

France & Colonies Philatelist



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THE VARIATIONS IN SIZE OF STAMPS OF THE SAGE DESIGN

RAOUL LESGOR

The study of the Sage stamps offered here, is not, nor is it meant to be the last word on the subject – merely a beginning. Never the subject of very serious studies, this issue still has many puzzling problems remaining to be solved. The facts and anomalies reported in this article present, in my opinion, an important addition to what little we know. And, what is more important, give a new basis for research. I may add, that some of the conclusions presented below have already been adapted in France. Students there, are to a limited extent, abandoning the single track thinking which has been in evidence for so many years. I would further add that, in studies of this type, the absence of Steve Rich is more keenly deplored than ever. The few facts which it has been my good fortune to assemble, plus Steve's analytical mind and deep knowledge of printing processes, would have, I believe, long since solved many of the mysteries which still shroud the early history of the Sage issue. R. L.



1. THE ORIGIN OF THE TWO TYPES

A polemic as to which type sage came first raged violently at times and again became active in 1950. Recent works indicate with reasonable sureness that the Type 2 is the original Die, and Type 1 the remade Die.

The source of the confusion which had existed can be traced to a letter written in 1898 by Louis Eugene Mouchon, the engraver of the master die, to Arthur Maury, the old Parisian dealer, more than 20 years after this engraving had taken place. In this letter, Mr. Mouchon's memory is at fault but that is understandable. Mr. Maury republished this letter in his HISTOIRE DE TIMBRE POSTE FRANCAIS, omitting a very important sentence, probably because it was not in accord with his own views on the subject. This sentence is important because

it tells us how the plates which served to prepare the first printing had been obtained.

An error of misunderstanding on the part of Mr. Mouchon shown in his letter, and set right by his statement later in that letter, has been the prime cause of the confusion. Mr. Maury, in republishing the letter, added further to the confusion by "correcting" this as well as omitting the most significant sentences.

In short, here is what happened.

Mr. Mouchon engraved the original master die on a block of soft steel. In this block, the space reserved for the numerals of value was hollow. This die was of Type 2, with the N of the abbreviation INV after the designer's name under the lower left corner under the U of REPUBLIQUE. Electro replicas of this die with value plugs inserted in the hollow space, had been made for each value, giving working dies. These in turn served to produce as many gutta-percha molds as were needed to make the electro-plates.

Then the master-die was tempered. It broke in two during this process. The break ran from the left frame line opposite the shoulder of the figure (see illustration above) to near the lower right hand corner. Mr. Mouchon blames the clay which had been inserted in the hollow space reserved for the numerals for this break.

The damaged die was belted solidly. From it an impression on soft steel was taken. The lower left portion of this impression was slightly higher than the rest of the design. Mr. Mouchon filed this down and reengraved it, endeavoring to imitate the original 2 lines

as faithfully as possible. The designer's name at the lower left corner is slightly longer, so that the N is now located under the B of REPUBLIQUE. This replica is generally called type 1. The space reserved for the numerals is solid. From this replica die, 16 working dies with numerals of value engraved by hand were prepared. From these were made molds into which type-metal was poured. These mobile stereotypes were assembled and locked together in plate form. They served for a while for the printing of stamps. As they wore out too fast, all later plates were prepared by the electrotype process.

The letter of Mr. Mouchon, as originally published, states in the section censored out later by Mr. Maury, that the first production of stamps was from the remade die, multiplied by the stereo process. Hence, Type 1 was so numbered many years ago, before its origin was known. Type 2 stamps, from electros, which came into use in most cases within a year, are thus from the original die. This is the accepted order, based, with the exception noted above, on dates of appearance. It is puzzling, though strictly logical when its basis is understood.

2. THE VARIATIONS IN SIZE, CAUSES AND EFFECTS

A very important and extensive study of the stamps of the Sage design is now being published serially by Dr. R. A. Joany. A detailed catalogue of the cancellations of the same issue has recently been published and we can look forward to more knowledge and subsequently more popularity, for these stamps after so many years of neglect.

The stamps of the Sage design were one of the favorites of our old friend, the late Steve Rich, and he made important contributions to their study. Some of his deductions were favorably received in France. His theory of the stereo-made plates, and their distinctions has been published by the "Collectors Club Philatelist." However, there is one fact, very little known or possibly forgotten, which is my reason for this article. Steve Rich knew about it, but does not mention it. It is not mentioned in Maury's monumental work. The only reference I can find to it is in the Yvert-Champion 1939 Specialized Catalogue of France. I am referring to the discrepancy in size between the stamps in type 1 (N under B) and the stamps in type 2 (N under U). This difference, which affects all the stamps of either type, is recorded in the Yvert-Champion catalogue, in a single sentence and nothing more.

That this discrepancy in dimension exists, and is constant is beyond discussion. All the stamps in type 2, without exceptions, are 18 millimeters wide, and all the stamps in type 1 are 18½ millimeters in width. There is also a slight variation in height between the stamps of both types. The photograph above was published in the American Philatelist, (May 1957, page 603) with an article by Pierre de Lizeray, and shows this variation better than any description would do.

By itself, this difference in size would be of little consequence; its importance lies in the fact that it compels us to reevaluate some of our convenient and



accepted views about these stamps. If it were not for the exception noted above, we could dismiss it as the result of one phase of the transferring process, from the master die, to the remade die, or to the process of making stereotypes. To support this contention, we have a parallel in the square postage dues of 1859-1865. They present an identical anomaly. The 10 and 15 centimes typographed (Scott's No. J3 and J4, Yvert No. 2 and 3) were printed from two different kinds of plates. One made of stereotypes (size of stamps 20 x 20 millimeters) and one from an electroplate (size of the stamps 19½ x 19½ millimeters). A study I had made of these postage dues was published in "STAMPS" on January 16th, 1943. Thus we can assume, even if I can not explain it, that this discrepancy in size is inherent to the method of making the clichés.

Up to this point there is no problem. Whatever the reasons for these variations in size, they are there for anyone to check, and cannot be refuted. But, and this is the question raised by Steve Rich, are there also variations in the sizes of the stamps of the same type?

A fellow member of the France & Colonies Group owns a pair of the 25 centimes ultramarine made up of both types se-tenant. Such pieces are of extreme rarity. Upon my request he was kind enough to send me a photograph, illustrated below, of this attractive piece. He also was cooperative to the extent of comparing the measurement of both stamps of this pair with bisected copies of various stamps of both types sent to him for that purpose. He discovered that both stamps of this pair are of the smaller dimensions of type 2.

Steve Rich, in an article published a few years back, assumes that such a pair would be from a stereotype plate. The owner is of the opinion, and I fully agree with him, that this pair appears to have been printed from an electroplate. Another alternative would of course be that it could come from a plate made of both stereotypes and electros, but this would be recorded in the dimensions of the stamps.

Although pairs of both types are rare, several are known. Dr. Joany, in a letter to Pierre de Lizeray, describes such pairs and strips. I myself, have a photo reproduction of one, a vertical strip of four with the top stamps of type 1, in large dimensions, and the other three of type 2 deleted and in the smaller dimensions. This confirms, among other things, that some clichés of stamps of type 1, in the larger size were placed in this plate, no doubt as replacements for damaged clichés of type 2.

When, and how many, we do not know.

The Yvert-Champion Catalogue of 1939 states that horizontal as well as vertical pairs of the two types se-tenant are known and that the plates were made of approximately the same number of stamps in both types. Since vertical as well as horizontal pairs are known, it proves to my mind that such a statement is mere guesswork.

My first reaction upon learning about the pair illustrated in this article, was that at least in one case, stamps of type 1 (N under B) had been printed from electroplates. This was based upon the assumption that this pair se-tenant was bona fide. I have never seen it, only photographs, but it had been certified by experts. *

As explained in paragraph 1, Part 1, of this article, the lines of the reengraved portion of the remade Die, although very close in design to the lines of the original Die, show many differences which may be easily checked. Also, the numerals of value of all type 1s (N under B) are taller and of slightly different contour than their type 2 counterparts (N under U). By measuring these numerals, a definite opinion based upon actual fact may be arrived

However, if the pair illustrated in this article is what the French call a "piece truquee", that is, tampered with, then my theory that in at least one case there is a stamp in type 1 in the reduced size of the type 2's, is an erroneous one.

This does not in any way change my opinion, reinforced by further studies, that all stamps in type 1 (N under B) printed in 1876 to 1878 (Scott #64-76) were from plates made of stereos (not only 5 as Steve Rich had written) and that all stamps in type 2 printed between 1876 and 1890, were the product of electros, without exception. Letters received from France recently indicate that this point of view is being accepted and adopted by several writers over there.

It grieves me to disagree with Steve Rich, but in addition to my own feelings in the matter, I find confirmation of this theory in the much publicized letter from Mouchon to Maury, mentioned before. From this letter, published in Brunel's "LES PREMIERES IMPRESSIONS DES TIMBRES FRANCAIS," in reference to the remade die, Mouchon wrote, "When this new die was finished... a new and definite matrix was obtained, from which sixteen (16) secondary dies were taken, upon which I engraved the numerals of value. These sixteen (working) dies were tempered and served to make copper molds in which printer's metal was poured."

It may be that Mouchon's memory is at fault, and that he engraved only the numerals of the twelve dies used in 1876. The other four, used for the plates of 1898, may have been completed by some other engraver, precisely at the time when Mouchon's letter was written,

** Fraudulent pairs of the two types se-tenant are quite numerous in France. They are simply pairs of the common type 2, which have been transformed into pairs of both types by "transplanting" the lower label of a damaged 25 centimes type 1, a very simple undertaking for a master forger, and thus make a rarity out of a very common item.*

but that is of little import. The important point is that sixteen dies for stereo molds were prepared and served for the making of plates. Thus Steve Rich's theory about the stereos should be given a second and more penetrating look. That the entire first issue in type 1 was the result of stereo-plates should be readily accepted without further discussion, at least in my opinion. That the 5c., 15c., 25c., 30c. and 40 centimes also in type 1 were printed from both stereo and electroplates is very much open to doubt.

Credit must be given to Doctor Joany, however, for his listing of a 5 franc type 1, which was prepared, but never went beyond the essay stage. The reason is very obviously that large quantities of the 5 franc Empire were still available. At any rate, Die proofs have been seen. Thus only three of the sixteen Dies prepared in 1876, remained for the 1898 issue.

At this point, it would be well to explain that the plates were prepared according to a method inaugurated in France with the 25 centimes Ceres according of the preceding issue. The finished cliches were assembled in plate form, ready for printing, in what the French call "Mosaic Plates", in forms or beds of the regulation sizes.

This process is more elastic, since it allows for the replacement of inferior or damaged cliches without discarding the entire pane or plate. Thus a cliché of type 1, or possibly several cliches (some day, perhaps, we shall know) could have been included in a pane, either during the initial assemblage, or as a replacement. The 15 centimes error in a plate of the 10 centimes Ceres, (Scott #60 60a) is a case in point.

I have no way of proving this, but I am inclined to think that although the printing surface of the cliches differed from one type to the other, the individual blocks (either gutta or metal) which carried them were of identical size. In this way one could be inserted without affecting the balance of the plate.

Dr. Joany, in a recent article, expressed the belief that the unit of assembly, of later plates at least, was vertical strips of five cliches. And he makes a good point of proving it. (I might say that, long before this opinion was published, I had suggested that this same method was employed for the making of the plates of the first engraved stamp in 1928 (Scott # B27) and that I barely achieved escaped with my life, for merely suggesting it).

There is no denying that some bad printings exist in the above values, especially of type 1, but that may be due to several causes; extensive production, the punishment inflicted upon the plates of some of the values by great demand, the variation in quality of the metal used, the degree of success achieved in the manufacture of the plates, and finally the handling of the plates by the printers working under pressure, etc. In my opinion, these are responsible for the differences we note in the printed quality of the stamps, and there are really no clean-cut delineations between the fine prints and the rough prints. All the stamps are really rough prints to

SAGE VARIATIONS continued

a varying degree, and that is precisely the reason why the process of stereo-plates was abandoned.

Thus, with the knowledge that the plates were made from mobile cliches, the only problems remaining to be solved are I: Why were the stamps printed from stereos larger than the ones made from electros? And II: When and how many type 1's were inserted in the plates of the stamps of type 2?

In answer to question I, I offer the opinion, and I do not apologize for expressing it, that the difference in size was caused by the use of gutta percha blocks "A priori" for a better transfer. The shrinkage occurring during the cooling off period. (It is possible to make electros out of gutta percha as well as metal and other substances.) It is also my belief that the 1898 plates were electroplated in pane form from assembled plates in gutta or metal. This may offer still another problem to be solved.

Doctor Joany reports that while inspecting the tools left at the Postal Museum in Paris, he discovered some particles of metal on the Die of the 25 centimes type 2, and jumps to the conclusion that some stereos were made from the type 2. Possibly, although this does not appear conclusive to me. There may be many reasons for these particles of metal. And at the risk of appearing repetitious, I do not believe that stereos of the type 2 ever existed.

As we know, these later plates, the swansongs of the Sage design, were due to an emergency. In the case of the 5 and 10 centimes, we have composite plates, that is, composed of panes of 50 ~~fo~~ each types. It is to be noted, however, that since the numerals of values in both types are of a slightly different design from those used before, new working dies were put in service. The plates were not, as has been written, the old plates with some replacements, but entirely new plates. Thus the 5 centimes was printed in sheets of 150 stamps all in type 2, and composite plates of both types, with four panes of 25 in type 2 at the top, and two panes of 25 stamps in type 1 at the bottom. The plates of the 10 centimes present two compositions, one with stamps of type 1 at the top and type 2 at the bottom, and also exactly the opposite with the stamps in type 2 at the top, and the type 1's at the bottom.

These composite plates of 1898 present another puzzle. We have, in the same sheets variations in the size of the stamps, large for type 1's, smaller for type 2's. The spaces between the stamps are smaller in the panes of type 1, and the vertical gutter, or bridge between the panes is narrower by nearly one millimeter between the panes of 25 of type 1 than between the panes of stamps in type 2.

As I said, we have barely touched the problems presented by this Sage issue. If by writing this long, and probably confusing article for the readers of the Philatelist, I have succeeded in advancing the solution by a single step, my headaches have been justified.

PRESIDENT'S COLUMN

BONJOUR! So now your President is also a columnist! However, this will not be chit-chat. Your Editor and I feel that by means of this column we can bring those members who are unable to attend our monthly meetings, closer into the heart of our organization.

I plan to cover important matters concerning the welfare of our organization, its plans... and its problems. Rest assured that I want to hear from you and your comments and suggestion will always be welcome.

MEMBERSHIP

Good news! We have just completed our most successful membership drive in many years. For the first time in a number of years our total membership has really started to jump up...Did you help by getting a new member?

INCORPORATION AND NAME CHANGE

There's overwhelming support for the changing of the name from "Group," to "Philatelic Society," The word Group was confusing to many and implied that we were but a few individuals. There never was any question of changing the FRANCE AND COLONIES part!

Incorporation is basically for legal purposes, since we do publish the PHILATELIST. I'm sure you did not realize that the PHILATELIST Editor, Ira Zweifach... and a good one too...was personally responsible for all the bills for printing the publication if the group could not pay the bills...if the organization is unincorporated.

STEPHEN G. RICH MEMORIAL EXHIBIT

All of you should be interested in this very special exhibit...it marks the 20th Anniversary of our organization...to be held at the Collectors Club, 22 East 35th Street on Tuesday, November 7th, on our regular meeting night. It will be the highlight of our fall season. Incidentally, it's the first Exhibit we have had devoted exclusively to France & Colonies Covers.

"COST OF LIVING"

We all are certainly aware of our own problems in this area. Currently, your Board of Directors are struggling with this problem in regard to our organization. It's no small task. Everything costs more and we cannot see any compromise on the size or the quality of the PHILATELIST. Any suggestions?

At the present time, we have several tentative proposals but I'd like to hear from all of you before I turn the Board loose to solve the problem. Incidentally, you do have a good Board of hard workers. Seldom do we have less than 100% attendance throughout the many meetings during the year.

IN CONCLUSION

I hope you find this column worthwhile. I'd like to hear from you, pro or con. Should it be continued? Write to me:

215 Adams Street, Apt. 5G
Brooklyn 1, New York

We want our organization to be, not just good... but the best. With your help, we'll make it so!

SINCERELY YOURS, W. J. Connelly President

THE FRENCH CONGO DEFINITIVES PART II

W. J. CONNELLY

Little is known or has been written on the stamps of the French Congo from the specialist's point of view. Mr. Connelly rectifies this serious gap in French philatelic literature with this four-part article on the French Congo definitives. Part two covers the essays and proofs of this issue.



A



B

Fig. 1

There is a definite degree of confusion in regard to the Essays and Proofs of these French Congo definitives. This is brought about by the striking similarity of the approved and unapproved plates. For instance, Fig 1. shows two color essays of the 20 C. through 75 C. values. "A" is from a rejected plate, "B" is from an approved plate. Both "A" and "B" exist in sheets of twelve on thin and thick paper.

There are, of course, differences in the two designs but the primary difference is in the size. The "A" design is 21½mm wide and 33mm high while the approved design is 23mm wide by 35mm high. A third size essay exists but there is no danger of confusing this essay with the other two because of its size: 32mm wide by 49mm high. It is shown in Fig. 2.

This pattern of sizes also exists in the design of the 1C through 15C as well as the 1 F to 5 F. values.



Fig. 2

However, the difference in sizes is more evident to the unaided eye. For instance, there is 6mm difference between the 1C through 15C design unapproved and approved plates width...the unapproved being the smaller of the two. There is also a noticeable difference in the grass the leopard is stalking through. Fig. 3. Unfortunately we have not been able to secure a copy of the rejected design of the 1 F to 5 F for measurement purposes.

Since the stamps were designed for two color printing, the proofs are in three stages. Fig. 4 shows the progressive proofs. The first proof is of the border, lettering and central feature. This applies to the designs of the 1 C through 15 C Leopard and 20 C through 75 C Bakalai Woman. In the 1 F to 5 F design, only the border and lettering are in the first stage. The second stage proof consists of the center background in the 1 C through 75 C values, while in the Franc values, it makes up the center in its entirety and the two standing warriors of the border are outlined...Fig. 5.

Proofs exist on 'de chine paper, thin and thick paper and cardboard. They are, however, relatively rare.

A number of different types and thicknesses of



A



B

Fig. 3

PHILATELIC DUBIETIES

JAN KINDLER



Fig. 4

There is a category of bogus issues which fools no one because it isn't intended to. It is made up of the gags and parodies, the joke products and take-offs on existing postage created for purposes of propaganda, of criticism, or just for fun.

GAG PHILATELY

France, the motherland of ironic iconoclasm, has produced its small share of such antic philately. The earliest of her nonsense products was a label turned out by the celebrated engraver, Felicien Rops, in 1874. It is sardonic rather than humorous. Done in copperplate, it represents a death's head flanked by the indication of value: 1C. The numeral is in the form of a tibia and the whole is printed in black on white, glazed paper. It was intended as anti-republican propaganda and is the product of a mind that was irritated rather than amused.

Nothing further in the line appeared until 1894, when an official contest was held to stimulate the creation of new stamp designs. The project led the Paris periodical "l'Eclair" to respond by printing a number of fantasies devised by the artist Steinlen for special uses such as mash notes (two doves and a heart), poison-pen letters (a masked head of Medusa), etc. All were given a 15c value and were typographed in black on white.

More pointed than these were the parodies of existing stamps that appeared in the early years of this century, the chief victim of the funsters being the lined Sower. The ten centimes value, which had been under attack on a number of counts, seems to have been caricatured by everyone who could hold a pen. A fair example of the nonsense was the suggestion of the composer, Eric Stie, in who's proposed version the sower is wearing a beard. So many of these variations appeared that one artist finally drew a cartoon in which the lady is shown to be so fed up with it all that she steps out of the picture and leaves her tormentors with an empty frame.

But Roty's design was not the only target of the era. Merson also got his lumps. The most amusing of this lot showed France as a laundress sitting near a bridg (formed by the arch of the inscription "Postes") while the escutcheon at her right has been cleverly altered into a stew-pot, complete with fire and smoke.

With the advent of the Cameo Sower, the shenanigan spirit seems to have dried up. Nothing like this waggish efflorescence has appeared since. The times have changed and the only approximation of them is more grim than funny. It is a parody of the 30c. scarlet Petain of the 1941-43 series. Produced by the British Intelligence

paper was used for the stamps. Thickness ranges from .0035 to .0052. In some of the heavier papers, the ridges from the screen upon which the "laid" paper was made, are evident to the unaided eye. Other papers have a smoother surface and appear calendered.

In the case of the paper used for the printing of the 25 C value, the paper appears to have a bluish cast. However, since the border of the stamp is blue, this would make the "bluish" paper described in some of the early catalogs suspect. It is quite possible that the ink used was a good migrator.

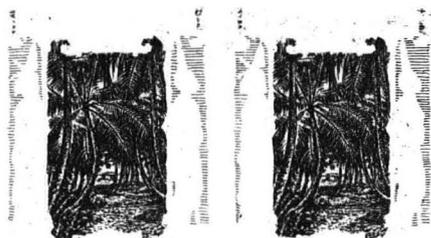


Fig. 5

Two color errors are to be found in the issue. Both were produced in 1904, four years after the issue was originally produced. In both cases the error is identical. Red and pale red were used in printing copies of the 2 C and 4 C which should have been: deep yellow brown and yellow...and orange red and greenish grey, respectively.

The issue is marked by a great variety of printing errors ranging from double impressions to inverted centers. Misalignment of centers is a very common fault to the point where perfect copies are the exception rather than the rule.

-To Be Continued-

GROUP NEWS

STEPHEN G. RICH MEMORIAL EXHIBIT

TO ALL MEMBERS:

Walter Parshall, Chairman of the 1961 Competitive Exhibit, announced that this year's exhibit, open to all members, would be held in New York at the Collectors' Club, 22 East 35th Street, on November 7, 1961 at 8 p.m.

The exhibit this year is devoted entirely to covers.

Any member may enter an exhibit at no entry fee, in one of the three following classifications of France, Colonies and/or the French Community:

1. Covers origin - 1848
 2. Covers 1849 - 1899
 3. Covers 1900 - to date
- Limit, one frame per entry (12 standard pages or 16 smaller ones).

Our president, W. J. Connelly, is donating the "Best of Show" trophy and there will be prizes for 1st in each of the 3 classifications, as well as certificates for 2nd and 3rd place.

Entries are to be sent to the Chairman of the exhibit, Walter Parshall, 103 Spruce Street, Bloomfield, New Jersey, to reach him no later than October 27th. Members are expected to pay all shipping and insurance costs of their exhibits.

AUCTION REPORT

As was promised in the last issue of the Philatelist, a complete report on the recent Group Mail Auction is given herewith.

A total of 124 lots was received from members and every single one of them was sold. The mail auction brought in a total of \$249.30. The remaining lots were auctioned off at the Group's annual banquet for a total of \$135.00. Cash donations amounting to \$34.00 were also received. This brought in total for \$418.30.

Expenses, which were originally believed to be rather high, came to only \$34.45. This was brought about through the good graces of President Connelly, who managed the typing and mimeographing of the catalogs at no cost to the Group. Folding, inserting and mailing of the catalogs was taken care of by volunteers among the members. Thus, the only expenses were addressing, postage and a few miscellaneous items.

This gave the Group a grand total of \$381.85 for the treasury and assures the publication of a Twenty-Year Index to the Philatelist.

The publication will go to press shortly after the close of Vol. 20 of the Philatelist at the end of this year. Full realization of the value of such an index will be appreciated when the membership sees the vast amount of information buried in its pages.

Much thanks for the success of this venture is due to Corresponding Secretary, Charles Bretagne and Treasurer, Edmond Queyroy, who between them appraised and cataloged the lots and prepared them for the sale.

Many of the members have expressed their pleasure in participating in the auction both as a donor and as a purchaser. It would be interesting to hear from others of the Group as to their feelings on the matter. If such a sale is as popular as we believe it to be, it might be profitable and fun to run another in the coming year. Let us have your views on the matter.

THE "RICHELIEU" AGAIN

During 1943 and early 1944, there was quite a little discussion about the "Richelieu" overprint put on the then obsolete 1.50f red brown Petain stamp of France. Information about this manufactured stamp has been published in the Philatelist from time to time, warning collectors about its illegal and unrecognized status. For awhile it seemed that this bogus stamp was on its way to oblivion, but recently it has again begun to appear in the catalogs of auction dealers. Therefore we are once more publishing the facts about this illegitimate interloper. The known facts are:

The "Richelieu" rubber handstamped overprint is strictly unofficial, applied by persons in N.Y. not connected with any section of the French Government -- De Gaulists, Giraudist or Petainist -- all of which existed at that time. It was applied in mid-1943, on stamps bought up along Nassau St. and at uptown stamp dealers. The device was then put aboard the battleship "Richelieu."

No cover is yet known on which the stamp with the "Richelieu" overprint actually paid postage or any part of postage.

It has been disavowed as unknown, illegal and unauthorized by the French authorities.

Covers bearing it show it cancelled by favor or by accident only. Its standing is exactly that of an airmail etiquette made out of an obsolete stamp, but unofficially made.

The same overprint on stamps of Senegal and Mauritania is of the same origin and standing, but is on stamps valid for postage at the time.

Any catalog listing does not affect the case, but is simply in error -- whether in the "Air Post Catalog" or in any present or future book published in France.

The price today is being pegged by those who wish to see it "legitimized," and who push it every chance they get.

The handstamp is reported still to be in existence, and in hands in which it could be used for making more copies or other varieties.

SECRETARY'S REPORT

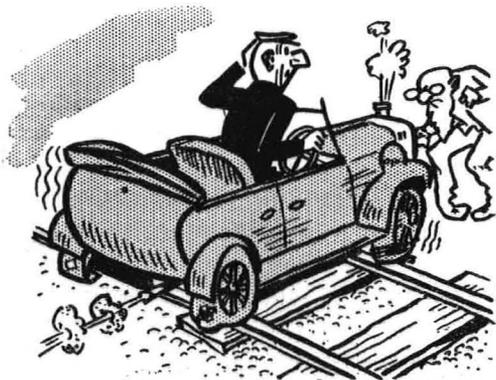
To July 31, 1961

NEW MEMBERS WELCOME:

- 812 Freeman, H. J. Mrs., P.O. Box 622, 10004 Tujunga Canyon Blvd., Tujunga, Calif. (France & New Independent Nations)
- 813 Good, E. V., 140 Colonial Road, Glenbrook, Conn. (Stampless Covers)
- 814 Kopf, Irving, USOM APO 153, San Francisco, Calif. (French Indo-China, Cambodia, Vietnam, Laos)
- 815 Dolgoy, M. Dr., 10233 125th St., Edmonton, Alberta, Canada (France, 1900 on)
- 816 Baker, L.S., 1920 N.E. 68th St., Oklahoma City 11, Okla. (France & Col)
- 817 Moyer, J. William, 3210 McKently St., Laureldale, Penna. (France & Col)
- 818 Rosenthal, Solomon, Ulster Park, New York (France & Col)

CHANGE OF ADDRESS:

- 353 Smith, Henderson L. Major to 6201 Abington Drive, Washington 21, D.C.
- 590 Marlow, Harry A. to 114 Abington Drive, Pittsburgh 16, Penna.
- 666 Bryan, Bill Lt. Col. to Fort Belkanap, Harlem, Montana
- 722 Barie, Michael J. to 1110 Fountain St., Ann Arbor, Michigan
- 729 Smith, Calbin, J. to 321 N, 71st St., Harrisburg, Penna.
- 786 Simmons, William E. to 428 W. Michigan, Jackson, Mich.
- 803 Lemkuil, Norman to Apt. 6, 731 6th Ave. North, Texas City, Texas
- 441 Sturznicke, Donald M. to 6143 Longmont Drive, Houston 27, Texas
- 476 Walter, Mercer C. Major General to Headquarters USAREUR, APO 403, New York, N.Y.
- 480 Scott, V. N. Col. to 10362 Chaney Ave., Downey, Calif.
- 545 Daniels, Rolfe B. to American Consulate, Apartado 426, Maracaibo, Venezuela
- 664 Churchman, David C. to 5305 Bevedere Druve, Indianapolis 8, Indiana



"Line Block"

MEMBERS APPEALS

Want and exchange notices only: members only: no charge: one or two insertions only. Those who reply will please offer only what is asked for.

WANTED: Guadeloupe Typeset Dues, Scott J4 & J5 only and all Obock triangles. Will buy or exchange even against Somali Coast triangles. Clifford H. Adams, c/o American Embassy, Grosvenor Square, London, W.1, England. (Member 688) Above address effective on and after Sept. 15, 1961.

WANTED: France Imperfs. Submit list of those available with lowest net prices. Joseph E. Roussel, Box 633, Lowell, Mass. (Member 643)

WANTED: France postage dues on cover in Millesime Pairs or Corner Date blocks. Submit with lowest net price. A. P. Merrick, 7204 SE 32 Ave., Portland 2, Oregon. (Member 743)

WANTED: France to USA 19th Century covers. Submit with lowest net price. A.P. Merrick, 7204 SE 32 Ave., Portland 2, Oregon (Member 743)

BUY OR EXCHANGE: Any French colonies in Africa except Algeria, Tunisia or Morocco. Also want Reunion, Madagascar, French Guiana, St. Pierre & Miquelon and Laos. CANCELLED ONLY. Have vast amount of mint and used duplicates for exchange - also better stamps. Helge Plougmann, P.O. Box 3174, Cape Town, South Africa. (Member 714)

EXCHANGE: Have several thousand Sages to swap for general foreign - or what have you? Jacques A. Musy, P. O. Box 7, Valrico, Florida. (Member 16)

WANTED: APO 418 covers (French Guiana, World War II). John M. McGarry, 189 Ashuelot St., Dalton, Mass. (Member 710)

TO TRADE: 1993 precancels - #14 No date, #15 Sept. 9 proofs, 4-8-12-24 Fr. Roosters for French or Fr. possessions precancels I can use. C. R. Higby, 1730 Dufferin Ave., Wallaceburg, Ontario, Canada. (Member 700)

GAG PHILATELY continued

Service, this bitter item is exactly like the original design (which pictures the profile of Petain in a ring) save that a representation of the pro-Nazi Laval has been added so that he seems to be peering over the marshal's shoulder. Like the products of the gagsters, this label was not intended to carry mail, though it retains the words "Postes Francaise." It was meant to remind the recipients that Petain was not his own, let alone France's man.