

# The Journal of the France & Colonies Philatelic Society



The Presidential Display opens our Philatelic Weekend at Charlecote  
*(Photo by Maurice Tyler)*  
*(See the report of proceedings on pages 70-75  
and further photographs and illustrations on the back cover)*

Volume 63 ● Number 2  
June 2013  
Whole Number 268

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

**Society Website: [www.fcps.org.uk](http://www.fcps.org.uk)**

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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.

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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](mailto: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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\* \* \*

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# The Journal of the France & Colonies Philatelic Society

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## SOCIETY NOTES

### New Members

The Society is pleased to welcome the following:

1418 Terry Donaghy (Lancashire), 1419 Chris Griffiths (Mid Glamorgan), 1420 Mrs Sally Ann Ellam (Devon), 1421 William Russell (Glasgow), 1422 Mrs Paula Cant (Hampshire), 1423 Peter Allan (Australia).

\* \* \*

### Members Deceased

We are extremely saddened to hear of the death of the following members and offer our sincere condolences to their families:

25 C I Easton, 206 C P Woods, 1351 I Matthews.

\* \* \*

### Resignations

564 C W Harman, 617 Dr A J Baum, 810 Alain Millet, 833 M J F Tingle, 1355 R Lawson.

\* \* \*

### Society Literature Award 2012

1st - **Peter Kelly**: "Motorised Transport of Mails across the Sahara"

2nd - **John West**: "90 Years of Red Cross Booklets"

The trophy is awarded for the best article written by a member, appearing in the Journal during the year. For 2012 the decision was a very close one indeed.

The competition organiser **Steve Ellis** offers his thanks to the panel of judges, Messrs Broadhurst, Clapham, Fisher and Mackey.

\* \* \*

### Future Events

The **London Group** will meet at the Calthorpe Arms, Grays Inn Road, London WC1 at 6.30pm on Wednesday 17 July 2013 when Colin Spong will display a study of Madagascar Censor Marks, Part 1.

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 29 June 2013 at the Scout Hall, Lower Street, Harnham, Salisbury, when Colin Spong will display Rail and mail in Madagascar.

\* \* \*

### Exhibition Successes

We are delighted to announce the following awards made at the 13th New Zealand National Philatelic Literature Exhibition in March 2013:

**Ashley Lawtence**: Large Gold and Grand Award (wooden bowl of Blue Gum burr) for his 2012 book *The Sower, a Common Little French Stamp*

**Bob Picirilli**: Large Vermeil for his 2011 book *Postal and Airmail Rates in France & Colonies 1920-1945*

**Maurice Tyler** (Editor): Large Vermeil and Best Periodical Prize (Patu or Maori short club!) for the 4 issues (June 2011 - March 2012) of the *Journal of the France & Colonies Philatelic Society*

\* \* \*

### Midpex 2013

This is a reminder that 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 still 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.

\* \* \*

### Displays by Members

In November 2012 **Robert Abensur** displayed "*La convention postale franco-sarde de 1838*" and in January 2013 he displayed "*Les tarifs postaux des bureaux français du Levant entre 1837 et 1849*," both at the Académie de Philatélie.

On 7 February 2013 **Gavin Fryer** gave a display and presentation entitled 'Blindman's Mail - how the blind have been served by the Post worldwide for 200 years' to the Royal Philatelic Society London.

On 6 April 2013 **Michèle Chauvet** gave an illustrated lecture on "*Les règles de l'histoire postale pour déceler les falsifications*" as part of the open meeting of the Académie de Philatélie at L'Adresse Musée de la Poste.

At the same meeting **Robert Abensur** displayed "*La convention postale franco-sarde de 1817 (1818-1838)*"

and **Iain Stevenson** displayed "*Les colis postaux de France pendant la Seconde Guerre mondiale*".

**John West** showed various aspects of "France - the Red Cross" to Edenbridge PS on 21 March 2013, to West London PS on 7 May 2013 and to Basingstoke PS on 4 June 2013.

On 18 May 2013 **Philip Mackey** displayed "The Franco-Prussian War and Siege of Paris 1870-71" at the Royal Philatelic Society London.

\* \* \*

## Autumn Stampex Lunch on 21 September 2013

As announced previously, the Society is arranging a special lunch for members at Autumn Stampex 2013 to coincide with the keynote exhibition we are providing. Ashley Lawrence has kindly undertaken the organisation of the lunch arrangements and has provided the following information:

1. The Lunch will be held between 12.30pm and 2.00pm on Saturday 21 September 2013.
2. The venue will be the Côte Brasserie Restaurant, at 4-6 Islington Green, London N1 2XA. The restaurant is just 2-3 minutes' walk from the Design Centre.
3. The cost of the meal will be £17.00 per member, inclusive of service charge and VAT. This price does not include the cost of alcoholic or soft drinks: these can be ordered at

table, and will be charged for separately.

4. The Lunch will comprise a choice of main course, a choice of dessert and a hot drink (tea or coffee) as detailed in the menu below.

5. A provisional booking has been made for up to 30 people although it may be possible to accommodate more.

If you would like to attend the lunch or if you have any queries about it, please contact Ashley as soon as possible. Payment (cheques made out to Ashley) must be received by 1 September at the latest in order that final numbers can be confirmed with the restaurant.

His telephone number is 01202 766877 and email address [ashleylawrence@btinternet.com](mailto:ashleylawrence@btinternet.com)

# CÔTE

**CHOOSE 2 COURSES (MAIN AND DESSERT)**  
(A CHOICE OF COFFEE OR TEA IS INCLUDED)

**MAINS**

**STEAK FRITES**  
CHARGRILLED THINLY BEATEN OUT MINUTE STEAK (SERVED PINK) WITH FRITES, GARLIC BUTTER AND A GREEN SALAD

**1/2 ROAST CHICKEN**  
CORN FED 'BRETON' CHICKEN ROASTED WITH SAGE AND ROSEMARY, SERVED WITH GRATIN POTATO AND FRENCH BEANS

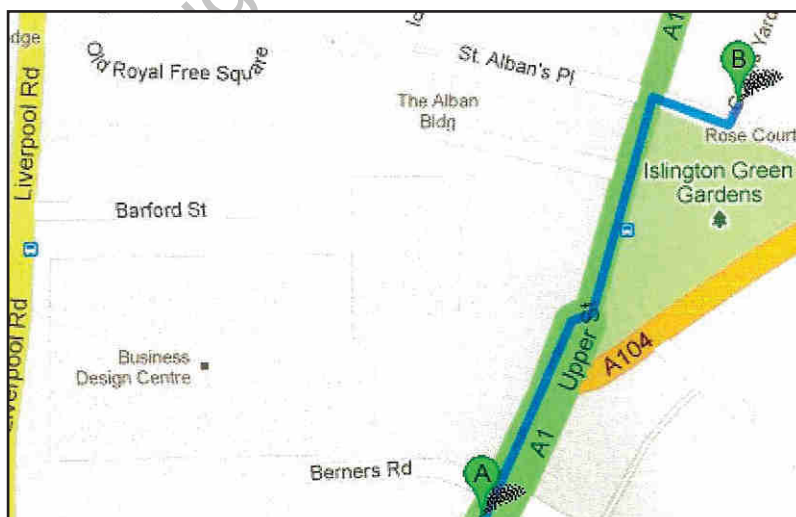
**ROAST SEABASS**  
ROAST SEABASS FILLET, BRAISED FENNEL AND A CHAMPAGNE BEURRE BLANC WITH CHIVES AND TOMATO CONCASSE

**SPINACH AND MUSHROOMS CRÊPES**  
BAKED CRÊPES WITH WILD MUSHROOMS, SPINACH AND GRUYÈRE CHEESE

**DESSERTS**

**ICE CREAMS & SORBETS**  
VANILLA CHOCOLATE AND STRAWBERRY ICE CREAM AND LEMON SORBET

**CRÈME CARAMEL**  
TRADITIONAL SET VANILLA POT CUSTARD WITH DARK CARAMEL AND CREAM



In spite of appearances on this map, note that the entrance to the Business Design Centre is not in Liverpool Road but in Upper Street, at the point marked A. The Côte Brasserie Restaurant is at the point marked B.

The instructions provided with this map state:

Head north-east on Upper Street (A1); turn right onto Islington Green; turn left onto Collins Yard; and the restaurant will be on the left.

The estimated distance is less than 200 yards and the estimated time for walking from A to B about 3 minutes.

## Autumn Stampex 18-21 September 2013

Good progress continues to be made as we approach closer to Stampex. The articles are coming in for the special edition of the Journal which is scheduled to be published in September, possibly in time for the exhibition and display. The Journal may provide a valuable introduction to the displays but in any case will make an excellent souvenir of the event. The philatelic press has been informed of our status as keystone exhibitors and provided with promotional text for publication. Please keep your eyes open; the publicity should be appearing in August or September.

As announced on the previous page, a lunch venue has now been decided upon and full details are given there by Ashley Lawrence. Members interested in possibly attending the lunch should contact him (*see details on page 39*).

Finally, we are still in need of stewards to man the stand at Stampex. If each volunteer does just a 2 or 3 hours shift we will require between 24 and 36 members to complete the four day rota. At the moment we only have 11 volunteers which is going to make it a long day for some and therefore we would very much welcome extra manpower. If you can possibly do a shift please contact Mick Bister, 7 The Slade, Wrestlingworth, Sandy, SG19 2ES (phone 01767 631404, email [mbister@theslade.fsnet.co.uk](mailto:mbister@theslade.fsnet.co.uk)) with your details and preferred days.

Enjoy your visit to Stampex; we look forward to meeting you there.

\* \* \*

### Appeal for Displays

Our President John West reports that as secretary of his local society he is always looking around for future speakers and the ABPS handbook is quite limited in scope. The thought occurred to him that there might be some merit in asking members who are willing to provide a display to other societies to provide some information via the Journal - ie subject of display, contact information and areas willing to travel to — some people from South London for example, quite understandably, don't like to travel north (and vice versa). Such offers might help organisers to invite hidden talent and/or a subject involving France not hitherto seen by a local society.

If any members are willing to advertise possible subjects for display (with the above details) in the Journal, would they please contact the Editor.

\* \* \*

## Corrigenda

It was not until the Charlecote Weekend this year that it was pointed out to the Editor that in Journal 264 of June 2012 (page 40), in the report of Charlecote Weekend 2012, the photograph of Alf Taylor was wrongly captioned as being that of Willy Stephens. Our sincere apologies to both members!

And there is an error in Journal 267 of March 2013 that nobody appears to have noticed at all. The heading at the top of each page giving the date of that publication stated "December 2012" instead of the correct "March 2013". Humble apologies yet again!

\* \* \*

## British Thematic Association

The BTA is officially adopting open philately, social philately and postcard collecting in an attempt to broaden its appeal beyond traditional thematic collectors. In doing so the BTA will become the UK's first national society for ALL theme-based collectors.

The BTA is taking this positive step in response to the increasing popularity of theme-based collecting, ie collecting around a theme or story, and especially disciplines which encompass non-philatelic material or material with a social connection. In particular, themes and philatelic subjects are increasingly supported by or include ordinary personal or family stories with connected material, including letters, photos and postcards alongside traditional philatelic items.

Thus the BTA will strive to promote, support and improve understanding of all aspects of theme-based collecting and all its disciplines. Special pages in *Themescene*, the BTA's magazine, have been introduced; and looking forward, there will be workshops and seminars, some organised with the ABPS, on collecting and exhibiting; meetings featuring speakers and displays from all theme-based fields; and the BTA will stage special events every time the Pictorial classes form part of the Spring Stampex exhibition (next such occasion 2014).

The BTA will also from this year be staging an annual social competition as part of its annual competitions: the John Fosbery Trophy. This competition, with no rules, is perfect for those who want to show something different or innovative and who want to gain experience of competing. The competition will be staged at the South of England Stamp Fair, South of England Centre, Ardingly, Sussex on Saturday 12 October 2013. Entry forms are available from the BTA website at [www.brit-thematic-assoc.com](http://www.brit-thematic-assoc.com)

\* \* \*

# Franco-Prussian War 1870-71: The Siege of Paris

## Interrupted Mail: Packet Services to and from Calais and Dieppe

### A New Look at an Old Issue

Philip Mackey

Figure 1 (right)  
Cover Dieppe to St Helier 5 January 1871



Figure 2 (above and above right)  
"Too Late" Ballon Monté.  
Paris to London 28 January 1871  
with clear copy of Lille handstamp

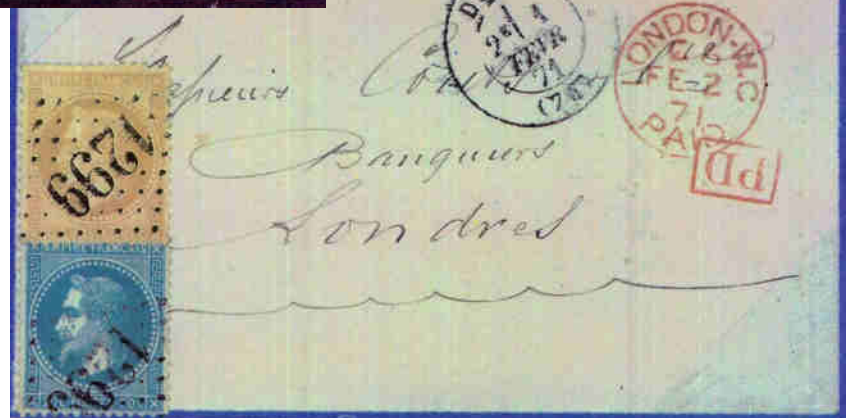


Figure 3 (right)  
Cover Dieppe to London 1 February 1871  
ex Coutts

#### Introduction

Over the last three years, I have been rewriting the text to three covers shown here (Figs 1-3). This has led me to speak to various friends, and also to do some research at the Royal Philatelic Society Library and at the Royal Mail Archive on the Calais and Dieppe packet mail services during this period. In addition this has led me to researching in depth the military operations of the Prussian First Army led by General Kummer and General Faidherbe's French *Armée du Nord* during the Prussian drive north from Paris to secure the industrial heartland and Channel ports.

#### 1. Context

Following years of wrangling, the Royal Mail finally placed before the House of Lords a draft contract dated 31 March 1870. Presumably it was placed before their Lordships because the Post Master General "for the time being" (as the preamble puts it), was the Marquis of Hartington. It was enacted by statute for an "experimental" period operative from 20 June 1870 to 20 June 1871.

This had followed an extensive tender period, and the contracting party was a consortium of the South-Eastern Railway Company, and the London Chatham and Dover Railway Company (Fig 4).

For efficiency, the Dover-Calais packet mails were coordinated and collected from the port and conveyed to Paris under the care of the French Northern Railway Company.

Thus the contract came into being just one month after France had declared war on Prussia and its Allies, then called the "North German Alliance".

The contract (Ref 4) is a workmanlike document, effectively making the contractor an Agent of the Post Office in terms of practice and procedures. This is good news for the postal historian because a log had to be kept of the transfer of mails to the French Northern Railway Company – together with routing.

An interesting Clause 2 (Fig 4) prohibits the carrying of nitro-glycerine, which had only been invented 18 months before in Mecklenbourg-Schwerin – then a province of Prussia. Such health and safety considerations did not concern the Balloon Posts and Le Steenakers, in attempting to resupply General Bourbaki's Army of the East!

## 2. Operation of the Contract, and the Siege of Paris

Following defeat of the French Army at Sedan, and Emperor Louis Napoleon III going into captivity, the Empress abdicated on 4 September 1870, and this was quickly followed by a general investment of the city from 19 September. Although there were at that stage still some gaps in the Prussian siege force allowing "blockade runners" and private messengers to find a way through, the principal (and contractual) method of "outwith" delivery of UK Mail to and from Paris, was via the Calais to Paris rail link and packet.

Problems of possible postal disruption were however already on the mind of *The Times* journalist Mr Adolphe Smith, who wrote to his Editor just after the Abdication on Monday 6 September that "an official telegram has been sent to London today, not to issue any more tickets to Paris, by the Paris agent of LC & Dover Railway whom I have spoken to".

And later on page 2: "Should the Calais way be destroyed, it might still come by Dieppe" (Fig 5). In his case he says he was destitute, and had not been paid by *The Times* Paris agent, a Mr Dallas. The problem of maintaining communications had certainly been solved for him by the Balloon Posts service by mid-October 1870, albeit at some risk of interruption of a different sort – his earlier letter was lost when the Prussians seized the balloon *Le Montgolfier* (Fig 6). How *The Times* continued to pay for services to their staff and *Le Temps* is perhaps research yet to be undertaken!

The Royal Mail Archive has details of the delivery of mails on the Calais to Paris route, and these are reproduced in Appendix 1. Effectively, mails were left, it seems, to travel on the Calais to Paris train until 4 October 1870, when the mail was rerouted to Tours – the location of the French Provisional Government.

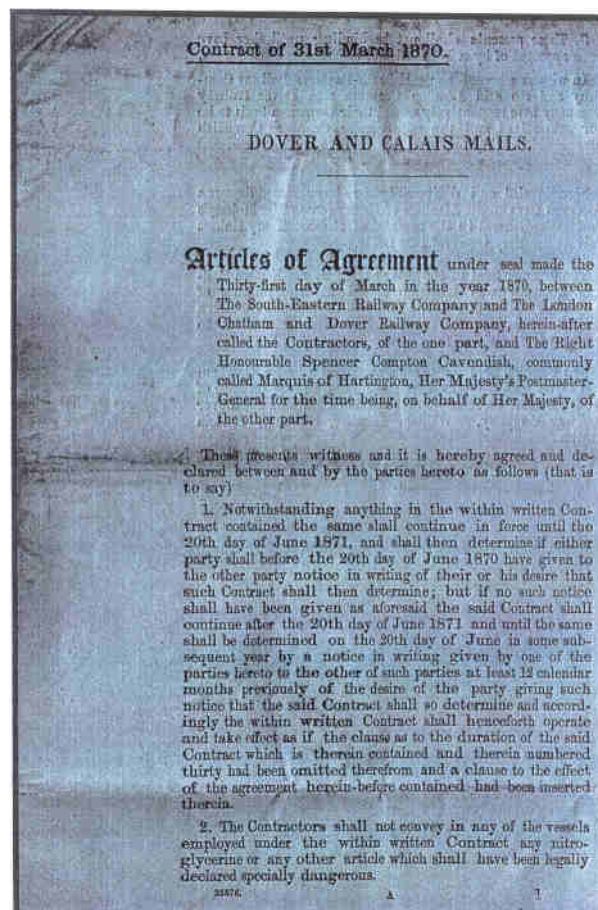


Figure 4  
The June 1870 Dover to Calais Packet Mails Contract  
(reduced considerably in size)

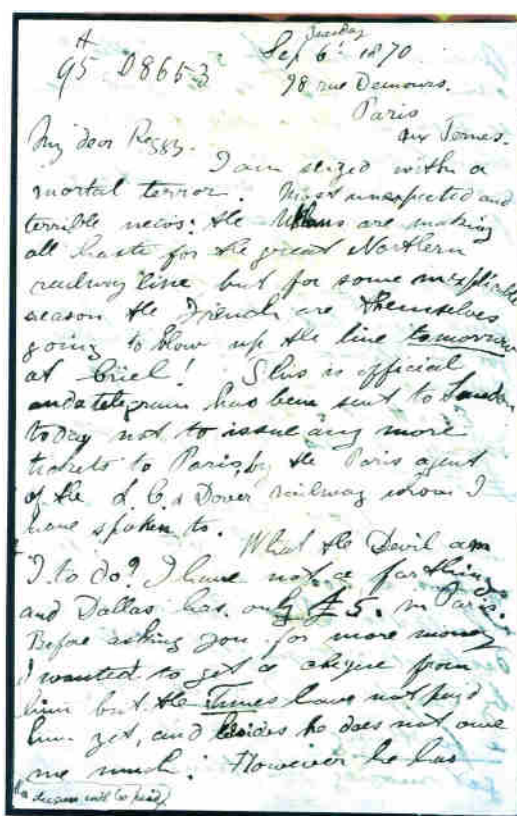


Figure 5  
The Times: Journalist's letter to Editor 6 September 1870  
(reduced considerably in size)



Figure 6  
The Times: communiqué to Editor by Balloon Post Le Ferdinand-Flocon

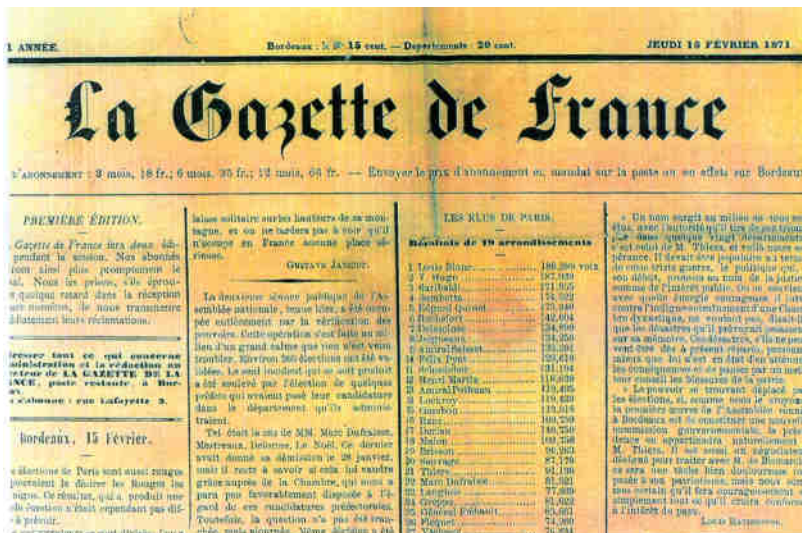
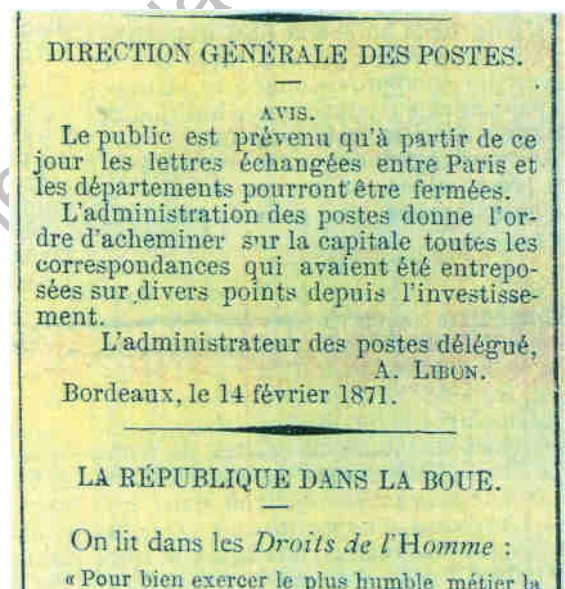


Figure 7  
La Gazette de France: National Assembly Notice 16 February 1871  
(left hand image considerably reduced in size)



As the Prussian advance to the north progressed, and Tours was threatened on 24 December 1870, the mail routing was again changed to Bordeaux, where the Provisional Government had relocated the Administration.

Following the Armistice on 28 January 1871, the UK mail service was resumed but only on 6 March 1871 and following the National Assembly agreement to the terms of the Armistice insofar as they affected postal services (Fig 7) and the transitional arrangements affecting Paris.

Whilst not of direct concern in this paper (but for completeness), Appendix 1 detailing Calais UK mail for Paris, is extended to cover the period of the Commune and restoration

of postal services by the Versailles army in June 1871.

It is clear that M. Le Favre, in negotiating terms of the Armistice of 28 January 1871, was well aware that mails for Paris, including those from GB, had accumulated at Amiens, and later in Lille, probably since mid-September 1870, albeit no record of interruptions appears on the packet mail transfer logs until 4 October.

Both Lille and Amiens were later used as "Exchange Points", when postal services were restored to Paris on 16 February 1871, although the Northern Rail packet service appears not to have been restored until 6 March 1871 (Appendix 1).



Figure 8  
Cover Lisieux to London 1 December 1870:  
interrupted GB mail sent via Dieppe

### 3. The Prussian Advance North

After Sedan there was concern on the part of the Prussian High Command that besieging Paris may devolve as a “battle on three fronts” – ie Paris, the North, and Eastern France. However, the fall of Strasbourg, followed by Metz, and the capture of all of Marshal Bazain’s army, meant that the Paris siege force could concentrate on Paris, and also that the Prussian First Army could drive north to take the coalfields and steel producing areas. In addition eastern France had been fought over during the harvest, which had left both armies short of food. It became essential for the Prussians to have access to granaries and fodder, to feed troops. The invasion of the north was resisted by the French, but the effects of the loss of rail capacity of the arterial system arranged with Paris at the heart meant postal services became disrupted, as the rail system was increasingly cut and services disrupted by military operations.

### 4. The Effect on Postal Services

It is now my opinion (Ref 1) that past research (eg L’Héritier) may have underestimated effects of the Prussian Advance (see Fig 8). By 19 January 1871 St Quentin had been taken and the French Army had fallen back on Lille and on a line west with all of the Channel ports being so threatened.

Calais was effectively closed to mail, except through the Belgian exchange points, leaving only Dieppe to service western France, and Dieppe had effectively fallen on 5 January 1871, although there is no record of *Feldpost* censorship that I have seen. Figure 3 rather indicates this may not have been the case.

Contingency measures were called for and the GB Post Office stepped in to vary and amend the Calais packet mails contract – which was, of course, both exclusive and singular to the parties and the ports of Dover and Calais.

### 5. The Postal Response

Given that Dieppe was anticipated to be occupied, or at least having disruptions from Prussian military operations, the GB PO announced on 9 January 1871 that mails for and from Dieppe were to be sent by Newhaven steamer packet of the London, Brighton and South Coast Railway on Wednesdays and Saturdays, but on all other days to be sent via Calais. These latter mails were to be held at Lille.

My researches have not turned up any variations to the original contract, GB postal notices or contract arrangements for this alternative service. Apparently, on 30 January mails for Paris were sent from Newhaven with a Mr Ash, in the hope of reaching Paris – which clearly they did not (Ref 2).

### 6. The Postal Network in France *vis à vis* Paris

The Dieppe rail connection to Paris was via Rouen, whereas that to Calais went via Amiens, both of which were occupied and later controlled by the *Feldpost* and mail was censored. In addition, incoming mails ex Calais could also go to Belgium via Lille and use the exchange points to enter Occupied France – after censorship.

At the time of the Armistice, Lille was apparently still under control of the French PO, although the *Feldpost* held all mail to and from Paris for censorship, until the French National Assembly approved Article 15 of the Armistice – which was later modified into a working agreement (Figs 7 & 9).

To understand the postal routing of Fig 2, we need to go back to 29 January, when a notice was posted on all 61 post offices in Paris advising that the Balloon Post was suspended, and that Article 15 of the Armistice allowed for “a postal service for unsealed letters originating in Paris and its environs through the (Prussian HQ) Quartermaster General of Versailles” (Fig 7).

An agreement was subsequently and quickly concluded between Rampont, Director General of Posts at Paris, and Rosshirt, the most senior Prussian postal functionary in Occupied France (save for Alsace and Lorraine). Based on Article 15, arrangements were concluded to end Prussian censorship on 14 February 1871, but also to regulate mail between Paris and Occupied France, and vice versa. What was agreed was a double franking arrangement, with simple letters up to 10g charged at 40c, with each Postal Authority due 20c. Three rail stations at Orleans, Amiens, and Le Mans, were designated as “exchange offices” for mail bags. Overseas mail was exempt from the double *taxe* surcharge, in both directions.

In the Occupied Zones of France, and those areas annexed, mail was either franked with the Prussian Occupation issues of 6 September 1870, or stamped with various “Due” markings eg “*Postes 20 Centimes*”, and “*Taxe Allemande*” for ease of understanding by the locals (Figs 10 & 11).



Figure 9  
*Nouvelles de la Guerre* –  
Paris broadsheet 19 February 1871  
(reduced considerably in size)



Figure 10  
Cover Paris  
21 February 1871  
to Abbeville



Figure 11  
Cover from Annexed Area to Paris 16 March 1871



Figure 12  
Cover 19 December 1870 London to Bavaria

Whilst mail ex Paris for GB was passed to Amiens for censorship and exchange, it did not enter the French postal system until Lille – where one item shown (Fig 4) was stamped on the 14th, making it a first day cover(!).

However, it seems that at Dieppe mail for GB was not censored, and the mail via Newhaven progressed with little delay (Figs 1 & 3).

One interesting item (Fig 12) would have gone probably in a closed bag from Charing Cross PO via the Calais packet through Brussels to Dijon, and possibly Bâle/Geneva onwards – all for 1d it seems!

Shown for completeness as Figures 7 & 9 are the Postal Reform Notices coming from the Bordeaux National Assembly in restoring the Paris postal system, after the Armistice.

## References

1. Amédée Le Faure: *Guerre Franco-Allemande 1870-71*, Tolmer, Paris 1890
2. Mrs Jane Moubray RDP FRPSL: Monograph in response to *GBPS Journal NL324*, p 23, and personal communication
3. François Arthur Maury: *Histoire des Timbres-Poste Français*, Paris 1907
4. The Royal Mail Archive: Refs 29/163A Dover and Calais Mails; 43/150 Dover Calais Mail Packets Sailing Abstracts 1868-73

## Appendix 1

### Dover to Calais Mail British Packets Sailing Abstracts 1868-1873

### The Franco-Prussian War Period affecting Routing and Deliveries of Mail to Paris during the Siege of Paris and Commune

Note: The official standard printed pro forma log individual pages recorded the time and transfer of mails from the packet to the Paris TPO mail tender – all other mail having

been presorted and bagged.

The following amendments were recorded, either by pencil or pen correction, to the standard printed Paris destination:

Commencement of contract: 20 June 1870  
Mail routed to Paris

Amendment 1: 4 October 1870  
Mail routed to Tours

Amendment 2: 24 December 1870  
Mail routed to Bordeaux

Amendment 3: 6 March 1871  
Mail restored to Paris

Amendment 4: 24 April 1871  
Mail routed to Versailles

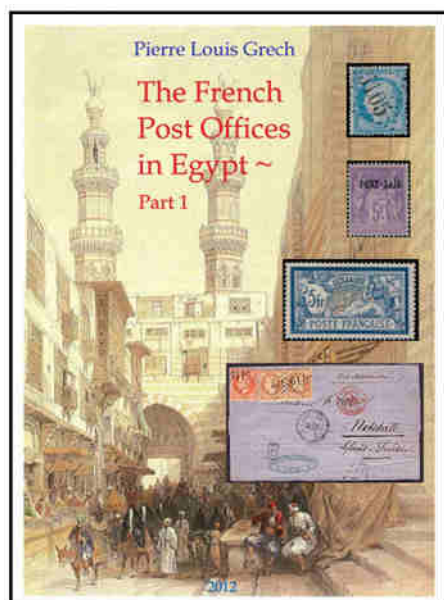
Amendment 5: 26 June 1871  
Mail restored to Paris.

The period up to 6 March 1871 is considered to be the Siege interruption period, with the later two amendments (4 & 5) for the period of the Commune and the full restoration of postal services in Paris under the Versailles Army Mandate.

## NEW BOOK

**The French Post Offices in Egypt, Part 1 (Before 1876)**, by Pierre Louis Grech.

(Part 2, 1876-1931, due in Summer 2013, will cover the period from the UPU to the POs' closure in 1931).

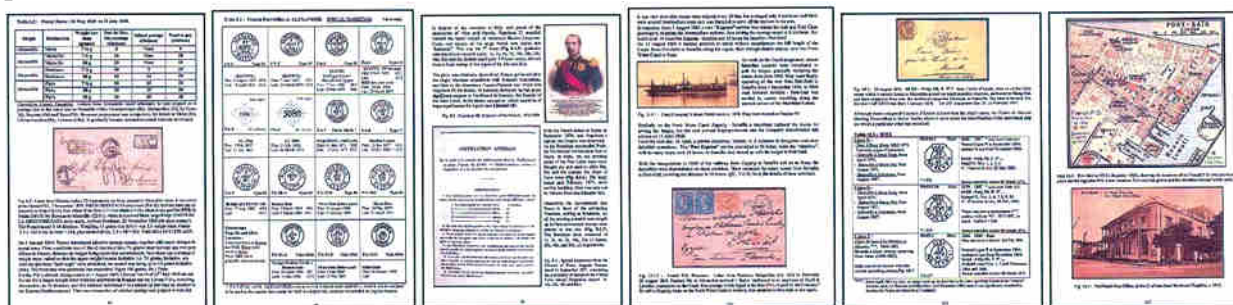


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Contact Peter Grech, care of [egyptstudycircle@hotmail.com](mailto:egyptstudycircle@hotmail.com)



# The Gold Coast-type Cancels of Togo, 1916 - to 1950?

Bill Mitchell



Ref 008.04



Ref 011.02



Ref 015.04

Figure 1

The Lomé cancel dated 10 November 1920 on the picture side of the "Togo Postcard with British and French Stamps" noted in John Mayne's short piece on page 104 of *Journal* 265 for September 2012 is more than usually interesting. Not a great deal seems to be known about it, but according to the standard work on Togo during and shortly after the First World War<sup>(1)</sup>, cancels of this type were issued to Agomé Palimé and Tséwié as well as Lomé. LOME can be found on most of the numerous stamp issues that were on sale in this former German colony at that time, with an earliest date of use recorded as 24 September 1916; for AGOME PALIME it is 3 March 1922 and for TSEWIE 12 April 1921<sup>(2)</sup>. (The cut-off date of this study is 20 July 1922, when the League of Nations granted France and the United Kingdom mandates to administer the parts of the Territory under their control, so later dates than those recorded as "last known" are possible.) These cancels are noted without comment, so apart from these bare facts all that seems to be known about them is the fact that, as John points out, they were first introduced by the British, as is indicated by the AM (and PM) time slugs.

However, a little reading elsewhere sheds some light on them. In 1998 the West Africa Study Circle published a detailed survey, edited by Michael Ensor, of "The Postal Services of the Gold Coast 1901-1957". Chapter 8 deals with "Cancellation and Transit Marks", and on pages 118-9 appears a lengthy, six column list of post offices supplied with a cancel, very similar to these of Togo, given the type number 16/16t (without and with time slugs), period of use 1916 to 1957. The three cancels for Togo and the two types for the Gold Coast are illustrated here (Figs 1 and 2). The similarities are immediately apparent. All have a date bar with the spaces between it and the inner circle filled with

vertical lines; diameters range between 28 and 30mm. The number of vertical lines varies somewhat, 8 or 9 for Togo and 13 for the Gold Coast. These last are only two among many so there may be variations, and I do not think great significance need be read into the slight differences noted in the three Togo cancels. Similarly, the small variations in the diameters is within acceptable limits<sup>(3)</sup>. The earliest date recorded for the Gold Coast's type 16t is "1917", not so long after the 24 September 1916 noted for Lomé<sup>(4)</sup>. I have no doubt that, certainly in the earliest days, the same firm was responsible for the manufacture of both the Togo and Gold Coast date stamps.

If any further proof is required, a type 16 cancel for KPANDU, a small town close to the border between British Togo and the Gold Coast, is also noted in the Togo book (Fig 3). It will be seen that the Territory name is GOLD COAST, not Togo. This follows from the fact that British Togo was administered as part of the Gold Coast after 1 October 1920 in anticipation of the formalities of the Mandate<sup>(5)</sup>; dates of use noted in the Occupation period are 16 April to 4 November 1921, continued use as part of the Gold Coast from 1921.

It's possible that an optical illusion may be one reason why the link between these Togo and Gold Coast cancels has not, so far as I know, been noted before. LOME, TSEWIE and TOGO are short enough names to give the maker plenty of elbow-room, and (to my eyes at any rate) this makes the cancels seem larger than they really are (AGOME PALIME is scarce and not often seen.) Also, French colonial cancels of the types we are familiar with are noticeably smaller than these Gold Coast/Togo types, typically some 24 or 25mm in diameter (Fig 4).

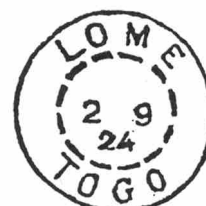


Figure 2



Ref 007.01

Figure 3



Ref 008.05



Ref 008.06

Figure 4

Etiquette extraite du registre n° 510.

MANDAT-CARTE.

ORIGINE: **LOME** **T.O.G.O.** N° DU TITRE: **126**

MANDAT de la somme  
(Montant de la somme, francs en lettres.)  
de **Cinq cents francs**

payable à M<sup>(a)</sup> **Madame Renou**  
rue **Gabriel Picard n° 3**  
à **Amberieu sur Saône**  
Dép<sup>t</sup> **Saône**

(a) Si le mandat est destiné à une femme, mettre Madame ou Mademoiselle en toutes lettres.

BON POUR  
**500** fr. — c.

Certifié conforme au mandat télégraphique  
n° .....  
da .....  
de .....  
Le Receveur.

Timbre du bureau de la désignation du bureau de Paris chargé du paiement.  
(Art. 75 et 85, L. G., fasc. 7.)

N° d'inscription à l'état des mandats payés: **119**

Taxe de Pavis de paiement

MOTIF DU NON-PAYEMENT  
**Payé et compta par T. J. Villard**

Payé à **Amberieu**  
le **10 mars 1932**

POUR ACQUIT (1)  
**Renou**

Timbre du bureau de la date de paiement  
**AMBERIEU SUR SAONE**  
**19-3**  
**32**  
**AIN**

(1) La partie prenante doit, en donnant son acquit, remplir les indications ci-dessus de lieu et de date de paiement. Les fondés de pouvoir des ayants droit et les vaguemestres énonceront leur qualité.

Figure 5  
(front and reverse)

The Lomé cancel had a long life. It was still in use as late as 1932 – Fig 5 shows it on a *mandat-carte* of 19 February in that year<sup>(6)</sup>. By that time the AM and PM slugs had been

replaced by a solid rectangle although English was retained for the month. (Was the cancel perhaps being reserved for special services such as this by that time?)



Figure 6  
(normal size)



Figure 6  
(enlarged)



Figure 7

And I have in my collection, unfortunately off cover, a stamp bearing what may be a considerably later date still - 7 FEB 50 (Fig 6). Because the date, struck in black, lies over the details of an engraved vignette, also black, it is not easy to be certain, but the first digit in the year slug looks like a "5" although it may be a "3". The type used for the whole of the date is distinctive, quite unlike anything I've seen in French cancels. Letters and numerals are noticeably thin (a relic of war-time economy, perhaps?) and the "0" is also totally unlike the corresponding digit in Figure 3; it takes the form of a narrow vertical oval similar to the "0" in the value tablet of the 10 francs La Rochelle stamp first issued by France in 1929 (Yvert 261, SG 474) (Fig 7). The cancel may be a forgery, of course, but if genuine and the year is indeed 1950 its presence on this particular 4 centimes stamp of 1924 (Yvert 126, SG 62), which by then served no useful postal purpose, is obviously philatelic. But it opens up the possibility that it may be found on stamps of the 1941 and 1947 definitive series (Yvert 182-207 and 236-253, PA17-20; SG 125-150 and 163-184). Any comments on this last point will be appreciated.

#### Acknowledgments

I am grateful to the West Africa Study Circle and its authors for their kind permission to reproduce illustrations in the two studies mentioned in this article.

#### References and Notes

- (1) Jeremy Martin and Frank Walton: *Togo - The Postal History of the Anglo-French Occupation 1914-1922* (WASC, Dronfield, 1995).
- (2) These earliest dates are taken from the First Revision of the above, dated January 2001.
- (3) Perhaps I should note here that the source of the illustrations is not apparent.
- (4) These cancels were issued to some 250 Gold Coast post offices; I have noted three type 16t for 1917 - they are ASUBOI, BESEASE, C.T.O. ACCRA. Incidentally, there seems to be an unnoticed error in this list - the earliest date for APPAM is stated to be "1913" for both types. This is not noted in the *Addenda and Corrigenda* printed in *Cameo* for January 2002 (Vol 7 N° 3, Whole N° 56, centrefold) - has "31" perhaps been transposed?
- (5) Martin and Walton, page 13; Ensor pages v-vi.
- (6) The reverse shows that 500 francs was paid to the payee at Ambérieu en Bugey in the Ain *département* on 19 March.

# 90 Years of Red Cross Booklets

## Part 3

John West

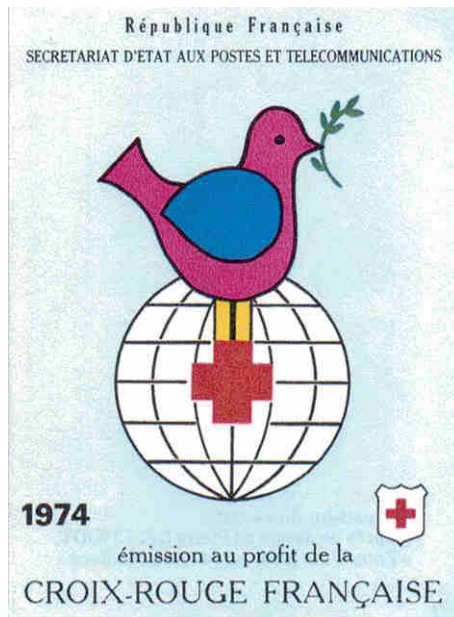


Figure 27

**1973** In 1293, Marguerite of Burgundy founded a hospital in a large hall, specially constructed for the purpose, beneath the city of Tonnerre. It survived the 100 Years War and the siege of 1359, led by King Edward III of England. With peace restored to the area after the Treaty of Arras in 1435, the vineyards provided the residents with a source of wealth and in 1453 M. Ancelot de Buronfosse commissioned two sculptors to produce a work of art depicting the “Burial of Christ” to decorate the chapel. The “Holy Sepulchre” was the result.

In 1793 all ‘feudal’ documents linked with the recently abolished monarchy were condemned to be destroyed. The task was entrusted to a local citizen who was illiterate and failed to identify what written material was of importance. By this odd quirk of fate the archives survived and led to the later discovery of a ledger dated 1 October 1453 an entry in which read “Paid to Jean Michiel and Georges de la Sonecte, who made the Sepulchre for the said Hospital, in silver, for their subsistence for 1 year, the sum of XIII Livres.”, which enabled the sculptors of the carved stonework to be identified.

Two of the eight life sized figurines, carved in the limestone, provide the subject of the 1973 issue (Yv 1779/80). The lower value features ‘Mary Magdalene’ with eyes half closed and head leaning back to present a tearful visage to the light of the vault. The higher value depicts Mary, the Mother of James, in an attitude of mourning as she prepares to visit the mortuary. Her hands tightly clutch a spice vase and her headwear reflects the style favoured by the wife of the wealthy merchant at whose behest the work had been done. The main doorway of St. Leger’s Church at Cognac, which dates back to the twelfth century, provided the main feature of the 1973 booklet cover. The stone archway fills almost the entirety of the cover, leaving barely 10mm at the base of both the outer edges for a blue-grey stone paved forecourt. The archway itself is predominantly

yellow-brown and black, with a partially lowered wooden door in brown in the centre. The background, through the doorway, is a grey colour, darkening to blend with the forecourt where they meet.

The relatively small area of space in the doorway is utilised to display the legend, with the exception of the words “*République Française*” which appear in small lettering above the doorway. Just below the door, the year “1973” is, unusually, printed in white. The words “*Ministère des Postes et Télécommunications*” and “*émission au profit de la*” are printed in black and separated from each other by a thin red 10mm line. The words “*Croix-Rouge Française*” are printed in red, in much larger font than the remainder and, below them – in the centre of the foot of the cover – is a red cross in a white shield with a thin black edging.

By contrast the back cover is stark in its simplicity. It is plain white with a small cameo-type picture in black and white of the official seal of the Mayor of Cognac as the centrepiece. In the top right hand corner, in three lines, are the words “*Portail de l’Eglise Saint-Léger de Cognac XII<sup>e</sup> siècle*”. In the lower centre portion of the cover, and below the seal, are the words “*Sceau du Maire et de la commune de Cognac XIV<sup>e</sup> siècle*”. The 1973 booklet was another to yield a variety – although not recorded as such – one assumes as the result of a reprinting. There is a distinct lack of the sharpness of the original cover and a clear distinction in the colour of the stone paved forecourt. Additionally, the words “*Croix-Rouge Française*” portray a fuzzy appearance compared with the first printing. For reasons not known to the author, the reprinted cover provokes a stronger reaction to ultra violet light than the original. On the front inside cover, which is white, are the words “*Saintes-Femmes de la mise au tombeau du Sépulcre de l’Hôpital de Tonnerre 1453 Marie-Jacobi et la Madeleine*.” In consequence, there is a break with tradition and the inside of the back cover

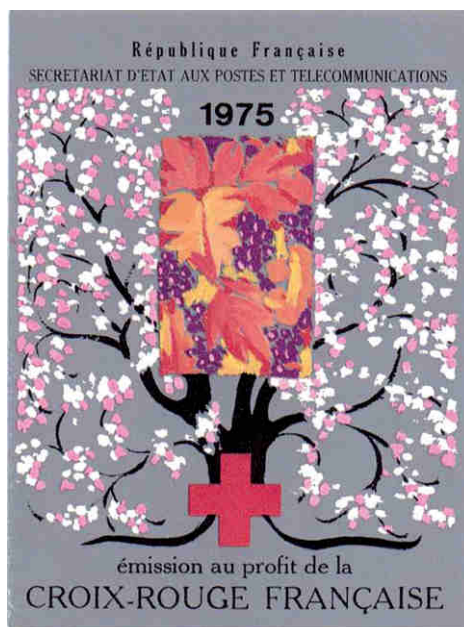


Figure 28

is left completely blank. The number of issued booklets dropped fractionally to 616,000 in 1973.

**1974** The theme of “The Four Seasons” was adopted again in 1974. However, the manner in which the postal authorities promoted the subject drew forth both praise and criticism, so dramatic was the change in style used to illustrate the stamps. Instead of the usual emphasis on French cultural history, the 1974 issue used a refreshingly different approach to the topic. Originally, the postal authorities planned to produce designs based on a children’s competition intended for that purpose. This project did not materialise and instead Pierette Lambert designed images from a child’s view. These images, conveyed on the stamps, were frothy and inconsequential, instantly giving the impression of light-heartedness and fun. The purists claimed that the overtly commercial and gimmicky illustrations resembled ‘holiday postcards’ without any artistic merit. Nevertheless, the imaginative nature of the designs evidently appealed to the public, who bought the stamps (Yv 1828/29) in large numbers. The lower value was engraved by Cécile Guilleme and the higher value by Michel Monvoisin.

Six years earlier the seasonal theme had been introduced with the issue of stamps depicting ‘Spring’ and ‘Autumn’. For the 1974 issue, the reverse applied with the release of stamps illustrating ‘Summer’ and ‘Winter’. Two young children carrying balloons on the beach, on a sunny day, with shoals of fish swimming in the blue sea, perfectly reflected the images one associates with summer. Equally well portrayed was the subject of winter, with a young boy wrapped up against the cold, gazing enviously in through a window – where he sees his pets snug and warm indoors. The year 1974 saw a considerable increase in the values of both stamps, the lower value actually doubling in cost and the higher value increasing by 60% from the previous year. Even the surcharge levied on the stamps rose by 50% to a level that it had not reached since 1971.

Changes in the administration of postal services in France were reflected in the fact that the legend, which had remained unaltered since 1959, now changed dramatically (Fig. 27). The words “*Secrétariat d’Etat aux Postes*

*et Télécommunications*” were introduced, displacing the former heading of “*Ministère des Postes et Télécommunications*”. In keeping with the spirit of the light-hearted nature of the stamps, the booklet cover featured a modern design by Pierre Deschodt, entitled “*Tous Unis pour un Monde Meilleur*” (‘All united for a better world’). The design featured a pink bird, with blue wings and yellow legs, holding an olive branch in its beak, perched on a red cross. The cross itself is the focal point of a globe, drawn in white with black lines of longitude and latitude. The whole was set against a very pale blue background.

The actual printing of the legend on the front cover is all in black with the words “*Croix-Rouge Française*” in large lettering spread across the full width of the base. The year ‘1974’ appears in thick black, figures whilst the Red Cross emblem is retained in a shield with a white background. The rear cover, which is white, differs from previous issues in that the central section is squared off by a black line, forming a rectangle measuring 50mm wide by 60mm high. The frame thus created contains an illustration of the cradle of Henri IV, which was actually made from the shell of a turtle. The design is in various shades of lilac and purple. At the foot of the cover, below the base of the frame, are the words “*Berceau de Henri IV : carapace de tortue - Musée du Château de Pau.*”

Both the inside covers contain basic details, printed in black, of the stamps and the designer of the booklet cover. It is apparent that the printers evidently experienced difficulty in avoiding the transference of colour between the red and blue of the 0.60 stamp. Booklet stamps seem to have fared worse, generally, than the sheet stamps in this respect, but it is quite common to find the, unusual, ‘blazing umbrella’ effect on many of these issues. There were a total of 600,000 Red Cross *carnets* issued in 1974.

**1975** Completing the theme of “The Four Seasons”, in 1975 the annual Christmas issue saw the release of the second pair of stamps (Yv 1860/61), portraying the two seasons of ‘Spring’ and ‘Autumn’. The designs, in the same vein as the previous year, were ingenious and innovative, picturing the world as seen through the eyes of a child. Their

total simplicity is endearing to the adult eye, too, and the magical creations of Pierette Lambert captured the spirit of the idea perfectly. 'Spring' is interpreted by a picture of a young girl on a swing. All around her, the tulips are blossoming, whilst the field mice and the butterflies make their first venture into the open air. In the background are the images of trees and a figure pushing a wheelbarrow, laden with goods. The subject of 'Autumn' is encapsulated quite superbly in the choice of orange and brown colouring of the falling leaves, the burgeoning mushrooms and the sight of two rabbits sheltering from the rain under an umbrella, whilst a snail slithers past under a rainbow. Just as they had done a year earlier, Cécile Guillame (0.60) and Michel Monvoisin (0.80) engraved the two stamps.

Political changes in the French administration caused a major design change, resulting in the disappearance of the words "*République Française*" (which had appeared on the 'Summer' and 'Winter' stamps). Instead, the one word "*France*", now appeared. Although the words "*République Française*" had disappeared from the stamps, students of the booklet will notice that there was no such change to the booklet cover (Fig 28). A simple explanation for this anomaly might have been provided by the fact that the booklets had already been printed, preparatory to the issue of the stamps, prior to the governmental changes which forced the alteration.

One could appreciate that the authorities would be reluctant to scrap over half a million copies of the booklet cover simply to replace two words. Such thoughts may be abandoned, however, when scrutiny of later issues reveals that no change was made until 1984! One explanation for the inconsistency lies with the fact that the covers were all designed and printed by the Red Cross organisation. They were notoriously slow to respond to changes and the postal authorities, when questioned regarding the tardiness in adapting to change, lay the blame squarely at their door.

The cover was made up of an original design, painted in gouache (opaque water colour paint) by Pierre Girot. The central illustration was of a flowering shrub, its stem and branches all being black, with a proliferation of white and pink flowers in full bloom. In the upper part of the centre of this picture was inset a rectangle, 40mm high by 25mm wide, filled with red and gold leaves and bunches of ripe grapes. Directly above the rectangle the year '1975' was printed, in black. The remainder of the legend was divided equally into two lines across the top and the bottom of the front cover, with the exception that the, 'winged dart', logo was omitted. Overprinted on the black stem of the shrub was a red cross with a breadth of 15mm. The entire design was overlaid on a grey background. The back cover was white with a conventional sign of the town of Le Creusot, printed in a gold colour, in a vertical rectangle, fractionally larger than the one on the front cover. The words "*Symbole de la ville du Creusot*" appear in black at the foot of the cover. Both inside covers contain information printed in brown on a white background, the same as the previous year.

Another change occurred in the price of the stamps, this time the surcharge on the higher value being adjusted upwards to create a differential of 0.05 between the two values. This was the first time since 1958 that such a dis-

inction had been made. The issued numbers, however, remained static at 600,000.

**1976** The church at Brou, in a suburb of Bourg-en-Bresse, is an excellent example of Gothic art, with its blend of finely carved mellow-hued stone. It was built at the behest of Marguerite of Austria, who fulfilled a promise made by her mother-in-law, Marguerite of Bourbon, to found a monastery if the latter's husband, Philip, Count of Bresse, recovered from injuries received following a hunting accident. The church, which took over 25 years to build, was actually commissioned to house the body of her husband, Philibert-le-Beau, who died of pneumonia three years after their marriage. Marguerite of Austria died in 1830, two years before the edifice was completed. The linked initials of the couple, who are both buried there, are to be seen everywhere in the interior of the church. Their tombs yield the ornate alabaster statuettes, reproduced in the 1976 issue (Yv 1910/11).

The figurines, standing 22" tall, represent the "Ten Sibyls" – recognised by the church at that time as having foretold the coming of Christ – and were carved by unknown sculptors, believed to be of Flemish origin. The lower value featured "Saint Barbara" one of a group which decorates the pillars supporting the canopy over Marguerite's tomb. The tower held in her hands symbolises the prison in which she was detained by her father. The "Cimmerian Sibyl" was represented by a young female in the 16th century dress of Flanders. After the French Revolution the church was used as a store, a prison, an army barracks and a mental hospital, before becoming a seminary for priests in 1826 and, thus, these examples of Renaissance culture were saved from destruction.

With postage rates continuing to increase, the year of 1976 saw yet another change in the values of the two issued stamps. For the first time, since the introduction of the new currency, the sum of 1 New Franc was demanded for the higher value. There was also a 0.05 increase in the surcharges on both values. Although minor printing differences will be noted on the booklet cover, the legend remained exactly the same as in the previous year, with the logo still conspicuous by its absence. The design of the front cover represented another advance in the artwork and reflected the progress in colour printing technology which allowed for economical mass reproduction of photographic images. In this instance, the full colour photograph of Brou Church added a striking new dimension to the appeal of these *carnets*.

Extending across the width of the front cover, at the base, is a 15mm wide white band where the words "*émission au profit de la Croix-Rouge Française*" are printed in black, with the last three words in a bolder print, as was invariably the case. Below these words, and reduced in scale, was a red cross on a white background, framed in black, in a shield-like outline. The remainder of the legend is overprinted onto a blue sky at the top of the picture. The rear cover is a buff colour, with a small illustration in shades of black and grey of the coat of arms of Bourg-en-Bresse. This design, situated centrally on the cover, measures 35mm in height and 30mm in breadth. The only printed lettering was the name of the town which appeared below the coat of arms.

In the centre of each inside cover, were printed, "*Sainte Barbe*" and "*Sibylle Cimmérienne*", on front and back



Figure 29

respectively. At the foot of each of the inside covers were an additional three lines of sparse informative detail, printed in black. The format of the sheet of stamps contained within was unchanged. In 1976, the number of booklets issued was slashed to 489,000 – falling under half a million for the first time since 1963.

**1977** Although the Christmas custom of the Nativity tableau has been popular in France for centuries, the area of Provence is noted for developing the manger figures to include characters which form part of everyday life in the community. The word “Santon” – used to describe these miniatures – derives from “Santoun” (or ‘little saint’) in the local dialect of Provence. Many of the early figures were made out of silver, ivory, cut glass and even wax, but the traditional method of producing them was to press clay into pre-carved hollow plaster half-moulds which were sealed together and baked in the heat of the sun. These days, modern kilns are used instead. Ranging in height from 2 inches to a foot, these statues were then painted in tempera, or oil-based paints.

The two elderly characters featured in the 1977 issue (Yv 1959/60), are typical of the exquisite hand-carved miniatures produced by the brilliant “Santonniers”, Pierre and Régine Graille, at Grambois (Vaucluse). The male tramp is “*Iou Gus de Pertus*”, a legendary figure and fascinating raconteur, who travelled widely, sleeping rough and, almost permanently, wearing his huge cashmere coat. By contrast, “*Irma de la Mie*” is modelled on the charming Mamette, a faith healer described in the moving novel entitled “*Les Vieux*” in the “*Lettres de mon Moulin*” by Alphonse Daudet. Latterly, Marseille and Aubagne have emerged as the centres of the ‘Santon’ production industry and both towns host major fairs to promote their sales. The finest statuettes can also be viewed at Marseille Museum. The stamps were both designed and engraved by Pierre Béquet.

Fully extended, the entire outside cover (Fig 29) of the 1977 booklet has a mottled pastel blue background with both front and rear cover decorated with a number of the charming characters that are a part of the Christmas nativity scene. The front cover comprises the usual legend, in a

larger print than earlier years, divided by four of the “*Santons*”. On the back cover are a further 5 of these religious figures, included amongst which are the very famous “*La Fileuse*” by Léon Gaubert (1918), “*Le Berger*” by Marguerite Guinde (1917) as well as “*Le Remouleur*” by Joseph Guichard (which dates back to 1890). All the reproductions are in full colour, from photographs taken by L Sciarli. The red cross is still encased in a shield-like outline but the background is that of the remainder of the cover and not white as in earlier years. The lettering of the words “*Croix-Rouge Française*” is unusually large, measuring 5mm in height. The inside covers are bereft of any information at all and the only printed matter is at the foot of the inside cover. It reads “*Les Santons de Provence sont des fleurs que l’on cueille en hiver*” and, underneath, “*Préambule de la Pastorale d’Antoine Maurel*”.

Many of the higher value stamps show evidence of ink transference, particularly at the bottom of the woman’s skirt, creating a ‘torn hem’ effect. In addition, there are quite marked variations in the shading above the ribbons in her hair. A total of 500,000 booklets were produced and marked the first involvement of Pierre Béquet in designing and engraving the Red Cross stamps.

**1978** In the 6th century BC a slave on the Greek Island of Samos is credited with writing a collection of moral tales. These stories, now known as ‘Aesop’s fables’, affectionately ridiculed human folly, often using animals as the main characters to convey a simplistic message. Jean de La Fontaine (1621-1695) was a famous French author who was born in Champagne at Château-Thierry and was the son of a royal functionary who was responsible for the administration of crown land. From a young age he showed a keen interest in the literary arts, his many efforts at poetry and prose culminating in the “*Fables Choisies*”, written between 1668 and 1694, in which he adapted many of the ancient fables. La Fontaine published these simultaneously with a number of his other essays and, in so doing, assured himself a place in the annals of French literature.

Two of the better known of these renowned fables are “The Hare and the Tortoise” and “The Town Mouse and



Figure 30

the Field Mouse". Through the centuries, numerous artists have endeavoured to provide illustrations for these tales, but it was the work of Gustave Doré which formed the basis of the cartoon like characters used for the 1978 issue (Yv 2024/25). The caricatures of Doré, completed over a century earlier, have endured well and proved a popular choice for the stamps, which were designed and engraved by Claude Andréotto.

The 1978 cover (Fig 30) provided a complete contrast to that of the previous year. The folded cover continued to measure 75 x 100mm (or, fully extended, 100 x 150mm) – a size which had remained constant since 1956, though it was completely different in style and presentation. The front cover is predominantly white, the border being framed by two thin black lines which are drawn 3.5mm apart. Within the central area, inside that framework, is a sketch of the town of Château-Thierry drawn by Roland Irolla, viewed from the ramparts of the château. This artwork is printed in an olive colour. Overprinted in black and in a copperplate script on this illustration is an identical legend to that of previous years, although the lettering of the words "*Croix-Rouge Française*" is in even bolder print than usual and it has been increased still further in size to a height of 7.5mm.

The logo appeared for the first time for several years, also printed in black, and in the upper part of the cover, beneath the words "*République Française*". The Red Cross symbol re-appeared in a white shield-like frame with a pencil thin black edging. This cross is commonly found printed off-centre within that border. In the bottom left hand corner is an oval shaped cameo of Jean de La Fontaine in black and white, inside a plain brown frame. The edge of that frame breaks the inner black border at both edges of the bottom left hand corner. The portrait is based on a picture by Lauros-Giraudon.

In stark comparison, the rear cover features a variety of woodland characters, drawn in black, white and olive, and is intended to depict scenes from some of the more famous fables. The animals include a fox and a crow – encapsulating the occasion when the fox persuades the crow to yield

its food by preying on its vanity, persuading the bird that it can sing beautifully. Also portrayed are a stork, a frog, a tortoise, two mice and a horse-drawn Romany caravan. Gazing in apparent wonderment upon this scene is the child-like image of a young female.

The two inside covers, as usual, are white with basic information concerning the author of the fables, and the *carnet* itself, printed inside the front in black. Inside the rear cover, in a central position, also printed in black, appear the words "*Les Fables*" and "*Une ample comédie aux cent actes divers*".

Postal rates had, once more, increased in line with inflation necessitating a 25% increase in the price of the lower value issue, whilst the higher of the two values was increased by 20%. The lower rate reflected the 'non-urgent' internal letter rate, or the rate for postcards sent to another Common Market country. The higher value represented the cost of a 'first-class' internal letter, a 'non-urgent' letter to a Common Market country, or a postcard despatched elsewhere in the world. Despite these rises in price, the number of booklets issued increased to 550,000 in 1978.

**1979** Over the centuries France has produced some of the most breath-taking stained glass windows that the world has ever seen. Similarly, the country has spawned many of the leading craftsmen in this art. The stamps of the 1979 issue (Yv 2070/71) pay tribute to just one of these artisans. Engrand Le Prince, who came from Beauvais, created a total of thirteen great windows between the years 1521 and 1531. Designed in the renaissance style, which was so popular at that time, each window portrayed a significant moment in the life of a saint. For four centuries, the windows were a part of the little church of St Vincent at Rouen. The church was destroyed during a bombing raid, on 31 May 1944 but fortunately the stained glass windows had all been removed at the outbreak of the war. They were stored in Paris until being incorporated into the modern church, dedicated to St Jeanne d'Arc, which was built in the old market place at Rouen and which was finally completed on 27 May 1979.

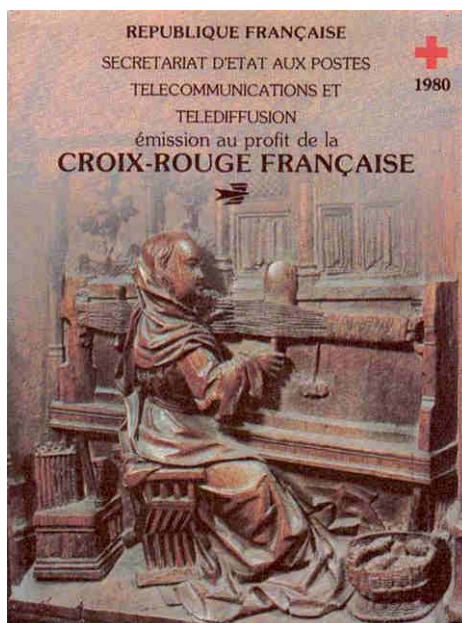


Figure 31

Both stamps feature 'details' from two of these windows. In the lower value, the face of "Hérodiade" in profile comes from "*La Vie de Saint Jean-Baptiste*" whilst the higher value issue, from "*La Vie de Saint Pierre*", featured 'Simon the Magician', who was converted to Christianity after the Acts of the Apostles. The illustration depicts the moment when St Peter has persuaded him to tear up all his books on sorcery, both stamps being designed and engraved by Albert Decaris.

Two major changes occurred in the 1979 booklet, the most far-reaching being the alteration of the perforations to 12.5 x 13. Hitherto there had been no means of distinguishing between booklet and 'sheet' stamps when they were examined in isolation. Now, however, with the 'sheet' stamp perforation remaining at a constant figure of 13, the specialists had no difficulty in separating the one from the other – although, of course, philatelists were obliged to buy one of each to ensure their collection was complete. Gibbons exacerbated the situation by creating a 40p difference in their valuation of the lower priced sheet stamp and its booklet equivalent!

The second change affected the presentation of the printed miniature sheet of stamps inside the booklet. A perforation now ran vertically along the full length of the centre of the gutter panel. One presumes that this was a measure introduced to facilitate the folding of the sheet prior to it being attached to its cover. This practice would also have catered for detractors who complained of having to cut (or on occasions tear) the central panel when they wished to use a block of four stamps together with the surrounding selva, simply to prove they had originated from the booklet.

Appropriately, the outer covers featured an artist's impression of the old and the new churches of Rouen. The two illustrations, drawn by Marcel Laquay, were in brown and white. All the printing, both on the front and rear cover, is in brown with the lone exception of the Geneva symbol which was in red. The winged dart logo appeared in a larger size than had been seen for more than a decade.

The inside cover, which is white, provides an unusual amount of quite interesting printed material (in black) for the *aficionados*. It is to be regretted that all this information is juxtaposed and, thus, one finds that all the facts relating to the stamps inside the front cover are printed on the inside of the rear cover and vice versa. This discovery supports the contention that the booklet covers are printed so far in advance of the stamps being released that in the event of a change (in this instance an apparent switch in values) it is impossible to adjust the layout without incurring the cost of a second print run. The booklet issue in 1979 remained static at 550,000.

**1980** The gothic cathedral at Amiens is a supreme example of the contribution that France has made to the world of architecture. This imposing edifice was built of stone from the Somme between the years 1220 and 1280. One of the outstanding features of the cathedral are the carved choir stalls, containing over 3,000 biblical scenes which range in subject content from the pious to the preposterous, and which span a period of time from 'The Creation' to 'The Life of Christ'. The stalls were carved, between 1508 and 1522 from Flemish oak which was especially grown and seasoned for the purpose. Two of the most famous wood carvers involved in this work were Arnold Boulin and Alexandre Huet, who used contemporary characters (from the sixteenth century) to represent the topics they were trying to depict. The stamps are designed and engraved by Michel Monvoisin.

Two such carvings form the basis of the illustrations on the 1980 pair of Red Cross stamps (Yv 2116/17). The peasant, bending under the weight of a heavy sack of corn as he fills the granary portrays "The years of plenty" from the Book of Genesis. The "Discovery of the promised land" from the Book of Numbers is represented by two burly Picardians holding a huge bunch of grapes.

More differences may be noted in the 1980 booklet (Fig. 31). As a prime example, it can be seen that the wording of the legend has been altered and now appears as "*Secrétariat d'Etat aux Postes, Télécommunications et Télédiffusion*".

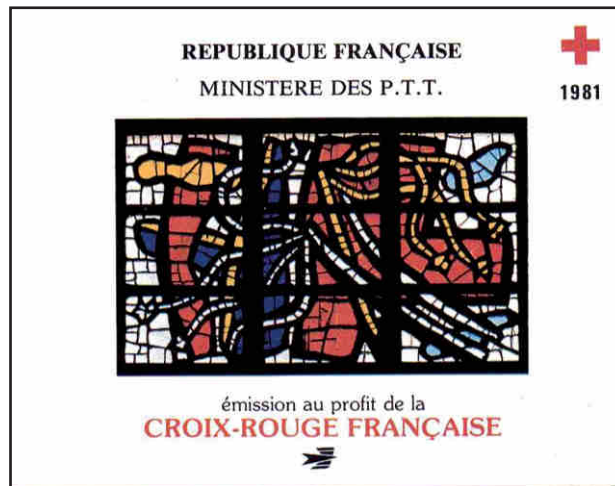


Figure 32

Another significant change sees the discontinuation of the practice of presenting the Red Cross within a framework and the 1980 issue sees it appear, minus the shield, in the top right hand corner.

The front cover of the booklet featured “A monk at his loom” (another of the wood carvings at Amiens Cathedral) in its actual colours. The upper part of the booklet has a misty effect which cleverly allows the designer to fit the complete legend into six lines, printed in the same shade of brown as dominates much of the remainder of the front cover. The ‘winged dart’ logo, printed in the same chocolate brown colour, now appears below the legend. The rear cover is an orange/ yellow colour and has as its centrepiece an illustration of the ornate carving entitled “Nuns tending the sick” – which is yet another of the wood carvings from Amiens Cathedral. Credit for the pictures is attributed to the photographer ‘Guillaume’.

From the abundance of information provided inside the 1979 booklet, the succeeding issue is remarkable only for its paucity of information. A solitary line, at the foot of the front inside cover announces “*Stalles en bois sculpté de la cathédrale d’Amiens*” in brown on a white background. There is a complete absence of information to assist in identifying the wood carvings on either the outer cover of the booklet or even the stamps themselves. The layout of the booklet contents remained unaltered, with the central vertical perforation (introduced the previous year) being retained. The two stamp values both increased by 0.10 (in line with the rise in postage costs) but there was no alteration to the amount of the surcharge. For the third year running the issued number of booklets remained constant at 550,000.

**1981** Fernand Léger (1881-1955) was born at Argentan – in the same year as Picasso. After studying architecture he graduated to the workshops of Robert DeLaunay and Douanier Rousseau. He was heavily influenced by Cézanne and became one of a group of “cubist” painters who achieved fame at the beginning of the twentieth century. He later created a style employing machine-like forms and flat bands of pure colour. He designed for the Swedish Ballet in 1921/22 and in 1924 made the first abstract film “*Le Ballet Mécanique*” from actual objects. Among his last works were the huge murals for the United Nations building in New York. He is also renowned for producing

a magnificent set of stained glass windows for the ‘*Sacré Coeur*’, at Audincourt, near Belfort (Doubs).

Two of these windows provide the detail which is reproduced on the 1981 issue (Yv 2175/76). The two stamps have, for the first time in the history of this series, been produced using the ‘photogravure’ printing process. They illustrate “The Scourge of the Passion” and “Christ brings us the true peace” respectively. Describing his own works at the ‘*Sacré Coeur*’, Léger said “*Magnifier des objets sacrés, clous, ciboires, ou couronnes d’épines, traiter le drame du Christ, cela n’a pas été pour moi une évasion*”. The 1981 issue saw yet more alterations and innovations as the word “*France*” disappeared from the stamps and the words “*République Française*” re-appeared. The major distinction between booklet and sheet stamps, namely the difference in perforations, was done away with and both stamps were produced with identical perforations (Perf 13). New printing procedures were introduced, the restrictions imposed by recess printing methods being swept away as the photogravure method was used to produce multi-coloured stamps. The other major, and visibly obvious, change was the presentation of the stamps which, for the first occasion since 1952, were horizontal in format. The designer was Pierre Forget.

Not unnaturally, all these changes affected the booklet (Fig 32) in a quite dramatic fashion too. First and foremost, the change of design precluded the production of a cover with the same shape and size as we had seen in former years. The result was that the postal authorities issued the booklet stamps in a new cover, now measuring 102 x 80mm (folded). Also printed by the use of photogravure printing techniques, the glossy cover was white with an enlarged (68 x 42mm) version of the window featured on the lower value stamp appearing in the centre. Above this design were the words “*République Française*” in bold capitals and “*Ministère des P.T.T.*” on two lines, both printed in black. In the top right hand corner was a cross, printed in red, above the year “1981” – which was printed in black. Beneath the design the words “*Emission au profit de la*” in black appeared above the words “*Croix-Rouge Française*” which were printed in red. The winged dart logo appeared at the foot of the cover in black. The rear cover, also white, featured the central section of the sister stamp, also in slightly enlarged form, printed vertically, in the centre. It

was devoid of any other printed material.

Not for the first time, the information contained on the inside covers suggested that the designs for the two values had been switched prior to their issue, resulting in the appearance of facts relating to stamps on the opposite side of the cover to that which the stamps themselves appeared. There is also a modification to the central gutter panel, where the perforation of previous years is dispensed with. To aid separation of the stamps, however, a series of small cuts (tantamount to a perforation) has been made along the centrefold. Each stamp value was increased by a further 0.20 to keep pace with the inflationary prices affecting the French postal services. The surcharge, however, remained unchanged. The number of booklets issued stayed at 550,000.

**1982** Jules Verne was born at Nantes, on 8 February 1828. Nineteen years later he became involved in the revolution which led to the downfall of Louis-Philippe. His affection for the work of Alexandre Dumas encouraged him to turn to literature and in 1862 he wrote "Five weeks in a balloon". This novel was published by Jules Hetzel and this saw the beginning of a partnership which was to endure for the remainder of their lives. In total, Verne wrote 67 novels, the best known of which were "Twenty thousand leagues under the sea" (1870) and "Around the world in 80 days" (1873). It was the imaginative mind of Jules Verne which led him to first conceive the idea, in 1865, that man could land on the moon. Towards the end of his life Verne became increasingly depressed about a leg injury which forced him to limp badly. In 1902, he became partially blind and he died at Amiens on 24 March 1905. The stamps of 1982 (Yv 2247/48) reproduce engravings from the first illustrated edition of Jules Verne's stories, portraying dramatic moments from two of the most famous books of this early exponent of science fiction.

The philatelist's nightmare continued in 1982 as, yet again, the French postal authorities rang the changes with the annual Red Cross issue. Having abandoned the style introduced just a year earlier, the first – and most obvious – alteration was in the physical appearance of the booklet. This reverted to the format of 1980 and, in consequence, the disparity between booklet and sheet perforations was re-introduced. The horizontal style booklet of the previous year was replaced by the more familiar vertical style cover measuring 78 x 102mm. The cover design was of a globe set in an ornate table – just one of the treasured items on public display at the 'Musée de la Marine'. The background of both front and back covers is a sandy yellow. All the printed legend on the front cover is in black with the lone exception of the cross, which is printed in red within a small white circle at the top right hand corner of the front cover. The printing is by recess and Pierre Béquet was responsible for both design and engraving. The booklet stamps now reverted to Perf 12.5 x 13.

The back cover has two imperforate but full size reproductions of the pictures on the two stamps but they each bear only the words "*Hommage à Jules Verne*" and are totally devoid of any other markings, including the cross, the value, the designer's name etc. The design showing the submariners viewing an octopus under the ocean is in the upper left hand half of the cover and the illustration of

the balloonists discarding ballast to gain height is in the bottom right hand half of the cover. The two pictures actually touch in the centre of the booklet cover, the tip of the bottom right hand corner of the stamp in the upper half meeting the tip of the upper left hand corner of the other. Inside the two covers are extracts, comprising four lines, from each of the two books featured on the stamps. Additionally, at the foot of each of the two inside cover pages are quotations, attributed to Jules Verne, philosophising upon life. The printing is all in black. Like the cover, the sheet of eight stamps reverted in format to the style of 1980, with the gutter panel being perforated vertically right down the centre fold.

This issue saw yet another increase in values, on this occasion accompanied by the re-introduction of a differential between the surcharges. The higher value stamp now bore an increased surcharge of 0.40. The issued number of booklets dropped slightly to 500,000.

**1983** The nativity scene epitomises the whole meaning of Christmas and therefore it was a natural choice as the topic for the 1983 issue (Yv 2295/96). The subject of "The Virgin and Child" selected by the postal authorities proved to be singularly apt in the context of the seasonal celebrations occurring shortly after its release. The two statuettes featured on the stamps are both to be found in the *département* of Val-d'Oise, the one a fourteenth century sculpture in stone (situated in the tiny chapel at Baillon), and the other a sixteenth century wood-carving (from the village church at Genainville). Both these works of art are perfectly conserved, although they have undergone minor reparations over the years.

Close examination of both statuettes reveals one interesting common factor. Both infants, it will be observed, are clasping doves. One school of thought propounds the theory that the artist is trying to convey his feeling that the birth of Christ should be a time of peace and friendship. A more popularly held belief is that it is an attempt to portray the miracle of Jesus giving life to earthenware birds. In the higher value stamp it will also be noted that the Virgin is holding a rose in her free hand. In Christian iconography this symbolises the cup which serves to collect the blood of Christ, but more commonly it symbolises the wounds on Christ's body at the crucifixion.

The 1983 booklet retained almost all the features that had been re-introduced the previous year. The background, this time, was white and the front cover design (by Cécile Guillame - who also designed the stamps) was of a mother cradling her child in her right arm amidst a spray of flowers. The baby is holding out its right hand, possibly reaching out to touch the white dove just beyond its reach, or trying to tug at the woman's brown and gold hair – which is displayed in a somewhat futuristic style. The stamps were engraved by Albert Decaris and were perforated 12.5 x 13.

There is a small alteration in the PTT logo and lettering for, whereas previously the letters were separated by full stops, these punctuation marks disappear in this issue. More noticeable, however, is the metamorphosis that the winged dart logo undergoes as it is changed into a more streamlined-looking version. With the lone exception of the cross (which is in red) all the printed lettering on the



Figure 33

cover is in black. Across the top of the rear outside cover of the booklet, printed in black, are the words “*Aidez la Croix-Rouge à aider*” (‘Help the Red Cross to help’). Slightly enlarged (28 x 43mm) versions of both stamps in full colour appear in similar positions on the cover as they had a year earlier. In this instance, however, the stamps do not touch and, even at their closest point, are 5mm apart.

Inside the front cover there are informative details about the statuettes, including the approximate dates of origin, the material from which they were constructed and the respective height of the two icons (the stone sculpture being 103cm and the wood carving 100cm). Also inside the front cover is a biblical reference to “*Psaume LXVIII, 14*” which appears to be intended to refer to ‘The wings of a

dove, covered with silver and her feathers with yellow gold’, although this reference is actually to be found in Psalm 68, 13. There is, in addition, a small section printed in black, wherein is discussed the possible significance of the dove held by the infant in both of the stamps.

An increase in the postal rates necessitated another change in the values of the issued stamps, the higher value now being priced at 2 francs – a 0.20 price rise. The difference in the surcharge was, once again, dispensed with and the lower value, which remained unchanged in price, was subjected to a 0.10 increase in the surcharge, thereby bringing it back into line with the surcharge (of 0.40) on the higher value of the two issues. Perhaps this increase explains the reduction in the numbers printed to 450,000?

**1984** The Red Cross issue of 1984 broke new ground in a number of ways. First and foremost, it broke with the tradition of issuing a pair of stamps and, for the first time since 1939, a single stamp (Yv 2345) was released. It was also different in that, instead of celebrating a piece of French cultural history, it created it. The painting of “*La Corbeille Rose*” was actually painted specifically for the purpose of reproducing it in stamp form. Madame Odette Caly is one of the better known of French artists and, at the time of writing, she is still working in France where she has her own studio at the Rue Campagne-Première in Paris. She is, in true lady-like fashion, reticent about her age, admitting only to having “first started painting in 1947”. She is a widow, who was formerly married to M. Picart Le Doux (who has had his own work featured on a French stamp, in 1980).

Mme Caly is acclaimed in her own right, primarily for the fine quality of her tapestries, and many have been purchased by both the State and the City of Paris – where they are displayed in principal museums. Many others are to be found in private collections throughout Europe. Nothing if not versatile, Mme Caly also produces stained glass windows and is a prolific artist in the field of ceramics. The flowers featured on the stamp were entirely her own creation. For the first time, Jean-Paul Véret-Lemarinier was responsible for both the design and engraving of these stamps.

The year of 1984 heralded a wind of radical change, which must have blown powerfully across the dusty desks of the senior Post Office officials responsible for deciding upon the format for the issue of Red Cross stamps. Almost overnight, the traditional and comfortable idea of an annual issue of a pair of stamps was blasted away. The concept, and realisation, of a single stamp issue set in motion a ‘domino-effect’ of changes and, in particular, necessitated major changes to the booklet structure and format in order to accommodate this innovation. Now measuring 120 x 71.5mm (folded), the booklet (Fig 33) comprised a sheet of ten postage stamps and two vignettes or labels, affixed to the booklet cover by the selvaie at the narrow edge of the front cover. The stamps, and ‘se-tenant’ labels, were printed in strips of 12 (2 x 6) with the two vignettes

closest to the area of selvaie adhering to the cover. The two vignettes were white with the lettering “*Affranchissez Croix-Rouge*” printed in black, repeated at staggered intervals in 15 lines. Superimposed on this printing, in red, was a large 20mm cross. With such a seismic change it is perhaps understandable that the perforations also changed. The sheet stamps were 12.5 x 13 and booklet stamps now 13.5 x 13.

Effectively, this commercial gimmick meant that the impoverished philatelist had to pay 26 francs for the whole *carnet* of 10 stamps just to obtain one, or two, of the postage stamps ‘se-tenant’ with the etiquettes. Worse still, the collector was obliged to remove the entire content of the booklet to enable him to display the pair together and thereby provide visual evidence that they were displaying a booklet stamp. The paupers were left to rely upon their ability to illustrate the difference in perforation between the booklet and sheet stamp. Although they were often sold unfolded, the *carnets* were invariably folded in the centre, thus dividing the strip into two halves by means of the perforations between the second and third postage stamp in the strip.

The outer cover of the booklet is deep blue in colour, with a green frond traversing both the front and the back (ie the totality of the outside cover). At regular intervals there are, alternately, red and white flowers sprouting from the frond. The words “*La Poste*” and the PTT winged dart logo appear, in white, in the top left hand corner of the front cover. Also in white, the words “*Carnet de 10 timbres-poste de 2.10 + 0.50 = 26F*” appear between two red crosses at the foot of the cover. On the back cover the letters “*PTT*” appear, in white, at the top right hand corner and the manuscript “*Caly*” is printed in red in the top left hand corner. Inside the front cover, on a white background, the words “*Collectionnez et offrez les timbres-poste de France*” are printed in dark blue. The inside of the back cover consists of publicity and information about the services provided by the French Post Office for philatelists. This radical change encouraged the postal authorities to increase the issued number from the previous year by an extra 50,000.

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

*To be continued*

# A Rather Special Postcard

Ashley Lawrence

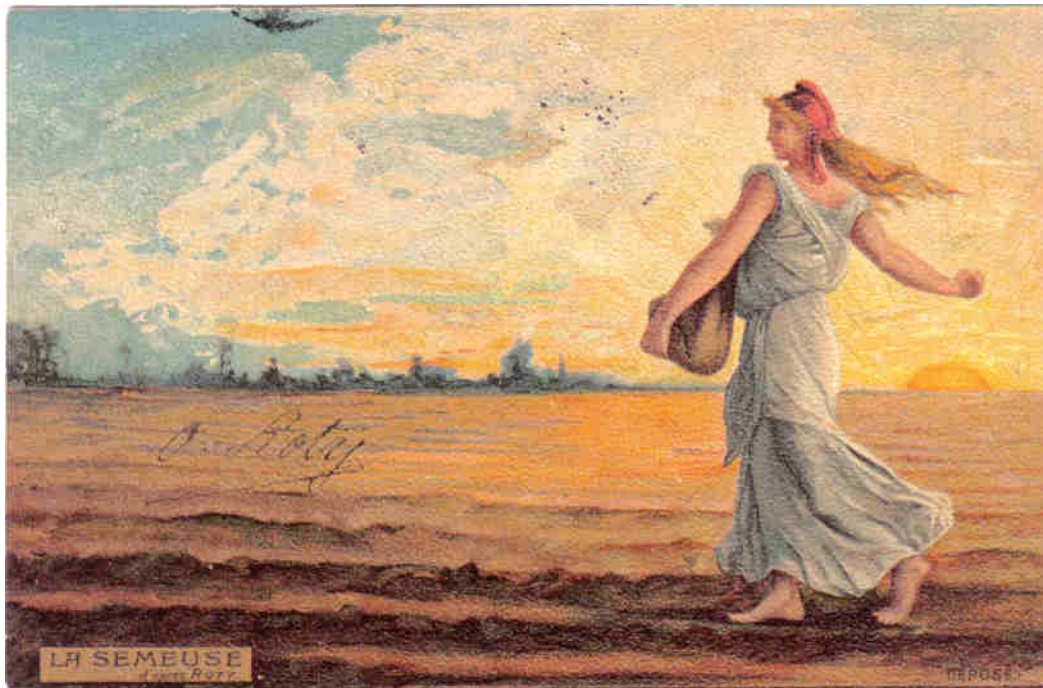


Figure 1  
The front of the Sower postcard

Readers who have seen my book, *“The Sower, A Common Little French Stamp”*, will recognise the postcard shown in Figure 1 which is illustrated on the front cover of the book.

It was thanks to eBay that I came across this postcard. Some years ago, having bought an interesting but entirely unrelated cover, I corresponded with the vendor and learned that his name was Rida Roty. Rida had an illustrious ancestor, Louis-Oscar Roty, the designer of the Sower.

The Sower, *La Semeuse*, is unique in philately. Since her first appearance on silver coins in 1897, she has graced the coins and postage stamps as the symbol of France for more than a hundred years.

When I expressed my interest in his family history, Rida Roty sent me copies of the postcard that had been written by his forebear in 1905, and autographed for the benefit of an admirer. He kindly agreed to let me display the postcard on the cover of my book, which has now been published by the Society.

We corresponded further, and to my delight I have been able to purchase the original postcard. It now feels very

much at home in my collection! Rida has also provided me with much background information which may be of interest.

## Louis-Oscar Roty

Louis-Oscar Roty was Rida's paternal great-great-grandfather. Born in Paris on 11 June 1846, Roty studied art under the sculptor Augustin Dumont and the engraver Hubert Ponscarne, and quickly gained a reputation as a sculptor of medals and bas-reliefs. He exhibited at the Salon from 1873, and won the much-coveted *Grand Prix de Rome* in 1875, enabling him to further his studies in Italy. In 1885 Roty was awarded the *Légion d'Honneur*. In 1888 he became the youngest member of the *Académie des Beaux-Arts de l'Institut Français*, and in 1897 its president. That was the year in which *La Semeuse*, originally designed as a medallion for the Ministry of Agriculture, was selected as the motif for the new issue of French silver coins. Roty won the *Grand Prix* in 1889 and again in 1890 at the *Exposition Universelle*, and was made a Commander of the Legion of Honour. Roty died in Paris on 23 March 1911. Many of his designs and examples of his work are preserved at the *Musée Oscar Roty* in Jargeau (Loiret).



Figure 2  
The reverse of the postcard

### Théodore Rivière

Roty wrote the postcard on 25 May 1905, and signed the illustration of the Sower with his name, Oscar Roty, in response to a request from Alice Rivière, the daughter of the sculptor Théodore Rivière. The postcard, duly franked with a 10c Sower stamp (naturally), was posted at Place Chopin (Paris 16<sup>e</sup>) and addressed to Miss Rivière at her father's home, 99 rue Mozart in Paris. The reverse of the handwritten postcard is illustrated in Figure 2 above.

Roty wrote his message to Alice with typical modesty. The transcription and my translation are as follows :-

*“Quoique rentrant chez moi horriblement fatigué je vous envoie cette reproduction qui est par hasard supérieure à ma composition première. Je t'embrasse et je suis tout à toi si tu avais besoin d'un renseignement. O. Roty”*

*“Although returning home dreadfully fatigued, I send you this reproduction which is by chance superior to my first composition. I embrace you and I am all yours if you need any information. O. Roty.”*

Alice's father, Théodore Rivière, was an eminent sculptor who was born in Toulouse in September 1857 and died in Paris in November 1912. He sculpted the bronze statuette of Oscar Roty which is illustrated in Figure 3 (right). Casts of this sculpture are displayed in the *Musée Rodin* in Paris and in the Metropolitan Museum of Art in New York.

Roty's talents were appreciated by his professional colleagues and fellow artists. He was great friends with Louis-Eugène Mouchon (1843-1914) who engraved the dies for the early Sower stamps, and he and Mouchon regarded each other with great affection and respect.



Figure 3  
The statuette of Oscar Roty by Rivière

## SHORTER ITEMS - INCLUDING QUESTIONS AND ANSWERS

### French Congo Unknown cds ...DOMBO

I have an illustrated listing of the date stamps of AEF made by a stallholder in the Champs-Élysées stamp market, M. Venot, whom I got to know well when I used to visit Paris. It contains two illustrations of twin circle marks for N'Dombo, the first with *Congo Français*, the second, in slightly larger letters, with *Moyen Congo*.

The one you illustrate (in Journal 267 page 31) looks like the second. There is no more information but the absence of other examples suggests strongly that the office there did not last long into the 20th century. I have just sent my AEF collection to an auction house and cannot remember whether it had an example of a N'Dombo mark

Michael Ensor

Regarding the cancellation query routed through me and published in the last Journal - I've had a lengthy reply from John Mayne, the gist being that the office is N'Dombo, Gabon, opened in 1893. Apparently the 1904 Colonial Tablet issues of Congo were used in Gabon – there are details

in the Dallay Colonies catalogue. This was confirmed in an e-mail from J-J Sérén, secretary of COL.FRA, who places the village near Coco Beach, north of Libreville. Hopefully this will give enough information and a lead to the collector who made the original enquiry.

Paul Watkins



The query on page 31 of Journal 267 regarding the 'Dombo' cancel is actually from N'Dombo in the French Congo. A

1900 cover at the 40c registered French Community rate illustrated here shows the full cancel.

Ed Grabowski

The place-name on the cancel illustrated by Paul Watkins on page 31 of Journal 267 (March 2013) is nearly complete – in full, it is N'DOMBO. It appears in the lists of post offices of Gabon under dates 1890-1904, 1904-1912 and "after 1912" on pages 480 and 484-85 of the 2005-06 Dallay catalogue of the stamps of the former French colonies in Africa.

I can add a little to these basic details, the last of which is incorrect. Many years ago now my very good friend in the United States, Laurence Lambert, spent many hours reading through Dictionaries of World Post Offices published by the UPU, and he very kindly sent me photocopies of his extracts relating to the former French Equatorial Africa.

N'Dombo is not noted in the edition of 1888 and appears for the first time, under French Congo, in the edition of 1895. It is also present, this time under Gabon, in the next (1909) edition but noted as deleted in a supplement published in 1912. This last detail is confirmed, if confirmation is needed, by the fact that it does not appear in the lists of French Equatorial Africa post offices published in the *Annuaire des Postes et Télégraphes, Colonies Françaises*, for 1914 reprinted by COL.FRA in 1996 as its *Bulletin Hors-série N° 13*.

Apparently it was never re-opened, at least until 1951, the last year of Laurence's extracts, and indeed there seems to be no settlement justifying a post office there

now. The Tourist Map of Gabon published in Paris by the *Institut Géographique National* and updated by the *Institut National de Cartographie*, Gabon in 1994 marks a *Pointe Ndombo* a few kilometres from Cocobeach, but no town or village named Ndombo. It's possible that it's now called Nianam, located not so far from the "Pointe". I have no record of a post office at Nianam; its mail is probably han-

dled at Cocobeach. The use of a French Congo stamp, year uncertain, is not at all suspicious. In 1891 Gabon was absorbed into French Congo and used its stamps until 1904 when French Congo was broken up and Gabon was re-created. The French Congo stamp illustrated on page 31 was issued in November 1892, so it was used in Gabon for over eleven years.

Bill Mitchell

## Ballon Monté – genuine? (The Mrs Simpson letter)

Is Don Sherwin's *Ballon Monté* (shown on pages 29-30 of Journal 267) genuine?

Well, I'm not the expert Don asks for but I do have an identical letter! Presumably one letter is a copy of the other or both of an original. Mine has the same stamps as Don's,

partly torn around and the same postal markings, perhaps in a very slightly different position.

I paid £2 about 12-15 years ago. Anyone want to buy a little Franco-Prussian War collection with a fake *Ballon Monté*?

Mike Brindle

In the March 2013 issue of the Journal, Don Sherwin illustrated a document which had turned up at a local auction, and queried whether it was a genuine *Ballon Monté*.

It isn't. It is the well-known "Mrs. Simpson" facsimile of a balloon letter that was published by Letts as a souvenir of the Siege of Paris in 1871.

In April 1871, Letts, Son and Co. Limited, London, a printing firm now celebrated for the production of pocket diaries, advertised for sale :-

*"a facsimile of a Real Balloon Letter, as sent from Paris by the "Celeste" on Sept. 30, wherein the handwriting, Republican stamps, postmarks, and even the size and weight of the paper are identical with the original, the names only being fictitious. As a lasting memento of the great war just closed, and the gigantic and novel enterprises connected with it, this letter will fairly claim a place in every one's album or scrap book."*

The price of the souvenir letter was 6d.

The letter purports to have been written by an Englishman in Paris in late September 1870. The letter is addressed to Mrs Simpson of Hereford Square, London SW. The letter was date stamped R. de Palestro, Paris, 5th collection on 29 September 1870, and has a London arrival cachet on 3 October 1870. It is franked with a facsimile of the 20c Blue Cérès Siege stamp (Yv 37), and a fictitious 20c Bistre Cérès Siege stamp (similar to the 10c Bistre, Yv 36). The stamps are cancelled with the Paris Star N° 16. The same die was used for both stamps: the 20c Blue is a facsimile, but the 20c Bistre is *fictif*.

The "Mrs Simpson" letter is sometimes described as a forgery, but it isn't a forgery, as there was no intention by the publishers or other dealers to deceive anyone. It was devised at a time when ladies and gentlemen of leisure kept items of interest in scrap-books. A letter written in haste in English, and purporting to have been flown by balloon out of besieged Paris, was a memento of the late conflict which fitted the bill perfectly.

The content of the letter is certainly "gung-ho" and filled with excitement as the writer prepares to go into battle. Read the following transcription, and you will understand the appeal of such a souvenir to Letts' customers.

"9, Rue des 2 Portes St. Sauveur,  
Paris.

Sept. 28 / 70.

Dear Mrs. Simpson,

*I send you these few words per balloon post. - Bismarck's sweet lambs surrounding us by land and water, air is the only medium left for the conveyance of our correspondence - which by order must be of the shortest - weight and space being a great consideration in the last fashionable style of letter carrier.*

*I have joined the Volunteer Artillery of the National Guard - but it has not been my luck to have a shot at the Prussians - not yet - but I expect to every moment. Already two or three times a night I have hastily turned out to bugle sound - but only to false alarms. The Marine Artillery who occupy the Forts in advance of us (who occupy the fortifications of Paris proper) invariably dismantle all the guns of the enemy as soon as they get into position, so that we have come to no harm as yet - Some of the fellows in our Marine Artillery are wonderful marksmen - one of them dismantled 47 of their guns in 47 shots, for which he has got the Cross of Honour, and well he deserved it. I long to try my skill and see what I can do for our dear friends - I feel as if I could shoot very very straight. You will perhaps think me very blood-thirsty - but I am alas not more so than needs be. Remember, we all fight for our lives - and more than our lives - There are no cowards here - The few there were have been shot - Man, woman and child, all are prepared "for the worst and to do the worst". Since my arrival here 400,000 National Guard have been armed. We have about 300,000 Regulars and Mobiles, plenty powder shot and shell and plenty of provisions. Frenchmen are wonderfully quick at learning military duties drill etc. and men that a few*

weeks ago hardly knew a chassepot from an elephant now drill like old troops – and, which is best, keep admirably steady under fire and against odds – The Mobiles and Volunteers are our pluckiest troops – those from Brittany have earned quite a reputation – before coming into action they all kneel and the Priest that has come up with [them] from their homes gives them his blessing after a short prayer – then forward they go, literally a wall of steel, never giving way an inch – whatever be the odds, these good Bretons are bravery itself, and though they are rather thick-headed as barrack soldiers, they are splendid fellows at guerilla warfare, and “pot” the Uhlans to rights.

29 Sept.

I have just received the news that we are to be sent forward with field pieces – the enemy found it so hot the only time he attempted to attack that he keeps very quiet – so it is our lot to go and wake him up. I shall thus have the opportunity of seeing the Prussian helmets at close quarters – Well! Hurrah! and may I be happy enough to see you all again -.

You must not think that all these horrors of war with which we are surrounded – wounded and dead men, burning woods and houses, the sound of cannon – affect in a great degree the appearance of the Boulevards. If it were not that every man one meets reminds me, by his military garb, of “the business of the hour” one would never dream that Paris is invested. The

streets are full of ladies and children, the cafes full of men carelessly joking, smoking, playing at dominoes – just as if the Prussians were a thousand miles off and never thought of coming; only, if a drum beats – you see them cheerfully drop the joke, the smoke, the play, shoulder the rifle – and calmly drop in their ranks – and march off without more ado at the eternal words “Forward, to the Front”.

As yet we have only lost about 250 men – the enemy must at least have lost 10,000 – the odds seem long – but are accounted for by our Gunners potting them from under cover. However we expect before very long something hot – very hot – but we are quite ready. I don’t apologise for this untidy scribble – Volunteer Gunners here have little time for “company manners”.

I trust you are keeping all in good health – and recommend myself to your best wishes.

With respectful compliments, I am, Dear Mrs. Simpson,

Yours affectionately,

Jules Le Messurier

Please don’t let my Mother know that I may be in the thickest of it.

The bugle sounds, but I don’t know if it is for us ...”

Great stuff! I hope this answers the query.

Ashley Lawrence

## Joint UK - France Stamps 1940

The last Journal (N° 267 page 31) included a query about the Anglo-French stamp planned for issue in the summer of 1940. Provided as an initial response was the information given by Françon and Storch in their *Spécialisé France: Timbres-Poste de 1900-1940 et de la Seconde Guerre Mondiale 1940-1945*.

More information on the subject can be found on the British Postal Museum & Archive’s website under the title ‘Proposed Anglo-French Issue’ (see [www.postalheritage.org.uk/page/kgvi-anglofrench](http://www.postalheritage.org.uk/page/kgvi-anglofrench)). Click on ‘View the stamp history’ for the full history. Click ‘Find this on our stamp catalogue’ for illustrations of the various essays. It is to be noted that no indication is given that a green essay ever existed.

As I have a copy of the March 1940 *Écho de la Timbrologie* cited by Françon and Storch, I will mention that its limited article about the projected stamp adds nothing to the BPM&A’s information except in that it reprints an illustration taken from *Stamp Collecting* of one of the many designs claimed to have been submitted for the stamp. The

article ends with the opinion (quoted, unattributed, in the BPM&A’s account) that ‘the ideal Anglo-French stamp already exists’, this being, subject to some slight modifications, the stamp issued for the British royal visit to Paris in 1938.

I do not have copies of the other magazines cited in the last Journal.

The essays shown in the last Journal are of the original design by Cheffer with the King and President both facing left. These essays are recorded as printed in tiny numbers in brown, orange and blue only. That leaves the question as to whether the green essay illustrated in the last Journal is an unrecorded rarity or just a forgery? As can be seen from the Storch catalogue and the BPM&A’s website, the genuine design has a narrow frame around it, a frame that seems to be missing from the essays illustrated in the last Journal – though this could perhaps be simply due to a loss in clarity of detail in the copying process. It might be worth contacting the BPM&A to ask for their view.

Roy Reader

## Postal Relationships between Belgian Congo and French Congo

With signs of spring evident and other responsibilities beckoning I heeded my wife's orders to sort out grey areas which appeared during what seems a long winter but which afforded more time than usual for our hobby.

I re-read in the September 2012 issue of the Journal (N° 265, pages 87-90) Part Two of the article by Philippe Lindekins on mail from the Belgian Congo, an area I came close to collecting, and the item illustrated as Figure 17 caught my eye. My knowledge of Belgian shipping is infinitesimal, gleaned from handbooks published by the late Philip Cockerill: Booklet 41 covers mailboat services from Europe to the Belgian Congo 1879-1922 and was written by Abbé G Gudenkauf of the Belgian Congo Study Circle in 1982. The book is fully recommended for collectors of West African material, although copies have not readily been found over recent years.

I was surprised at the countries whose ships served the Belgian Congo in 1893 and at the departure ports. Of particular interest, I read that the *Compagnie Gantoise de Navigation* provided a service from Antwerp employing three ships from 1886 until their demise in 1888. There was no regular Belgian service from 1888 to January 1895. Consequently the item illustrated, posted at Antwerp in 1893, had to find an alternative route. The Belgian route from 1895 was operated by the *Compagnie Maritime Belge*: here Cockerill refers to '*Anvers-Congo ou la grande aventure*' by E and M Deneumostier.

A major route via Lisbon operated by the Portuguese line *Empreza Nacional* provided the most regular service between Europe and West Africa, and schedules listed by Cockerill show fortnightly sailings in 1895.

Of more significance were the routes operated by Woermann mailboats out of Hamburg, eight monthly by 1902. Cockerill noted mail from European countries other than Germany had to be marked with the ship's name before it could be carried by the company. I note that the schedules provided by Cockerill, which he admitted were incomplete, imply German boats commenced their voyage from Belgian ports; reference however to Czimmek in *Seepost Hamburg-Westafrika* shows that he lists Antwerp as the first port of call after Hamburg. I am confident Woermann ships did not operate out of Belgium and being authorised German mailboats receiving government subsidy it is questionable if they would have been permitted to do so. The Woermann line was so dominant, calling at all major ports supporting German traders along the coast, British shipping out of Liverpool felt obliged to invite the company to

join what was known as The Conference.

French representation was the joint service operated by *Fraissient* of Marseille and *Chargeurs Réunis* of Bordeaux, the former withdrawing on 1 October 1908 when sailings became monthly.

Dutch ships of *Nieuwe Amsterdamsche Handelsvennootschap* provided a service between Rotterdam and Banana. Cockerill states the service was irregular and more details were required.

From 1883 British ships out of Liverpool operated by Hatton and Cookson ran a service until the end of the century. In 1891 the British Africa Steamship Company and the Woermann Line combined to provide a monthly service out of Antwerp on the 6<sup>th</sup>.

There was a choice of routes for mail to pass from Belgium to its African colony, and with sailings far from daily it was often expedient for mail to commence its journey by train for collection at a port closer to Africa. My interest in the area is limited to mail to and from German Togo from 1884 to 1914, and other mail carried by the Woermann Line, and for the eight years when the country was jointly administered by Britain and France.

In spite of the excellent service provided by Woermann whose frequency increased over time, I have mail to and from Togo by British ship via Liverpool and French ship via Marseille and Bordeaux. Mail also reached Togo via Gold Coast and Lagos. I cannot think I will find mail carried by Belgian, Dutch or Portuguese companies, all of which bypassed the Benin Bight sailing direct from Liberia to Banana, but one never knows, as mail changed hands in various ports along the route, in particular Madeira, Dakar and Monrovia.

Cockerill made a major contribution to mailboat service philately, but since 1982 other books on the Woermann Line have fleshed out early research, and Czimmek's book restricts details to the use of the *Ovalstempels* by company ships up to World War One. Unfortunately the RAF destroyed the company records in many raids on Hamburg and the schedules are largely reconstructed from mail recorded. A second excellent book by Arno Gottspenn, who collaborated with Cockerill, and Lutz Grimmer, '*Die Deutsche Westafrika Schiffpost 1885-1956*', records and illustrates mail handled by the Woermann Line up to 1914 and later when services recommenced after the Great War, and this book too, though out of print, is highly recommended.

**John Mayne**

John Mayne states (above) "Cockerill Booklet 41, mailboat services from Europe to the Belgian Congo, 1879-1922, by Gudenkauf. .... copies have not readily been found in recent years".

The Belgian Congo Study Circle holds a good stock of this book and it is available on request from our Hon Secretary Dr Charles Lloyd, 18 Linefield Road, Carnoustie, Angus DD7 6DP; email charles.lloyd@blueyonder.co.uk.

These are offered to BCSC members at £6 + p&p and non-members at £10 + p&p. Because of the overlapping interests and co-operation between us, we have agreed to include members of the F&CPS at the preferential rate.

I note also that we have stocks of another Cockerill booklet [43] which may be of some interest: 'Mailboat Steamers on Congo Rivers and Lakes 1896-1940.' That too is similarly priced.

**Stuart Smith**

# REPORTS OF MEETINGS

## LONDON GROUP MEETING OF 20 FEBRUARY 2013

**Mick Bister: French Somali Coast**

Mick started by explaining that the region he was displaying was not a major collection but just a side interest. He first located the area geographically and noted the importance of its salt deposits. In 1862 the French had entered into a treaty with local Sultans to administer the coast between Eritrea and Tadjouri and to develop port facilities at Obock. This led in the 1880s to further agreements being signed to establish protectorates up to the borders with British Somaliland. From 1888 the settlement of Djibouti was developed as a new port, and in 1891 Colonial administration was transferred there from Obock, now in decline. In 1896 the colony of Obock was united with Djibouti and the surrounding protectorates to create the French Somali Coast and Dependencies. From 1958 onwards referendums were held that resulted first in the new status of a French Overseas Territory, which was in 1967 renamed the French Territory of the Afars and the Issas (after principal tribes of the region) and finally gained its independence in 1977 as the Republic of Djibouti.

The first post office was established at Obock in 1884 and at Djibouti in 1893. Mick's display began with some picture postcards of these sites from that period and a selection of the earliest General Colonies (or Group Type) stamps from 1892 overprinted with the name (in order to avoid their use in other colonies); he pointed out that it was almost impossible to find these on cover. Obock soon produced some imperforate rectangular and triangular stamps including camels on triangular ones to represent the express camel post. Djibouti followed with some similar but larger issues that also included some lozenge shaped ones. A shortage of stamps led to a number of issues being overprinted with a new value or bisected and some of the replacement printings never reached the colony but ended up at dealers.

In 1902 came the first issue for the united territory of the *Côte Française des Somalis*, printed by Chassepot and later by Wittman, with exquisite engraving and colours but defective printing: Mick showed some colour trials of these. Stamps with inverted centres that appeared in the 20th century were the result of fraud by a printer so the series was later reproduced in typography by the State *atelier*. The adoption of UPU colours brought new issues, and Mick illustrated a wide range of usage for all these, including the rates for registration, money order delivery charge and even airmails (with the first flight to Paris of 1933).

For the second half of the display we moved on to the stamps issued in 1938 that had been engraved by the *Institut de Gravure*, followed by the period of the Second

World War. After the armistice the French Somali Coast became pro-Vichy and therefore very isolated. The British set up a blockade of Djibouti, leading to a severe shortage of food and supplies. Aviators ran the blockade from November 1940, particularly Paul Codos in his seaplane *Ville de Saint Pierre*, and this did involve some mail being carried. A new route was devised from Djibouti to Madagascar, going by air to Marseille and Dakar and then by sea to Madagascar. In 1942 some mail went directly from Djibouti to Madagascar by tanker, allowed through the blockade by the British because some women and sick people were on board.

Mick showed a whole range of stamps from the territory including some that were issued in Paris in 1942-43 but never reached Djibouti, although some values had been cancelled by favour. There were issues overprinted *France Libre* followed by the Dulac series printed in London in British colours. The commemorative issues were shown from 1931 onwards including the 150th anniversary of the French Revolution that was not issued in France and other designs by Albert Decaris. We were shown some pharmaceutical poster cards for publicity, first day covers, the first plastic handstamp with the incorrect inscription *Somali Français*, and some in photogravure with horrible colours and quality of printing.

Changes in the name of the territory were fully documented with *Territoire Français d'Outre-mer de la Côte des Somalis*, *Territoire Français des Afars et des Issas*, *République de Djibouti* all playing their part. When in 1958 the colony became an overseas territory of France there was a distinct attempt to promote its culture, with fish, birds, animals and views all being illustrated and well-known engravers employed. There was a clear aim to find a balance between this kind of promotion and omnibus issues, though certain photogravure issues spoilt the image again, especially with a gold stamp. The display ended with examples of the plethora of miniature sheets that were produced.

Those attending the meeting felt that Mick had been far too modest in his assessment of the material shown and appreciated the opportunity to view items of great interest and attractiveness from an area rarely displayed.

Members present: Maurice Alder, Len Barnes, Mick Bister, Godfrey Bowden, David Chalcraft. Michael Fairhead, Chris Hitchen, Hugh Loudon, John Parmenter, Barbara Priddy, F M Turner, Maurice Tyler.

Apologies: None.

**MST**

## NORTHERN GROUP MEETING OF 9 MARCH 2013

### Michael Meadowcroft: A varied French selection

Michael's display consisted of a wide range of stamps with particular characteristics that he described and explained, starting with the first Cérès issue of 1850 in which some copies of the 40c had a retouched figure 4. These were followed by the twelve values of the 1862 reprints produced in high quality to comply with a request of all national postal administrations for all sets of stamps issued to date. The first perforate French issue appeared in 1862 and the lowest value of 1c (for printed papers) included an important but rare variety known as the "big C".

The laureated Napoleon issue of 1863 also exists as a special unperforated series said to be done as a special favour to the banker Arthur de Rothschild, and eight of these were shown. The 5c of the Napoleon III perforated issue continued to be used long after the other denominations because apart from a proof there was never a 5c laureated Napoleon stamp: different printings were shown to illustrate the bluish paper of two other values used when the original greenish paper ran out.

Michael then showed clear examples of frame breaks in the original printing of three of the four low denominations of the stamps of the Third Republic 1871. In that same issue one 15c stamp had slipped into a sheet of 150 10c stamps and members were shown a copy *se-tenant* with a normal 10c. A *se-tenant* pair of Type II and Type III of the 25c of the Third Republic issue, arising from the replacement of worn stamps in the sheet, was also included.

The Red Cross stamp of 1918 appeared complete with the "Specimen" overprint and the imperforate variety. The display moved on to the three War Orphans series of 1917, 1922 and 1926/27, raising money for the benefit of *Postes et Télégraphes* staff; two sheets of the 1924 Paris Olympics showing the many shades, cancellations and varieties; the 10c green Sower with thin figures from the *Minéraline* and *Phéna* booklets; an 8-page study of the Ronsard commemorative stamp with varieties, shades, three types of proof and the vignettes issued for the 500th anniversary of his birth; the 1982 French census stamp with missing 7 on the island of Corsica and with missing green colour; and many aspects of the first series of French tourist sites.

The second part of the display began with airmail post-1920 to 1971 and included the official PTT airmail vignette which was the forerunner of the *Par Avion* stickers, the Mersons overprinted for use as airmail stamps (with varieties), an example of the 1928 catapult mail overprints, 3 sheets of the 1930 Paris Airmail issue of 1930 (with shades and varieties), and the Banknote stamp of 1936 (with a perfin

and the curious advertising label of stamp dealer Edouard Berck. Air shows across France during the first three decades of the 20th century resulted in "semi-official" stamps with "errors" and "varieties" and these were exemplified by items from the Hérault *département*.

Members then saw the first three examples of special *blocs* produced for philatelic exhibitions in Paris (1925), Strasbourg (1925) and Paris again (1937). Stamps were printed for use with newspapers, being stuck on the papers before printing so that they were cancelled by the text: Michael had a 2c rose imperforate example with a fake cancellation. Official stamps were produced for the use of the Vichy regime during the German occupation of France but were never issued.

France was the first country to produce stamps for the payment of postage due, and members were able to view a complete mint set for their first century, along with cancelled examples of the early ones with various shades. The strike of Amiens postmen in 1909 led to the special 10c Chamber of Commerce stamp for local use, and was illustrated by a complete sheet (with missing "c" on one stamp and a dubious *tête-bêche*) together with individual stamps and a cover. These were followed by many of the telephone stamps entitling one to a set time of conversation, and the 12 shades (issued one per day) of the beautifully engraved vignette for the 1949 international philatelic exhibition in Paris.

Michael continued with Resistance forgeries and propaganda stamps; Algerian stamps (including a fiscal one) used in Corsica in 1943 after the liberation of that island; and two First World War stamps, one produced in Valenciennes for local post by the Chamber of Commerce during the German occupation, and the other used by the Serbian administration based on Corfu (probably cancelled to order). Then came patriotic vignettes from the same period, sold to raise money for the war effort or for victims of the war.

Personal contacts had led to items of interest being acquired in much more recent times (1991 onwards), such as an item that had been sent on a very roundabout journey from Faugères in the Languedoc to Gabian (only a few miles away) and some covers sent from Faugères to the French House of Commons. The display ended with a splendid example of a propaganda poster of a broadcast address by Pétain in 1940, apparently sent by post — unless the stamps affixed were used instead of the fiscal stamps normally added to posters.

MM/MST

## LONDON GROUP MEETING OF 17 APRIL 2013

### John Hammonds: Aviation Mk III

John announced at the beginning of his display that he was hoping to show a number of disparate topics that had not been seen before at the London meeting, though he could not be sure that this was so.

He started with military aviation and, in particular, the manoeuvres that had taken place before the First World War from 1910 onwards, when the military were discovering the use to which aeroplanes and airships could be put. Picture postcards and illustrated lettercards and envelopes from this period were shown, including various flags cards from different air bases such as Dijon and vignettes of planes on cards, together with the mention of military aviation in postmarks. We saw a selection of Delandre and Red Cross labels, cards with images of the World War I fighter ace Guynemer, the Nancy Lunéville vignette overprinted by the Red Cross, and private labels for airmail.

We were then invited to sample various items concerning meetings and events, such as the aviation meeting at Lyon in 1910 with its postmarks and vignettes, the Paris-Rome-Turin air race with a stop at Lyon, a 1930 meeting with some strange overprinted Mersons, the International Aviation

Day of 1933, some 1944 cards and 1946 propaganda labels.

At the halfway stage Mick Bister took time to appeal for offers of help to man our exhibition at Stampex in September.

The second and final part of John's display included a variety of items from the 1943 Airmail Exhibition, sheets of air-mail labels both perforated and imperforate, and wartime mail that needed special permission to be sent to certain destinations, particularly in neutral countries and probably all philatelic. We also saw proofs and other items produced for the 75th anniversary of Balloon Posts, as well as the 1970 commemoration of the Siege of Paris with reproductions of the *Gazette des Absents*. The display finished with examples of aeroplanes being used in advertisements for *Byrrh* and for the *Au Bon Marché* store.

Members present: Maurice Alder, Len Barnes, Mick Bister, Michael Fairhead, John Hammonds, Chris Hitchen, Hugh Loudon, Derek Richardson, P J Rowbotham, Maurice Tyler, David Worrollo.

Apologies: Godfrey Bowden, John West.

MST

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## 13TH NEW ZEALAND NATIONAL PHILATELIC LITERATURE EXHIBITION 2013



TREATMENT OF CONTENTS: Well laid out - easy to read and a detailed list of contents. (32/40)

ORIGINALITY, SIGNIFICANCE, DEPTH OF RESEARCH: A large range of 'countries' to cover; good mix of articles, bookshelf, meeting reports and society/members news. (33/40)

TECHNICAL MATTERS: One of the few journals correctly paginated through a complete volume. (13/15)

PRESENTATION: A well produced journal in full colour; good way of colour coding on spine to show issue within volume. (4/5) Thank you for entering this exhibition.

RECOMMENDATION: Special Award: Best Periodical - congratulations! Medal Award: Large Vermeil. (82%)

## 37th ANNUAL PHILATELIC WEEKEND 15-17 MARCH 2013

42 members and 21 guests attended the Society's Annual Weekend at the Charlecote Pheasant Hotel near Stratford-upon-Avon.

### Friday

A Committee Meeting was held in the afternoon, but it was after dinner in the evening that Joint Organisers **Peter Kelly** and **Chris Hitchen** welcomed those attending, pointing out that this was the tenth occasion that the Weekend had taken place at Charlecote. Peter gave tribute to the late Bernard Berkinshaw-Smith who had done so much to institute the arrangements in their present successful form, and then invited the traditional impromptu displays.

**John Mayne** produced a miscellany of items involving colonies such as Togo, Benin, Dahomey, Martinique, Morocco and Algeria, with overprints and transit marks illustrating some interesting routes; **Jeremy Martin** had a query about items sent from Tunis and France to England, and showed an 1814 "Posts of the Empire" book; **Godfrey Bowden** had brought a study of vignettes used for trial issues such as the Palissy ones; **Ashley Lawrence** described his research into a letter dated September 1870 and written by a Prussian officer who had commandeered the Château de Nainville; **Colin Spong** showed some wartime correspondence to Madagascar from Vichy POWs in Kenya camps and from other sources, some being forwarded to Algiers or Djibouti; **Peter Maybury** displayed some interesting items from the French Revolution and the First Empire; **David Hogarth** offered some internment camp and Red Cross mail and some queries about the status of Monaco in WWII; **Mavis Pavey** had a postcard from an American Army PO in France 1945; **Chris Hitchen** showed a 19th century Russian card to France and a 1911 newspaper wrapper; and **David Trapnell** brought matters to a close with a philatelic story about Christmas pudding.

### Saturday

The following morning began with **Peter Grech** announcing his new book (described elsewhere in this Journal); **Steve Ellis** revealing that the May auction lots would be available for viewing during the lunch period and appealing for lots that were needed for the subsequent auction, saying that they should be with him before the end of August; and **Chris Hitchen** detailing the lunch arrangements.



John West gives his Presidential Display  
(Photo by Godfrey Bowden)

Then came the Presidential Display by **John West** on Red Cross charity labels. He first outlined the origins of the three societies that would later amalgamate to form the French

Red Cross. He illustrated the early material issued by these organisations, many still in the booklets in which they were sold, to raise funds for their benevolent work. He featured the "*Le Monde en Feu*" carnet which contained two panes of vignettes illustrating Allied soldiers. He explained how the signing of the Treaty of Brest-Litovsk in early 1918 had effectively been a peace treaty between Germany and Russia – thus rendering the Russian soldier featured on the pane of stamps no longer an ally. This meant that the whole booklet would have had to be shredded. The printers circumvented this by annulling that particular vignette with a cross. This was illustrated both in white and in blue on the two separate panes that were shown.

John also spoke of the life and times of Gaston Fontanille, a rogue printer who availed himself of the opportunity to print "Red Cross" vignettes for his own nefarious purposes after being approached by the genuine organisations to print booklets of stamps for them. He displayed panes of stamps which illustrated the means by which Fontanille bridged the gap, by including both the name of the issuing society and the name of his own printing company, "*Editions Delandre*" at the foot of each booklet pane.

He explained how Fontanille evaded all the prohibitions on importing top quality ink and paper (from Germany) and produced multi-coloured stamps of superb quality years before the French Post Office. Fontanille was arrested at the end of 1916 for forging Montenegrin Red Cross issues and for failing to make any contribution to the Red Cross for the material he had been selling on their behalf. He was sentenced to penal servitude in June 1917 and died in prison 6 years later. The display concluded with a visible deterioration in the quality of the labels that were being produced in his final days as, one presumes, stocks of ink and paper dried up.

After time for viewing **Mick Bister** opened his display on *Fausse Direction* by defining the term as 'missent' or 'mis-directed' mail attributed to correspondence which, due to inaccurate addressing by the sender or mis-sorting by the postal worker, has been dispatched to the wrong destination. Mick added that the scope of the display would be extended to cover other consequences of poorly addressed mail. An early example shown of missent mail was a letter dated 1874 on which *fausse direction ....bon pour St Vincent-de-Tyrasse* had been written in red ink. It would be almost a hundred years before manuscript annotations would be replaced by a special FD handstamp. Meanwhile, during the 19th century handstamps were devised to encourage more accurate addressing of mail. Examples of the earliest cachets such as *Inconnu à l'appel des facteurs*, *Nom commun à plusieurs personnes* and *Adresse incomplète* were shown as well as a selection of the rubber handstamps themselves.

Early in the 20th century, the Administration introduced campaign slogans and cachets to promote the use of *arrondissement* numbers and *département* names in addresses. Mick showed lesser known examples and in particular one used in 1935 in Le Havre-Graville which had been listed for the first time in the 2004 edition of the Dreyfus catalogue. From the 1940s onwards more offices devised their own particular handstamps and instruction

marks. These included variations of *Inconnu* and *Ne concerne pas* strikes, the most unusual being a postcard from Greece struck with *Ne concerne pas la France*. Several examples of mail were shown alongside a photo of the property illustrating how difficult it was for a postman to know which letter box to deliver to.

Until 1969 there had not been an official directive on the use of FD or *fausse direction* marks on mail hence their infrequent appearance. However, with the introduction of the two tier postal tariff and mechanised sorting the Administration instructed sorting offices that any *fausse direction* mail should be identified with the initials FD. The result was a plethora of FD handstamps produced locally by the hundreds of sorting offices in the 1970s and 80s. Mick showed a wide range of FD strikes illustrating the inventiveness of local postmasters including a rare *FD Surclassé* and use of *Fausse Direction* in the plural. Later, FD strikes were applied by cancelling machines and examples were shown from Tourcoing, Roubaix, Versailles and Paris-Favorites. Finally Mick closed with a frame of slogan postmarks and cachets promoting the use of the post code in an attempt to reduce the number of *fausse direction* casualties.

**André Métayer** then displayed the postal history of Saint-Malo 1849-1878. He started by giving a brief outline of the evolution of internal tariffs for this period, describing in some detail the stamps and handstamps used for different rates, including the Types 15, 16 and 17, the *petits chiffres* and *gros chiffres* numbers for the town, as well as the special tariff applied to letters between Saint-Malo and the nearby Saint-Servan. Examples of these were followed by balloon mail addressed to Saint-Malo and letters sent from this major fishing port to the islands of St Pierre and Miquelon – and even one addressed to the Isle of Dogs. Postal relations between Saint-Malo and the United Kingdom and with the Channel Islands were then explored. International relations were then exemplified by letters exchanged with the United States, Mauritius, Estonia and the Expeditionary Force sent to Italy.

After a break for viewing and for coffee **David Hogarth** displayed Spanish refugee mail in France 1929-42. This covered the postal arrangements introduced for Spanish refugees who fled to France from 1939, illustrated by examples of mail from/to refugees in internment camps and other locations and from/to those enrolled in *Compagnies de Travailleurs Espagnols*, together with contemporaneous postcards of the refugees and other documents.

**Stephen Holder** showed a selection of material from the *Marianne de Dulac* series, including both the scarce sets of 3 wartime essays, all the original stamps as issued, one complete sheet, plate blocks, and a range of covers from all the periods when the stamps were in use, from the point of issue at the end of the war to the period in the 1950s when changes in the postal rates meant that some values which had been withdrawn from use were re-introduced in order to be used as supplementary values or to cover new rates. Some of the items shown were from the collection of the late Stanley Bidmead, on his original leaves. All values issued were shown used somewhere on a cover, as many as possible as single usage examples and others in striking multiple assemblies.

**Iain Stevenson** showed 'Flying down to Rio', part of his collection of British airmails to South America, featuring high value frankings with Seahorses! He began with pioneer airmails from Britain to France and showed the development of the Latécoère line from Toulouse to Morocco and Senegal. In 1927 this became the Compagnie Générale Aéro-postale which operated extensive airmail routes in South America and from France to Africa. Eventually in 1930 the South Atlantic air bridge was completed from Senegal to Brazil with the famous pilots St Exupéry and Mermoz. Weekly flights leaving Toulouse each Tuesday were established and the British GPO contracted Aéropostale to carry their mails in competition with the German Lufthansa. A financial scandal forced Aéropostale to close and the routes were taken over by Air France and the outbreak of war in 1939 closed the route for the duration.

**Mavis Pavey** displayed French naval mail 1895-1941, the first sheets featuring mail from various *Corps d'Occupation* or *Corps d'Expédition*. Continuing chronologically, the sheets showed mail from hospital ships and battleships. The French sphere of naval influence during WWI was the Mediterranean and between 1916 and 1919 naval post offices were opened in various countries, examples of which were shown together with date stamps from newly opened post offices in bases in France. In addition mail was shown from ships large enough to have post office facilities on board, with their own date stamps at this period being hexagonal in style. To qualify for free postage the *Marine Française, Service à la Mer* cachet was applied.

After lunch **George Barker** re-opened proceedings with his display on Classic France: *Tête-Bêche & Other Anomalies*. He informed us that the classic issues of France (1849-1876) have long provided a fascinating selection of points with which collectors can wrestle, in the search for truth! The most notable are the *tête-bêche* varieties, the explanation for which is still a matter of opinion – George's is that they are quite accidental and are not a way of indicating plates or printings. There are, however, other variants which are not so well known, and which require acquisition to give accuracy of identification. The so-called 'Rothschild' printings of the laureated issues are one. Another are the re-impressions of 1862, made for Rowland Hill. Then there are the printings of the unissued 20c Cérès blue – these, once seen and stored in the memory, are easy to deal with. Sperati forgeries are another area where doubts can arise. Trials made in 1858 for the production of stamps for Greece involved the Cérès design but there is little difficulty because of the inscription. It is worth remembering that '*essai*' in French is not the same as the English 'essay', and largely means (colour) trials. One final point, for this brief account of the display, is the material known as the Granet re-impressions, made for the PTT as late as 1887. George indicated that these could be troublesome for those unskilled in identification of the French classic issues.

In the absence of Michael Rego who was unable to attend, **Peter Kelly** displayed postage due and partly paid mail in France 1876-1900, with a selection of letters showing the changes in the way mail was taxed. The concept of double deficiency adopted by the UPU was not taken up by France until a relatively late date and the penalties for sending unpaid and partly paid mail were severe, based on the unpaid letter rate less the value franked. It was not until



22 February 1927 *Paris Départ*  
 Inland postage 3rd weight step (tariff of 9 August 1926): 1 franc  
 Express (tariff of 26 September 1926): 2 francs 50c  
 Late fee (tariff of 1 May 1926): 25c  
 Total postage: 3 francs 75c  
 (See report on Chris Hitchen's display below)

1892 that the principle of double deficiency was applied to letters and OPR. Letters sent out unpaid by the Administration and approved bodies were taxed as unpaid until 1889 when this penalty was removed and recipients paid the normal letter rate.

**Robert and Brigitte Abensur** then presented and illustrated two topics, the first of which being the tariff of *Nivôse An 4* which was the most expensive and shortest lived postal tariff of the French Revolution, applied only for 6 months, from early January to early July 1796. This was a difficult period for France in many different areas including the weather, the economy and foreign and domestic affairs – an era in which the currency was changed to the Franc. The charges found on letters were especially high, 5 to 10 times the previous rates, rising in 4 steps from 50 sous (2.5 livres) to 10 livres due to the rapid devaluation of the *assignat*, the debased paper money of the French Revolution. However a return to payment by cash in Messidor reinstated more reasonable postal charges. Two other notable features of this tariff were noted: the charges for letters to or from Paris related only to weight and were regardless of distance; and letters from abroad were charged in cash (*En Num<sup>re</sup>*) on the front and on the back in *assignats*.

The second topic concerned letters with a Certificate of Delivery used in Alsace-/Lorraine 1919-1979, a form of correspondence inherited from the German postal administration and only used within the three *départements* of Haut-Rhin, Bas-Rhin and Moselle. The sender obtained

a legally binding document that certified that the Post Office had delivered the letter to the addressee, a form of notification used by the Clerks of the Court, bailiffs and notaries. The letters can be recognised by the manuscript or printed statement placed on the envelope at the time of sending “attached is a form for notification together with a copy” and a registration number. The franking of these letters combines three elements: the postage of the letter, the fee for the notification document (certificate) and the postage for the return of the certificate. The display illustrated the unusual use of certain postage stamps in these circumstances.

**Chris Hitchen** showed mail using the late fee service in Paris which began in the capital in July 1863. The intention was to allow mail to be handed in later than usual in order to catch the night trains, thus ensuring that letters were delivered throughout France and neighbouring countries the next day. It cost an extra 20c for each 15 minutes extra with the third delay available only at the Head Post Office. The number of offices authorised to accept such mail grew steadily and a range of offices was included. Rates were gradually reduced and examples of all were shown as well as items posted just too late and so held back for the normal services. Whilst primarily intended for letters, postcards were tolerated and examples of all rates on cards demonstrated this. Less usual was a printed matter item with a late fee and in the 1920s urgent letters with both late fee and express charges (*see illustration above*). Special

arrangements at the Gare Saint Lazare for the transatlantic liners and a rare item *Paris Gare du Nord Délais* were also included. The service faded away in 1937 and a letter from 1936 concluded the display.



David Trapnell gives his display  
(Photo by Godfrey Bowden)

After the break for viewing and tea **David Trapnell** displayed French forces in Tunisia with special reference to the South Tunisian Campaign 1915-1917. Although this subject has been written about by several French authors, it has been effectively overlooked by writers in English. David showed the authorising handstamps used 1906-1919 for *Franchise Militaire* mail because there were no military posts as such. There were no *Postes et Trésor* handstamps used in Tunisia at that time. He also showed postcards of the inhospitable terrain.

**Peter Kelly** followed with his second display, entitled 'Conflict in Mali? *Soudan Français* in 1894'. He explained that the current unsettled political and military position in the north of Mali and the intervention of French troops had prompted him to look at the position of those places in the French Soudan between 1894 and 1920 and to map the development of French control in that region through the post offices opened. He went on to tell the story of how Tombouctou fell under French control in 1894 as a result of an act of rank disobedience by an ambitious French naval officer and included the massacre of part of a relief force sent out against the orders of the civilian Governor and the retribution that followed by the other half of the relief force and subsequent raising of the flag in Tombouctou.

The final scheduled display of the day was given by **Barbara Priddy** on Transsaharan Airmails. She started with some earlier military surface mail from the Sahel regions between 1899 and 1918, but soon embarked on some fascinating stories of French and Belgian pioneer aviators and their trial flights (and crashes) from 1925 onwards. This eventually led to a regular air service being set up from 1935, and we were given full details of the development of such airlines as the Compagnie Générale Transsaharienne, Régie Air Afrique, Société Algérienne des Transports Tropicaux and Sabena. These services were suspended for a fortnight on the outbreak of war and again for over two months on the fall of France, but Barbara's account covered the mail flights that were possible in WWII, including some from Syria and some running the blockade of Djibouti. The display took us up to the liberation of Paris in 1944 and even to a UAT first flight cover from Paris to Brazzaville in 1953.

In the evening after dinner there were some further impromptu short displays. **Colin Spong** showed covers from a Free French soldier in a training camp in Kenya to his wife

in Madagascar in 1944; **Barbara Priddy** had a query about the phrase "*plancher des vaches*" [= terra firma] on a 1926 card; **Derek Richardson** showed the late use of *Marianne de Dulac* stamps and gave us some interesting details about their withdrawal from sale; **John Parmenter** advertised an A5 book on African airmails in two parts; **Peter Stockton** illustrated the 1947 Madagascar uprising with a query about 3 numbered letters; **Paul Watkins** showed some high value French stamps (Merson and Mont St Michel), a GB cover to France with high values, and a cover from the 1871 Armistice period; **John Mayne** showed the Eagle and other Colonial General issues to 1878 with 6 forgeries and some interesting French postmarks; **Iain Stevenson** displayed a selection of passports ranging from 1786 to 1914; **Ashley Lawrence** displayed a postcard depicting *La Semeuse* that was autographed by her designer Louis-Oscar Roty (see his article on pages 61-62); **André Métayer** told the story of a POW from St Malo on parole during the Napoleonic Wars, illustrated by documents and images.

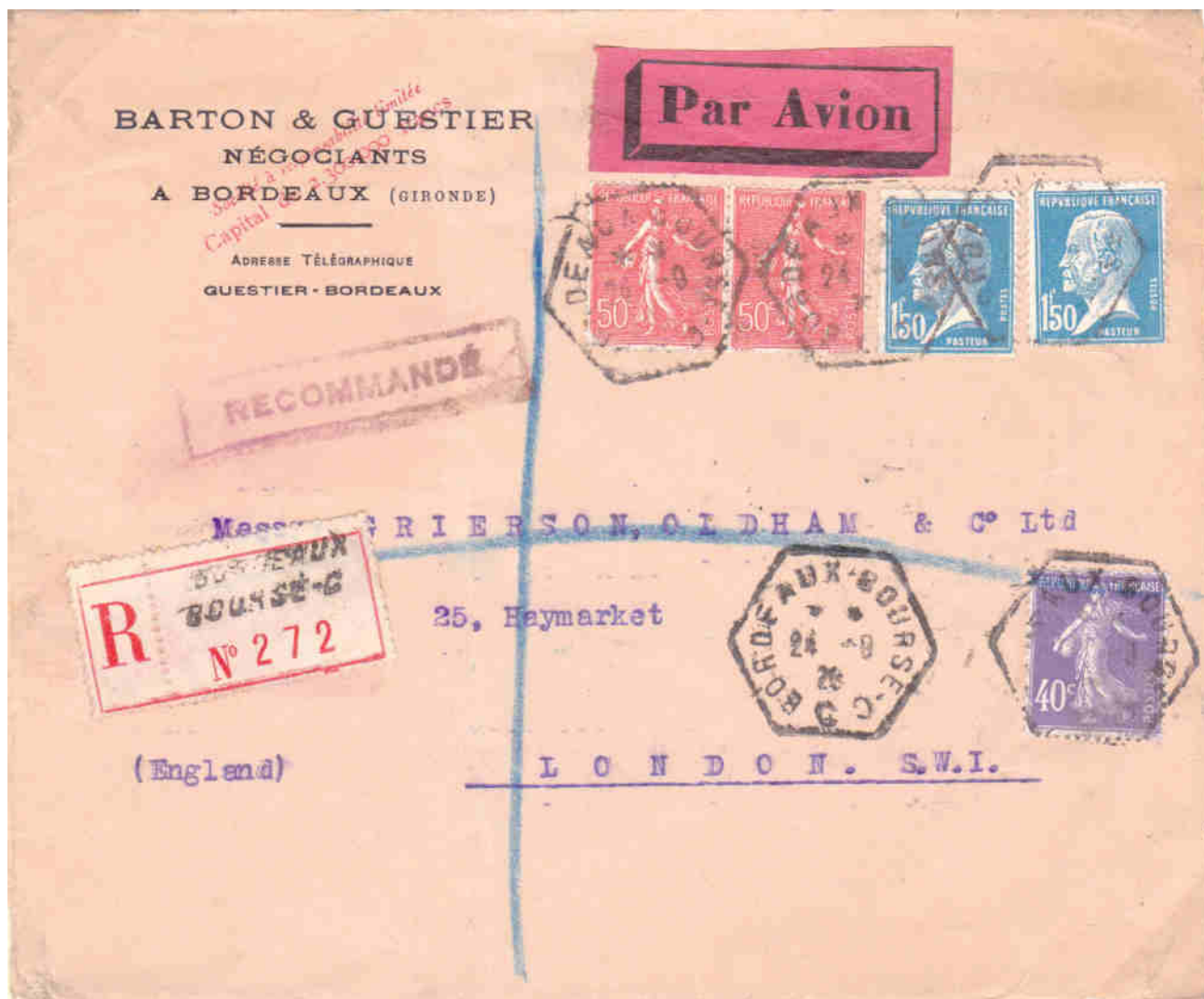
### Sunday

Sunday morning began with a display by **John Hammonds** on Aviation Meetings 1920-1939. He pointed out that aviation meetings before WWI consisted mainly of competitions covering speed, height, distance flown etc with the intention of showing that the aeroplane had a future. After WWI meetings continued but they took on a different character. They included aerobatics, parachuting and simulated warfare together with other similar events. These meetings became a regular event in towns such as La Baule, Pontarlier, Vincennes and Rouen. In Pre-WWI Meetings all had postcards, some had vignettes and some special post offices, whereas after the war the emphasis seems to have been on vignettes with few postcards – and several had special postmarks. On the outbreak of war in 1939 the meetings ceased.

**Bob Larg**'s display of the Provisional Government from 25 August 1944 to 26 October 1946 comprised all the 155 stamps issued during this short period (except postage dues) and 46 covers and cards including the *Journée du Timbre*, special events, all related first flights, advertising, dated blocks, express and commercial mail together with two replicas of the Neptune lettersheet and one signed menu.

The display by **Alan Wood** was entitled "After the Siege", covering the Siege of Paris which began on 20 September 1870 and lasted until capitulation on 28 January 1871. Article 15 of the armistice convention provided for a postal service for prepaid letters, unsealed, routed via the Prussian headquarters at Versailles. Postage due was charged for onwards transmission. Examples of mail sent by this route were exhibited as well as letters by Prussian troops in the field and souvenirs produced by Maury and by Charles Letts (see *Ashley Lawrence's comments on pages 64-65*). Also shown were letters destined for Paris in zinc *Boules*.

After a break for viewing **Brian Brookes** showed French Revolutionary letters from 1800 until 1815. The first frame contained letters from Napoleon, his two sisters and three of his brothers, Joséphine's first husband the father of Napoleon's two stepchildren, Eugénie Rose de Beauharnais and Hortense de Beauharnais. Frame two commenced with a letter from Joseph Fouché (Minister of Police), letters from Marshal Michel Ney, Marshal Berthier (Prince of Wagram).



September 1928 double-weight registered airmail cover to London  
mailed from RAU Bordeaux-Bourse-C with air supplement underpaid at the single letter rate  
(See report on Paul Watkins' display below)

Marshal André Masséna (Prince of Essling), and Jacques Alexandre MacDonald (Duc de Tarento). Frame three showed letters from Comte Antoine Andressy (Ambassador to London 1802-1803), Louis Alexandre Berthier (Marshal of France, created Prince of Neuchâtel and Prince of Wagram 1804). The final letter was one signed 'Nap' on 30 June 1814 during his exile on the island of Elba.

**Peter Grech** displayed French Post Offices in Egypt, of which there were four: Alexandrie (1837-1931), Suez (1862-1888), Le Caire (1866-1875) and Port-Said (1867-1931). After a brief introduction of the first three (Alexandrie Overland Route, mixed franking France-Egypt, Sage used at Suez) the display was dedicated to Port-Said, from early covers with GC 5129, then Sage overprints in 1899 (both local and Paris), to issues surcharged in Egyptian millièmes, again locally and in Paris. Of note were a *Retour à l'Envoyeur* and a *Taxe à Percevoir pour Insuffisance d'Affranchissement* cachets. (See details of Peter's new book on page 47.)

**Steve Ellis** presented West African maritime mail, part of a larger display being built to explain the carriage of mail between Europe and the countries of West Africa, His offering concentrated on mail to and from the French colonies, French mail to all West African countries and mail, French or foreign, carried by the shipping companies. It

covered early mail carried by private ship (from as early as 1778), the African Steam Ship Company and its British successors, the French services to South America with stops at Senegal, and then a range of different shipping companies serving the West African ports (both contract and commercial) – French, German, Belgian, Portuguese, Italian, British and Dutch.

After a pause for viewing and coffee, **Paul Watkins** showed Anglo-French Mails. This was mail carried by cross-Channel packets including 1840s London & Folkestone Mobile Box items, the former being a mis-posted and hence disallowed consignee letter; mail routed through the *gares maritimes* at Calais, Dieppe & Boulogne including MB cancellations; and railway-borne mail showing the development of cachet types for the *ambulant* and *courriers-convoyeurs* services. There was also a look at the country and urban postboxes and small sub-offices, showing a variety of cancellations including hexagonal RAU types (see illustration above). The last frame showed examples of higher frankings on UK mail to France including the 1843 embossed issues with 10d paying destination and frontier rates, the 1/- in a pair with the 6d for the 1843 triple rate, used alone for the 1855 triple rate and with 4d stamp for the quadruple rate. Use of the 1887 1/- stamp included the 1/0½d quintuple rate and an uncommon block of 8 paying the 40-times letter rate of 8/4d (1895).



Peter Grech displays French Post Offices in Egypt, the subject of his new book advertised on page 47  
(Photo by Helen Grech)



Steve Ellis presents Peter Kelly with the Society Literature Award  
(Photo by Maurice Tyler)

**Alf Taylor** showed Poste Aérienne in the development of powered flight through the various decades from the time of the Montgolfier brothers. The display ranged from hot air balloons in the 18th century to the advent of Concorde in the 20th century.

**Maurice Alder** presented the Sage 15c type II in the form of a study to better understand the number of stamps produced by the French Post Office; the master-galvanos and service plates; printing peculiarities and their development and *millésime* gap variations and possible implications.

The final display of the weekend was by **Godfrey Bowden** on Folded Business Cards. This was a study of the fashion of sending cards with business messages made from a single sheet of card or paper which could then be folded to present one side with the address of the recipient and the other side the message. This had the advantage of being able (a) to make carbon copies without having to turn the paper and (b) to take advantage of the cheaper postal rate for cards as against the letter rate. The study covered many of the internal and some of the external postal rate periods between the 1920s and 1960s, evidence of some of the suppliers and the use of gum, staples and stamps to make the fold firm. Most were typed messages though a few were handwritten. One or two anomalies were shown, eg the fold obscuring the message thus drawing the letter rate but allowing what could be construed as a message related to sabotage, this during the occupation in 1942. Another was a printed card which drew the '*imprimé*' rate. The practice ceased in 1971 when the the postal rates for card and letter became the same.

The weekend drew to a close with a brief review that led to Chris Hitchen announcing that we would return to the same hotel next year and Peter Kelly thanking the

ladies (Marian Bister, Annette Tyler, Jean Hammonds and Margaret Maybury) who had run the bookshop and bourse so efficiently and profitably. Steve Ellis presented the ladies with flowers to show our appreciation and then awarded the Society Literature Prize to Peter Kelly for his Journal article on the motorised transport of mails across the Sahara, pointing out that the competition had been a very close one with John West coming second. Our President then took over and said that we had seen some eclectic, spectacular displays, offering the thanks of all members to the Joint Organisers Peter and Chris for another very enjoyable and successful conference.

These members attended all or part of the weekend:

Robert Abensur	Peter Maybury
Maurice Alder	John Mayne
John Allison	André Métayer
George Barker	John Parmenter
Mick Bister	David Parmley
Godfrey Bowden	Mavis Pavey
Richard Broadhurst	Barbara Priddy
Brian Brookes	Derek Richardson
Steve Ellis	Henck Slabbinck
Howard Fisher	Colin Spong
Peter Grech	Iain Stevenson
John Hammonds	Peter Stockton
Chris Hitchen	Alf Taylor
David Hogarth	David Trapnell
Stephen Holder	Maurice Tyler
Peter Kelly	Paul Watkins
Bob Larg	Brian Weeks
Ashley Lawrence	John West
Graham Lenton	Alan Wood
Lesley Marley	Bob Wood
Jeremy Martin	David Worrollo

MST

*See further photographs of the Charlecote Weekend on the front and back covers of this Journal.*

# LIST OF RECENTLY PUBLISHED ARTICLES

Compiled by Colin Spong and Maurice Tyler

## *Bulletin de la COL.FRA*

N° 143 1<sup>er</sup> Trim 2013: Les Etiquettes de Recommandation de Memel 1920-1925 (Pineau); Congo - A propos de l'Émission des timbres gravés de 1900 (Guillermain); Cameroun - Surcharges déplacées sur plis recommandés de Mbanga (Collet); L'incroyable voyage d'une lettre en 1939 [Madagascar] (Richard); Un mirage Ghardaïa, 5 ou 15 centimes? (Flotte); Madagascar 1942 - 100<sup>ème</sup> Anniversaire du rattachement de Mayotte et Nossi Bé (Richard).

## *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° 1869 Jan 2013: Dis, l'artiste, Catherine Aubelle, dessine-moi le timbre de tes rêves (-); Au CPF, «La Grande-Bretagne a inventé le timbre-poste. La France a inventé la philatélie» (-); L'OPI-2012, à Crozet (Venturini); LISA2 et NABUCCO [2/2] (Héron et Gengembre); La richesse du patrimoine français par Barré-Dayez [1] (Boyard); 12.12.1912 et 12.12.2012 [Bertram Sinais's collection of letters] (-).

N° 1870 Feb 2013: Un tourbillon de LISA pour finir l'année 2012 (Gengembre et Héron); Pierre Béquet et le Cercle des Amis de Marianne (Rabineau); La Marianne de Béquet, timbre d'essai de la R.G.R. N° 1 (Renard); Des bons vœux adressés au Maréchal Pétain (Albaret); L'OP1-2012 à Kerguelen et à Amsterdam (Venturini); 1933: l'année du Couzinet Arc-en-Ciel (Albaret); La richesse du patrimoine français par Barré-Dayez [2] (Boyard).

N° 1871 Mar 2013: Dis, l'artiste, Emmanuelle Houdart, dessine-moi le timbre de tes rêves (-); Quinze Marianne en lice: il n'en restera qu'une au 14 juillet! (-); L'OP1-2012 à Crozet et à Kerguelen (Venturini); Propagande aéropostale: la méthode Latécoère (Albaret); La richesse du patrimoine français par Barré-Dayez [3] (Boyard).

N° 1872 Apr 2013: Dis, l'artiste, Jacques de Loustak, dessine-moi le timbre de tes rêves (-); L'OP2-2012 à Saint-Paul & Amsterdam (Venturini); Timbres commémoratifs imprimés sur la presse EPIKOS (SoCoCoDaMi-Gagné); Maryse Hilsz, héroïne de haut vol (Albaret); Plis de Cilicie de 1919 à 1921 (-); Les mystères du 80c Empire (Brun).

## *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° 142 Feb 2013: «Faidherbe, Palmiers, Ballay» une série rare et chère (Rohmer); Le courrier des présidents - II. La fin de la franchise postale (Rucklin); Courriers de Terre sainte: le courrier avant la poste [1362-1852] (Bass); La ligne de la côte orientale d'Afrique et de Madagascar

[2<sup>e</sup> partie] (Chauvin); Guerres des postes pour cause de propagande politique (Heijs); De l'encre bleue «pour n'y voir que de l'azur» (de La Mettrie); Les avions de la Belle Époque (Zeyons); Un affranchissement hétéroclite (Prugnon); 1945: Expeditionary Force Message [EFM] via Paris Central Radio (Chauvin).

N° 143 Mar 2013: Claude Hertenberger [1912-2002] (Nowacka); Carnets fermés de dix timbres gommés - De la variété dans la fin de séries (Rucklin); Les chiffres-taxe carrés: quand l'amende s'affiche sur la lettre [1] 1859-1870 (Singeot); Itinéraire d'une lettre chargée sur fond de bataille navale (Groenewald); Recherchons la beauté, acceptons les défauts! (de La Mettrie); Les timbres du Cameroun allemand (PJM); Les Jeux Olympiques d'Anvers de 1920 (Schouberechts); La Poste Makhzen (Ghailan); Les réclames de la France rurale (Zeyons); Les cachets à date d'entrée en France (Baudot); Michel Després la passion du terrain [Maroc] (Andreu); La convention franco-sarde de 1860 (Prugnon); 1935: Par avion via Broken Hill (Chauvin).

N° 144 Apr 2013: Le timbre, un vecteur remarquable de la mémoire du général Leclerc (Tourelle); Le Théâtre des Champs-Élysées à l'honneur pour son centenaire (Decaux); L'éphémère Fédération du Mali (Rucklin); Les chiffres-taxe carrés: quand l'amende s'affiche sur la lettre [2] 1870-1882 (Singeot); Vers l'Extrême-Orient (Chauvin); Le 25 centimes Cérés dentelé au type III: La fameuse planche 7 au type III et ses cinq timbres au type II (Marion); Madame Génie, le duc de Noailles, les directeurs des Postes (de La Mettrie); A la recherche des femmes statufiées (Zeyons); Marianne de Beaujard: découverte d'un nouveau carnet bleu (Keledjian); La grille de Châteauroux (Prugnon); Algérie 1942: des liaisons télégraphiques sous surveillance (Chauvin).

## *Documents Philatéliques*

N° 216 2<sup>e</sup> trim 2013: Cartes-correspondance de France insuffisamment affranchies, à destination d'un pays membre de l'Union générale des postes du 1<sup>er</sup> janvier 1876 jusqu'au 31 mars 1879 (Castanet); Le courrier des Français en Rhénanie entre 1929 et 1930 (Estel); Une lettre affranchie pour la province déposée au guichet du bureau M de Paris pendant la période des routes (Andrivon); Les barres phosphorescentes des «Marianne» - Leur nature et leur évolution [2<sup>e</sup> partie] (Rabineau).

## *The Indo-China Philatelist*

Vol 43 N° 1 (Whole N° 206) Jan 2013: Attempted Use of Revenue for Internal Postage (Bentley).

Vol 43 N° 2 (Whole N° 207) Mar 2013: Curies Semi-Postal Used from Laos (Bentley); Philatelic Traces of the Pays Montagnards du Sud Indochinois (Düring); Erroneous Description of Chasseloup-Laubat Stamp (Moallem); Rare Postmark on Visiting Card Postal Stationery Envelope (Dykhouse).

Vol 43 N° 3 (Whole N° 208) May 2013: Initial Capitals Expedited Service Label (Bentley); New French Indochina Stamp Album is Available (Moallem); Coats of Arms of Cities of Indochina (Aspnes); Thin and Thick Varieties of Local Currency Native Women Stamps (Bentley).

#### **Les Feuilles Marcophiles**

N° 352 (1<sup>er</sup> trim 2013): Un pli énigmatique de 1858 (Pinhas); Poste française aux armées et tarif civil (Driguet); Situation de caisse au 31 décembre (Sené); Recensement des lettres-timbres de boîtes rurales avec indice numérique (A/2, B/2, C/2...) avant 1844 (Augustin); Les lettres provenant d'Espagne entrées en France par le département des Basses-Pyrénées entre 1704 et 1806 (Lissarrague); Timbres à date, timbres et griffes «standard» - Timbres «R» et «RECOMMANDÉ» [1<sup>ère</sup> partie] (Guillard & Abensur).

#### **The Collectors Club Philatelist**

Vol 92 N° 3 (May-Jun 2013): The Era of the French Colonial Group Type – Caveat Emptor (Grabowski).

#### **Le Collectionneur Philatéliste et Marcophile**

N° 165 (Mar 2013): Le port de Toulon et la Poste, deuxième partie – de 1839 à 1939 (Trinquier); Le courrier de la Marine fluviale française en Chine [I] (Giletto); Oblitérations d'ailleurs au XIX<sup>e</sup> siècle [II] – Regards, explications, interrogations, sur des timbres oblitérés dans un pays autre que leur pays d'émission (Vialatte); Étapes du nord de la France en 1914-1918 – La main-d'œuvre belge et française employée par les armées d'occupation (II) (Ludwig & Van Dooren); Les services postaux dans le département de l'Ain – Les formations sanitaires de l'Ain 1914-1918 (III) (Villard).

#### **France & Colonies Philatelist**

Whole N° 312 (Vol 69 N° 2): The Most Beautiful Bridge in Paris (Broadhead); An Interesting Post Card [“Le Secret du Timbre”] (Bussey); Kheerredine Airport (Rasmussen); The Era of the French Colonial Allegorical Group Type: The Five Centimes Printed Matter Rate – From the Common to the Uncommon (Grabowski).

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## **BOOKSHELF**

### **Books Noted**

*Le courrier prend les airs: L'aviation postale intérieure au milieu du XX<sup>e</sup> siècle* by Camille Henri (*Les Cahiers pour l'Histoire de La Poste* N° 15, 2012); 294 pp, 170 x 240mm; price 6€ (inc p&p in France); available from Comité pour l'Histoire de La Poste, CP F 502, 44 bd de Vaugirard, 75757 Paris Cedex 15 (Website: [www.laposte.fr/chp](http://www.laposte.fr/chp)). [Covers internal transport of mail from first demonstration and trial flights in 1912 & 1913, highlighting contrast between the postal service and passenger transport, national and international; then development of the network, especially the role of Air Bleu 1935-1939 and the airmail service during WWII leading to the creation of the postal section of Air France in 1945; and ending with the transition to commercial flights for the transport of mail within France.]

*La poste ferroviaire en Franche-Comté des origines à nos jours* by Jean-Claude Chabot; 570pp, 200 x 280mm; colour illustrations; price 79€50; available from the author, 23 avenue Plaine Fleurie, 38240, Meylan (Email: [jc.chabod@yahoo.fr](mailto:jc.chabod@yahoo.fr)). [History of railway mail in Côte d'Or, Haute Marne, Vosges, Saône et Loire, the connection with Switzerland and further destinations such as Paris, Nancy, Bâle, Strasbourg and Lyon; with the establishment of postal services over 65 lines, generating 176 connections by *ambulants* and/or *convoyeurs* and the production of 700 date stamps; the book includes station services and the illustrations, numbering about 1000, include letters, cancels, administrative

notes, photos and postcards.]

*Villacoublay-Pauillac, 15 octobre 1913 - Naissance de la poste aérienne en France: Histoire de la première liaison aéro postale* by Michel Aka; to be published 15 October 2013 by Éditions de l'Entre-deux-Mers, 9 Le Bourg, La maison d'Hélène, 33750 Saint-Quentin-de-Baron; 100pp, 170 x 240mm; price 11€ if preordered or 15€ after publication (Email: [editions.entre.deux.mers@wanadoo.fr](mailto:editions.entre.deux.mers@wanadoo.fr) and website: [www.editions-entre2mers.com](http://www.editions-entre2mers.com)). [As part of the centenary celebrations of the first airmail flight over French territory in 1913, this richly illustrated book covers the air meeting at Pauillac with its reconstitution of the flight, retracing the story in the aeronautical context of the time, and detailing preparations for and stages of the flight, the transfer of mail to the *paquebot-poste Pérou* for forwarding to the West Indies and Central America, and ending with a biography of the pilot Emmanuel Ronin.]

*Cote des Coins datés et des Millésimes: Timbres libellés en francs, 75<sup>e</sup> édition 2013*; pub. Société des Collectionneurs de Coins Datés et Millésimes (So.Co.Co Da.Mi); price to non-members 11€ inc p&p in France; available from secretary Jean-Claude Gagné, 18 rue Danielle Casanova, 77330 Ozoir-la-Ferrière. [Valuation of French dated corner blocks and millésimes for stamps in francs only; a second volume is in preparation for the stamps in euros.]

**Maurice Tyler**

# F&CPS PHILATELIC WEEKEND AT CHARLECOTE 2013

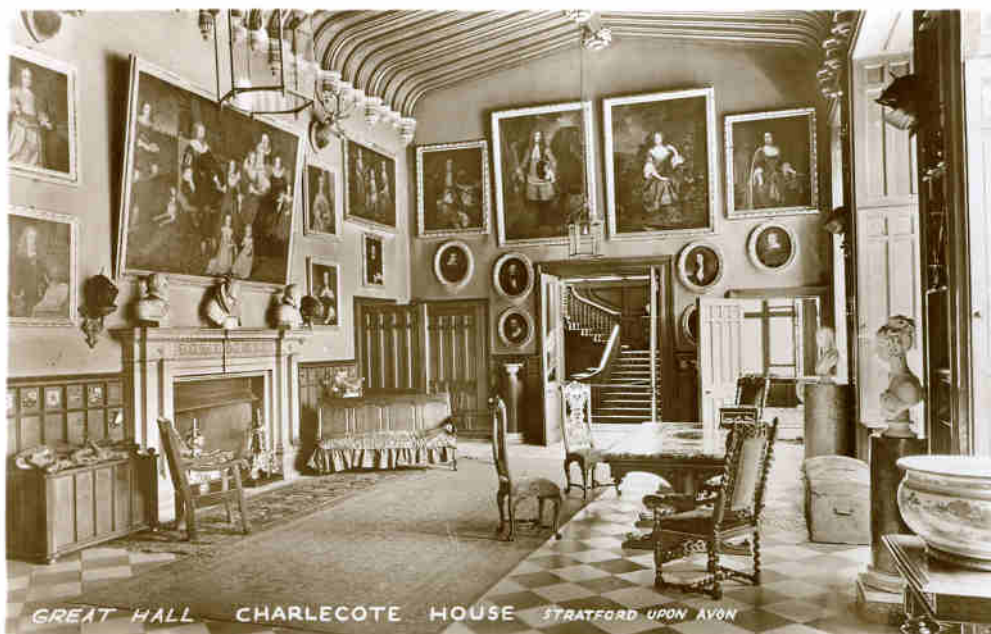


After the presentations  
there was time for viewing the displays



and there was plenty of time  
for discussions and explanations

*(Photos by Maurice Tyler)*



Opposite the Charlecote Pheasant Hotel is the National Trust property of Charlecote House  
*(Old postcards shown by permission of Stephen & Judith Holder)*