occupation from Bygone Days (Bentley); Totally Faked Out (Bentley); Unissued Cambodian Stamps (Dykhouse); Record Flight of Codos and Robida in 1932 (Bentley).

Les Feuilles Marcophiles

N° 350 (3^{ème} trim 2012): Le Lycée Henri IV dans la Grande Guerre... ou la solidarité entre étudiants et combattants (Lecomte); Le chronotimbre ou timbre horaire (Catherine); À Lisieux, délibérations sur une flamme d'oblitération! (Logre); Distribution locale par un facteur rural après 1847 (Lebecque); Sigillographie postale (de La Mettrie); À propos des services financiers en régime international (Sené); Les boîtes mobiles de courriers d'entreprise dans la Drôme de mai 1865 à juillet 1867 (2^{ème} partie) (Douron); Timbres à date, timbres et griffes «standard» – Fiche modèle descriptive, et Timbres «port payé» (Guillard).

N° 351 (4^{ème} trim 2012): A young American in Paris [1840] (Dantant); Des dates de changements de modèles de timbres à préciser (AHPMR); Aperçu sur les Empreintes de Machines à Affranchir en France (ACEMA); Les boîtes mobiles de courriers d'entreprise dans la Drôme de mai 1865 à juillet 1867 (3^{ème} partie) (Douron); Timbres à date, timbres et griffes «standard» – Timbres «chargé» (Guillard).

Hors-Série 2012-02 (Oct 2012): Les piquages semi-privés des chiffres-taxe carrés de France (Couvé).

The Collectors Club Philatelist

Vol 92 N° 1 (Jan-Feb 2013): A Summary of the Handstamps of Dunkirk and Coudekerque, July 1 - August 9, 1940 (Brun).

Vol 92 N° 2 (Mar-Apr 2013): Gleanings from the French Colonial Group Type – Business Papers and Commercial Samples Rates (Grabowski).

N° 163 (Jun 2012): Les services postaux dans le département de l'Ain – Léaz, un bourg n'ayant jamais eu de bureau de poste et pourtant? (Villard); Quand La Poste cherche à taxer la correspondance – Étude des années 1970 à nos jours (Kiener); Les Étapes du Nord de la France – Les services municipaux de distribution locale (Ludwig & Van Dooren); Ces lettres remarquables de la Poste ferroviaire (Jarkov); Chassé-croisé de lettres mal routées pendant la Grande Guerre (Van Dooren); Qui dit mieux, quatre marques de “déboursé” sur un seul pli (Villard); Les embarbelés de l'Oflag XIA d'Osterode en 1940-1941 (Berthier); Le contrôle de la taxe allumettes (Van Dooren & Villard); Affranchissements frauduleux – l'utilisation des lettres T (Kiener); L'escadrille MF 36 du Détachement d'Armée de Belgique (Van Dooren).

N° 164 (Nov 2012): Les services postaux dans le département de l'Ain – Les formations sanitaires de l'Ain 1914-1918 (II) (Villard); Oblitérations d'ailleurs au XIX^e siècle – Regards, explications, interrogations, sur des timbres oblitérés dans un pays autre que leur pays d'émission (Vialatte); Le port de Toulon et la Poste, 1^{ère} partie – de 1760 à 1839 (Trinquier); Étapes du nord de la France en 1914-1918 – La main-d'oeuvre belge et française employée par les armées d'occupation (I) (Ludwig & Van Dooren).

France & Colonies Philatelist

Whole N° 311 (Vol 69 N° 1): Facteurs Boîtiers and Facteurs Receveurs During the Type Sage Issue Period (1876-1900) (Kelly); Gleanings From the French Colonial Group Type: Obock, Djibouti and the Somali Coast (Grabowski); Ballons Montés: A Unique Historical Perspective (Wolfe)

BOOKSHELF

Books Noted

Les Centres d'Instruction des militaires belges dans le Nord de la France 1914-1918 by René von Felten, pub. 1911 by the Cercle d'Études Marcophiles; 187pp; price 43.50€ (inc. p&p in France); available from André Van Dooren, 15 chemin du Grand Roule, 69350 La Mulatière. [Detailed illustrated study of Belgian military training centres in North of France in WWI; from analysis of military mail and documents presents exhaustive study of structure of these services and their evolution after installation on French territory.]

Île de La Réunion, Émissions locales: Les chiffres-taxe provisoires de 1889, Faux et copies (annexe du tome III) by Marie-Anick & Christian-Jacques Duvivier; 32pp 210 x 230mm; price 25€ (inc. p&p in France); available from Ch-J Duvivier, Le Chaillot, 79190 Montalembert. [Specialised study of 1889 postage dues of Réunion with types and forgeries.]

Dates d'impression: Erreurs et Anomalies, pub. by SoCoCo-

DaMi; 80pp A5; many illustrations in colour; price not given; details from Claude Bertaut, 6/8 rue G Pompidou, 93260 Les Lilas. [Latest edition of work listing mistakes made by the Atelier du Timbre resulting in “varieties” of dated corner blocks, with clear and simple explanations.]

Catalogue des losanges petits et gros chiffres de France 1852-1876 by Jean-François Baudot; price 39€ + p&p; available from publishers Jamet-Baudot-Pothion, 24 rue de Gramont, 75002 Paris. [Classic work updated with numerous revisions, corrections and latest valuations according to present-day rarity.]

Les «Marianne de Lamouche» - les tirages en feuilles, les tirages pour carnets pub. by SoCoCoDaMi; 80pp; price 15€ (inc. p&p in France); available from Jean-Claude Gagné, 18 rue Danielle-Casanova, 77330 Ozoir-la-Ferrière. [Full description of printings of different values of this Marianne, in service 2005-2009, with detailed information on stamps and booklets, postal stationery and special printings.]

Maurice Tyler

MAY 2013 AUCTION - SELECTED LOTS



Lot 59

1925 pre-cancelled 5c Blanc from uncut coil sheet



Lot 21

1874 Cérés 25c blue
Yv60c (III) block



Lot 16

1870 Bordeaux
80c brt. rose
Yv49



Lot 22

1876 Sage 1c
B/N
Yv61



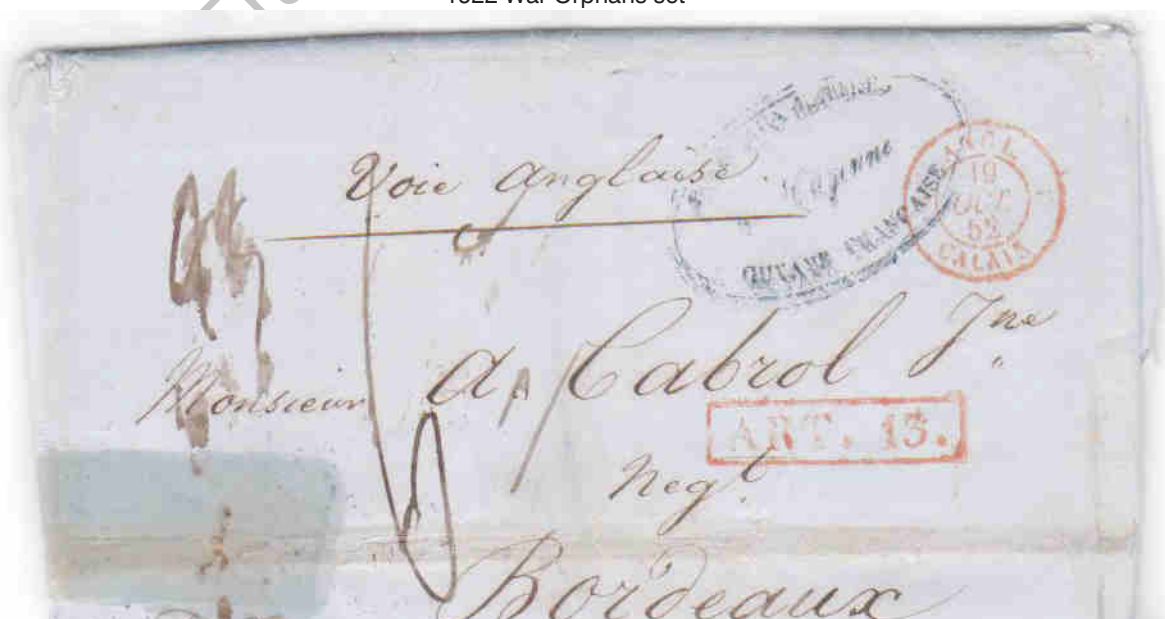
Lot 102

1881-4 4 clever forgeries (Fournier?)



Lot 188

1922 War Orphans set



Lot 236

1852 from Cayenne with 'ART.13' cachet.