

The Journal of the France & Colonies Philatelic Society

COUPON
(peut être détaché par le destinataire)

S.N.C.F.
(C.C. 14)

PAYS D'ORIGINE FRANCE

NUMERO D'ORIGINE 5

ETIQUETTE à coller sur le bulletin

98

BULLETIN D'EXPÉDITION

A REMPLIR PAR L'EXPÉDITEUR

Expédition de
un colis, accompagné de
deux déclarations en douane,
certificats ou factures.

EXPÉDITEUR
(Nom et adresse)
Louis
101 Rue de la Doune
Reims
Marne

DESTINATAIRE: (Nom en MAJUSCULES et adresse)
M. Pierre LOUIS
Spandelpark Kinos
à Strassburg - Fils
in Würtemberg Deutschland

SUITE AU VERSO

TIMBRE DE LA DOUANE

DROITS DE DOUANE

BUREAU D'ÉCHANGE
(En MAJUSCULES)

TAXE PERÇUE

| | |
|---|---|
| Transport . . . | 1 |
| Majoration de 50 % pour colis encombrant ou fragile | 1 |
| Timbre | 1 |
| TOTAL . . . | |

(1) Déclaration exigée par les Douanes françaises. La valeur déclarée doit être calculée dans le lieu.
(2) Déclaration obligatoire lorsque les marchandises sont taxées « ad valorem » dans le pays de destination.

*French railways packet formule; Reims station to Würtemberg via Nancy and Strassburg. Fully prepaid to a forced labourer.
This illustration is Fig. 29a of Stanley J. Luft's article - The Second World War in Alsace-Lorraine.*

Volume 64 • Number 1
March 2014
Whole Number 271

THE FRANCE & COLONIES
PHILATELIC SOCIETY OF GREAT BRITAIN

Society Website: www.fcps.org.uk

Officers

President 2013-2014: J C West, 5 Highbanks Road, Hatch End, Pinner, Middx, HA5 4AR (email: president@fcps.org.uk)
General Secretary 2013-14: P R A Kelly, Malmsy House, Church Road, Leigh Wood, Bristol, BS8 3PG
(email: secretary@fcps.org.uk)
Membership Secretary: P S Watkins, Wardgate Cottage, Hulland Ward, Ashbourne, Derbyshire, DE6 3EE

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

2014 Annual Subscription Rates: United Kingdom: £18.00; Europe: £26.00; Rest of the World: £30.00. Sterling, Euro and US Dollar bills are accepted but overseas cheques must be drawn in Sterling. The Society has a PayPal account for the use of overseas members, but please add 4% for bank charges, and send to treasurer@fcps.org.uk.

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

The Journal

The Society's Journal is published in March, June, September and December. Deadlines for copy are the 1st day of the month prior to the issue month. The price is included in members' subscriptions.
It is printed by Direct Offset, 27c High Street, Glastonbury, Somerset, BA6 9DD from the Editor's camera ready copy.
Distribution: W A Wood.
The contents are copyright and may not be reproduced without the permission of the editor and author.
Opinions expressed in articles are those of the author and not necessarily shared by the Society or its officers and committee.

Auction and Exchange Packet Sales

Lots for sale through the Society auctions, held 2 or 3 times a year, should be sent to the Auction Secretary: S R Ellis, 22 Burton Crescent, Sneyd Green, Stoke-on-Trent, ST1 6BT (email: auction@fcps.org.uk) according to instructions.
Please send material for circulation in booklet form to the appropriate Exchange Packet Secretary, viz.
France: R G E Wood, 51 Longstomps Avenue, Chelmsford, Essex, CM2 9BY (telephone 01245-267949)
Colonies: J C West, 5 Highbanks Road, Hatch End, Pinner, Middlesex, HA5 4AR (telephone 0208-428-4741)

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

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.

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: G A Pashby, 148 Glengall Road, Woodford Green, Essex, IG8 0DS

Journal Correspondents

Paris: J M Simmons Northern Group: C S Holder London Group: L H Barnes Wessex Group: P R A Kelly

Publications Stockist

R N Broadhurst, PO Box 448, Teddington, TW11 1AZ (email: stock@fcps.org.uk); Tel: 020-8977-9665

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

Data Protection Act. Members are advised that their details are stored electronically for use on Society business only.

The Journal of the France & Colonies Philatelic Society

Editor: Howard Fisher, 21 Brockwood Crescent, Keyworth, Nottingham, NG12 5HQ

email: editor@fcps.org.uk

Society website: www.fcps.org.uk

Volume 64 Number 1

March 2014 • Whole Number 271

Contents

| | |
|---|------------|
| Editorial | 4 |
| Tribute to Maurice Tyler | 4 |
| Society Notes | 5 |
| Members Deceased | 5 |
| Resignations | 5 |
| New Members | 5 |
| Society Annual General Meeting | 5 |
| Stanley Bidmead | 5 |
| Displays By Members | 5 |
| Letter received | 5 |
| 90 Years of red Cross Booklets; Part 5 (John West) | 6 |
| Society Website Forum (Maurice Tyler) | 15 |
| A Design From Paris, 1870 (Ashley Lawrence) | 16 |
| The Second World War In Alsace-Moselle (Stanley J. Luft) | 20 |
| Meeting Reports | 36 |
| London Meeting, 20 November 2013 - S. Holder, French Colonies: Cameroun and Mauritania (MB) | 36 |
| Northern Meeting, 23 November 2013 - S. Holder - Marianne de Dulac and Michael Meadowcroft, George Barker, Caisse d'Amortissement and Sinking Fund issues (SH) | 36 |
| Bookshelf | 37 |
| Recently Published Articles | 38 |
| Shorter Items Including Questions and Answers | 39 |
| When Did These Wars Start? | 39 |
| Post Offices in Egypt (M. Bister) | 40 |
| Forwarding Mail - No Profit Is too Small (J. Simmons) | 40 |
| Letter to Ed. Grabowski in response to his article about Prof. Sego in the December 2013 Issue of the Journal (J. Mayne) | 40 |
| Griffe (B. Heasman) | 40 |
| Vignettes For French Cameroun and Togo 1914-1916 (J. Mayne) | 42 |
| Lt. Colonel Loyd-Linsey VC (A.J. Wood) | 42 |
| Madagascar 1921 1c Overprint on 15c (R. Mustachie per M. Tyler) | 42 |
| Book Review: New Hebrides, Postal rates, Postmarks, Registration, Cachets/Labels | 43 |
| Auction - May lots | back cover |

Editorial

I have taken on the editorial role of the France & Colonies Journal with a great deal of trepidation and can only hope to be able to continue the massive task of filling the very large shoes of Maurice Tyler who has, in his 20 years as editor, produced an absolutely first class product.

The awards described in the last issue illustrate how widely Maurice's work has been appreciated and I am sure all members will regret that he has had to relinquish the editorial seat due to his eye problems and will hope that the condition does not worsen and that he can continue with his interests for many years to come. Of course Maurice retains the very important role of dealing with the Society's web site.

Since I agreed to become editor I have received first class encouragement and help from Maurice and I sincerely thank him for that.

Often when a new editor takes on a journal there are changes. I do not propose to make substantial changes; why alter a winning combination? There will, however, be some minor alterations such as the fonts used. I use a Mac computer and the fonts which Maurice has been using will not run on the Mac so I have had to choose alternative fonts which are a little different to those previously used but, I hope, equally easy to read. No doubt there will also be some layout differences to suit my way of working but I do assure members that there

will be no change for change's sake! The whole point being to make the change of editor as seamless as possible.

Maurice has kindly agreed to continue to compile the pages of articles from other journals along with Colin Spong and I am most grateful to both of them for this, and to Maurice for continuing to note books that he has seen.

As always, the Journal relies on the support of members in submitting articles - both long and short, questions and answers - for inclusion. Happily this has been the case in the past and I do hope it will continue into the future, indeed, in my first two weeks in the hot seat I have received two excellent articles. Any journal is only as good as the items it contains so please support the future by providing items, both large and small, definitive articles and questions, pictures and short items of interest and responses to articles. Whatever you have please share it with all of us.

I thank those of you who have wished me well as editor, it is most kind of you to have taken the time which is greatly appreciated.

I look forward to your ongoing support and in return I will do my utmost to provide you with as interesting and inspirational a journal as that which Maurice has provided.

Howard Fisher

A Tribute to Maurice Tyler

At the 2011 AGM I had the great pleasure in my role as President of inviting Liz Gethin to present the 'Geoff Gethin Award for Service to the Society' to Maurice Tyler. Maurice was the first recipient of this newly created and prestigious award and when I enumerated all his achievements during his seventeen years as editor there was not a single member present who could have doubted the worthiness of his nomination. I recommend members to read again my prologue to the award published in Journal No. 261 so that they may fully appreciate the valuable and loyal service that Maurice has given to the Society.

At the time of the award, Maurice had been the longest serving editor by far and now, at the time of his retirement, he has contributed over twenty years of service, extending and establishing an even longer record. During these two decades the Journal has gone from strength to strength as reflected in the national and international awards summarised in the last edition of the Journal. In the early years the awards were regularly in the Silver class; in recent years Vermeil and Large Vermeil awards have dominated.

Maurice has confessed that the main reason for his resigna-

tion is his failing eyesight diagnosed some years ago. Nevertheless, he has stoically continued in the editors seat for which he deserves our admiration and applause. Despite his problems he has continued to raise the Journal to even greater heights culminating last year with the phenomenal Autumn Stampex bumper edition and the best international award in the Journal's history for the previous year's publications.

Maurice can certainly bow out with grace, pride and a sense of mission achieved for having fulfilled an unparalleled period in office. Presidents and other officers may come and go but Maurice has created under his long, steadfast and distinguished editorship a Journal that has become the flagship of the Society, not only as the main source of communication and erudition for its members but also as a beacon in the world of philatelic literature.

The committee and members of the France and Colonies Philatelic offer their heartfelt thanks to Maurice and wish him a very happy retirement and good health.

Mick Bister

Society Notes

Members Deceased

We are very sad to learn of the deaths of the following members and the Society offers its sincere condolences to their families:

- 62 Alan Barrett
- 138 Dr. V. L. Guillem
- 879 Mike Roberts
- 130 Rex White

Resignations

- 1297 David Day
- 1217 J. I. Milne
- 1342 Stephen Roose
- 1385 Steve Westwood

New Members

We are very pleased to welcome the following who have recently joined the Society and hope that they will have a long and enjoyable association with us:

- 1431 David Feldman
- 1432 Michael Chapling

* * *

Society Annual General Meeting

The Society's Annual General Meeting will take place at 11.30 a.m. at the Calthorpe Arms, 252, Grays Inn Road, London, WC1X 8JR on Saturday, 10th May 2014.

Any member wishing to raise any matter of proposal, discussion, or requiring decision must give notice in writing to the Secretary not less than one month before the date of the meeting.

P.R.A. Kelly, General Secretary

* * *

Stanley Bidmead

We have recently received a letter from Stan's daughter, Lesley, enclosing a cheque for £250 from the estate of Mavis Bidmead (Stan's wife) in recognition of the many years of Stan's involvement with the Society and his role as President, Auctioneer and the many friends he had in the Society.

Stan was a person who encouraged a number of us in our formative years and was always a powerful presence in the Society. He had a splendid collection of French entry marks, a subject that he had studied in depth. He died in 1999 and was also a corresponding member of the *Academie de Philatelie* and a life member of the Society of Postal Historians.

Peter Kelly

* * *

Displays by Members

Peter Kelly: In December 2013 Peter gave a Powerpoint display to the *Academie de Philatelie*, Paris, entitled *L'histoire postale du developpment des relations entre la Reunion, et les Messageries Imperiales/Maritimes entre 1864 et 1900.*

Howard Fisher: gave a display in January 2014 entitled *France to 1940* at the Nottinghamshire Philatelic Society.

Letter Received

Letter to a Fellow Editor/Maurice,

Outstanding December issue. Alan Wood's "French Telegrams" brings up a question: who designed and printed the telegraph adhesives? I cannot recall having encountered this information before.

Peter Kelly's "Boulanger Affair" provides a concise coverage of a period of modern French history that gets short shrift in most of the standard works. Boulanger is mentioned without much context. Peter has given an excellent synopsis. Who cannot but appreciate the saga of Professor Segno? Ed

Grabowski continues to surface magnificent covers from obscure corners of the world. Incidentally, Prof. Segno was only communicating with the Force about sixty years before Obe Wan Kenobe. Who knows how many people benefited from his positive thoughts?

Mitchell, Lawrence and West are of equal interest. Kudos to all.

Gene Fricks, FRPSL
Editor, *Collectors Club Philatelist*

90 Years of Red Cross Booklets

Part 5

Completing the series by *John West*

It may be argued that the annual 'Red Cross' issues from, first, 1988 and then, more recently, 1992, had broken the mould which had been set in 1950. Publicity surrounding the issue had, at that time, clearly showed the intention of the postal authorities to pursue a policy of reflecting the cultural history of France with the annual release of these stamps.

man, wearing a bowler hat and a scarf, wrapped around his neck. The scarf, and his 'carrot' nose, was printed in red - as was a small (5mm) cross which appeared at the opposite end of the cover. The snowman appeared to be reaching out to a spray of mistletoe hanging just in front of him. Some covers have been noted with the black ink missing. Most notably, the bowler hat disappears along with the inscription.



Figure 40

1996 Any vestige of pretence of maintaining that tradition was finally dispelled with the 1996 issue (Yv. 3039) - when the postal authorities bowed to the demands of the Christmas festivities, producing an appealing and totally modern design of a snowman and a polar bear looking out from the basket of a balloon in a starlit sky (Fig. 41).

To add to the seasonal attraction of the design, the balloon itself was actually a coloured glass ball, more commonly found hanging on the family Christmas tree. The French postal publicity material, concerning the issue of this stamp, explains that the Christmas tree balls are symbolic images, representing the red apples that were hung on the tree of life during the middle ages. This issue provided Jean-Marie Valat with his first successful venture into stamp designing.

The remorseless rise in postal rates was reflected in the price of the 1996 issue - as it breached the 'Three Franc' barrier for the first time. With the single stamp selling at 3F + 0.60c, the price of the carnet rose, not unnaturally, to 36F. The booklet cover was designed by Pierre-Marie Valat and was similar, both in size and format, to those of the preceding years. The outer cover also followed a concept, introduced in earlier years, of extending the design to the full extent of the cover. Printed in pale blue and powder blue, the design was based on a simplistic horizon of pine trees, in outline, set against a starry night sky. In the foreground was a snow-

man, wearing a bowler hat and a scarf, wrapped around his neck. The scarf, and his 'carrot' nose, was printed in red - as was a small (5mm) cross which appeared at the opposite end of the cover. The snowman appeared to be reaching out to a spray of mistletoe hanging just in front of him. Some covers have been noted with the black ink missing. Most notably, the bowler hat disappears along with the inscription.

Extending right across the foot of the fully extended cover were the words "La Poste", followed by the PTT 'winged dart' logo, then "1996 Carnet de 10 timbres-poste surtaxés au profit de la Croix-Rouge française". This sentence was followed by the small cross, described earlier, and then the price "36.00F". In much larger print, in white, on the section of evening sky which, when folded, formed the front cover, were the words "Fêtes de fin d'année." (Fig. 40).

The inside cover was taken up with a re-print of the 'publicity information' which appeared on the P.T.T. press releases and also the "Document Philatélique". It was printed in black on a white surface and covered the majority of the interior side of the cover - very much in the same fashion as earlier years.

The booklet pane contained ten stamps and two vignettes se-tenant. The vignettes, printed in blue (instead of black a year earlier) on a white background, both read "L'Intégralité des surtaxes de 0.60F par timbre est reversée par la Poste à la Croix-Rouge française." printed on five lines, whereas they had previously taken up four lines. It will be noted that the words 'par la Poste' had been added to the sentence whilst the words "La Poste" and the winged dart logo had now been deleted. There was a continued distinction between the sheet stamps and the booklet stamps which manifested itself in the difference between the perforations of the two. Sales climbed to 880,602.

The imaginative, and innovative, approach to the design of the 1996 red cross issue proved to be popular with the public and it was no surprise when the French postal authorities continued with the successful formula in 1997 (Yv.

figures from paste effigies, made to scale, then paints them with acrylic paint to see that the impression matches what he seeks to achieve. Once satisfied, he commits his design to paper. One is left to wonder as to whether it is symbolic, or simply coincidence, that Valat has chosen a bear to pilot his flying star on its inter-stellar journey, for few would be unaware that two of the best known constellations in the night sky are 'Ursa Major' (The Great Bear) and 'Ursa Minor'.

With no postal rate increases to generate a price change, remarkably little of any consequence changed from the 1996 issue. The booklet cover was, for the second year running, designed by Pierre-Marie Valat and adopted the theme of the stamp that he had also designed. It featured a more stylised version of the 'star - jet', visualising the view of it from below.

The booklet (or sky) background is white, with the 'star - jet' drawn completely in red and white, the underside of it being red with the undercarriage picked out in white. From side on, one can see the head and shoulders of the teddy bear in the cockpit, looking over his windshield and there is a hint of the cargo that the plane is carrying with a tantalising glimpse of two gift wrapped parcels. The 'afterburn' from the jet engine is created with a forked, and curving, streak of yellow and red, which tails off after cutting through the letter "L" of the word "La" that commences the sentence at the foot of the cover. The shower of red, yellow, green and blue circles and discs, through which the jet is flying, appear to represent other stars (or, perhaps, just space debris!) but a different interpretation could suggest that they represented gifts being distributed, at high speed, from this modern version of Santa's sleigh.

With the obvious exception of the change of year, the words, printed in blue at the foot of the booklet cover - and running the complete length of the opened cover - are unchanged. Surrounding the tip of the nose of the 'star - jet' are the words "Fetes de fin d'année", also printed in blue. On the inside cover the words of Jane Champeyrache, used to publicise this issue, are reprinted in black. The booklet pane layout remains constant with the usual five pairs of stamps, two of which are se-tenant with two vignettes. As usual this means that the entire contents of the booklet must be removed to display one or more stamps with the vignette attached. Whilst the content of the vignette remains unaltered it can be distinguished, from that produced a year earlier, by the much darker blue printing. Sales figures for the 1997 booklet issue dropped to 831,825.

1998 The third in this series of issues retained all the charm and the stunning simplicity of its predecessors but, on this occasion, instead of humanising animals, the design featured a mischievous looking elfin tripping lightly across a golden Christmas bauble as if it were a fragile egg. Indeed, at first glance, you could be forgiven for thinking that the imp, gaudily dressed in a red costume, with matching 'pixie' boots and hood, was striding across a globe. Closer inspection, though, reveals that 'the land' he walks across is nothing but his own image caught in the bright glass ball. Perhaps the designer, Pierre-Marie Valat, had it in his mind to symbolise, by this means, how the spirit of Christmas does bestride the whole world at this special time of the year. As in the two earlier issues (in 1996 and 1997) M. Michel Durand-Mégret is credited with taking the original design and developing it to the stage where it could be photographed preparatory to being produced as a postage stamp.

The issued stamp bore only the smallest of changes



1996 Booklet stamp and vignette
Perf: 12.75 x 13.25

1996 Sheet stamp. Perf: 12.50 x 12.75

Figure 41

3122). Now, the novelty of animal characters assuming roles of navigational importance were progressed to embrace the fantasy of a teddy bear piloting a futuristic, star-shaped jet crammed with gift-wrapped Christmas presents (Fig. 42).

1997 Pierre-Marie Valat was born in June, 1953 at Saumur and he attended "L'Ecole des Arts decoratifs" and then worked as an illustrator for "Editions Gallimard". Amongst his best known works are the illustrations for the book, "La Poupée Pendouillait", by Robert B. Parker. He creates his

in the shade of green which dominated the current issue.

The carnet also threw up minor layout alterations. The size of the carnet, fully extended, (235 x 71.5mm) remained constant with a pane of ten stamps and two vignettes. The wording, "*L'intégralité du supplément de 0,60F par timbre est reversée par la Poste à la Croix-Rouge française*" spanned five lines on each of the vignettes.

Whilst one presumes that some people did continue to fold their booklets, it is evident that the designer and the printers were increasingly treating the cover as a single item and this year proved no exception. The design featured the elfin like character which appeared on the stamp. Drawn simply, in red and white on a white background, it showed the imp in typical pose, the button nose and the quiff of hair emphasising his leprechaun-like manner, as he holds a sprig of mistletoe in his left hand and a spray of holly in his right. The leaves of this vegetation are printed in green, whilst the berries of the mistletoe and the holly are printed in white and red respectively.

Strangely, whilst the words "*fêtes de fin d'année*" had appeared on the 1997 cover, printed in lower case lettering, in the current issue a correction is made and the letter "F" of '*fêtes*' now appears as a capital letter. This wording takes up three lines (and 30% of the cover space) to the right of the pixie. The wording "*La Poste*", followed by the PTT logo, and then "*1998 Carnet de 10 timbres-poste à 3,00F avec supplément de 0,60F au profit de la Croix-Rouge Française*", followed by a red cross and "*36,00F*" all appears in one single straight line, printed in green (with the exception of the red cross) along the base of the cover. Due to the fact that the word "*Surtaxes*" - which appeared in the 1997 issue - has been replaced by the words "*à 3,00F avec supplément de 0,60F*" the font used by the printer is much smaller than that used the preceding year.

The outer cover was designed by Pierre-Marie Valat. The inside cover is white with a heading of "*CROIX-ROUGE*", printed in black, below which is a sub-heading of "*Fêtes de fin d'année*". Under these headings is a complete copy of the publicity information prepared, for P.T.T. advertising purposes, by Jane Champeyrache. Recorded sales figures for the 1998 booklet, of 790,756, reflected a continuing reduction in the numbers sold.

1999 For the fourth of this series of Christmas issues (Yv.3288), the artist remained faithful to the fantasy images he had created during the earlier years - retaining the colour, the appeal and the refreshing originality of his concept of creating characters from toys, animals & fictitious creatures. In this instance he has breathed life into a star, adroitly turning the five points into two legs, two arms and a (rather pointed) head. This 'Star-man' has a big bass drum strapped to him, seemingly resting on his right hip. The drum face is open to view and portrays a simple clock face - with the hands clearly reflecting the proximity to midnight, to symbolise those nervous moments endured by children everywhere as they desperately strive to stay awake and catch a glimpse of Father Christmas. Set against a background of streamers, the 'Star-man' character is holding a drumstick in his left hand - apparently in readiness to beat the drum. His right hand is clutching a cymbal with which he is poised to strike another cymbal which, in turn, is attached to the top of the drum. It would seem less than likely that any child would be able to sleep with all that noise going on!!

As a unique feature of the 1999 issue, the price of



Figure 42

in design from that of the previous year. Whereas the 1997 issue had seen all the printed detail on the stamp produced in the same colour (blue) as the dominant colour of the stamp, the 1998 issue (Yv. 3199) printed the price (3,00) the surcharge (0,60) and the cross in red. The words "*République Française*" (at the top of the stamp) and "*La Poste*" "1998" "ITVF" & "Valat" (at the foot of the stamp) were all printed

the stamp (and the amount of the donation made to the French Red Cross) is recorded both in French francs and, for the very first time, in the Euro - to reflect the impending arrival of the new European currency. Naturally, this dramatic change affected both the booklet (Fig. 43) and its contents, too.

For the first time since 1980 - when the word "France" appeared on their postage stamps - the words "République Française" were omitted from the stamp. It was now replaced by the letters "RF". Combining this with an endeavour to place greater emphasis on the cross, by enlarging it, resulted in the small area below the stamp design, at the base of the stamp, becoming overcrowded and cramped for space. For the first time, we saw the introduction of the Euro symbol. The two values, in Francs and Euros, were now placed wide to the left and right of the stamp respectively, resulting in the enlarged cross being placed more centrally. The designer's name, Valat, was squeezed in (in red) below the price in francs in the bottom left hand corner. The lettering and figures of "RF", "1999", "LA POSTE" and "ITVF" were printed in four lines, in blue, between the cross and the price in Francs.

The booklet pane layout remained unaltered but the lettering on the vignettes was now varied to read "La Poste reverse l'intégralité du supplément de 0,60F (0.09€) par timbre à la Croix-Rouge Française" and, instead of five lines, now took up seven lines. The size of the booklet was maintained at 235 x 71.5mm but changes in the design layout were necessary to reflect the introduction of the dual currency. Designed, once again, by Pierre-Marie Valat, the cover featured a re-creation of the character featured on the stamp - but this time as a quartet of musicians each of whom was larger than the one on his right. The smallest, at the extreme left of the cover, is struggling to play a bassoon, whilst the three others are all pounding on bass drums. Whilst each musician is portrayed identically as an animated gold star, their instruments are all picked out in blue and white on a white background.

The words "Fêtes de fin d'Année" comprise an amalgam of different coloured letters - in yellow, red and blue - and are in the same position on the cover as 1998. This time, however, the words "LA POSTE" and the winged dart logo appear - boxed in the bottom right hand corner. Whereas in earlier years a single line had sufficed to convey the sales information, the necessity to reflect the price in Euros meant that this was now extended to two lines, as follows:- "36,00F (5,49€) - 1999 - Carnet de 10 timbres-poste à 3,00F (0,46€) avec supplément de 0,60F (0.09€) au profit de la Croix-Rouge Française". At the front of the two lines was a second boxed logo and, at the end of the second line, was a small cross, printed in red. With that exception all the remaining lettering was printed in the same shade of blue as the instruments. The downward spiral in recorded booklet sales continued, as the figure dropped to 756,536.

2000 The Millennium issue (Yv.3362) is the fifth and, what proves to be, the penultimate issue of this children's series of Red Cross issues. Design of the first Red Cross stamp to be issued in the 21st century is entrusted to Henri Galeron, himself a graduate of "L'Ecole des Beaux Arts". Galeron was awarded the "Prix Honoré" in 1985 for his work in designing book and magazine covers and had earned a reputation as a fine graphic illustrator. Nevertheless, continuity of style was ensured by retaining the services of André Lavergne who would, once again, progress the design from drawing board to production.

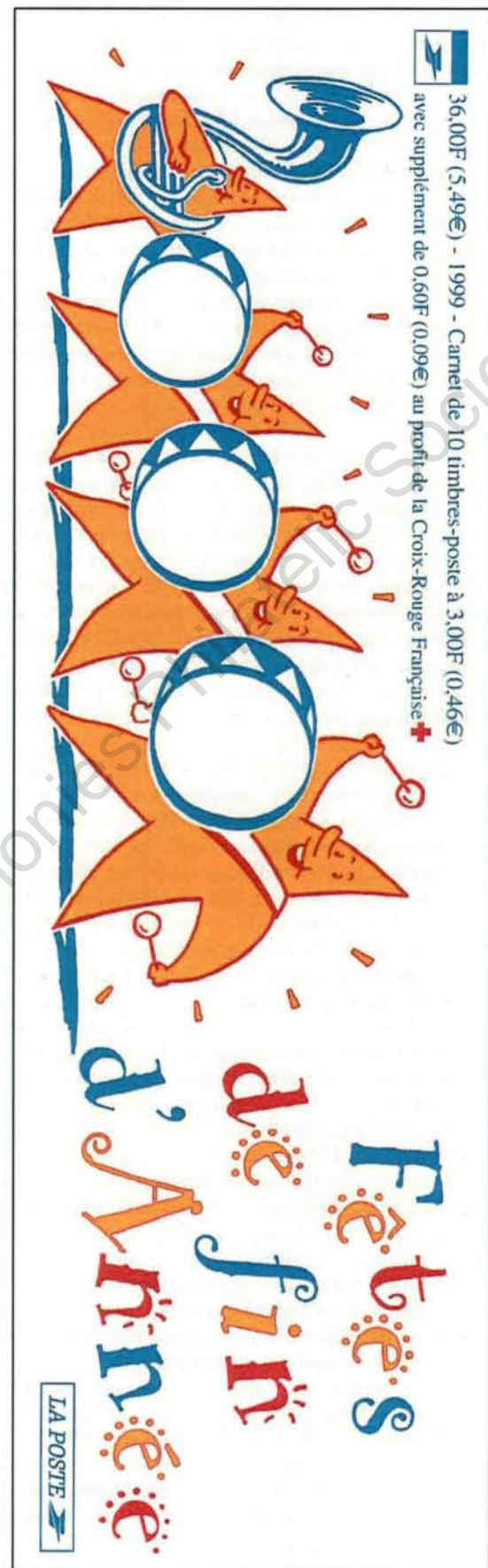


Figure 43

The design reflects the fact that children can, and do, still get as much pleasure from the simplest and most basic of gifts as they do from the most expensive and technologically advanced wizardry of the day. On this stamp an aeroplane, carved from pieces of wood and brightly painted in

deep shades of red, yellow and blue, apparently flies through a blue sky littered with a combination of fluffy pink clouds, golden stars and gaily wrapped Christmas parcels.

One is left to wonder whether the distribution of gifts, manifest in the design, is intended to represent the gifts that the French Red Cross authorities are able to make to the poor and needy - as the direct result of the donation they receive from the sale of these very stamps. Whether, or not, the French postal authorities shared the view expressed by the author - a propos the cramped lay out of the information on the 1999 stamp - they certainly took steps to redress the situation with the first issue of the new Millennium. Better, and more even, distribution of the detail resulted in a distinct amelioration in the aesthetic appeal, the clarity and the whole balance of the stamp.

All the detail, below the design, was printed in a shade of light blue - with the lone exception of the red cross. The price, in francs, was retained at the extreme left with the identity of the designer (Galeron) just below it. On the extreme right was printed the price in Euros. Unlike the earlier issue, though, the price in Euros was shown simply as 0,55€ - instead of showing separate amounts of the surtax and the postage value. Beneath this was printed "LA POSTE 2000". Situated between the two prices - albeit still slightly off-centre - was a red cross and, between the cross and price in francs, the letters "RF".

The booklet size (Fig. 44) continued to remain constant (although a marginally smaller one, measuring 70mm instead of the normal 72mm has been noted at auction) and the layout of the booklet pane, similarly, saw no alterations. The two vignettes, however, did benefit from a change in the typeface used for the wording thereon. Whilst the 1999 issue had utilised an ornate script, the new desire to embrace the concept of simplicity and clarity manifested itself in an identical version of words to those used a year earlier - but so much easier to read. The outer cover, too, was refreshed and enlivened by an engaging design, of M. Henri Galerón, underlining the emphasis being placed upon the purity of pleasure to be gained by playing with simple wooden toys. In this case, he featured a toy train, made of wooden blocks, with the engine (and its little wooden driver) pulling along two coaches heavily laden with Christmas parcels. This design filled more than 80% of the length of the cover, with the words "*Fêtes de fin d'année*" constrained to the residual space.

The PTT logo, in its standard post office blue and yellow colours, appears in the lower right corner. The words "2000 - Carnet de 10 timbres-poste à 3,00F avec supplément de 0,60F au profit de la Croix-Rouge Française", a red cross and "36,00F (5,49€)" now appear in a single straight line across the length of the base of the cover. The inside cover, printed in black on white, features an article by Mlle Marie Helene Machu (used for publicising the sales of this stamp) on the subject of the history of toys in France, under the heading of "*Mémoires d'un petit avion en bois*". Strangely, the slump in booklet sales continued unabated, dropping to 658,741. This is surprising because there was no sheet issue - the only stamps available were in booklets and had a perforation of 13.5 x 13.

2001 To many it would seem to be a fitting conclusion, that this sextet of light hearted Christmas issues should reach an end with a portrayal of the archetypal icon himself, Father Christmas. Cleverly conceived by Olivier Mahaut, the character is created by adding hands, arms and the quintessential



Figure 44

bearded head to a shining red Christmas tree ball. Indeed, it has been these baubles that have been at the core of nearly all the designs that have so splendidly illuminated the Red Cross issues of the past six years. With his eyes wide open and a face-splitting smile, Mahaut has created every child's image of the jovial benefactor that they expectantly await on the eve

of Christmas. He is just the welcoming sight they will hope to see should they fulfil their dreams and catch a glimpse of him as he makes his annual nocturnal visit!

The booklet remains formulaic in content and size, containing 10 copies of the issued stamp with two of those stamps *se-tenant* with two vignettes, just as before. The wording on the vignettes, printed in a pale grey colour, was almost identical to that of the preceding two years. The one minor alteration reflected the change of emphasis in the currency from Franc to Euro i.e. the values were juxtaposed and now read "0.09€ / 0.60F" instead of being the other way round. The sheet stamp, which was re-introduced, (Yv. 3436) now had a perforation of 12.5 x 13 – distinguishing it from the booklet stamp, which was 13.5 x 13.

The outer cover utilised an 'all over' design, continuing with the recently adopted policy of having no distinguishable front or back. It featured four Father Christmas figures, diminishing slightly in size (with the smallest, and furthest from the foreground, having his back turned) on a background of a blue sky bedecked with a plethora of shining, yellow stars. The words "*Fêtes de fin d'année*" were printed, in blue with white edging, across the three smallest images of Father Christmas. In the bottom left hand corner is, what one presumes to be a quarter of the moon with a small red cross thereon. In blue lettering, across the foot of the cover, appear the words "2001 – *Carnet de 10 timbres-poste à 0.46€ / 3.00F avec supplément de 0.09€ / 0.60F au profit de la Croix-Rouge Française*". To the right of that inscription, in the bottom right hand corner of the booklet is a boxed 'winged dart' logo preceded by the words "LA POSTE" – also in blue. The inside cover, printed in blue on a white background, features an article written by Marie Helene Machu, under the heading "CROIX-ROUGE 2001", below which is printed "*Fêtes de fin d'année*". Booklet sales were recorded at 769,786 for the year.

2002 Giovanni Battista Salvi (1609-1685) was widely known as "*il Sassoferrato*" – after the small town of his birth, in the Marches district of Italy. He is renowned as a very fine 'Madonna' painter and was inspired by a number of famous artists who taught him the importance of consistently creating an immediately discernible composition with pure lines and gentle expressions. Thus, on the stamp, showing his painting "*Sommeil de l'Enfant Jésus*", one can observe the finesse of his brush strokes and the restrained colours, reflecting the tranquillity and intimacy of the mother / child union – which barely intrudes on the presence of the angels. Like so many of his genre, his peers never recognised his talent, but he is now widely accepted as one of the masters of this type of painting.

The turn of the century was, indeed, a transitional period for the French Post Office with many changes being wrought by the switch to the Euro. The 2002 stamp issue (Yv. 3531), for example, was conspicuous by the absence – for the very first time – of any reference to the old French currency. The price, for which the stamp was sold, 0.46€, was printed in black at the top of the stamp. Rather ingeniously, a red cross was used to signify the plus sign which indicated the additional amount, 0.09€ that was donated to the Red Cross organisation from each sale. In subsequent years and with the cessation of a sheet issue, reference to this 'supplement' would disappear from the stamp. Perhaps the major difference between the 2002 booklet and its predecessors lay in the fact that the cover design was vertical instead of horizontal. It featured an enlarged copy of the picture, which adorned the stamp, on a peach coloured background. This background

provided a 4mm border on either side, a 9mm edge at the top of the picture and a 55mm space at the foot of the cover, wherein were printed the words, "*Carnet de 10 timbres-poste à 0.46€ avec supplément de 0.09€ au profit de la Croix-Rouge Française*", across three lines.

It will be noted that reference to both the year and the French Franc has now disappeared, but the boxed P.T.T. logo of a winged dart and the words "LA POSTE" are to be found in the bottom right hand corner of the cover – albeit reduced in size (by 2mm) from the previous year. Inside the cover, printed in black on a white gloss background, under the heading "CROIX-ROUGE 2002" and sub-heading "*Giovanni Battista SALVI*" are exactly the same words as published by the P.T.T. in their publicity material. This information is unattributed. At the foot of this résumé of the life of Salvi are the words "*Couverture Le Sommeil de l'Enfant Jésus – détail*." Booklet sales were recorded at a figure of 673,850. The perforation distinction between booklet and sheet stamps remained the same. This also seems to be the earliest year that two phosphor bands appeared on the stamps.

2003 Pierre MIGNARD was the brother of Nicolas – whose work was featured on earlier Red Cross stamps, issued in 1968 and 1969. Like his brother, he was born in Troyes, before serving an apprenticeship in Bourges and, later, in Paris. In 1635 he went to Italy where, during a 20 year period, he gained a certain reputation due largely to a series of 'Madonnas' (known as his 'Mignardes!'). This included "*La Vierge à la Grappe*" – now hanging in the Louvre Museum. The mother of Jesus, dressed in the traditional blue robe, offers her son a bunch of red grapes – a symbol of the future Eucharist. Later in life, Mignard became Court Painter to the King but, on reflection, he would seem to have been an artist who has, generally speaking, been neglected by art historians.

In 2003, the issue of sheet stamps to benefit the Red Cross was discontinued. Since one now had to purchase the entire booklet to obtain one copy of the stamp (Yv. 3620), more changes were necessary. The issued stamp, for example, now simply bore the value – of 0.50€. This value appeared at the foot of the stamp, in blue, along with the words "LA POSTE 2003 RF" and "ITVF". The name of the artist, 'Pierre Mignard' is printed in white across the top of the stamp. The layout of the content of the booklet remained unchanged (Fig. 45) with the stamps being separated from the section of selvage, adhering to the booklet, by two vignettes. The fact that the stamps could only now be acquired in a booklet prompted a change in the wording on the vignettes. This was now slightly revised to read "*La Poste reverse l'intégralité du supplément de 1.60€ par carnet (instead of 'timbre') à la Croix-Rouge Française.*" For this issue, the printing was in a dull shade of blue.

The outer cover reverted to a horizontal layout and, the reader may think, has evidently been designed to cater for those who wished to fold the carnet in half – presumably for ease of storage. What would be the front cover (if folded) features an enlarged (63 x 65mm) picture of the painting on the stamp, in full colour, on a salmon pink background. In the 45mm space between the picture and the edge of the cover, are the words "*Offrez 1.60€ à la Croix-Rouge Française*" and then, in smaller print, "*grâce à l'achat de ce carnet de 10 timbres-poste (6.60€)*". Below that is a red cross and the words "*1.60€ de don*", which are underlined. In turn, beneath that is a boxed P.T.T. sign which reads "LA POSTE" and has a winged dart alongside it, all printed in blue. The box is almost twice the size of the one illustrated the previous



Figure 45

year.

On the inside cover, printed in black, is an article written by Maiten Bouissen, in which he provides a pen portrait of the life of Pierre Mignard. At the foot of this article are the words "Couverture: La Vierge à la Grappe". The

rise in booklet sales is hardly surprising, given that the sheet stamps were withdrawn – and the increase in sales to 719,493 could also be attributed to the fact that the date this issue was withdrawn was on 10th September 2004 – much later than in previous years. As no sheet stamps were issued, all stamps were perforated 13.5 x 13.

2004 The veneration of icons was a dogma of faith formulated at the second council of Nicaea, in 787AD. Considered as the incarnation of the sanctity of the model, whether it be the Christ, the Virgin Mary or the saints, the image in itself expresses a revealed truth contributing totally to the liturgy. The icon representing "The Virgin with Child" (from the Louvre Museum, Paris) complies with this tradition. It reproduces a Byzantine prototype, known as the "*Glykophilousa virgin*", each detail of which has a symbolic value. Mary's blue robe, the symbol of creation, is covered with a purple cloak, the sign of her royalty. The three stars, which decorate her forehead and shoulders, are the symbol of her virginity. The child unrolls a scroll bearing a quotation from Saint Luke. Legend has it that it was the same apostle who enacted, from life, the first portraits of the mother of Jesus. This icon is a product of the Cretan School and dates back to the fifteenth century.

The 2004 issue (YV.3717) saw a reduction in the size of the image portrayed on the stamp. This allowed the designer of the stamp to include the title of the work of art, "*Vierge à l'Enfant*", in a gold colour along the right hand side of the picture of the icon. Beyond the fact that the remainder of the printed words now appeared in black and the words "*La Poste 2004*" were reduced in size to the extent that it made them difficult to read, there were no major changes to the structure of the issued stamp. Likewise, other than the fact that the wording on the vignettes was now printed in black, the content of the booklet was identical in format to that of the previous year.

The outer cover, too, was designed to appease those who preferred a carnet that might be folded in half. Set out in a horizontal format and with a gold background, the back cover portrayed the upper half of the icon which was shown in full on the issued stamp. The front cover, as per the previous year, had a smaller image comprising four separate pieces of detail from the picture. This left a similar size space to the right of the picture to that of 2003 but the wording, all printed in black on this occasion, was amended. This time the year, 2004, appeared in large figures below which were the words "*Donnez 1,60€ à la CROIX-ROUGE FRANÇAISE en achetant ce carnet de 10 timbres-poste (6,60€)*". The cross differed in design in the 2004 issue insofar it was printed in red but with a white edging – one assumes to make it more prominent against the gold background. The boxed logo and the underlined "*1,60 de don*" were in the same position and the same proportions as they had been for the previous year's issue. The inside cover, as in previous years, contained information concerning the origin of the icon featured on the postage stamp (as well as the outside cover). This information was prepared by Maiten Bouisset and was all printed in black on the white glossy paper. Sales for this booklet were recorded at 709,627.

2005 Hans Memling (c.1433 – 1494) was once described as "*the most excellent painter of all Christendom*". He was born in Germany and began his career in Cologne, before moving to Flanders at the age of 17. Five years later he moved to Bruges where he became established as one of the city's richest residents. Memling embodies a period of great Flemish artists. He set himself apart by the calm order and el-

of humanity through the Passion. The year, 2005, was to be the fifth and final issue (Yv. 3840) in the series of *oeuvres* portraying the Madonna and Child.

For the second year running, the reproduction, on the stamp itself, was scaled down to leave a space at the side of the image. Unusually, instead of that space being filled with the name of the painting, the name of the artist appeared - this time on the left hand side of the stamp. The printing was in gold, as was the revised price of "0.53€" and the single word, "FRANCE" - which were both situated at the base of the stamp, separated only by a 2mm red cross. Oddly, the words "La Poste 2005" were overprinted, in white, on the bottom right hand side of the picture.

Readers of this article will hardly be surprised to learn that the booklet cover design was changed once more. This time it reverted to the vertical format first noted in 2002. An enlarged image of the central panel of the picture on the issued stamp dominated the outside cover. This enlargement, whilst narrowing the actual picture to exclude the outer extremities of it, allowed sight of greater detail in the artwork featured.

The image itself measured 181 x 63mm, with a 4mm border around the top and both sides, in a mustard yellow colour. The 24mm space beneath the picture was fully utilised to reflect the new price of the carnet - the words, "Donnez 1,70€ à la Croix-Rouge Française en achetant ce carnet de 10 timbres-poste (7,00€)" taking up four lines. The boxed logo was scaled down in size, by comparison with earlier years, now measuring just 25 x 5mm and, completely new, was the introduction of a bar code. Centrally situate, below the four lines of print (which was all in black) and above the logo and the bar code was a 6mm red cross, edged in white, the upper half of which was encircled with the words "1,70€ de don", also in black.

2006 The final three issues in the era of the Red Cross booklet were, simply stated, disappointing, disinteresting and a disaster! It will be recalled that, in 1974, the French postal authorities had contemplated launching a competition in order to find a design for the Christmas issue of postage stamps. In September, 2005, this idea was resurrected and children between the age of 6 and 11 years were invited to portray their interpretation of "Draw your hopes for the world's children". A total of 66,000 schoolchildren responded and the jury chose to separate the entries by regions. Finally, 100 were chosen and submitted to both the public and a panel of experts, to be judged. The winning entries formed the basis of a pair of stamps, released in November, 2006.

When one considers the quality of the masterpieces that had preceded these designs one is forced to conclude that the French authorities made a major error of judgement in including these issues in that same category. Understandably, they were childish but were quite devoid of any sign of talent. The pair of stamps (Yv. 3991/92) were both valid for posting a letter weighing under 20 grams, equating to a cost of €0.54 each. With a surcharge of €1,70, the entire booklet sold for 7,10€. This would be the final booklet issue with the stamps being perforated 13.5 x 13.

The booklet cover size remained at the standard size of 235 x 70mm and was vertical in format. The design featured thereon was the creation of Christian Broutin and was entitled "Les Racines du Coeur". It portrayed a number of children, standing on a globe, each holding a green frond. These fronds became interwoven as they went upwards to



Figure 46

elegance of his figures and the traditional harmony of his compositions. In his "Virgin with Child" (now hanging at the Memling Museum, Bruges) Christ's mother takes up a central position in the painting. She holds out an apple to the child which, according to the symbolism of the day, may mean that Christ takes the fatal apple to assume all the sins

form a heart shape at the top. The design had a completely white background. A red cross, edged in white and measuring 10mm, appeared on the globe with the legend "1,70€ de don" encircling the upper half – as in 2005. The cover background was cherry red in colour, the border around the previously described design being 8mm on each side and 6mm at the top.

The base of the booklet cover, measuring 47mm from the bottom of the design to the edge of the cover, was obviously the same background colour as the rest of the cover. The printing, in white, now reflected the absence of the value of the stamps and read as follows:- "Donnez 1,70€ à la Croix Rouge Française" in two lines, and then across three lines, "en achetant ce carnet de 10 timbres-poste à validité permanente pour une lettre jusqu'à 20 g à destination de la France." The P.T.T. logo was now dramatically changed with the words "LA POSTE" appearing in white on a narrow grey band on which was a yellow button with the winged dart, in blue, thereon. The grey band appeared to pass under the button and extend 4mm beyond – where it tapered to a point. The bar code, introduced a year earlier was again present, at the bottom right hand side of the cover, but slightly reduced in size.

The content (Fig. 46) comprised 5 pairs of the two issued stamps but, uniquely, the selvage was the same red colour as the cover of the booklet. Additionally, both vignettes were also in the same red colour, with the printing across seven lines in white. The form of words was unchanged from the previous year. The inside cover, printed in black on white, simply repeated the format of earlier years – by quoting the information supplied on the Post Office advertising material.

2007 It seems odd that the French Post Office seemed unable to resist continually changing the design of the carnets produced in the 21st century. 2007 was no exception, with the stamp issue (Yv.4125/26) featuring children's designs for the second of three years. It is thought that these designs must have been entered into the previous year's competition and used subsequently, for whatever reason. One stamp was entitled "Enfants aux ballons" and the other "Enfants et la Terre" and the designs were just as awful as the previous year. Due to the fact that these stamps were self adhesive, they were all die cut perf. 11.

The booklet was suddenly, reduced in size. The design reverted to horizontal and it measured 256 x 54mm. The cover was, evidently, designed to allow the user to fold it into three, with both the outer cover and contents being split into thirds. The entire outside cover was blue-green in colour. On the first section (or front cover if folded) the designer featured a drawing of eight children, of various nationalities, dancing around a globe. The words "Des vœux pour les enfants du monde" were printed, in white, across four lines, to the left of the children. Below those words is a red cross edged in white with the now familiar words "1,70€ de don" encircling the upper half, in a crescent shape.

The central section features a globe (which extends, fractionally, onto the rear section) and imperforate versions of the two issued stamps, one of which overlaps the top of the globe. The names 'Thimonier-Crochemore' appear in the left hand corner, reflecting their contribution toward the design of the cover, one presumes. The rear or third section contains the printed information concerning the distribution of the funds received from the sale of these stamps. Since this issue of stamps, for the first time, are self adhesive, the wording



Figure 47

necessarily alters to refer to that, as follows “*Donnez 1,70€ à la Croix-Rouge Française en achetant ce carnet de 10 timbres-poste autocollants à validité permanente pour une lettre prioritaire jusqu’à 20 g à destination de la France.*” The bar code is produced in the same colour as the background, whilst the new P.T.T. logo is retained, albeit diminished in size.

The unpopular vignettes were finally dispensed with and, with the stamps being self-adhesive, there was no inside cover – since the stamps were designed to adhere to it. The layout of the stamps permitted the folding of the booklet in three, with spaces between two blocks of four and one pair of stamps. Although these spaces weren’t perforated they each had ten small slits designed to facilitate folding. In the 40mm space below the bottom pair of stamps and the edge of the cover, were printed the words “*La Poste reverse l’intégralité du supplément de 1,70€ par carnet à la Croix Rouge Française.*” The selva, for this issue, all reverted to plain white.

No sheet stamps were printed for this issue. Two varieties have been reported one simply relates to the absence of phosphor on the stamps and the other, perhaps slightly more significant, relates to a colour shade difference in the left hand side of the globe – although the author considers that it is only noticeable when the two are together for comparison purposes.

2008 Finally, we have reached the last Red Cross booklet to be produced, before being replaced by the more lucrative miniature sheets. Sadly, the story does not end in a bang, but very much a whimper, as the postal authorities persisted with their wretched series of children’s drawings for a third year running. The stamps (Yv.4306/07) were only issued as self adhesives and perforated 11.5. They were not sold from sheets and, as before, they bore no value – being valid only for letters weighing up to 20 grams. Since the postal rate had increased so the donation to the Red Cross increased to €1,80, raising the price of the booklet to €7,30.

The issued booklet (Fig. 47) retained most of the changes introduced a year earlier. The cover, in a bright green colour, was again divided into three sections. The front cover has the words “*Les enfants dessinent la planète aux couleurs*

de la vie”, plainly referring to the subject that children had been invited to provide sketches about. Beneath those five lines of words was an 8mm red cross with white edging and the legend “*1,80€ de don*” encircling the upper half of it. To the right was a globe with a face, and animals and trees populating it, apparently defying gravity!

The central section portrays the two stamps, imperforate, and a range of different animals travelling from the right to the left. In small black print the design of the cover is attributed to the “*Atelier Thimonier*” which was also responsible for printing them. The third section is identical to that of the previous year, save for the obvious change in the value of the donation to the Red Cross, from €1,70 to €1,80.

The layout of the inside of the booklet again repeated that of the previous year. The issued stamps were printed in two blocks of four and one pair of two, in white rectangles. These were all divided to facilitate folding in three parts – if required. The background colour was the same as the front cover and, in the space at the base, instead of any words at all was a reproduction of the design of a globe with a man’s face, as featured on the front cover. The 2008 issue is reported with a colour variety affecting the purple in the words “*aux couleurs*” and “*La Poste 2008*” which is noted as being a dark yellow.

It would appear that the postal authorities discontinued the practice of releasing sales figures for their stamp issues after 2004 so that information is not available. Awaits response from PTT re this.

Thus, our long journey comes to an end. We have been a witness to the passage of history as reflected by these miniature works of art. We have seen two major changes in the currency of France; we have observed innumerable changes in the identity of the Post Office. We have travelled from the world of stapled booklets to self adhesive stamps, we have been privileged to watch the advances in printing technology as the images gained greater clarity. We have seen a wide range of disparate issues, from classic French art to classroom daubs, from the founder of the Red Cross to frothy Christmas confections but the journey has been fascinating and is but a microcosm of the variety of the postage stamps,

Society Website Forum

by **Maurice Tyler**

Members may remember that about 15 months ago our website was refurbished and a new Forum was added. This was intended to act as a facility for members to post queries, publish news and air views that could then be discussed by any other members. It was to be a sort of on-line version of the Questions and Answers section of the Journal, enabling much quicker responses to topics raised. Privacy and security would be ensured by requiring members to register with a password before they could post any messages, although those already posted can be read by anyone.

Sadly only 20 members have so far registered in this way and only a small minority of those have regularly used the facility. Those that have used it have, I believe, found it

extremely useful – but to a limited degree because so few are responding to the communications. The Committee will probably be debating (for a second time) the feasibility of issuing every member with a username and password so that they will all be in a position immediately to participate in the Forum if they so wish, but whether that will overcome the apparent apathy that prevails at present I do not know.

Statistics on the Forum tell us that over the past 15 months 70 messages have been published on 25 different topics. These cover such subjects as a query about exhibition protectors, the identification of a Dahomey postmark, a

(continued on page 43)

A Design From Paris, 1870

by **Ashley Lawrence FRPSL**

This article demonstrates how a single cover can lead to most interesting discoveries and will perhaps encourage more of us to examine our covers to see whether we can learn more about the senders and recipients. The article first appeared in 'TEXT', the journal of the Textile Society.

The eBay Letter

Surprising items turn up on eBay. Some years ago, I was attracted by this letter, written on light brown paper and folded so as to form an envelope.



Figure 1: The address side of the letter (reduced)

As a postal historian, I was excited by the postmark, Paris, second collection, 15th March 1870. The letter was posted from Paris just a few weeks before France declared war on Prussia, with catastrophic consequences. Within a few months, the armies of the Emperor Napoleon III would suffer humiliating defeat at Sedan, and the French capital would be besieged, bombarded, and starved into surrender.

The letter had been posted at the Place de la Madeleine.

There was no stamp on the letter (it might have been removed in transit, or later), but the boxed PD mark showed that postage had been 'paid to destination', and there was a postmark on the reverse which showed that the letter had duly arrived at Halifax the following day.

I was also fascinated by the hand-painted decorative pattern, and by the notes for suggested colours carefully written in pencil on the reverse of the letter.



Figure 2: The design of the letter (reduced)

The V & A

I began my research by sending a copy of the letter to the Textile department of the Victoria and Albert museum. The then Curator, Jennifer Wearden, and more recently the present Curator, Edwina Ehrman, and her colleague, Roisin Inglesby, could not have been more helpful. They identified the artwork as a textile design, based upon patterns found on 16th century Turkish *Ushak* carpets, and suggested that the design was probably intended for use in the manufacture of a large rug or carpet. They told me that variations on this type of

design were popular in Britain throughout the second half of the 19th century. French designs were held in high esteem, and instead of commissioning British designs, many British manufacturers bought or copied designs from France which were then made up for the domestic and export markets.

This particular design was best suited for a huge rug, a 'one-off' piece for covering the parquet floor in a fashionable Paris *salon*, rather than for the manufacture of multiple carpets bearing a continuous pattern. Each square of the design represented a square section of the finished product.

Mr. Archibald McCallum

The carpet connection was confirmed by the information which I gleaned from the 1871 census. Mr. Archibald McCallum lived at 26, Savile Park Terrace, in Halifax. He had been born in Argyllshire in Scotland, was aged 56 and a widower. His occupation was 'Designer of Carpet Patterns, employing two men and six boys'. The other occupant at that address was his housekeeper, Ellen Sutcliffe, a widow, age 49.

The vendor who had sold the letter on eBay told me that he had bought it in a garage sale in Massachusetts in the USA some years ago. He thought it might have come from the home of an elderly lady, Mrs. Edna McCallum. The census records provided an explanation - Archibald had done the right thing by his housekeeper Ellen, and married the lass. I surmised that after his retirement or death, she (and perhaps their son Daniel, who was also a carpet designer) had emigrated to the USA, taking some of Archibald's working papers from the north of England, and settled in the Berkshire Hills of western Massachusetts late in the 19th century. Years later, my vendor had bought the McCallum's effects in a garage sale, and decided to dispose of this letter on eBay.

There was further evidence of Archibald McCallum's enterprise. In March and December 1871, he filed designs for carpet patterns with the United States Patent Office. It may have been difficult to trade with France in 1871, in the immediate aftermath of the Franco-German War, and this may have persuaded him to look to the USA.

Crossleys

The British Carpet Foundation and local historians informed me that, in 1870, the pre-eminent manufacturer of carpets in Yorkshire was John Crossley and Sons Limited of Dean Clough Mills in Halifax. Crossleys had been founded in or about 1803, and had survived as a family firm for seven generations before becoming part of an international conglomerate of carpet manufacturers. To my chagrin, I learned that the Crossley factory in Halifax had closed in the 1970s, and that many of the early records of the company had been dispersed or destroyed.

Some of the surviving Crossley company records are held at West Yorkshire Archives in Calderdale, near Halifax. I obtained a detailed catalogue - there are some 960 boxes of files! - but so far as I can see there are no pattern books or records of carpet designs. Nor does the archive list the names of any of the designers who worked for the company, or contain details of any of its French clients or customers during the 1870s. An article about the successful introduction of steam-powered looms at Crossleys¹ describes McCallum (spelt McCullum in the article) as their designer, but it is not clear if he was employed by the company or worked on a freelance basis.

By a stroke of good fortune, I was put in touch with Nick Crossley of Avena Carpets. This company had acquired a great number of designs from the old Crossley factory, but these were mainly post-1918, too recent to be of help with my research. However, Mr. Crossley was able to confirm several important details. He wrote:

The design bears all the hallmarks of a 27" figured Wilton carpet design. If the pencil squares are taken as containing a 10 x 10 grid, then the design is at 260 sett, which are both standard for the period. The design involves 5 colours and no more, also the standard maximum for a Wilton loom.

Since the design is painted in miniature, this also accords with it originating in Paris. I have seen designs from the Woodward Grosvenor archive, many of which are thought to have come from design studios in Paris, and they are all in this miniature format.

To my astonishment and delight, Mr. Crossley applied his skill in cut and paste to the scan of my design. His illustration shows what the design would look like with 2 x 27 inch widths sewn together.

Yvonne Smith, the archivist at Brintons Carpets limited, has Woodward Grosvenor hand-painted designs which date back to the 1790s. She agreed that my letter showed a design which was fashionable during the period 1860-1870s, and there are similar examples in the Brinton archives. She was surprised that the design on paper had survived; most manufacturers regarded such paper designs as work patterns that were unlikely to remain in fashion or be needed for long, and tended to destroy them after a while.

Mr. Lewis

The notes on the letter mention 'Mr. Lewis'. Nick Crossley confirmed that at that time there was a Lewis family of at least two generations who were very close to the Crossley brothers, and managed large parts of the mills. It is possible that the pencilled notes were written onto the design after the letter arrived in Halifax, and were instructions to the weavers who would be working the looms.

Yvonne Smith of Brintons was able to amplify the family history. John Lewis and John Brinton had formed a partnership, Brinton and Lewis, in Kidderminster, in 1858. Both men were related to the Crossleys of Halifax: they were the nephew and brother-in-law respectively of Sir Frances Crossley. By 1869, shortly before my letter was written, John Lewis had joined Crossleys in Halifax. Three years later, in 1872, he left his uncle's mill and opened his own business in Halifax.

The Paris Connection

If the making of the rug was commissioned by a person in Paris, my researches so far have not succeeded in establishing his or her identity, nor the location of the *salon* which was to become its home. If the principal was an Englishman who was living in or near Paris at the time, then a few possible candidates come to mind.

The wealthy Richard Seymour-Conway, 4th Marquis of Hertford (1800-1870) was the owner of the Château de Bagatelle in the Bois de Boulogne, and also had a large apartment at 2, rue Laffitte, where he displayed his substantial collections of works of art, sculpture and porcelain.

His illegitimate son and heir, Richard Wallace (1818-1890) was a philanthropist who provided drinking fountains and ambulances, and made substantial donations to the poor and

¹ Jacobs, Betram, *The Story of British Carpets*, published in *Carpet Review*, London, 1968.



Figure 3: The mock-up of the design (reduced)

needy during the siege of Paris. I had come across Richard Wallace in my postal history studies of the Paris Balloon Posts of 1870-71. In recognition of his generosity, the 66th mail-carrying balloon was named after him, but the flight was ill-fated, and *Le Richard Wallace* and her pilot, Emile Lacaze, perished in the Atlantic off the coast of Arcachon. The furniture, works of art and other collections made by Richard Wallace and his father in Paris are now housed in the Wallace Collection in Manchester Square, London. The Curator, Jeremy Warren, was unable to relate the design to any of the carpets in The Wallace Collection, but he kindly suggested other avenues of enquiry for which I am grateful.

John Bowes (1811-1885) and his actress-wife, Josephine Countess of Montalbo, were passionate art collectors who had made their home at the Château du Barry in Louveciennes, and in 1870 were living in an apartment at 7, rue de Berlin (now 7, rue de Liege) in Paris. Their possessions are now on display at the Bowes Museum at Barnard Castle, County Durham. Joanna Hashagen, the keeper of Fashion and Textiles, has advised me that the Bowes Museum specialises in flat-weave carpets, rather than the Axminster/Wilton types for which the design in my letter would have been intended.

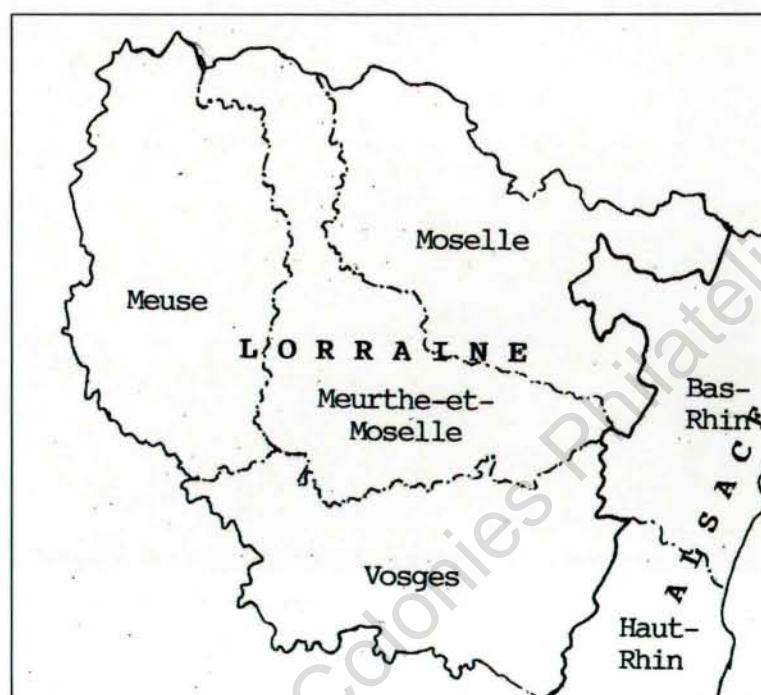
Isaac Holden (1808-1897), originally from Paisley, made his mark in the wool trade in Bradford. The company, Lister

and Holden, which he formed with Lord Samuel Lister of Masham (1815-1906) set up a mill in St. Denis, near Paris, and two factories in France, and became the largest wool combing firm in the world. His daughter, Mary Holden, married Henry Illingworth of Whetley mills, one of the largest factories in Bradford, and she spent much of her life in Paris where the family maintained an apartment, and in the South of France. Mary was a client of the couturier Charles Frederick Worth, and some of her costumes are displayed in Leeds Museum.

I remain in touch with the curators of these and other museums, and hope to find out whether the carpet was actually made and brought to Paris, and how it fared during the Siege, the Commune and later upheavals. This has been a most enjoyable exercise in social history, and I am very grateful to the many experts who have helped so willingly with my research over these past ten years. I owe a special debt of gratitude to my friend Maurice Tyler, the past editor of the Journal of the France and Colonies Philatelic Society, for his encouragement. I have mentioned others among my benefactors in this article, but there are many more, and my thanks to you all. If any readers can suggest further lines of enquiry or shed further light upon the design or the background to this letter, I would be most grateful.

The Second World War in Alsace-Moselle

by *Stanley J. Luft*



Many members of the Society are surely old enough to remember and perhaps even have served during the 1939-1945 War. For this reason, and because this article is a purely philatelic one and not a historical treatise, I shall keep the historical aspects as brief as possible. More to the point, the article serves mainly to annotate the many covers being shown here, all of which reside in one of my exhibits. Though this particular exhibit will never earn a gold award (too crowded, not expensive enough), I feel the material deserves to be noted here if only for the way it describes the postal events of this limited corner of the War.

Alsace was more a figment in the mind of the French people than a political entity, and had not existed as such since the early 1790s. In 1939 as now, it consisted of the Departments of Bas-Rhin, Haut-Rhin, and the tiny Territory of Belfort. The Department of Moselle, in what was previously the north-eastern part of Lorraine, was its only part to be annexed into the Third Reich. Its other departments (Meuse, Meurthe-et-Moselle, Vosges) were considered too French in character and language to be incorporated successfully into Greater Germany. For this reason, there will be no more to say about them here, other to note that they became part of the Occupied Zone of France.

The Second World War began as German forces invaded Poland on 1 September 1939. On the 3rd, France, Great Britain, and Canada declared war on Germany. France had only begun full general mobilization that summer and was little prepared for a major war.

French troops received the free franchise only on 28 August 1939 (Figs. 1 and 2). Unlike military mail, which was censored for only the last few months before France fell (Fig 3), civilian mail was censored as of 26 August, even before the start of the war (Figs. 4 and 5). Civilian mail was still functioning—at least in the Haut-Rhin Department to the very end (Fig. 6).

In Alsace, civilians began to be evacuated from Strasbourg and its suburbs to the presumed safety of southwestern France at the end of October (Fig. 7).¹

Provisional payment markings of locally made markings, for lack of postage stamps, and provisional town markings, such as rail-station, straight-lines, replacing lost town date stamps, appear to have been used only in unannexed Lorraine. There, mail from France, at varying times from June onward, was suspended and marked "Inadmissible", "Relations Suspended / Return to Sender" (where at all possible).² Alsace and Moselle had to fend for themselves, with no mail service, until the August 1940 arrival of German stamps and markings

Some useful dates follow from Eisenbach³ and other sources:

17 June 1940: German troops enter Metz and Strasbourg; France falls 18 June;

20 June: some post offices open, including Metz, but only for ordinary internal mail (not to France nor Germany);

22 June: Armistice signed, effective 25 June;

17 July: Moselle Dienstpost, a free-franked paramilitary municipal postal service begins, gradually replaced from 21 August by the Reichpost.

15 August: Alsace-Moselle become special provinces of the Third Reich; overprinted Hindenburg stamps issued that day; provisional rubber-stamp town cachets, usually with purple or black alcohol-based inks, make their appearance;

21 August: ordinary mail to Germany permitted, at first very briefly (rare) at French foreign rate of 2F50, then at domestic French rate of 1F or German of 12 pf';

23 August: last day of permissible use of mixed French and German stamps;

25 August: last day of tolerated use of French date stamps;

late August: round, definitive, germanized date stamps first appear, gradually replace the rubber-stamp town names;

6 October: German railroad (Ambulant) markings appear, replaced by definitive metal ones from 1 October 1941;

8 October 1940: use of French language and first names forbidden from this date;

1 January 1941: "volunteer" workers accepted;

1 January 1942: definitive Hitler stamps replace the overprinted issues, formalizing the complete annexation of Alsace into Baden and of Moselle into the Westmark;

19 August 1942: obligatory military service for Alsace-Moselle men 18 years and older (the Malgrès-Nous) primarily for service on the Russian front.

Total German Administration 1940-1944

French soldiers, deserted by their leaders, were herded into POW camps throughout the German Reich, including some in Alsace-Moselle camps which included recently abandoned fortified French barracks. Frontstalags, or temporary holding areas behind the front, were used at first. Straight-line Kriegsfangenenpost, generally in red, denoted prisoners' free franchise (Fig. 8). With increased German resourcefulness, POWs were incarcerated in Stalags for enlisted men and non-coms (Fig. 9) and Oflags for officers. All POW mail was censored.⁴ German military mail, generally uncensored, usually bore the eagle holding a swastika symbol of the Feldpost, plus town date stamps and various other markings; ordinary mail required no postage. Feldpost mail from "malgrès-nous", the unfortunate Alsace-Moselle conscripts on the Russian front and elsewhere other than in France (Fig. 10) was subject to censorship.

Dienstpost (Fig. 11) and the later Reichpost municipal mail used whatever town markings and stationery was available, and usually required no postage.

Unaccepted mail to neutral countries (Fig. 12) not allied to

or within the sphere of influence of Greater Germany were commonly returned to sender, usually after having been censored.

Between 15 and 25 August 1940, French stamps were tolerated and could still be used, alone or in combination with overprinted Hindenburg stamps (Fig. 13). Most surviving covers are simple philatelic souvenirs. Similarly, French date stamps remained in use (Fig. 14) until replaced by German ones, at least into Autumn 1940.

Provisional rubber-stamp town cachets, within or without rectangular boxes, appeared from August 1940, canceling Hindenburg stamps that had been overprinted *Elsass* and *Lothringen*, were issued beginning 15 August (Fig. 15). These were gradually replaced, a few as early as late August, by the definitive, circular metal date stamps (Fig. 16). Postal agencies (secondary post offices) are recognized by being separated by a line under the name of their supervising post office, which were the only ones allowed to cancel the stamps (Fig. 17).

The overprinted Hindenburg stamps were suppressed on 1 January 1942 and replaced by regular German definitives (Fig. 18) upon formal annexation of *Elsass* and *Lothringen* into Baden and the Westmark respectively. However regular German stamps are known to have been used earlier, alone or in combination with the overprinted stamps (Fig. 19).

Oversize illustrated date stamps were provided to a number of towns for propaganda purposes or to promote tourism and special events (Fig. 20). My earliest example is dated 2 December 1940, on *Elsass* overprinted stamps; earlier dates may exist as well. They also appear on free-franked covers.

Meter imprints (Fig. 21) exist for a number of towns. My earliest example is dated 13 August 1941. I don't know whether they were provided centrally or made locally. Only a limited number of machines and machine cancels were used in the annexed areas (Fig. 22). My earliest example is dated 3 April 1941.

Railway mail (Bahnpost) is indicated by a large double-line oval, at first usually rubber-stamped (Fig. 23); they show the two terminals of the line in the middle and train number (Zug) at the bottom; the first markings appeared 6 October 1940. These were replaced, from 1 October 1941, by slightly smaller type metal single-line oval definitives, with terminals at top and train number plus date in lower part (Fig. 24).

The use of packet cards expanded greatly under German rule. Rates varied greatly according to weight and distance zones, augmented by 15 pfennig for home delivery, 1 Reichmark for urgent delivery, and 10 pfennig per 500 Reichmark declared value insurance. Total charge and weight in kilograms are noted in the small box in lower left corner of the card. For some as yet unexplained reason, *Lothringen* cards are far scarcer than *Elsass* ones. Two examples of *Lothringen* cards, from 1941 (Fig. 25) and 1944 (Fig. 26), bearing time-appropriate stamps and town markings are shown here.

A now scarce French packet form of the time is shown here (Fig. 27) because of transit and delivery contrasts. It was sent 2 October 1943 to a probably forced labourer in Württemberg as a 2 kilogram "care" or necessities package, from Reims to Germany via Nancy and the French railway system (in France it was the railways that handled packages and not the posts), fully prepaid and with customs declaration af-

fixed. Once it reached Strasburg (11 October transit postal backstamp), it continued within Germany via the posts.

Liberation and Postwar Problems

By mid-1944, the German war effort finally began to fray, along with the quality of writing paper and postal forms. The liberation of Alsace-Lorraine, by U.S. forces⁵ (Figs. 28, 29a and 29b) and the French 2nd Armored Division (Fig. 30) began in November 1944. Some end of 1944 French civilian mail could very well exist, but is surely rare (souvenir covers excepted). Any such private mail was suspended by a 4 December 1944 order of the Allied High Command, which also made German stamps no longer valid for postage. A period of restricted civilian mail followed, made necessary by wartime destruction of roads, bridges, railways, rolling stock and post offices, lack of French currency and stamps, and to remaining pockets of last-ditch German resistance. Therefore, only official (Fig. 31) and military (Fig. 32) mail could be sent, by bicycle and automobile, until 18 March 1945 and only for cards. Letters, only up to 20 grams, could be sent from 25 April in Moselle and from 3 May in Alsace.⁶ Reasonably normal mail traffic resumed by 14 May in Moselle and 24 May 1945 in Alsace.

Among the German-held resistance pockets was the Colmar Pocket, to which remnants of the German XIX Army retreated, and which was invested from 20 January 1945 (Fig. 33) until it was liberated on 2 February by the French 5th Armoured Division.

Provisional registry etiquettes and markings were reintroduced in Alsace-Moselle long after their liberation, locally as late as 1949.⁷ Figure 34 shows a German etiquette with the (Oberels) crossed out. Provisional hand-stamped registry markings, which appeared by June 1945, were printed in upright letters (Fig. 35) for major post offices, and slanted letters (Fig. 36) for lesser ones, though other locally-made variants exist (Figs. 37 and 38).

Rural postal agencies and their dashed hexagonal date stamps were reintroduced in Alsace, replacing the prewar solid-lined hexagons, right after the war (Fig. 39). French

censorship of the mail continued, albeit sporadically and irregularly, according to sender and to destination, after May 1945 (Fig. 40) until well into 1946 and occasionally even later.

And now it was the turn of German prisoners to enter into POW camps⁸ (Figs. 41 and 42). Many were not repatriated until 1948, even later if accused of having had Nazi connections.

By the Year 1948, the French postal system had largely returned to its prewar normalcy, and we may now let the postal history of Alsace-Moselle rest peacefully.

Endnotes

¹ see Note in France & Colonies Philatelist, N° 256, April 1999.

² for details, see Dr. A Camboulives and Col. J. Reaux, "Les Inadmis de 1940-44"; Coll. Lyonnais N° 26 (1975).

³ Claude Eisenbach, "La Poste en Alsace-Moselle Annexées, Juillet-Aout 1940"; Feuilles Marcophiles N° 274 (1993), pp. 16-20.

⁴ much useful information on postal markings of the period can be found in "La Poste en Alsace 1940-1945"; Catalogue SPAL (1986).

⁵ Russ Carter, "Numbered Army & Air Force Post Office Locations, vol. 1, the Military Postal History Society, (n.d.).

⁶ André Peine, "Les moyens de recommandation provisoires en Alsace Lorraine 1945-1949"; publ. by SPAL (1990), p. 23; and Jean-Pierre Bournique, personal commun., 14 April 2003.

⁷ Peine, op. cit.

⁸ Michel Frick, "Les dépôts des prisonniers de guerre de l'Axe en Alsace et en Moselle (1945-1948)", publ. by SPAL (2002).



Fig. 1. Mulhouse 31 August 39. Cachet of the Secondary Centre for the Mobilization of Artillery. Mulhouse to Epinal, Vosges.

"... telephone calls beyond the limits of the Department are now prohibited..."

Fig. 2, right. Postes aux Armées 119, 4 September 39, to Mulhouse; ref franchise cachet of navy at Strasbourg, from Chief Quartermaster of Rhine River patrol; "...mail already infrequent and slow..."



Fig. 3, above. Rothau, Bas-Rhin, 28 February 40, to another soldier; opened and examined by censor SC296 at Strasbourg.



Fig. 4, right. Fouday, Bas-Rhin postal agency, 9 September 39, to England. Censor tape and cachets of Censorship Commission CE at Colmar central centre.

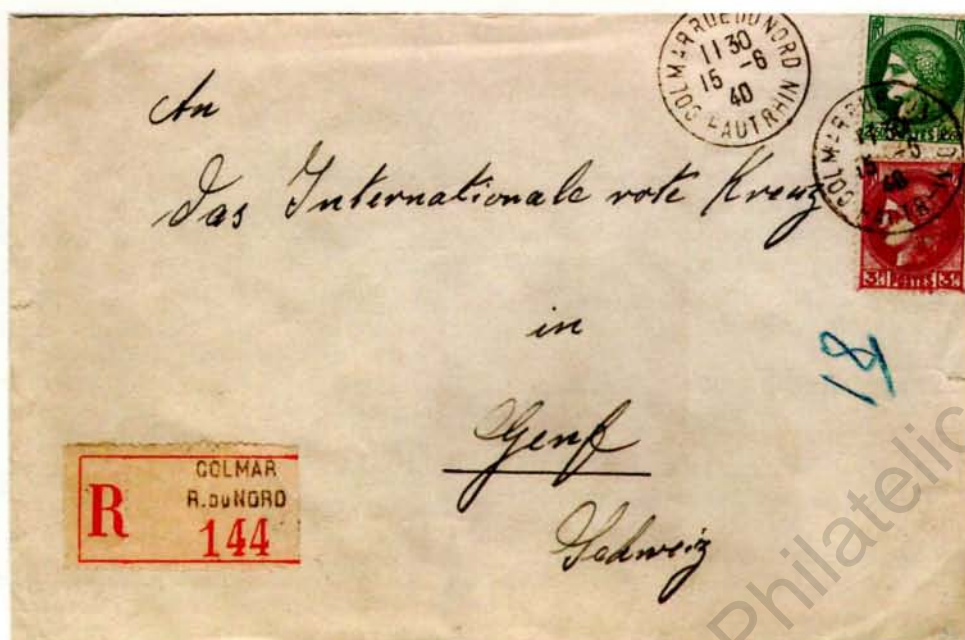


Fig.5. both above. Colmar branch PO, 15 June 40, to Swiss Red Cross, registered at 5F (overpaid 50c); German censor sealing band (at Frankfurt) and cachet on verso, Geneva 23 August 40 backstamp. Cover indicates continued operation of some French posts in occupied Alsace just prior to the fall of France. (Note German writing by sender).



Fig. 6. Strasbourg branch PO, 3 October 39 to Biarritz. 6 November arrival back stamp; blue cachet of Commission for Transport and Evacuation [of civilians and other critical personnel].

Fig. 7. Frontstalag at Colmar; red Kriegsgefangenenpost; censor band and censor cachet across flap; docketed 24 July 40 arrival at le Mans



Kriegsgefangenenpost
Correspondance des prisonniers de guerre

Postkarte Carte postale

20 An A

Monsieur Jeanne Grébot

Gebührenfrei Frano de port!

Absender: Expéditeur

Vor- und Zunamen: Nom et prénom

DEGOVEX Jean

Gefangenenummer: No. du prisonnier

15908

Lager-Bezeichnung: Nom du camp

M.-Stammlager XII F
Deutschland (Allemagne)

Empfangsort: Lieu de destination

GERBÉVAL

Straße: LA MACRONETTE

Land: VOSGES - FRANCE

Landesteil (Provinz usw.): Dept.

Fig. 8. 6 March 42, from (and examined at) Stalag XII F at Bolchen, Lothringen (ex-Lorraine)



Fig. 9. Feldpost No. 677, sector 28513 of 230th Anti-Tank Section, 267th Infantry Regiment, 94th Division, at Nancy, registered to Thüringia.

Fig. 10. 31 October 43 from a 'malgrès-nous' on the Russian front, Feldpost No. 191985, to Mülhausen(=Mulhouse); pair military-franchise airmail etiquettes for 2x (5-10gm) letter.

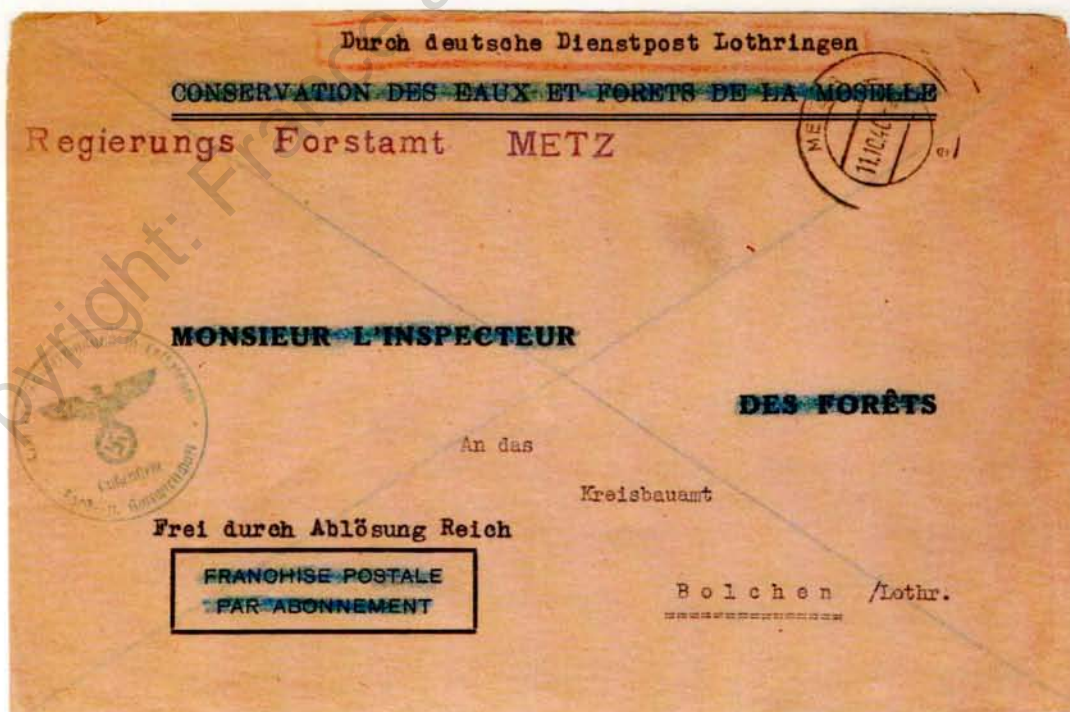


Fig. 11. Lothringen Dienspost from Metz, 11 October 40; blue Feldpost cachet; all French terms crossed out in blue; blue diagonal lines indicate free-franchise service.

Fig. 12. Alkoping, Sweden, 12 November 41 to Strassburg; German censor and Return to Sender handstamps; Strassburg arrival/return date stamp.



Fig. 13. Retained Talange, Moselle postal agency hexagon, 23 October 40; 12pf 1x domestic rate to Strassburg. (Note the French spelling - a no-no!) by sender.

Fig. 14. Retained Loudrefing, Moselle postal agency, 25 August 40 (last day permissible usage) of mixed franking, almost surely philatelic.





Fig. 15. Rubber-stamped Jettingen (Ob[er] Els[ass] [= Haut-Rhin], registered and correctly franked 42pf at the now domestic rate to Baden; 4 November 40 arrival back stamp.

Fig. 16. Pfirt (ex-Ferette, Haut-Rhin), 14 October 40; 24pf x2 domestic letter.



Fig. 17. Mülhausen (Els) 2, 13 February 41; seldom seen orange declared value etiquette of Mülhausen 3 on 79gm bank mail (20-250gm letter at 24pf plus money letter fee of 50pf plus insurance at 10pf/500DM at 140pf = 214pf, correct exact postage applied!

Fig. 18. Singrist rubber-stamped marking of postal dependency of Zabern (Els) (ex-Saverne, Bas-Rhin); 13 February 42, 12pf letter.

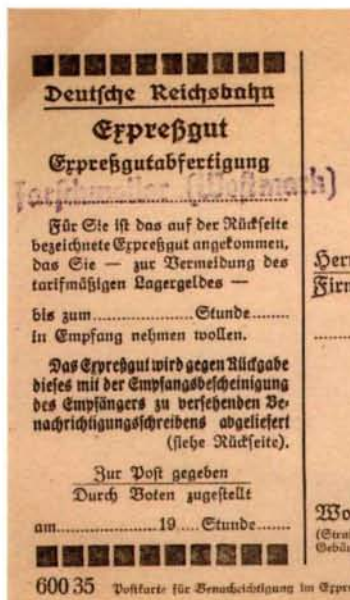


Fig. 19. (left) Farschweiler (Westmark), 14 January 42, 6pf card rate on formule advertising of arrival of express package.

Fig. 21. (right). Mülhausen (Els.); 12 January 41; 94pf (correct postage) on registered 2x special delivery letter to Hannover; 17 January 41 arrival back stamp.



Fig. 20. Logelbach (Els.); 6 August 41; mixed Elsass and German stamps; 54pf domestic 2x registered letter.



Fig. 22. Weissenburg (Els), 11 March 44 on formule at 3pf for requesting ration points from Point Accountancy office, to Kolmar. (Germany beginning to feel pinched by the war ...).



Fig. 23. 20 January 43, Metz 1, 24pf 2x letter with meter imprint of Metz branch of Dresden Bank.

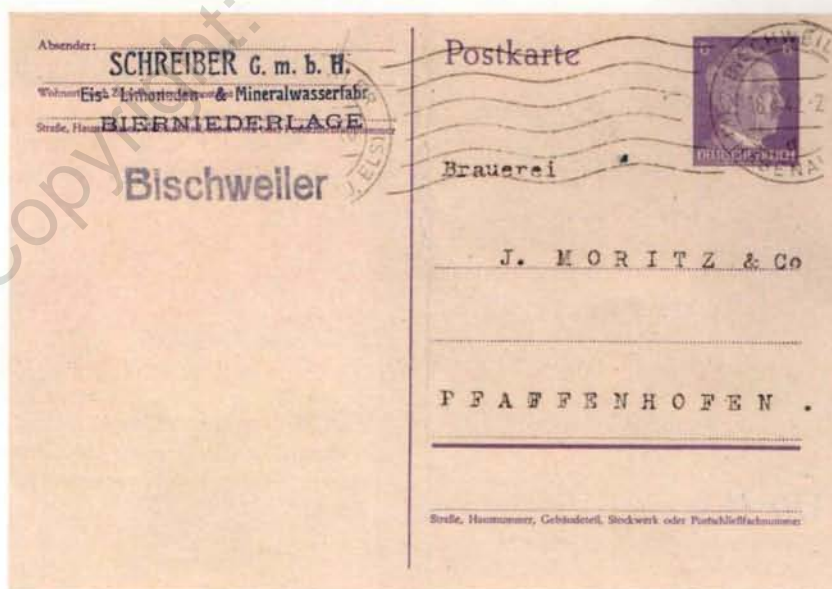


Fig. 24. Bischweiler postal dependency of Haguenau (Els); 18 April 42; Klussendorf machine cancel on 6pf card.

Fig. 25. Deberach, Unter Elsass, via provisional ambulant Haguenau-Zabern to Mülhausen.

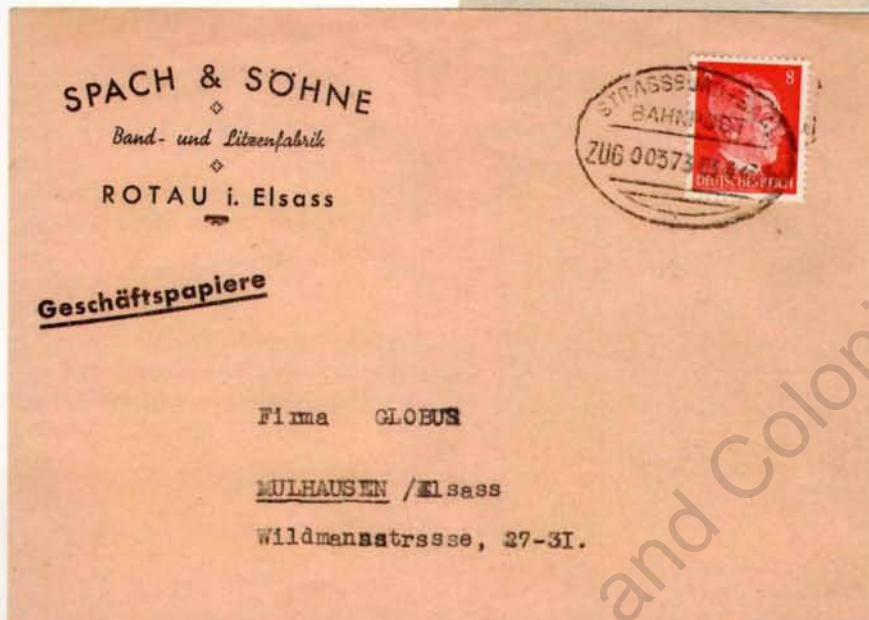
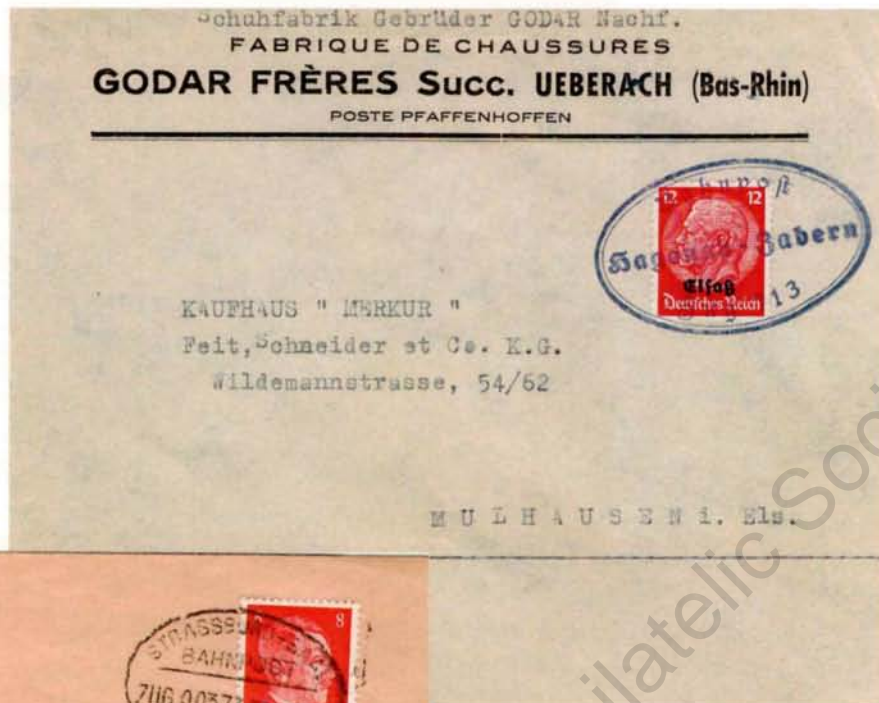


Fig. 26. Rotau (Elsass), via definitive ambulant Strassburg-Saal; 3 April 42 to Mülhausen, 8pf invoice rate.



Fig. 28. Ars (Mosel), 3 July 44, to Strassburg; arrival on 7th (mail slowed by Allied bombardments); 65pf for >5 kg (40pf for 5kg to 2nd zone plus 10 pf for 100 DM declared value plus 15pf for home delivery).



Fig. 27. Boxed provisional Niederweiler packet card (and leftover French Niderviller etiquette) to Zabern suburb; 18 January 41 arrival back stamp. 60pf for 8kg (45pf for 7-8 kg plus 15pf for home delivery).

Fig. 29b. The German rose receipt form.

Please also refer to Fig. 29a on the front cover.

The form is titled 'Doppel-Notpaketkarte' and includes fields for 'Abschnitt zur Doppel-Notpaketkarte', 'Einfieferungs-Nr.', 'Einfieferungs-Nr.', 'Nachnahme', 'Wert', 'Absender', 'Postfachkonto Nr.', 'Postfachamt', 'An', 'in', 'Postgewicht', 'kg', 'Umschlagfertig durch', 'Umschlagfertig (Lebensmittel am)', 'CIS', 'Din A 6, 4c 60', 'V, 2 5 103', and 'FORM 539'.

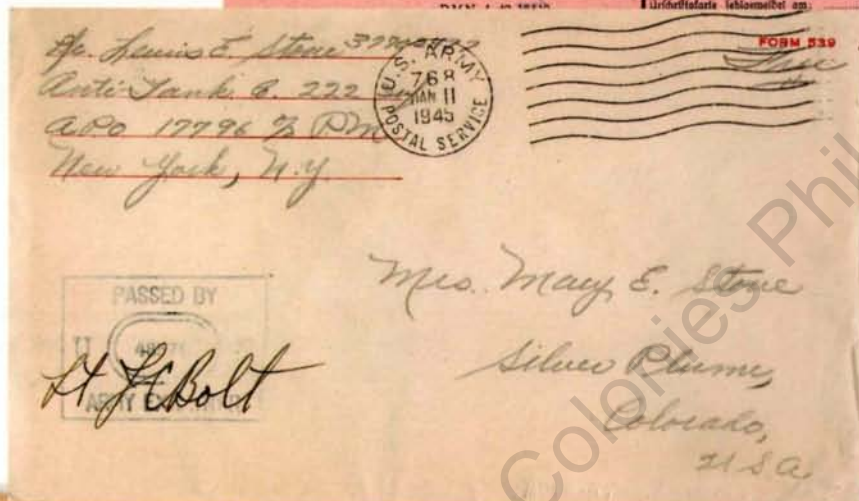


Fig. 30.
US APO 768;
11 January 45; from 222nd
Infantry Division at Mutzig (Bas-
Rhin).



Fig. 32 right. 'Postes aux Armées'.
11 November 44, from BPM 6 of Leclerc's 2nd Armoured Division, prior to their retaking of Saverne, to England. US 5c international rate; US Army censorship.



Fig. 31 above.
US APO 44; 2 March 45.
44th Infantry Division finance officer's mailing of essential payroll, located at Ingwiller (Bas-Rhin); 54c postage = 9x concessionary rate.

16

Institut d'assurances sociales

Quittance de Rente : 21 No U 3178

13 km - Epf soit 195 frs - cent.

en toutes lettres Cent quatre vingt quinze

ont été payés par la Caisse postale pour le mois

de Décembre

Résidence du titulaire Quinquante 18/10 1944

Nom du titulaire Joseph Louis Dubois

Profession 25/01/9 Gros quill

Certificat de vie

Le titulaire de la rente désigné ci-dessus est

encore vivant à la date de ce jour.

18. Dez 1944

Altkirch, le

Le Maire

Mosher

Fig. 33. Altkirch, Haut-Rhin. 31 December 1944 (a safeguard, previously hidden postal device?), on social-security receipt form (having been certified as alive on 18 December by the mayor of Grenz!).

Fig. 34. Metz, 27 March 45; from corporal in 30th Dismounted Chasseur Battalion, and obligatory blue unit commander's franchise cachet.

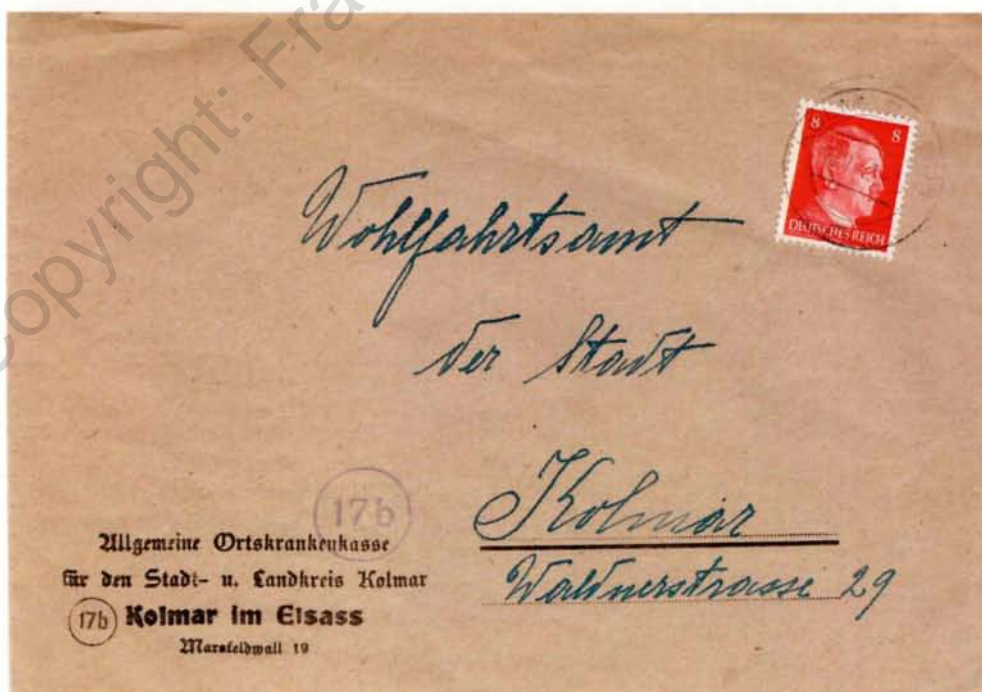


Fig. 35. Kilmar local mail at 8pf. 12 January 45. 17b in circle control marking: prior to the start of the encirclement of the Kolmar Pocket.



Fig. 36. Wesserling, 11 July 45, with Oberals crossed out of German etiquette; 1x registered letter at 6F to Strasbourg (1 March 1945 tariff).

Fig. 37. Provisional registry marking of Schiltigheim, Bas-Rhin (upright letters). 20 August 47. Mss LR 0806 (lettre recommandée). 20F postage (1 July 1947 tariff).



Fig. 38. Kintzheim, Bas-Rhin postal agency (slanted letters). 13 September 45, to Swiss Red Cross. LR 0295. 8F international postage (1 February 1942 tariff).

Fig. 39. Locally-made registry marking of Aumetz, Moselle. 12 January 46. Mss 1830. The same rate as for figure 38.



Fig. 40. Gunsbach, Haut-Rhin postal agency. 30 June 45 to England at 4F. French censorship P.A.Y. (green) and sealing band applied at Paris.

Kriegsgefangenenpost — **Gebührenfrei / En Franchise**
Correspondance de Prisonniers de guerre

Absender / Expéditeur
Name: Tschickar
Vorname: Kurt
Dienstgrad / Grade: 259434
Erkennungs-N° / N° Mle: Belfort 87
Adresse: Belfort 87

Ort / lieu: Liegnitz
Strasse / Rue: Janowski N° 51
Kreis: Liegnitz
Provinz / Province: Schlesien

Zone
Französische / Française: Nord — Nord, Süden — Sud, Österreich — Autriche
Amerikanische / Américaine: —
Englische / Anglaise: —
Russische / Russe: —

(1) Nicht zutreffendes durchstreichen. / Rayer les mentions inutiles.

Fig. 41. Open, pre-1940 German POW form. 17 February 1946 (internal date) from Belfort POW Depot 87 (Cross of Lorraine censorship marking), to family at Liegnitz.

Fig. 42. Open formule. 28 February 47. Censored at Camp No. 201 at Epinal, Vosges; to USA.

CORRESPONDANCE DES PRISONNIERS DE GUERRE
Kriegsgefangenenpost

A: 201
An: Optimar Wild

Lieu de destination / Empfangsort: Los Angeles 33
Rue / Strasse: 1535 Steele Avenue
Arrondissement / Kreis: California
Département / Landestell, Provinz, u. s. w.: U.S.A.

FRANCO DE PORT / Gebührenfrei

All figures have been reduced to 75% of the original size.

Meeting Reports

LONDON MEETING, WEDNESDAY

20 NOVEMBER 2013 Report by Mick Bister

French Colonies: Cameroun and Mauritania
Presented by Stephen Holder.

Stephen set the scene by giving a brief description of the military history of Cameroun prior to and during the early stages of World War 1. Further background notes were supplied in an informative leaflet handed out to the members present.

Stephen outlined the military campaign in the German colony which lasted from September 1914 to February 1916 after which the colony was divided into two separate British and French administrative regions. Two 1915 campaign covers to France and Gabon were shown cancelled *Trésor et Postes aux Armées*.

The first two sets of stamps were displayed, mint and used, and on both unsurfaced and chalky paper. The first set, issued in 1915 during the military campaign, consisted of the stamps of Gabon overprinted *Corps Expéditionnaire Franco-Anglais CAMEROUN*. The second set, issued in 1916 after the French occupation, comprised stamps of French Congo and Middle Congo overprinted *CAMEROUN Occupation Française*, initially applied locally and later in Paris. A final series, overprinted simply *CAMEROUN* to mark the French mandate agreed at the 1920 Treaty of Versailles, was issued in 1921. Stephen highlighted an example of the unlisted 15c Paris overprint on chalky paper and illustrated the continued use of German stationary represented by a 1918 German parcel card franked with the 10c value and a 40c on a 1916 cover with a German registration label. Two other fascinating covers showed the use of un-overprinted stamps used in the Cameroun during a six week shortage in Duala in 1921.

The display continued with examples of the first Cameroun pictorials used up to the outbreak of World War II. Mail displayed showed a variety of censor and postal markings with evidence of both French and British censorship. A particularly attractive item was a 1941 cover to the UK struck with an example of a 'negative' *Contrôle Postal* cachet. Stephen related how in August 1940, following attacks on Douala and Yaoundé, General Leclerc deposed the Vichy governor and declared the colony Free French. Leclerc authorised the overprinting *CAMEROUN FRANÇAIS* 27.8.40, and Stephen showed a magnificent block of eight of the 70c value on a 1941 cover with the 'closed 4', 'no full stop' and 'comma instead of full stop' varieties. Stephen continued with examples of covers sent from smaller offices. Some smaller office cancellations are very scarce as is the correct usage of postage due stamps. A wonderful example was a 1944 unstamped cover from Sangmélina with a 3f *Taxe* cancelled Lolodorf.

Stephen closed the first half of his display with a wealth of railway mail cancelled by 'wrigglies' (wavy line cachets), *paquebot* and airmail covers including items franked with the Dulac issues printed by Harrison and Sons in London.

The second half opened with the distribution of another informative leaflet, this time on Mauritanie. Stephen

explained that due to the inhospitable nature of the territory the postal service during the early years of colonial development in the 1900s did not exist beyond military transport which consisted of horses and camels as motorised vehicles did not arrive until the 1920s. When the civil postal service was inaugurated in 1906 it was under the authority of the Director of Posts at Saint-Louis in neighbouring Sénégal.

The first stamps issued were the French West African series depicting Geneal Faidherbe, Palm Trees and Governor-General Balley. With a very limited European presence in the territory and with an illiterate population, items from the early period are rare. Nevertheless Stephen was able to show us military mail including the only known examples of a Sélibaby cancellation in red on a 10c Faidherbe franking a 1906 cover from the *Cercle du Brakna* to Paris. Stephen also showed the use of the 10c Faidherbe and a 20c Palm Trees bisect on a cover to Bordeaux - clearly a philatelic confection but nevertheless accepted by the postal authorities.

In 1915 the first of the famous Camel Riders series was issued and Stephen treated us to a mint and used, postal stationery and booklets. In addition to the philatelic 'complete set' covers sent to stamp dealers who required used copies for their stock books, Stephen showed us a range of colourful covers including one with a block of 8 of the 10c + 5c Red Cross overprint from Kafdi to Paris and a selection of rates including a registered parcel label franked at 4f20 and sent from Saint-Louis to Saint-Étienne.

The display closed with an array of airmail covers starting with the extremely scarce Atar military test flights to Saint-Louis. An example was to be seen from each test flight dated 31 March, 12 April and 12 July 1934. Stephen alerted us to the fact that such covers have no special markings and can only be identified by the date of departure and the corresponding date of arrival. It was noted that several members were quickly scribbling down this information to check against their own collections at home.

Mick Bister thanked Stephen for making the long journey in order to give the members yet another outstanding evening of philately and postal history. Those present had been both informed and entertained but, above all, given the opportunity to see extremely attractive and rare material from two lesser known colonies.

Apologies from: Godfrey Bowden, Derek Richardson, Michael Round, Hans Smith, Maurice Tyler.

Guest attending was Nicholas Holder.

Attendees: Maurice Adler, Len Barnes, Mick Bister, Michael Ensor, Michael Fairhead, John Hammonds, Chris Hitchen, Stephen Holder, John Parmenter, Barbara Priddy, Michael Wright.

NORTHERN GROUP MEETING, SATURDAY, 23, NOVEMBER 2013 Report by Stephen Holder.

We held our latest meeting here at Heaton Royds as a replacement for the cancelled meeting of 12 October 2013.

Members present were Messrs. R. Clapham, S. Ellis, G. Barker, T. Smith, M. Meadowcroft, J. Place and S. Holder.

Apologies had been received from Messrs. H. Fisher, P. Maybury, B. Lythgoe, C. Pease, P. Rooke, K. Howat, P. Stockton, M. Tyler, and P. Watkins.

The first round was a display by Stephen Holder on the **Marianne de Dulac** issues, which included the two wartime trial/demonstration printings and all the issued stamps, including corner marginal blocks, a selection of complete sheets, and a wide variety of selected attractive covers, depicting the many changes of rate, leading up to the period

when they were used as complementary values during the late 1940s and early 1950s.

The second round was a combined display by Michael Meadowcroft and George Barker on the Caisse d'Amortissement & Sinking Fund issues, and all the values issued were shown and an interesting description of the political and economic background was presented, leading to a considerable discussion on the topic.

Refreshments were served and although only a small attendance was possible on the day, it was generally regarded by all present as a successful, and not too formal, afternoon's philatelic entertainment.

Bookshelf compiled by Maurice Tyler (Leccese addition by H. Fisher)

Cours des carnets et des publicitimbres 2014 pub. ACCP; 100pp A4, colour illustrations; spiral binding; price 30€ + p&p; available from ACCP, 21 rue du Héron cendré, 95290 L'Isle Adam; website: www.accp.com (les services). [Revised and updated, lists all booklets issued in France, former French colonies, TOM and Monaco as well as *publicitimbres*, with Yvert, Maury and ACCP numbers.]

Les cachets allemands des hôpitaux militaires et formations sanitaires: Alsace-Lorraine (1914-1918) by Michel Frick; pub. SPAL; 258pp A4; price 35€ + p&p; available from SPAL, M. André Lader, 52 rue de Monsviller, 97700 Saverne. [More than 800 cachets illustrated by means of period postcards and photo cards, with dates of use, covering numerous temporary hospitals and medical units of different kinds, including hospital trains and medical services for horses.]

Le 15 centimes bleu, type Sage by Michel Hervé; 30pp abundantly illustrated; price 15€ inc p&p in France; available from author, 29 rue des Forrières Sud, 27110 Quittebeuf; email m.herve@wanadoo.fr [Detailed study of the stamp with description of different types, retouches, varieties, together with enlarged images and a wallet of different types of the stamp.]

La Grande Guerre à travers la carte postale ancienne by Jean-Yves Le Naour; 160pp 25 x 32.5cm with reproductions of 200 period postcards; price 28€90 + p&p; available from HC-Editions, 164 rue de Vaugirard, 75015 Paris; website: www.hc-editions.com [Album of WWI photographic postcards showing reality of war.]

The following are all written by Giorgio Leccese. and deal with unadopted proofs and essays. Contact him at g.leccese@dieproofs.it for further details, shipping costs and payment.

FRANCE 4 (1937-1940), with the Mercure and Pétain unadopted proofs:

<http://reader.ilmliolibro.kataweb.it/v/960857/>
FRANCE_4#!%22

price: EUR 29 (216 pages)

FRANCE 3 (1935-1936)

<http://reader.ilmliolibro.kataweb.it/v/934944/>

FRANCE_3#!%22
price: EUR 20 (120 pages)

FRANCE 2 (1933-1934 - the Mistler project)

<http://reader.ilmliolibro.kataweb.it/v/933814/>

FRANCE_2#!%22
EUR 17 (80 pages)

FRANCE 1 (1917-1931) (II Edition)

<http://reader.ilmliolibro.kataweb.it/v/933456/>

FRANCE_1#!%22
price: EUR 25 (156 pages)

<http://reader.ilmliolibro.kataweb.it/v/933078/>

MONACO#!%22
price: EUR 33 (245 pages)

Unadopted proofs collection:

FRANCE (1917-1959):

www.dieproofs.it/archivio/gallery2/main.php?g2_itemId=240593

MONACO:

http://www.dieproofs.it/archivio/gallery2/main.php?g2_itemId=240679

ALGERIA:

http://www.dieproofs.it/archivio/gallery2/main.php?g2_itemId=249172

FRENCH MOROCCO:

http://www.dieproofs.it/archivio/gallery2/main.php?g2_itemId=249699

TUNISIA:

http://www.dieproofs.it/archivio/gallery2/main.php?g2_itemId=249752

Poste Maritime Française: Les Paquebots du Mexique

1827-1835 by Louis-Eugène Langlais; pub. l'Académie de Philatélie; 144pp A4; price 26€ + 5€ p&p; further details from brigitte.abensur@wanadoo.fr; available from Robert Abensur, 8 rue des Fossés, 54700 Pont-à-Mousson. [Covers postal regulations, sailing tables, ports of call, and a detailed history of the steamships of Mexico.]

Recently Published Articles

Compiled by Colin Spong and Maurice Tyler; (PHSJ addition by H, Fisher)

Bulletin de la COL.FRA

N° 146 4^{ème} Trim 2013: Une Défaite Annoncée - Diên-Biên-Phù (Liévin); L'Ouverture du Bureau de Poste de Conakry en Février 1888 (Strobel); Cameroun Français 27.8.40 - L'essai + 10c sur 90c Éléphants (Cobb); Cameroun 27.8.40: Les surcharges décalées en Provenance de Mbanga (Cobb); Le Savez-vous? Les Losanges de Fortune (Hurpet); Un Courrier «URGENT» à Madagascar (Bauden).

L'Écho de la Timbrologie

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

N° 1879 Dec 2013: Une rotation très mouvementée [1/2] (Venturini); Une Maison de la Poste et de la Philatélie (Albaret); Lettres chargées du Var [1790-1900] (Trinquier); Irène Cahen d'Anvers [1872-1963]: un tableau, un destin (Rosenberg); Les lettres renfermant des échantillons [1750-1848] (Trinquier).

Timbres Magazine

Permanent features: Actualités, Courrier des lecteurs, Club des clubs, Manifestations, Marcophilie, Les nouveautés de France, Actus Andorre, Monaco et les TOM, Pâp, Expertise, Les variétés, Le Journal des nouveautés, Bibliothèque, Mon marché du mois.

N° 151 Dec 2013: L'expédition Web Robinson (II) [Indonésie île déserte] (Toulemonde); Occupation française d'Arad: L'armée... à la surcharge! (Rucklin); Marc Taraskoff inédit: Des timbres que vous ne verrez pas (Bopisart); L'émission des timbres de Bordeaux (Cocquerelle); 1940-1942: les voyages maritimes spéciaux [2^e partie] (Chauvin); Armée des côtes de Brest, puis armée des côtes de l'Océan (de La Mettrie); Montres et horloges dans les carnets avec publicités français (PJM); Marie Marvingt: Une femme d'exception (Zeyonset Mme MLéguy); Quelques découvertes (Baudot); ...Et par manque de valeurs d'appoint (Prugnon); 1939-1940: secteurs fictifs et coloniaux (Chauvin).

Gibbons Stamp Monthly

Vol. 44 N° 7 Nov 2013: Grandeur and Gravure: The stamps of Pierre Béquet (Roseveare).

The Indo-China Philatelist

Vol 43 N° 4 (Whole N° 209) Sep 2013: Revenue

stamps of the Montagnards (Dykehouse); More on Thin and Thick Varieties of Local Currency Native Women Stamps (Bentley); Rapid Transit by Rail in 1910 (Beardsley); B.D.H.V. Label (Wiart); Wartime Liberation Labels (Bentley).

Vol 43 N° 5 (Whole N° 210) Nov 2013: Clipper Mail Provides Two-Ocean Service during World War II (Bentley); Banque de l'Indochine Office in Vientiane (Daniel); Hanoi Fair 1915 (Bentley); Pour le Salut Public: OUI (Bentley).

Vol 44 N° 1 (Whole N° 211) Jan 2014: Essay for Protectorates of Annam and Tonkin (Bentley); Commemorative Label for First Airplane Flight in Indochina (Bentley).

Forces Postal History Society Journal

Vol 30 N° 4 (Whole N° 298) Winter 2013: Women's Legion, GHQ France [WW1] (Mark); The French Military Missions attached to the British and American Army Headquarters in France 1914-1918 (Trapnell).

Postal History Society Journal

N° 348 Dec 2013: The French Censorship Commission in London [WW1] (Mark).

Documents Philatéliques

N° 219 1^{er} trim 2014: Un exemple de service postal international subventionné par l'État: la C.F.R.N.A. / C.I.D.N.A. (Estel); Les préparatifs d'envois de ballons montés de Lille vers Paris (Hardy); Le numérotage des courriers de la poste pneumatique de Paris (1879-1901) (Barbelin); D'une académie à l'autre: Recherches autour d'une lettre désinfectée (Pineau); La création du bureau de poste français des Dardenelles (Abensur).

Cameo

Vol 15 N° 1 Jan 2014 (Whole N° 91): Cameroun - Plating the Sterling Issue of 1961: the ½d on 1 Franc Type 2 Stamp (Bratzel).

Shorter Items - Including Questions and Answers

When did these wars start?

[Ed: there have been several responses to this question. They are all included here]

1. France declared war on Prussia on 15 July 1870. The formal declaration of war was presented to the Prussian government in Berlin four days later, on 19 July 1870. They didn't have email or text messages in those days, but soon relied on balloons and the pigeon post !

Ashley Lawrence

2. I can offer a quote from the Prussian Chief of Staff, Von Moltke, on the beginning of the Franco-Prussian War:

"The French Reserves were called to arms July 15th, and only four days later the French declaration of war was handed in at Berlin..."

Von Moltke, Count Helmuth. *The Franco-German War of 1870-71*, p.3. Translated by Clara Bell and Henry W. Fischer Harper & Brothers, New York, 1892

This quote may explain the discrepancy of the various sources mentioned in the Journal question.

James Camak, USA

3. The seeds of conflict are ploughed well before any actual day. Hitler's pan-European intentions were well recognised for many years. Treaties were being forged and preparations for war were well in progress in many countries, including the United Kingdom. There are now mixed views about Neville Chamberlain's Munich agreement in September 1938. Was it appeasement or was it buying time for a war that was inevitable? On 1st April 1939 conscription was re-introduced in Great Britain. On 12th May 1939 an Anglo-Polish treaty was signed in London. This was robustly reaffirmed by Chamberlain on 10th July. On 31st August the British fleet was mobilised.

On 1st September Germany invaded Poland. At 9.30 a warning was sent to the German Foreign Minister Herr von Ribbentrop telling him in no uncertain terms to withdraw troops from Poland otherwise our two countries would be at war. In the meantime, evacuation schemes for children to the countryside had started. At London Zoo all the poisonous insects and snakes were destroyed and the chimpanzees sent to have their tea parties at Whipsnade. Registry Offices did a roaring trade, both with actual marriages and with people coming in to book their wedding. In Poland cities were being bombed, German troops advancing and Jews being killed.

On Saturday, 2nd September an emergency sitting was arranged in the House of Commons, commencing 3.00 p.m. At 7.45 pm, Prime Minister Chamberlain entered the chamber to loud cheering. The House of Commons was advised that Great Britain was "bound to take action unless German forces

are withdrawn" from Poland and that no reply had yet been received. The Prime Minister went on to say "I understand that the French cabinet is in session at this moment and I feel certain that I shall be able to make to the House a statement of a definite character tomorrow when the House meets again." As part of the day's business, The National Service (Armed Forces) Act 1939 ([http://en.wikipedia.org/wiki/National_Service_\(Armed_Forces\)_Act_1939](http://en.wikipedia.org/wiki/National_Service_(Armed_Forces)_Act_1939)) was enacted immediately, enforcing full, compulsory conscription on all males between 18 and 41 resident in the UK (http://en.wikipedia.org/wiki/United_Kingdom).

Chamberlain, it should be noted, had by 2nd September seemed by that time to have lost the favour of the House. That evening much of the Cabinet met, telling Chamberlain there could be no more delay concerning war with Germany. At all times King George VI was kept apprised of the situation for, in the United Kingdom, only the Monarch (http://en.wikipedia.org/wiki/Monarchy_of_the_United_Kingdom) has the power to declare war and peace, under the Royal Prerogative (http://en.wikipedia.org/wiki/Royal_Prerogative).

On the 3rd September, the British ambassador to Berlin handed a final note to the German government stating "unless it announced plans to withdraw from Poland by 1100, a state of war would exist between the two countries." Again, this did not happen. At 11:15 a.m. British Standard Time (http://en.wikipedia.org/wiki/British_Standard_Time) (BST), British Prime Minister (http://en.wikipedia.org/wiki/Prime_Minister) Neville Chamberlain (http://en.wikipedia.org/wiki/Neville_Chamberlain) announced on BBC Radio (http://en.wikipedia.org/wiki/BBC_Radio) that the deadline of the final British ultimatum for the withdrawal of German troops from Poland (<http://en.wikipedia.org/wiki/Poland>) expired at 11:00am and that "consequently this nation is at war with Germany". King George spoke to the nation later that day.

Harry Rosenberg

4. In partial reply to Alan Wood's question in the last journal about when certain wars started, I can say that World War II is considered to have started on 1 September 1939 with the German invasion of Poland. The date of 3 September is when Britain and France declared war on Germany following Germany's predictable failure to respond to the British and French demands that it withdraw its troops from Poland.

Roy Reader

5. Wikipedia says Germany invaded Poland on 1st September 1939 and so GB & France declared war on Germany on 3rd September.

About.com suggests 1 September as the start. So, presumably, either of these dates can be regarded as the start (but not 2nd September).

So far as GB is concerned, 3rd September is clearly the key date.

David Trapnell

* * *

Post Offices in Egypt

I am afraid I am not an expert in FPOs in Egypt but nevertheless I think I can answer John Cruttenden's query.

Ethiopia did not join the UPU until 1908. From 1892 mail from French residents in Ethiopia destined for France was handled by the Capuchin fathers at the Roman Catholic Mission in Harar who forwarded mail by *méharis*, local racing camel riders, to the French colony of Obock and from 1894 to Djibouti, journeys of approximately 450 and 350 kilometres respectively. Here the mail was transferred to *Messageries Maritimes* vessels en route for Marseille. The Harar post office was located within the mission premises and was supplied with stamps from the French Bureau at Port-Saïd and from 1899 was equipped with its own datestamp Fig. 1



In 1897 building of the Franco-Ethiopian Railway commenced at the port of Djibouti with the intention of linking Addis-Ababa with the port and replacing the six week mule trek. However, due to a combination of factors including local unrest, political discord, difficult geographical terrain and lack of capital, the construction was temporarily suspended in 1906 and the new town of Dirre-Daoua (Diré-Dawa) was built by the railway company at the line's terminus. A French post office was soon established there and supplied with



stamps from Port-Saïd and a datestamp (fig 2).

It was classified as a '*bureau central de tri*' and the Harar office was demoted to a '*bureau secondaire*'. The February 1907 postmark in John's collection appears to be an early use of this Dirre-Daoua datestamp. After a change of management, the construction of the railway was resumed and the line eventually reached Addis-Ababa in 1917.

Source: '*Histoire Postale de la Côte de Somalis*' Tome III by Henri Tristant, published by Le Monde des Philatélistes, Étude N° 175.

Mick Bister

* * *

Forwarding Mail - No Profit Is Too Small

Having discovered a shortish article on the forwarding of mail that I translated some time ago. I decided to send it before it disappears again. It was written by Jean-Pierre Flotte and published on page 6 of *Les Feuilles Marcophiles*

342.

FORWARDING MAIL - NO PROFIT IS TOO SMALL

Not so long ago when you were absent from home your mail could be forwarded to you by one of your acquaintance. It was easy. The original address was simply crossed out and replaced by the new one. In the hands of the postman once more your letter left for a new destination.

But it is all over since the 1st July 2010 as a new "Laposte" label informs us. From now on each letter must either be re-franked or a "Ready To be Readdressed" envelope be used which has to be paid for: 1.75€ for the small version and 3.50€ for the large one. They are worthwhile from the 4th to 7th 20g letter onwards.

It is true that the former practice cost money to "La Poste" which, since it has now become a "Société Anonyme", has to appear succulent to present and future shareholders, but as the merchants of the temple say, "There is no God but the Golden Calf and Profit is His Prophet."

John Simmons

(Reproduced by kind permission of M. Rodolphe Pleinfosse, editor of *Les Feuilles Marcophiles*).

* * *

Letter to Ed. Grabowski in response to his article about Professor Sego in the December 2013 issue of the Journal.

Dear Ed

France and Colonies Philatelic Society

It is now many years since we met at Leamington or indeed sat next to each other at David Wrigley's stand at Philatex! How time flies.

The current journal for the above reaches me today and I have read your article for which I am MOST grateful.

I have had in my Togo 1914-1922 collection for many years two covers to the institute, copies of the pages enclosed, and was always puzzled by the address, you have solved that puzzle for me, many thanks indeed.

Trust you keep well with time for philately and further research, I note your re-write of Guadeloupe issues and well recall your suggesting the tablet 40c value is invariably the most difficult used and on cover, managed to acquire one for Reunion!

Kind regards, best wishes for 2014.

John Mayne

(see next page for John's covers.)

* * *

Griffe

The scanned cover was correctly prepaid to Nogent sur Marne. On the back it is noted that the addressee was deceased and that the beneficiaries had been advised but had



John Mayne's covers - reduced to 75% - see item on previous page

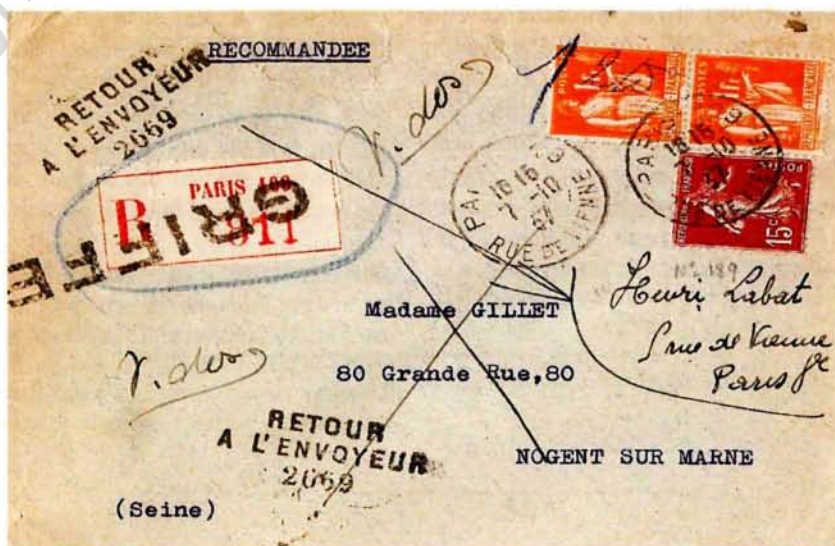
refused delivery. Hence the Return to Sender. The envelope was opened, presumably in Paris, to determine the address of the writer, manuscript Henri Labat - however perhaps it would not have been necessary to open the envelope as the information regarding the writer would have been on hand in the post office of origin as part of the original registration. I am guessing that the *GRIFFE* handstamp was applied at

Paris, but why?

I have not been able to find a reasonable, postal related, definition of the *griffe* in any of my French/English dictionaries, nor have I found any mention of or explanation for the use of the term in the usual references such as the Académie's *Dictionnaire Philatélique & Postal*.

I have seen the marking on other covers of about the same era but, of course, cannot now locate them.

I would appreciate any insight members may be able to



(Image reduced)

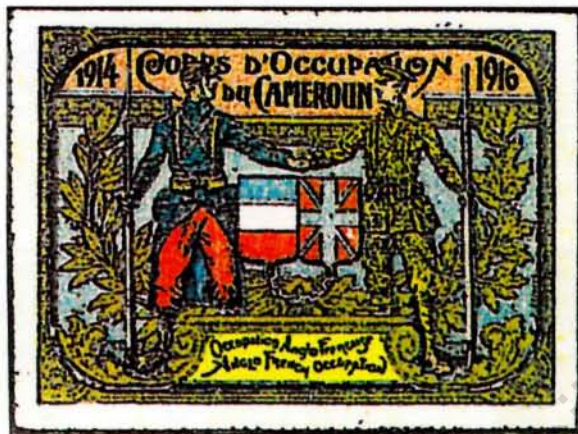
Vignettes for French Cameroon and Togo 1914-1916

When in correspondence with Bob Maddocks, a member of the West Africa Study Circle and France and Colonies PS, he had added to his letter heading a copy of a vignette for French Cameroon 1914-1916, I believe the original size is width 55mm, height 40mm.

Bob told me that there is a matching vignette for Occupied Togo, he had never seen it, nor have I in over 40 years collecting specifically that area.

If any member sees the Togo issue on their travels and they do not require it for their own collection please purchase on my behalf, many thanks.

John Mayne



Enlarged to help identify

* * *

Lt.Colonel Loyd-Lindsay VC was one of the three suspects in Ashley Lawrence's Whodunit article from the Siege of Paris.[Journal No 270 Vol 63 No 4 p 149] The Colonel was to become Lord Wantage .

When the decision was taken to honour the birthplace of Alfred the Great with a statue of him as King of England the problem arose as to what were Alfred's features. The solution

was to dress Lord Wantage in suitable attire for the sculptor to produce a likeness.

Today members of F&CPS wishing to see an image of Lt.-Col. Loyd-Lindsay should travel to Wantage market place where a likeness of Lord Wantage in fancy dress is masquerading as King Alfred.

A.J. Wood

* * *

Madagascar 1921 1c Overprint on 15c

I am studying the fingerprinting of comb perforations. This is an extension of research I have done on the fingerprinting of rotary and non-rotary produced perforations in 19th century revenue stamps. This research has been written up and is in press. The first article on this new process will be published in the first quarterly issue of 2014 of The American Revenuer. The article title is "Freak or Fake? A New Fingerprinting Method for Distinguishing between Original and Fraudulent Extra Perforations of 19th Century Revenue Stamps." The same techniques can be applied to comb perforations, and I decided to reach far afield and study a sheet of comb-perforated stamps of Madagascar. This appealed to me because I do some collecting of Madagascar stamps. I obtained a full sheet of the 1921 1c overprint on the 15c stamp (please ex-

cuse my use of Scott numbers, but this would be a Scott #130). There is a number printed on the sheet: 0 29012 32. Taking a random sampling of 4 of this same stamp from collections, I find that these all correlate with positions on the comb used for perforating the sheet. I would appreciate any references or help regarding understanding who printed the stamps and what is known about the specific perforators that were used. A small sampling of other Madagascan stamps listed for 1921 had perforations that did not tie to this comb. I'm wondering if a single comb perforator was associated with each issue that was produced. Would this be a shared feature with the production of other French Colony stamps? Has anyone studied this and are there published studies on the perforations of this colony stamps of this time period?

Robert Mustachic per Maurice Tyler

(continued from page 15)

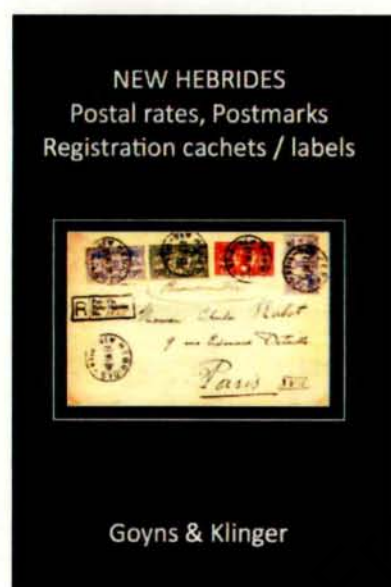
overprints on 1938-40 Cérés issues, *pneu* (Chaplain) rates of 8.40 and 12.00, the validity of showing foreign material in a French display, the identification of forgeries in 1870 German occupation stamps, Transsaharan mail crossings, a 1953 cover addressed to the France & Colonies Stamp Club, a suggestion of improvement to the Society packet and WWI "N de F" marks. Quite a number of these topics are queries that have received no answer, and I am sure that there are members out there who could offer useful comments.

Any members who feel encouraged (after this little harangue!) to participate in the scheme are asked to contact Maurice Tyler (email: maurice@fcps.org.uk) to suggest their own personal password and be informed what username they will be allocated. My apologies to any members without Internet access who feel they are being left out of these arrangements: I can assure them that I and the new Editor of the Journal will be keeping an eye out for any topics that may merit publishing in the Journal.

Book Review

NEW HEBRIDES, POSTAL RATES, POSTMARKS, REGISTRATION CACHETS/LABELS;
Malcolm H. Goynes and Roland Klinger. Published by Mahego. Cost about £40-£45.

Reviewed by David Moss



As a collector of the New Hebrides, I have long felt the need for a listing of postal rates. The authors stress the problems caused by the amount of "philatelic" mail, which often has fanciful frankings, and they make interesting observations including the great scarcity of correctly-franked postcards during certain periods and the debunking of the myths concerning the "local" stamps produced by Australian and French trading companies.

There is a good section on the Pre-Condominium era and the rudimentary postal services administered by the Post Offices of New South Wales and New Caledonia, followed by sections dealing in detail with the periods of the Condominium administration right up to independence. The authors differentiate clearly between statements which are supported by factual information, conclusions which are based on their wide experience and of others, and those areas where more research is needed.

Rather than try to present postal rates for several different time-periods in one table, there are tables for new and revised rates as and when these were introduced. I think this is excellent. The accompanying text and explanation is clear and straightforward and there are many illustrations, all in colour, of correctly-franked items. Rates for printed matter are given in an appendix but airmail rates and supplements appear in the main text, where there is also information about under-

paid items and postage due. A welcome innovation is a listing of the most important addressees of philatelic mail.

The section on registration updates considerably the relevant section in Hals & Collas and the chapters on postmarks build on and revise the work of other members of the Pacific Islands Study Circle and of Sinais & Venot. There is a useful cross-referencing of the numbers allotted to these items in this work and its predecessors. Forged or dubious markings are discussed too, with the same thoroughness as the rest of the work. Illustrations here are computer-generated and very clear. There is no attempt to assign a value to a particular mark though there are notes on scarcity. It is very useful to have all this information gathered together with the postal rates into one binding.

I understand that the content of the book is held by the publisher in a "virtual library" and copies are printed on request. The presentation is very clear with well-spaced text and good colour printing of covers and cards. I mention for the sake of accuracy that in my review copy the lines of text are not quite parallel with the top edge of the page. As a mathematician, I notice such a thing, but it has not interfered in any way with my appreciation of this excellent book which is the result of much painstaking research and the experience, gained over many years of collecting, by the authors. It is a pleasure to welcome this book. Now I must get on with remounting my collection!

References

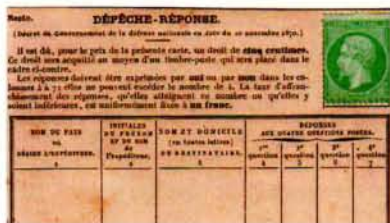
Hals, N. & Collas, P. (1967) *The New Hebrides Postal Stamps and Their History* Collectors Club Inc. New York

Sinai, B. & Venot, G. (1989) *Catalogue des Oblitérations des Colonies Françaises Tome 1* Éditions Bertrand Sinai

Phillips, P., Crompton, J. & Holland, B. (1995) *New Hebrides Cancellation Study 1892-1980*

Pacific Islands Study Circle, Great Britain

Auction - 10 May 2014 - some Lots (reduced in size)



ABOVE: Lot 33 - Dépêche-Réponse

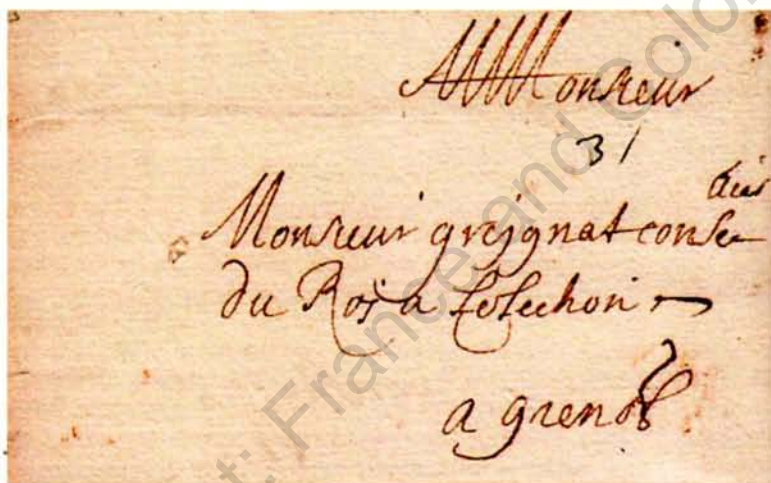
LEFT: Lot 32 - Ballon Monté, Bd Hôpital

BELOW LEFT: Croiseur Colbert, Catapult to Tunisia



ABOVE: Lot 90 - Diego- Suarez, SG 6-9

BELOW: Lot 330 - Yv13B and Yv 59 with anchor lozenge



ABOVE: Lot 169 -Marseille- Grenoble 1658

RIGHT: Lot 197 - Montpellier Yv13, 1855

