



Stamps

Stamps from French Somaliland

Postcards

Barday

Coins

Starting a coin collection

Photography

Women wearing glasses

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Editorial

We have just made it through the first part of the year, one which for me was awash with exhibitions, and thus meeting collectors! It is always a pleasure to meet and talk to these passionate people. Consequently, I regularly recruit new writers to share their passion in this magazine!

Enthusiasts form associations, which is a boon because it means we can have several articles per year on different topics. For instance, the *Académie de France de Philatélie* (French Philately Academy) draws on a letter or an interesting philatelic item in each issue. From this issue onward, the French Association of Numismatic Authors (*ADAN, Association Des Auteurs de Numismatique*) will also be given space so you can learn more about this fascinating collection! Moreover, the *Ascoflammes* association will share its passion for cancellations and pictorial cancellations, and the ACCP its interest in stamp booklets!

Other collectors, this time working alone, choose a specific theme, and their articles can help us to learn more about original subjects! To this end, Anne-Lise Remacle will introduce us to some portraits of women who wear glasses, whose fictional li-

ves and characteristics she will pluck from thin air!

Thanks to Henri Aronis, you will be able to bridge the gap between philately and dentistry. And Gilbert Rios will give you a history lesson! But that's not all, your *Delcampe Magazine* also covers several other subjects, among them postcards, coins and banknotes, and of course stamps.

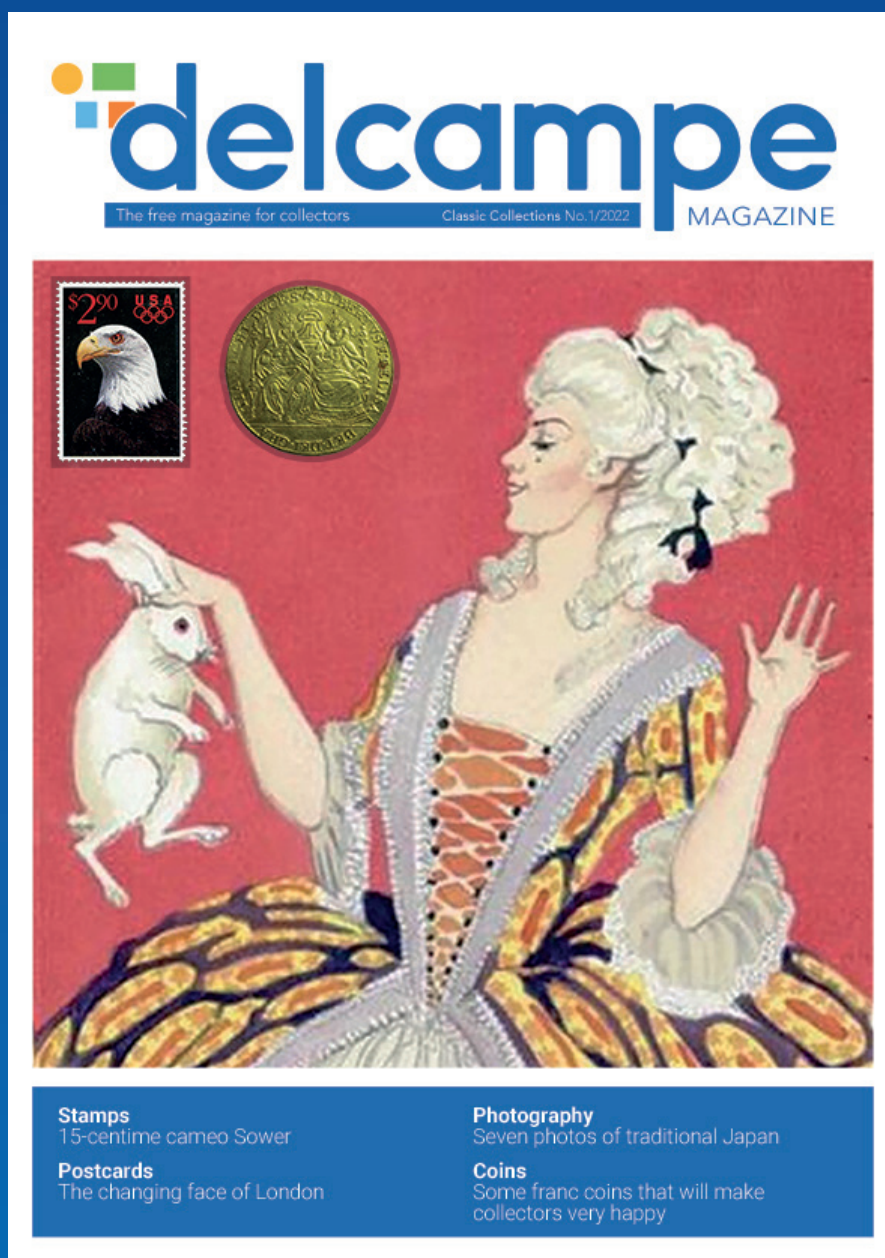
Sadly, I must end this editorial on a sombre note. A great lady of the philately world has left us. Brigitte Abensur was a brilliant, cultured woman who did not mince her words! Discussions with Brigitte were always memorable! She was a great philatelist, and she shared this passion with her husband Robert, to whom I send my deepest condolences. We will miss Brigitte very much...

Her sudden death reminds us that it is important to make the most of every day of our lives, and to enjoy our passions to the full. With *Delcampe Magazine*, I hope to enrich yours...

Happy reading!

Héloïse Dautricourt

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Sébastien Delcampe

A new buyer on French TV show “Affaire Conclue”!

The founder of the www.delcampe.net marketplace recently joined the buyers’ team on *Affaire Conclue*, the popular television show devoted to selling art-based items and antiques. We couldn’t resist the temptation to get his first thoughts on the show!

Did you ever think that you would be appearing on television on a regular basis?

No, not really. It was a great surprise! I had already been on television for short reports and interviews about Delcampe. I liked that a lot. Then I started feeling more and more comfortable in front of the camera when we created our YouTube series called “The World of collecting”. So, when the opportunity arose to join the *Affaire Conclue* team, I said to myself: “Let’s give it a try!”. The casting went really well and I loved my first prime time tv experience... I felt that the audience really liked my personality... so here I am, a regular buyer on the show!

Do people recognise you in the street?

People in the collecting field already recognised me. You know, I’ve been attending trade shows and events for more than 20 years now. But, of course, being on television gives me more visibility with an even wider audience. It’s not a problem. People are very nice, kind and polite. We talk for a bit, take a selfie. It makes them happy, and me too.

What do you like best about the filming?

Everything really! The nicest thing is the atmosphere among buyers. We compete for items, we tease each other, but every-

© Gilles Gustine - FTV

thing is easy going. The atmosphere on the set is very good. We're all happy to spend some time together. The Warner Bros production team is great too... and the people who come to sell things are always moving, funny and well-meaning. Filming days are always trying, but we all have a fabulous time together!

How are you different from the other buyers?

Overall, I find that the casting team does a great job bringing together buyers from so many different backgrounds, with different, strong and complementary personalities. In my case, I can say that I'm not a reseller, an antique dealer or a second-hand goods dealer. However, I am a passionate and curious collector with good general culture in beautiful objects, and a bit of good taste as well! Twenty-two years at the head of a collectors' website is a great way to learn about things!

How do you set yourself apart with your clothing?

You probably noticed: all of the buyers on the show have a somewhat different look. It's nicer and more entertaining for the viewers. I wear beautiful brooches, bow-ties and waistcoats. Things that I like, that I find original, but which are like me! The show lets us be creative with our clothes in a way we aren't necessarily used to in every day life... but I like it!

Is it very different from your work at Delcampe?

Very different. The field is the same, but



my role is completely different! At Delcampe, I'm responsible for overall strategy; I approve the projects and provide overall direction to the company. I'm on the front line, but really in a different way. Thanks to Affaire Conclue, many new collectors, passionate collectors and amateurs are discovering Delcampe. It's win-win. I contribute to Affaire Conclue and that role makes our community of collectors even better known... It deserves it!

How did the selection go?

Everything started with a bet between the marketing team and me! The team thought it would be a good idea that I become a buyer on Affaire Conclue. I said "Bet you" without really believing it. They contacted production and put forward my application. Then, I had a zoom interview, which went really well. A few months later, when I really wasn't expecting it, production called me up to ask me to appear as a guest buyer on the prime show which was shooting two weeks later. At the time, I was at the MonacoPhil trade show... and I accepted enthusiastically. You know the rest!

Will we see you again soon?

I appear on the show on a regular basis. Some of them have already been shot and others are being planned. There will be regular information on Delcampe, but we won't announce every show with information about my purchases, behind the scenes, etc. To find out about my broadcast times and all of the more exclusive information, follow me on my official [Sébastien Delcampe Facebook page](#). I also have an [Instagram account at Sébastien Delcampe](#) which I use on a regular basis.

What unusual item would you like to find?

I'm naturally very curious and I love to learn! So, it's a difficult question because I'm interested in many different things. Of course, since I'm interested in the Belle Époque and I wear brooches, I'd really like to find a Cartier or a Boucheron brooch from the early 20th century.

And why not a beautiful Lalique vase or a nice painting to decorate the house... What's really amazing about the show, is that you never know what kinds of objects you'll see!

...and why not, one day, a stamp, a postcard or a coin... which are the collections I know best... but which are extremely rare on the show!

You resell the objects. What's the process?

There are some objects I love that I'll keep at home, but my goal is, essentially, to be able to share all of the finds you'll see me buy on the show! www.delcampe.net, the marketplace I created gives me the opportunity to resell to an audience of informed collectors and amateurs. It's obviously the sales channel that we'll give priority to. For the past few weeks, the Delcampe blog has included [a page dedicated to beautiful antiques found thanks to Affaire Conclue](#). Please take a tour to see the items... and maybe buy from the buyer!



© GINA GUSTINE – FTV

LES AFFAIRES CONCLUES DE SÉBASTIEN

Vous aussi, faites une affaire conclue avec Sébastien Delcampe !

Depuis 2023, Sébastien Delcampe a repris l'équipe des acheteurs de l'émission **TV Affaire conclue sur France 2**. Ne pouvant garder chez lui tous les objets anciens et chargés d'histoire qu'il remporte, il vous propose de découvrir et, si le cœur vous en dit, d'acheter ces antiquités.

Sur cette page, vous trouvez des **objets d'exception** et de collection mis en vente ou vendus sur la marketplace des collectionneurs Delcampe.net, qui ont été remportés par Sébastien Delcampe.

Que vous soyez amateur de tableaux, de statues en bronze, de belle brocante ou d'objets insolites, vous trouverez certainement un objet qui vous intéresse parmi les ventes de l'émission dans cette boutique d'**antiquités** en ligne !

Pour en savoir plus sur les apparitions de Sébastien Delcampe dans Affaire conclue, suivez-le sur **Facebook** et **Instagram**. Vous y trouverez des informations exclusives sur la vie chez Delcampe et dans les coulisses de l'émission.

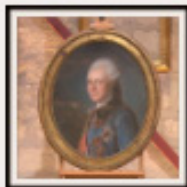


Facebook



Instagram

OBJETS RÉCENTS



Superbe dessin au pastel représentant un Chevalier Prusse de l'Aigle Noir (Schwarzer...

1 100,00 €

Faire une offre

Il reste 8 jours 3 heures



Le mythique repose-pieds fauneau de Dimitri Dimenax (1927-1985), Année(s) 1980...

1 250,00 €

Acheter

Il reste 8 jours 1 heure



Superbe bronze d'Igor Mitoraj pour l'Accademia d'Atene Conclue

1 500,00 €

Faire une offre

Il reste 8 jours 3 heures



Superbe vase Art Déco "Les fouguères" de Charles Schneider (1881-1953)...

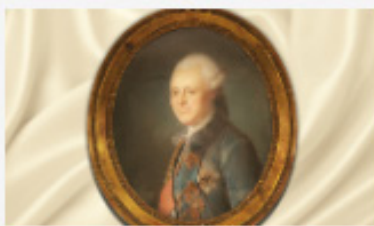
1 600,00 €

Acheter

Il reste 5 jours 1 heure

[Voir tous les objets en vente](#)

OBJETS D'EXCEPTION



Sébastien Delcampe repart avec un très joli pastel d'un Chevalier Prusse de l'Aigle noir.

Ce tableau représente le portrait d'un Chevalier de l'Ordre de l'Aigle noir. L'Ordre de l'Aigle noir que l'on traduit en allemand par...



Sébastien Delcampe acquiert une pièce de musée lors du Prime d'Affaire conclue sur France 2

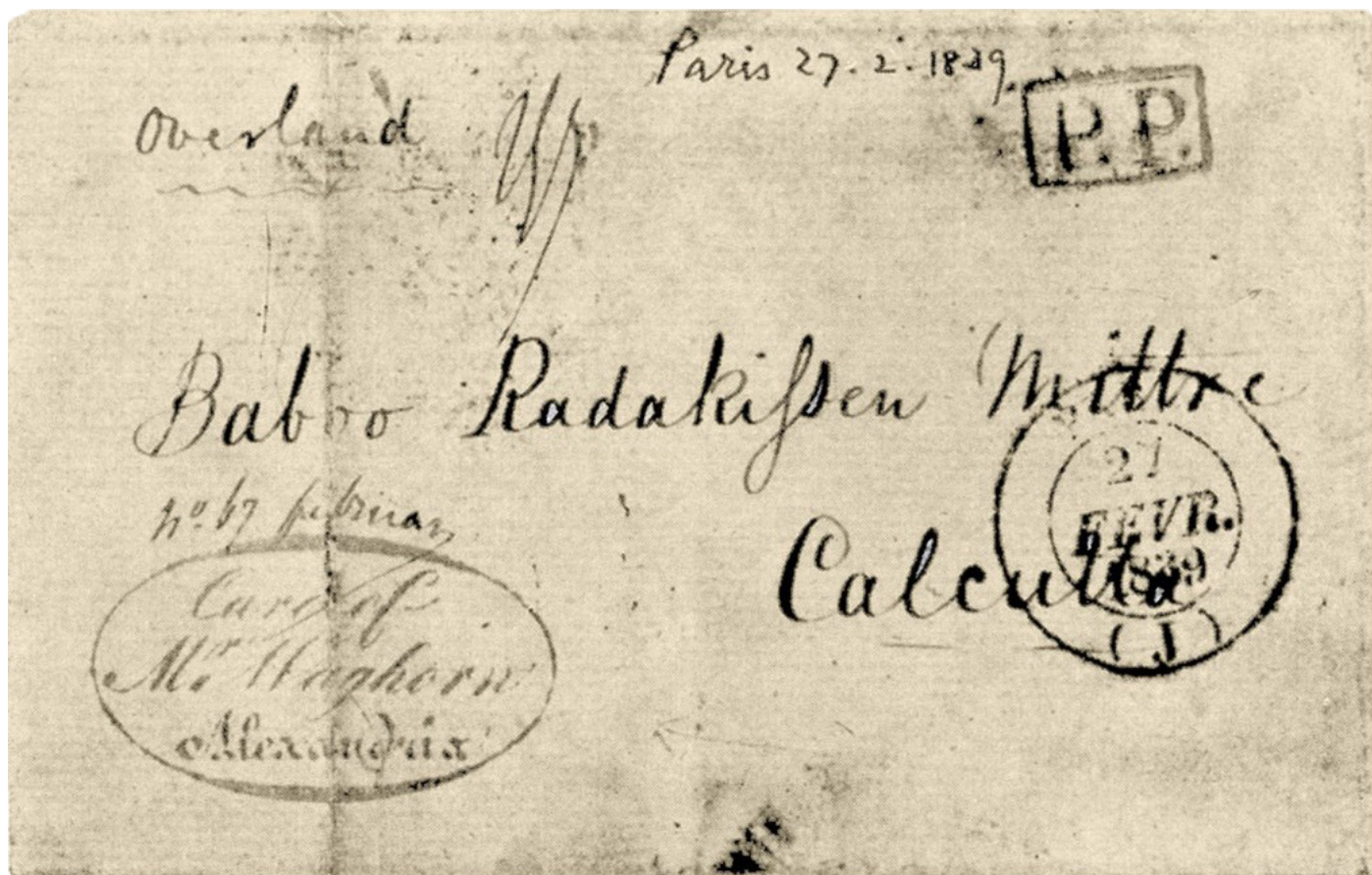
Cette peinture représente le pays sous les traits d'une femme dénuée qui s'avance au soleil levant entre des régions qui...



Sébastien Delcampe remporte un buste Mitoraj lors de l'émission Affaire conclue

Qui est Mitoraj ? Sculpteur polonais né en Allemagne en 1944, Mitoraj a fait ses études à l'Académie des Beaux-Arts de Cracovie. Après s...

[Voir tous les objets d'exception](#)



Mail for India

the Waghorn agency in Paris, 1837–1839

By Robert Abensur of the Academy of Philately

In 1836, Lieutenant Thomas Fletcher Waghorn (1800-1850) set up a fast, efficient transport company for connections, passengers and goods between Alexandria and Suez. Its agents in Europe, Egypt, India and the Far East market its services. In particular, they affix the well-known "Care of Mr. Waghorn..." to letters, as well as a registration number and often the duties payable by the sender. Then the letter is delivered to the official post office and to the Mediterranean or Red Sea steamers, depending on where the letter has come from. With this pass, the letters are picked up by Waghorn's representatives in Alexandria or Suez and travel through Egypt via the Mahmoudieh Canal,

the Nile and the desert between Cairo and Suez.

In Paris, Waghorn's representative is the bookseller Galignani, located in rue Vivienne. This, the oldest English bookshop in Paris, is a real club offering the most varied services: refreshments in a charming garden, reading rooms, newspapers, library, recruitment of personnel, and so on. The bookshop still exists, but it moved to rue de Rivoli in 1856. Until 1895 it published a daily newspaper, the first in English in Paris, Galignani's Messenger. On 1 December 1837, Waghorn announced the opening of his agency in the bookshop, giving his rates and making it possible to send letters to India through him by first paying for his

"Care of Mr Waghorn Alexandria» seal with registration number 67 from February on an 1839 letter from Paris to Calcutta. The Paris seal, eminently recognisable thanks to its cursive characters, can today only be found on a few letters.

service, then visiting the Post Office to obtain postage to Alexandria.

Users found this very complicated and complained about it. The ledgers of the Paris postal council contain an amusing story on this subject. In October 1838, the postal administration became aware of the difficulties caused by compulsory passage through the bookshop. It proposed that the post office collect duties on Waghorn's behalf, applying the famous oval seal. Galignani did not want to give up his "stamp", so they had a similar one made for 15 francs. On 10 November, the postage stamp was available at the post office and the public could pay for Waghorn's private service and frank their letters. Barely a fortnight later, the seal was withdrawn and users who did not have a correspondent

in Alexandria were once again sent back to the Galignani bookshop! The "public-private partnership" did not last long. Despite Waghorn's regular visits to France reported in the press, his meetings with the French authorities and his meetings with postal officials, his name did not curry much favour in France. His agents, suspected of carrying mail on French territory, in breach of the postal monopoly, were arrested in Marseilles or Boulogne and had to pay fines. Although he also had a representative in Marseilles from December 1837, he was not allowed to open the branch he had announced in the Bordeaux newspapers. This must have been vexing for someone who presented himself as the pioneer of the Egyptian overland!

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POST Luxembourg pays tribute to writer Edmond de La Fontaine



On the occasion of its bicentenary, POST Luxembourg issued a stamp featuring an effigy of writer Edmond de La Fontaine. Nicknamed Dicks, Edmond de La Fontaine was born in 1823 in Luxembourg. He studied at the University of Liège and was appointed as a lawyer in 1850, before entering the judiciary two years later.

Luxembourg 2023, stamp bearing the effigy of Edmond de La Fontaine.

Luxembourg 1991, stamp bearing the effigy of Edmond de La Fontaine.

Coming from a family for whom politics was important (his father Gaspard Théodore Ignace de la Fontaine was governor of the Grand Duchy of Luxembourg), he began his literary career by writing articles in defence of his father. He then made his mark as a playwright, with one distinguishing feature: he was the first writer to publish a play in the Luxembourg dialect. This play was first performed in 1855. He went on to write others for which he not only published the texts but also composed the music. His favourite style was Vaudeville. He also wrote poems that were published posthumously.

He married Elise Dutreux in 1858 and became mayor of Stradtbredimus. He lived in the local castle. He ended his career as a Justice of the Peace in the canton of Vianden from 1881 to 1891. His body was buried in Stradtbredimus.

Philately and writers

POST Luxembourg has made the right move in paying tribute to him. Indeed, Edmond de La Fontaine has worked hard to promote Luxembourg culture, both in terms of its dialect and its folklore.

This is not the first time that philately in the Grand Duchy of Luxembourg has paid tribute to him. In 1948, he appeared on a set of Caritas stamps and was featured on a stylised stamp in 1991.

It must be said that POST Luxembourg is eager to showcase its writers, as you can see from the various stamps illustrating this article. As a lover of Luxembourg culture, Dicks certainly deserves this posthumous recognition.



Luxembourg 1948, Caritas series with the effigy of Edmond de La Fontaine.

Luxembourg 1990, series of stamps, one of which features the Luxembourg author Batty Weber.

Luxembourg 1992, Europa series presenting two Luxembourg authors: Nicolas Gonner and N.E. Becker.

Luxembourg 2005, Marcel Reuland maxicard.

Luxembourg 2015, René Engelmann maxicard.



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Top SALES



France

France, pair of fake Sperati, N°18b Napoleon III, 1F carmine tête-bêche, Signed by Sperati.

€720



Cest Indies

Cest Indies, Letter dated 1966, Saint-Thomas to Pointe-à-Pitre via steamer SS Conway.

€600



Great Britain

Anti-Nazi propaganda stamp 25c **, 1944 (Scheller certificate).

€855



France

France, letter from Ollioules with rare «ARMÉE RÉVOLUTIONNAIRE DU MIDI» postmark, 1793.

€1360



France

Air Mail N°3**, 90c Berthelot red overprinted 10 Fr. on board the liner Île de France (signed Brun/certificate).

€1680



Switzerland

6r on a cancelled letter with Wald black rosette – 1843 (Renggli certificate).

€1650

A turn-up for the booklets

By Frédéric Nicolino of the ACCP (First part)

The first stamp booklets were letterpress printed on sheet-fed presses and assembled by hand by stapling. The decision to switch from this very expensive means of production to the more economical rotary press was taken in 1925, but the first booklets from these machines were not produced until 1928.

1928 - The first booklets of postage stamps were printed by rotary presses



Fig.1

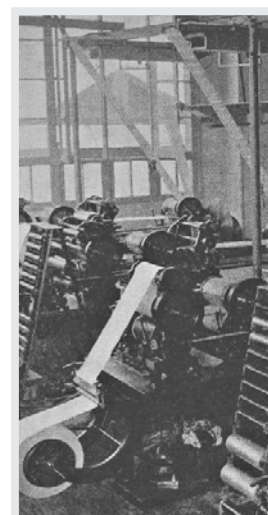


Fig.1 B

From 1922, the manufacturing workshop on the Boulevard Brune made extensive use of the rotary presses acquired from Chambon to print sheets and strips for distributors, but the production of booklets remained more complex. These were always printed in flat letterpress, in sheets of 240 stamps which were cut in half and inserted into sheets of 6 covers to which they were stapled, before being folded and cut, giving 6 booklets of 20. This took up far too much time and manpower in the eyes of the administration.

In addition, printing of the covers was entrusted exclusively to a private printer, Car-

los Courmont, who was also in charge of their advertisements, as well as those appearing in the stamp margins. The buyers were enthralled, and the advertisers satisfied.

As early as 1925, the administration planned to print its booklets using the rotary presses it had at its disposal (fig.1), negotiating with Mr Courmont to this end, as shown by the following document:

We learn that it initially planned to acquire a machine to print the covers itself, finally discarding this idea in an effort to make savings, leaving the costs to Mr Courmont:

La fabrication automatique des carnets de timbres-poste soulève certaines difficultés ; c'est ainsi notamment que l'Administration a concédé à M. Courmont pour une période de 10 ans, le droit de publicité sur la couverture de ces valeurs fiduciaires. Or la fabrication envisagée nécessite l'impression des couvertures au moyen d'une presse analogue à celle qui servira à l'impression des timbres-poste à inclure dans les carnets, c'est-à-dire l'utilisation obligatoire par M. Courmont d'une rotative Chambon pendant la période de mise au point de la nouvelle fabrication et de deux rotatives supplémentaires lorsque l'intégralité des carnets pourront être fabriqués par des procédés automatiques.

Pressenti à ce sujet M. Courmont a fait connaître qu'il accepterait de prendre à sa charge la dépense correspondante sous réserve d'une prorogation de 10 ans de la durée de son contrat ; à défaut, il exigerait que l'Administration installe à ses frais dans ses propres ateliers le matériel nécessaire. Aucune de ces propositions ne paraît acceptable ; d'une part, en effet, il semble inopportun de contracter à ce sujet des engagements de longue durée affectant des méthodes de fabrication susceptibles d'être améliorées à tout instant. D'autre part, l'Administration ne saurait envisager ni le remboursement au concessionnaire du matériel nécessaire à l'impression des couvertures, ni l'acquisition à ses frais de ce même matériel pour être mis à la disposition de l'intéressé.

Dans ces conditions, l'Administration s'efforce d'obtenir du concessionnaire qu'il se procure à ses frais le matériel dont il s'agit ; une réduction dont le taux reste à déterminer lui serait consentie éventuellement sur le montant de ses redevances trimestrielles.

Source : Les Archives Nationales

Fig.1 C

En outre un crédit de 280.000 F se décomposant comme suit a été demandé au projet de budget de l'année courante en vue de réaliser l'acquisition de l'outillage ci-après :

3 presses rotatives "Chambon" à 52.000 F pièce.....	156.000
1 machine à fabriquer automatiquement les carnets de timbres-poste.....	35.000
1 machine à fabriquer automatiquement les roulettes de timbres-poste.....	16.800
1 machine à imprimer les couvertures de timbres-poste.....	65.000
moteurs et frais d'aménagement.....	7.200
	280.000

Des indications de ce tableau, il résulte que le crédit de 280.000 prévu au budget de 1925 permettrait de consacrer une somme de 65.000 F à l'acquisition de la machine à imprimer les couvertures de carnets de timbres-poste ; mais les variations des cours font que ce crédit se trouve réduit à 65.000 - 34.200 = 30.800, c'est-à-dire qu'il est insuffisant, en tout état de cause, pour réaliser l'acquisition envisagée.

Dans ces conditions, la Direction de l'Exploitation Postale propose de réduire les acquisitions prévues aux seules machines ci-après :

3 rotatives Chambon	
1 machine à fabriquer automatiquement les carnets de timbres-poste	
1	les roulettes de timbres-poste

soit, y compris les frais d'aménagement et d'acquisition des moteurs correspondants, une dépense totale de 249.200 fra et elle a fait préparer, sur ces bases, le projet de marché soumis à l'approbation.

Paris, le 16 JUIL 1925

Le Directeur de l'Exploitation Postale,

PARENT

Source : Les Archives Nationales

Fig.1 D

However, the decision to automate booklet production had already been made, with the purchase of another special machine dedicated to their assembly. This ingenious machine was still in use 9 years later:

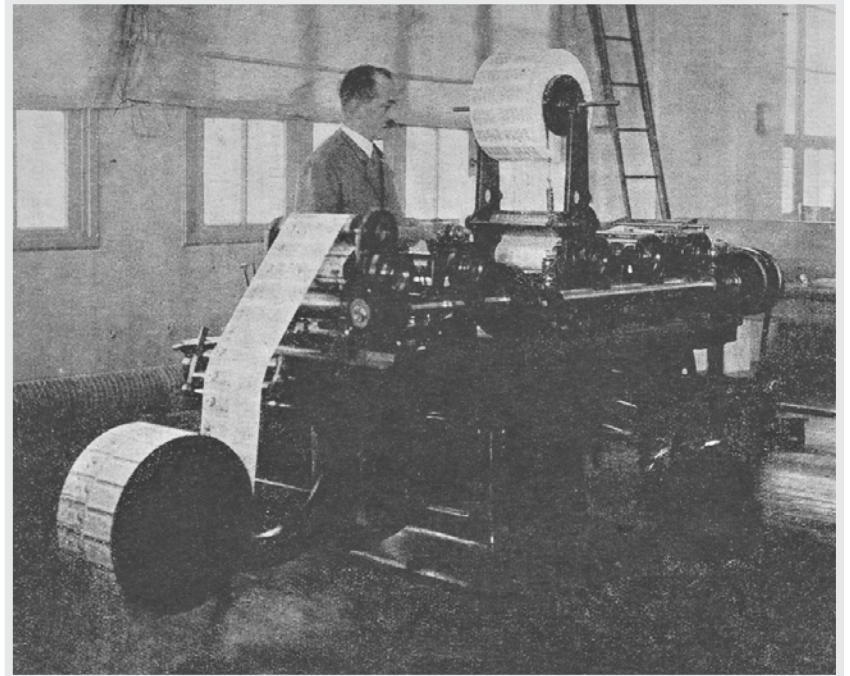


Fig.2

On the left is the coil of covers, and above, the coil of stamps. Still, a few years went by before the workshop started to adopt this new manufacturing technique, since the first dated booklet, of which only three are known, is from 5 December 1928!



Fig.3

Note that the bridge separating the two panels is characteristically half-a-stamp wide. This is where the stamps were glued to the cover, rather than stapled. On the left, the numbering process that takes place once every 4 booklets. One turn of the cylinder printed 8.

Thus, in late 1928 the workshop took the plunge, producing the few test runs that we know of. This one, whose cover is absolutely identical to the model adopted, but printed in black, contains only blank vignettes with greyish marks in the margin (size 120 x 72 mm):

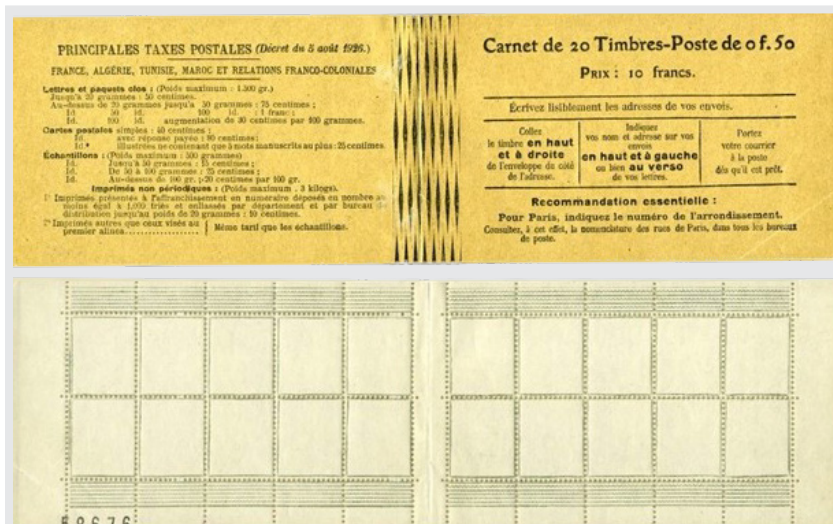


Fig.4

While the following two, which do contain stamps, have a very distinctive cover design (fig. 4 and 5). Few fans have ever seen them! Some of the details lead us to think that they are in fact the very first precursors:

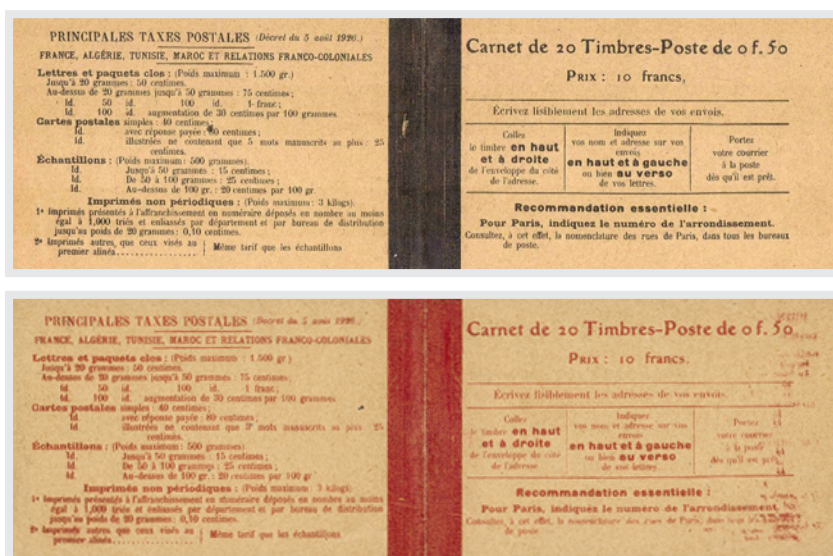


Fig.5

- First of all, their dimensions: 116 x 72 mm, a little less wide than the final model (which measures 120 mm) but identical to the dimensions of the booklets existing at the time, and printed flat.
- Secondly, the coloured band in the centre is plain, not «striped with fine diamonds».

- What's more, the back of the booklet is completely blank and shows a clearly marked tread, providing an additional argument in favour of flat, rather than rotary, printing:

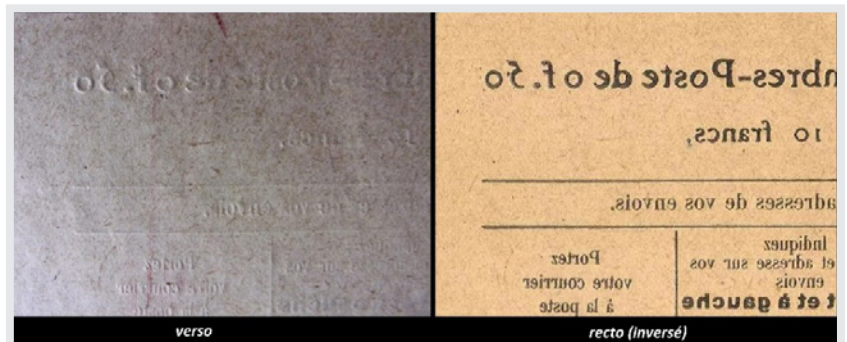


Fig.6

- Lastly, some differences are visible in the layout of the text, as well as a glaring error in one of the tariffs (0.10 instead of 10 cents), which is corrected on the version that would be issued:

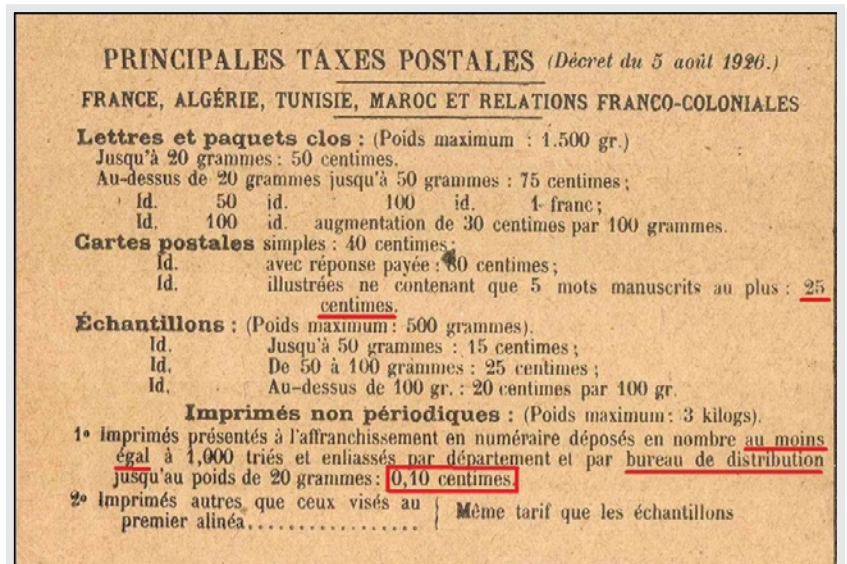


Fig.6 B

Thus these last two booklets, which are truly exceptional, are in our opinion the only known examples of booklets of rotary-printed stamps inserted in flat-printed test covers!

It is likely that the workshop staff, not being able to print the covers for their initial test on a dedicated rotary press (a machine which the administration had decided not to buy), "made the best of what they had" by taking the model and printing technique of the covers of the small flat-printed booklets without advertising it had produced a good ten years earlier, and adapting them to the format of the booklets they were currently creating.

However, for the booklet of vignettes (fig.3) as well as for the final booklets, they did manage to print the covers on one of their presses in the correct format, after rectifying the mistakes. Indeed, there is no longer any tread on the back. This then allowed them for the first time to make the said booklets using the special machine purchased for this purpose.

This first rotary booklet from 1929, listed as 199 C48 in the Yvert and Tellier catalogue, is not uncommon today. Some 50,000 of such booklets are said to have been printed. The stamps were of course of a new type, since a cylinder had to be made especially for them: it is type IV, recognisable in particular due to the absence of shadow under the R of REPUBLIQUE.

But why did they choose to produce such an unattractive booklet at the end of 1928 with no advertising on the cover or on the stamp margins? While for the previous five years all the booklets issued had been provided with advertising, arousing great public interest?

The first reason is that Carlos Courmont had the exclusive rights to this advertising, and was certainly in no hurry to acquire the necessary modern, though expensive, equipment. This was borne out by the fact that until early 1931, he continued to supply the workshop with his flat-printed covers for the booklets of the same stamp, type II B. Consequently, these would coexist for two years with the rotary booklets, before permanently making way for them.

The second reason is that the workshop most likely thought of this first attempt as a sort of trial run, intended to iron out teething troubles and make the required adjustments for the new machine assembling the booklets, as well as to learn more about this technique which had yet to be evaluated and made reliable.

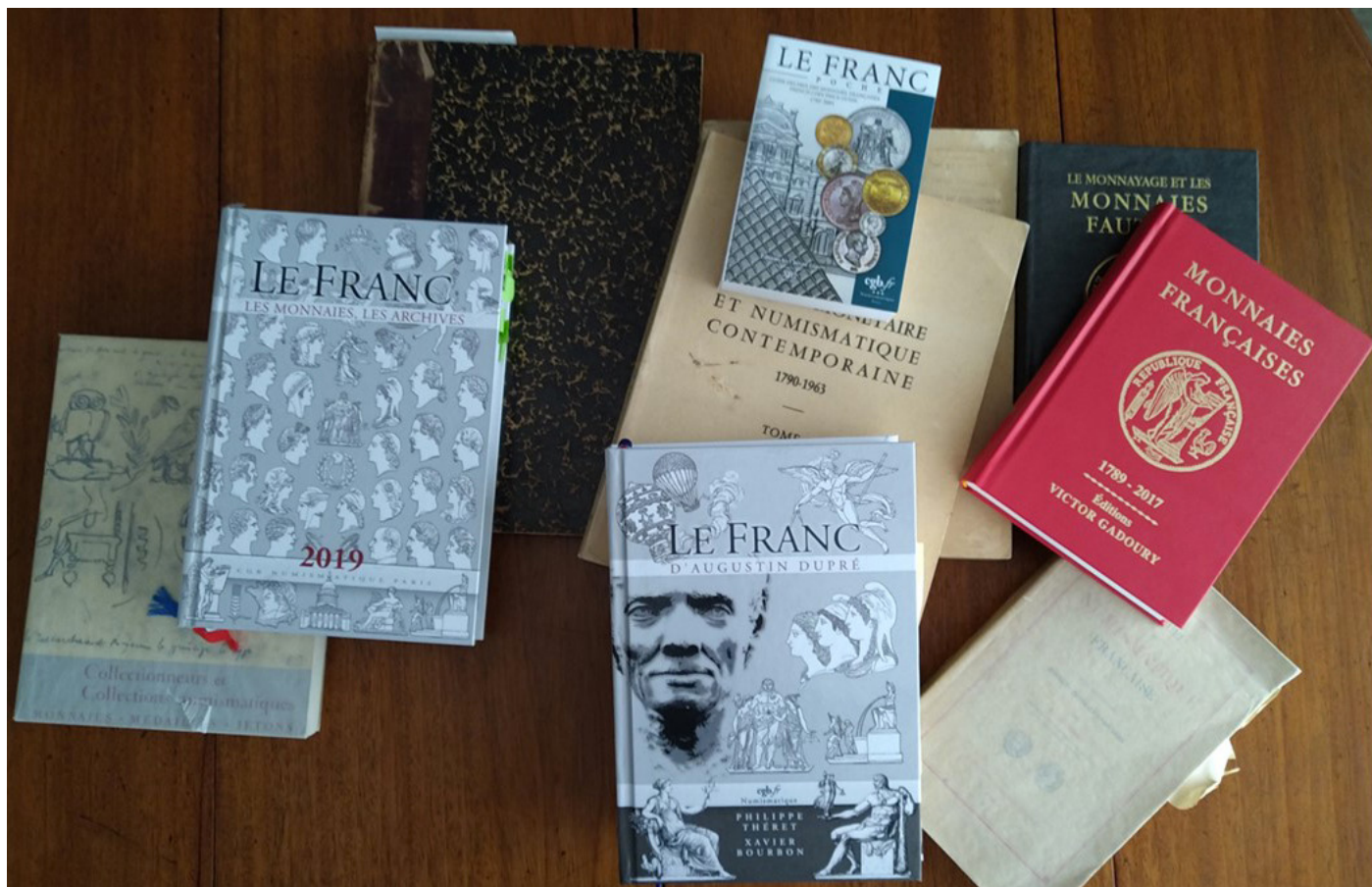
We also know of a few defective booklets that showed that not everything was perfect, as in this fragment:

(To be continued, some rather surprising discussions between Maison Courmont and Maurice Digeaux, a trader and great specialist in booklets of the period).



Fig.6 C

With thanks to the members of the A.C.C.P. who kindly provided us with images from their collections. Pictures of the workshop from the Newsletter of the French Post Office Department from 1934 - BNF website For more information: A.C.C.P website <http://www.accp-asso.com/> or contact the Chairman Jacky Girard, 157 avenue de Saint-Augustin - 11100 Narbonne, France



Starting a coin collection

By X. Bourbon, Ph. Théret and L. Schmitt of ADF and Adan

Two questions always seem to come up when talking about coins a.k.a. numismatics, whether they are asked by the curious or the more informed: how and why do you start a coin collection? It must be expensive, right?

In fact, there are as many collections as there are ways of collecting. This is true for all fields and numismatics is no exception. Numismatics is subdivided into thousands of specialised fields (spread over 2,500 years of world history) and it is hard to know at the outset which one will be the most fascinating, which will give the most pleasure, and feed your curiosity. Many people start a collection because they stumbled upon an old box in a drawer, a dark cellar or a dusty attic, revealing what at first glance seems to be

a treasure... Oftentimes, the first questions are then "what is this?", "where did it come from?" and "how much is it worth?" So you just got your hands on what was left in your grandpa's purse ... the one everyone had forgotten about! ...and you've just cracked open a door to a story.

Once you have made your mind up to keep them, and to afford them their rightful place in numismatics, the natural next step is to find out what they are. This highlights a key "success" point: getting information. Starting

Coin documentation that may be of interest.

out blindly with no idea where you're headed is the best way to make a mistake and to give up quickly out of spite. Knowing what you have requires consultation, which can take several forms: visiting a professional coin specialist, or numismatist (on the web or face-to-face to ask questions), searching for numismatic books to buy or read in a library. Depending on whether your research reveals that your coins, albeit historically interesting, are neither rare nor expensive or, in contrast that you have just found the coins stolen from the French Bibliothèque Nationale in 1831 which were thought to have been melted down, the consequences will be very different for the future of your collection.

If your coins, as is almost always the case, do not have a high market value, you at least now know where they fit in history, and can identify their relatives. It also lets you know what you need if, for instance, you want to collect one coin of each type, period by period. If you are not looking for exceptional conservations or rare variants, then for a very reasonable budget, you can set out on a large board of three hundred or so squares all that our immediate ancestors had in their pockets, fob pockets and other purses, from the French Revolution to the changeover to the Euro... in other words a history spanning some 220 years.

However, it is difficult to know at first what will thrill you, what will pique your curiosity and from antiquity to the present day, the fields can be very varied, covering an infinity of periods and possibilities. Is there anything special about the coins you found? Consult books, look around to get an idea; talk to experienced or professional numismatists - some will be more forthcoming than others and provide you with leads; you can ask them honestly for advice. Ask them what they personally collect, or even 'how' they collect. Reflect on your personal experience, the region you come from, your job, your family, the historical places that mean something to you or that you love... and things will take shape until a core collection appears. Another key point is to know what these currencies are, what exists and what does not, what is common and what is out of the ordinary. This is done through discussion, and a lot of reading. There are often as many (or more) books as there are coins in a numismatist's shop. For modern French coins, a book such as "Le Franc, les monnaies, les archives" ('the Franc, currencies, archives') covers the whole modern period of the Franc, from the French Revolution to the transition to the decimal system, and onward to the switch to the Euro, providing effective guidance and information. A wealth of literature



Oscar Roty's Sower coin trial (obverse).
Union and Force Directoire coinage in excellent condition.



Lindauer 10-cent coin with hole in excellent condition.



Turin coin in excellent condition.

exists on virtually all coinage and periods. Sales catalogues are also a mine of information. Never think that buying a book instead of a coin is a mistake! The book is often what will help you to hit the jackpot next time!

Once your core collection has been established, so begins a long road. Look time and again at your currencies, and compare them with what is available. The web is now a window to a wealth of information. Go to professional numismatists and find out if what you are interested in is readily available or not (just because coins are cheap, that doesn't mean they are readily available). Even if the temptation is great, do not buy anything expensive for several months! Look around, make comparisons, take a good look before you make a decision that you might come to regret. Many professional websites can today be found online. These portals have a wide range of information on a multitude of topics, such as the Delcampe website, and are key tools for information. Get to know the period you are interested in (every numismatist also quickly becomes a historian, in their own way), read the reference catalogues and above all, classify your coins. This will help you to assess and understand what you are missing, so

you can complete your set, making a coherent whole.

The last key point can also be found in a purse ... but this time, we're talking about your own one. Do you want to start a collection without any preconceived ideas? Think about how much you are willing or able to put into it: there are exciting coin collections in every price range, and in any event, your collection will change over time along with you: be patient. Don't push the investment issue. The 'right' investment is the cherry on the cake. But if there's no cake, a cherry isn't much use... it is through collecting that your enjoyment will grow.

Collecting is about creating bonds: they will never be as strong as when you let them take root in your own sensibility and share them. There are countless enthusiasts, associations and clubs in which a nascent passion can flourish. For example, FFAN (www.ffan.eu), brings together dozens of associations and clubs spread across France and Belgium, so you may be able to find one near you. Only with this kind of network and the discussions that go with it, will your collection take shape.

Top SALES

delcampe.net



Switzerland

4 franc silver coin, Canton Graubünden, 1842, Condition: XF.

€500



France

Gold coin of 100 francs Napoleon III bare head, Paris, 1857..

€1750



Greece

Silver coin 1/2 drachma, 1855, Condition: XF.

€550



Mexico

50 peso gold coin, 1947, Condition: F.

€2,100



Kingdom of Italy

Napoleon Emperor and King 40 lira gold coin, 1808, condition F+.

€985



Czechoslovakia

gold coin 1 ducat, Kremnitz, 1928, Kremnitz, 1928.

€750



There are Barday postcards and then there are Barday postcards!



Looking on Delcampe for a new illustrator to feature, I decided to look at Barday postcards. The site has several thousand of these cards, some quite different from others. A few of them are also signed by Barday, but not all. So why is that? In fact, after some research, the answer is quite simple!

Postcard signed Barday.

Postcard published by Barday, signed Jean Paris.

The first Barday postcards bear this name, the name of their publishing house, whose two partners, Maurice Barré and Jules Dayez, shortened and combined their surnames, creating the pseudonym "Barday".

Barday dates back to 1925 and used more than 70 different illustrators to design its postcards, hence the variety in their designs.

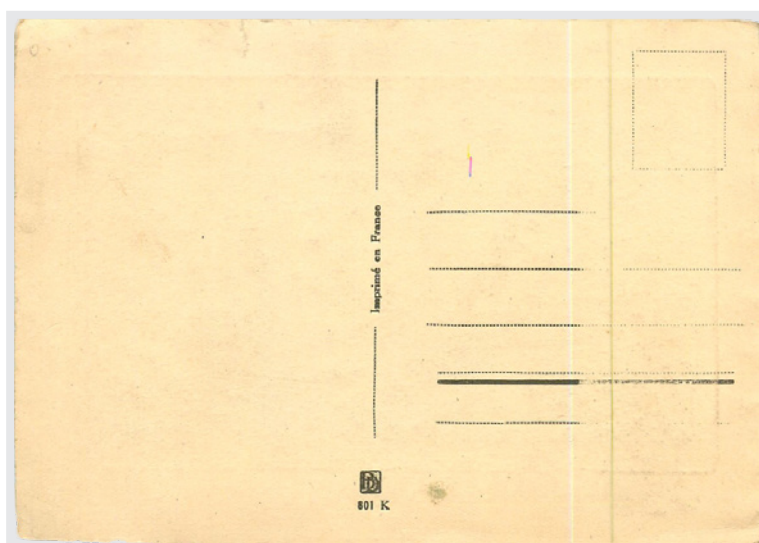
The postcard publisher produced its products according to the lithography principle, using one stone per colour. Sometimes the work was even stenciled, making the collection all the more interesting.

Another feature of these postcards is that they are cut with a string rather than a cutter, giving them the irregular edges associated with this technique. For identification, they are marked with the initials BD in a rectangle at the bottom of the back of the postcards. The sets of postcards are numbered, with each card in a set distinguished by a key letter.

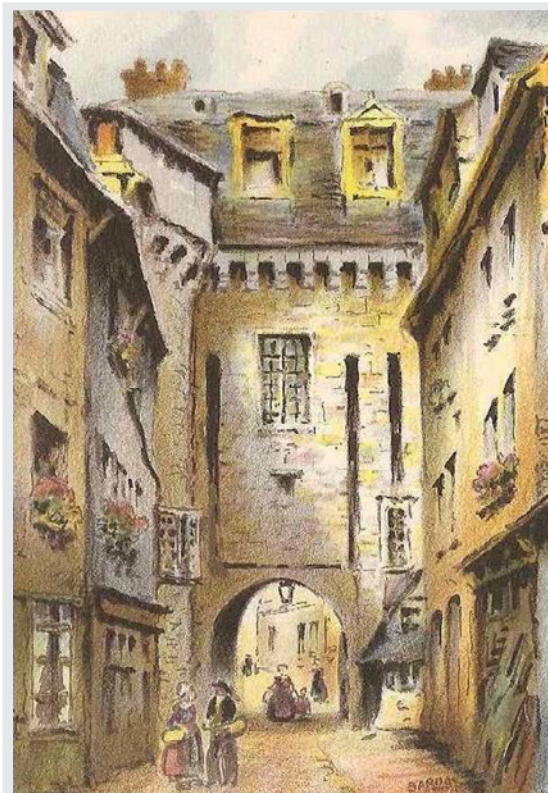
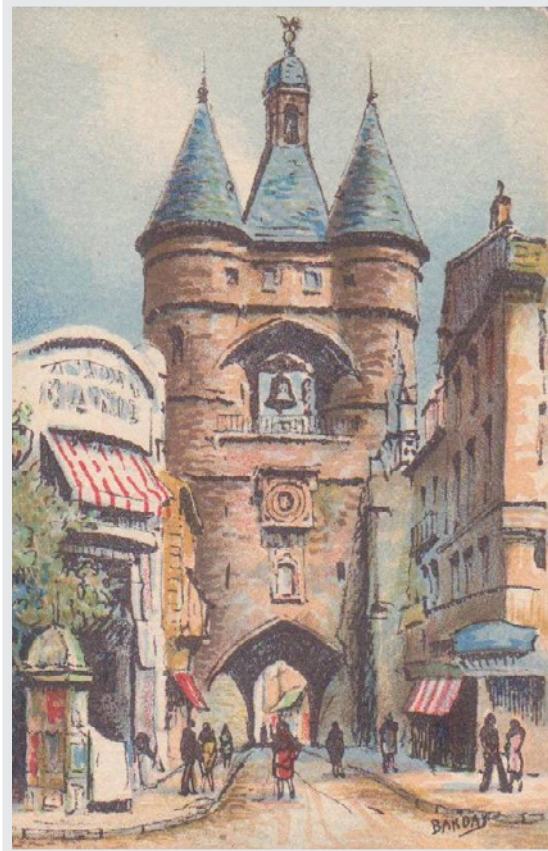
Pre-war cards are small (9x14cm), while post-war cards are slightly larger (10x15cm). Some of the cards were printed in both formats (presumably the stock was sold out).

Among the authors who worked for Barday, there are famous names such as Jylbert, Naudy, Jean Paris... alongside less well-known illustrators, including a certain Barday...

This Barday is famous for his postcards of cities and monuments with very detailed, beautiful drawings.



2 postcards, published by Barday, string cut visible. The back features the reference number and letter.



In fact, the person signing their name Barday was none other than Georges Dayez, son of the publisher Jules Dayez who chose the name of the card publisher as his pseudonym.

Born in 1907, the young Georges Dayez was 18 years old when his father and Maurice Barré published the first postcards from the Barday house. From a very young age, he was destined to become a painter and acquired printing techniques from his father, as well as artistic education at the Académie de la Grand Chaumière, the Académie Julian and the evening drawing classes of the City of Paris.

A great traveller, Georges Dayez travelled the length and breadth of France, drawing beautiful representations of monuments and towns which were subsequently used in postcards. Later in his career, Georges Dayez moved on to a more abstract art form for which he became famous. He died in 1991.

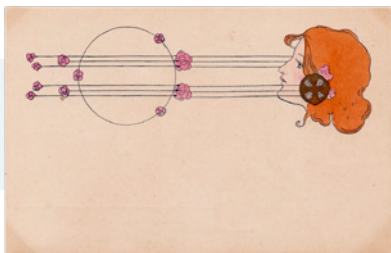
Discover thousands of Barday postcards for sale on Delcampe.

[CLICK HERE](#)

2 postcards signed Barday.

Top SALES

delcampe.net



Art Nouveau theme postcard

Attributed to Kirchner.

€427



France

Postcard of a dog team «Au Planteur de Caiffa».

€1200



Germany

Original picture, Dadaist exhibition in Berlin, 1920, Johannes Baader.

€271,5



Belgium

Large picture «Transports de mobiliers à Braine l'Alleud», 1911.

€250



Corsica

beautiful «Types de Calcatoggio» card.

€2511



Romania

postcard Souvenir of Bucharest, King Carol 1903.

€426



Get your teeth into collecting



No, we're not going to talk about philatelic perforation here, rather about a very special collection belonging to Henri Aronis, a former dentist who has created a website that presents his fascinating collection, already winning a string of open-class awards.

There's something for everyone: posters, sundry stamps, stickers, and postcards... as long as it is related to the world of dentistry! To whet your appetite, there follow some interesting pieces from the collection! But first, some basic information about dentistry. Dating back to more than 1000 years BC, traces of

dental care already existed, administered by the Etruscans and Phoenicians. Long before that, in 2700 BC, came the first identified dentist in Egypt, going by the name of Hesy-Re. Techniques have changed over the centuries. Of course there were the tooth-pullers of the Middle Ages, but it was only really in the 17th and 18th cen-

turies that technologies were discovered at the service of dental medicine.

Given that teeth are a problem that affect every social class, there are many advertisements encouraging good dental hygiene and thus the prevention of decay. Stamp collecting is a particularly popular and easy way to get the message across, and there are several philatelic items devoted to dentistry. Whether you want to promote a dentist or promote good dental hygiene, you will find many stamps, cancellations, pictorial cancellations, and maxicards on the subject.

In this article, we feature a sample of documents but if you are interested in the topic, please do visit our website www.timbreetdent.eu which is bursting with interesting dentistry-related items!

To discover the items related to dentistry on sale on Delcampe.

[CLICK HERE](#)



On the left-hand page

Postcard advertising a Doctor Lenief toothbrush.

Postcard showing a tooth-puller (the priest).

On this page

France 1961, stamp bearing the effigy of dental surgeon Pierre Fauchard.

Thailand, 1985, stamp issued to commemorate the International Congress of Dentistry.

Germany 1987, stamp on the theme of orthodontics.

Belgian postcard (Liège), tooth-puller.

Discovering collections of cancellations and pictorial cancellations

By Jeanmarcel33 from AS. CO. FLAM. ES



fig 1

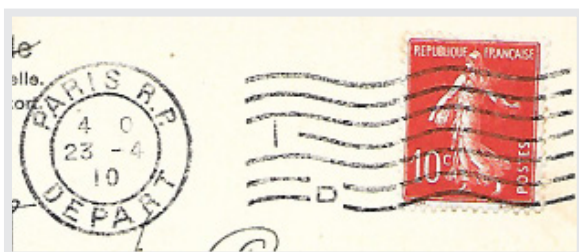


fig 2



fig 3

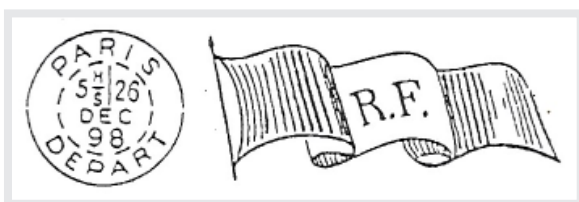


fig 4

For decades, the cancellation of postage stamps was performed by hand. This operation became more cumbersome as mail developed, especially since in 1876, a French ministerial regulation required postmen to affix two date stamps to each letter: one on the vignette, the other elsewhere on the envelope (fig 1).

The French administration looked for a way to simplify this task, and in 1884 a cancellation machine was put into service, invented by French engineer DAGUIN, which made it possible to achieve both prints in a single stroke (fig.1). Although it was operated by hand, piecemeal, this machine was to last until 1967. It was gradually relegated to small offices or used for events of shorter duration. From the end of the last century onwards, it was replaced by electric machines which offered increasingly rapid throughputs.

But with this mechanisation, came the issue of cancelling the stamp. A postage stamp is not always stuck in the same place, whereas the machine always strikes in the same place, meaning that the stamp could escape being struck. In order to avoid this drawback, cancellation power was increased by combining the date stamp with either cancellation lines (fig.2) or a graphic (fig.3). This setup was called "FLAMME" probably because the first prints reproduced a flag or banner (known in French as an "oriflamme") (fig.4).

The postal administration soon realised that it could make the most of this print by adding advertising on its own behalf (fig.5) or for selected

public or private organisations or institutions.

A distinction is made between a 'silent' pictorial cancellation (*flamme muette*) with straight or wavy cancellation lines (fig. 6), one featuring simple text (known as 'expressive' (*flamme parlante*)) (fig. 7) and one with more or less ornamental graphics ('illustrated' pictorial cancellation, *flamme illustrée*) (fig. 8) which can be permanent or temporary.

The spectacular nature of the graphics (fig. 9), often reflected in a refined, even artistic illustration, the advertising nature of the topic at hand spanning a wide range of very varied themes, the growing development of pictorial cancellations, and the increasing interest in various postal prints gave rise to a real craze for this type of collecting.

Consequently, a French association was created in 1968 under the name AS.CO.FLAM.ES. (*ASsociation des Collectionneurs de FLAMmes*, Association of Pictorial Cancellation Collectors) with a view to bringing together people interested in this type of collecting, to help them in their prospecting, to notify them of publications, to give them ideas about potential classification, and to put them in touch with each other.

Since research tends to constantly expand to include all types of cancellation covering a given theme or geographical sector (hand cancellations - first day cancellations - commemorative cancellations - maxicards, etc.), we ended up widening our scope to all POSTAGE STAMPS, while specialising

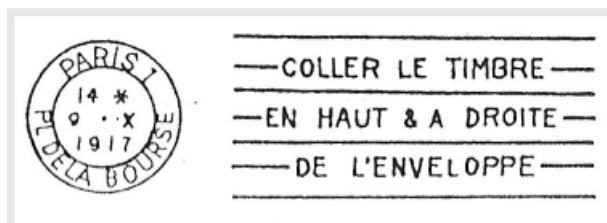


fig 5

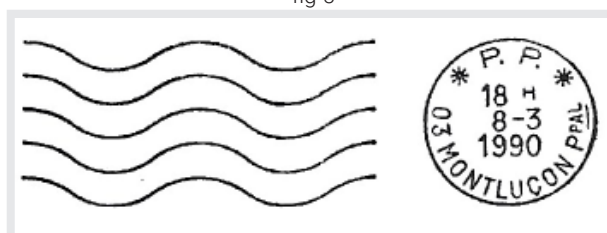


fig 6



fig 7



fig 8



fig 9



fig 10



fig 11



fig 12

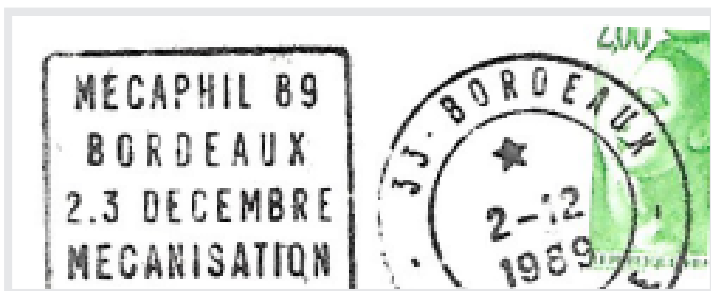


fig 14

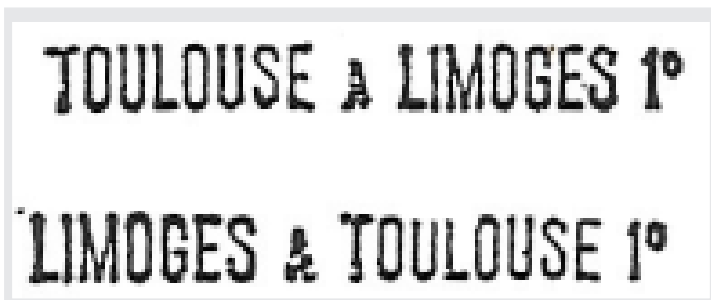


fig 14



fig 14

in pictorial cancellation. As a result, our association has been called AS.CO.FLAM.ES since 1987.

We hold discussion meetings, circulate pictorial cancellations (of all types or "themes"), a newsletter is published three times a year and, at thirty or so pages, constitutes a permanent link between all our members (studies - articles - press review - small ads - open forum).

A new section was recently created for those interested in "conveyor" stamps (fig.10) and itinerant stamps (fig.11); information is published on this type of cancellation which has since disappeared.

Lastly, we take part in philatelic exhibitions such as the French Stamp Festival (fig. 12), as well as in local or regional events; we even organised our own pictorial cancellation exhibitions under the name FLAMEX in 1971 in Marseilles, in 1989 in Bordeaux (fig.14) and in 1978 in Château-Thierry (fig.13), which were expanded in recent years thanks to events known as MECAPHIL, bringing together various associations interested in modern postal marks arising out of the mechanisation of mail.

Our influence extends across FRANCE and even ABROAD.

Is this something that might interest you? If so, then please do join AS.CO.FLAM.ES. 10 Allée du Moulin à Vent 33160 Saint-Aubin de Médoc, France - +33 (0)5 56 05 11 08 Email: ascoflames@gmail.com - Website: www.ascoflames.fr

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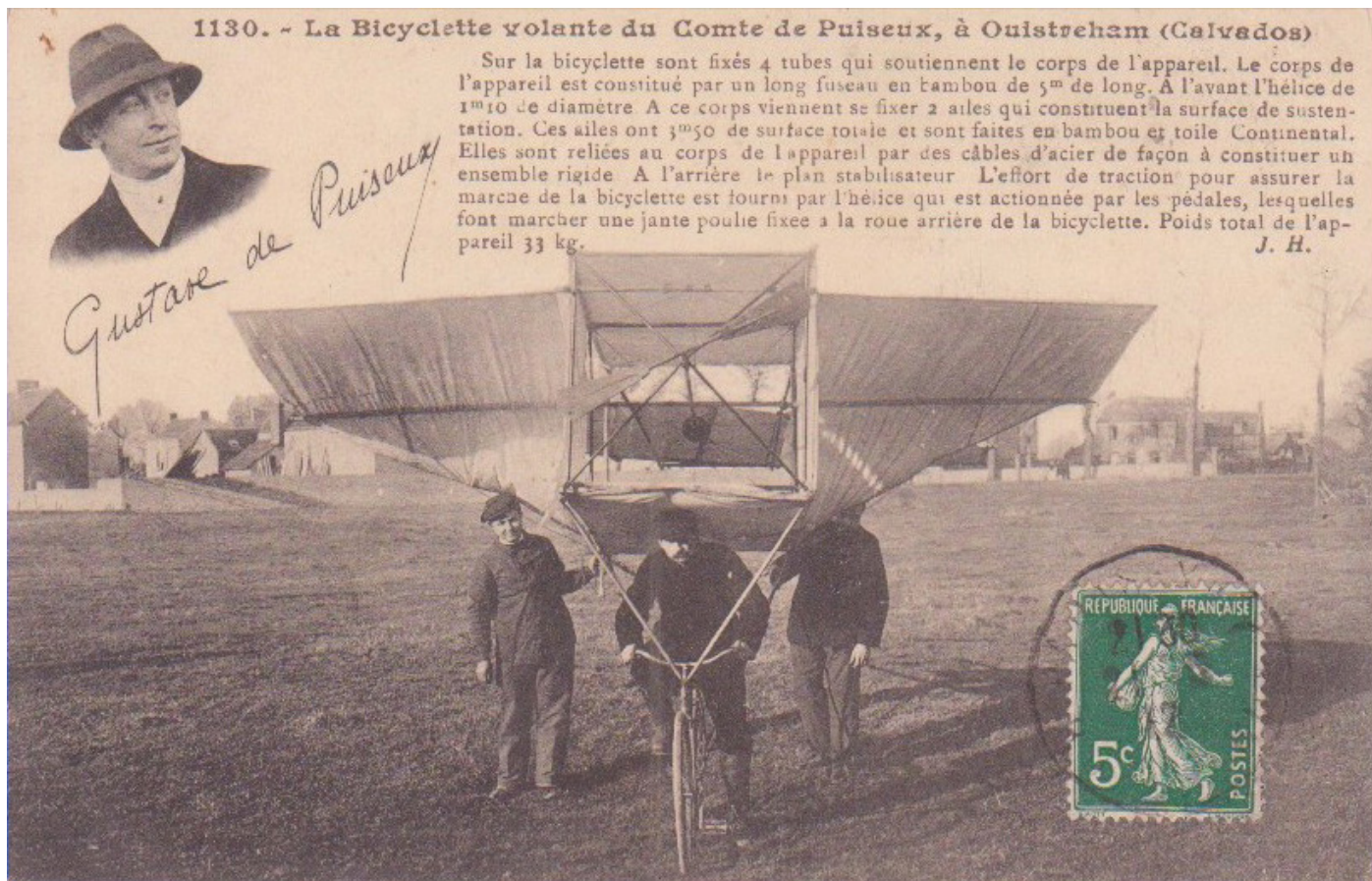


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The collectors' marketplace



The flying bicycle!

I was about to settle in to pen a nice article for the summer about cycling and the Tour de France when I came across two postcards that showed a rather original idea: the flying bicycle. It's a most unusual theme... Why don't I tell you about it?

Contrary to what you might think, the bicycle is not very old. It dates from the beginning of the 19th century, from 1817 precisely, and its inventor was German baron Karl von Drais. From its inception, the bicycle or velocipede would be continually enhanced, allowing it to go faster and further.

And that's where the idea of the flying bicycle came from, as if straight out of a drawing by Leonardo da Vinci! Here we are in Ouistreham, a town in Normandy, France.

The Count of Puiseux, who lives there,

had the idea of creating a flying bicycle in 1909. According to the caption on his postcard, 4 tubes are affixed to the bicycle, supporting the body of the craft, which is composed of a long bamboo spindle 5m long. At the front, the propeller has a diameter of 1m10.

Two wings are attached to the body, forming the lifting surface. The wings have a total surface area of 3.5m and are made of bamboo and continental canvas. The entire craft weighs no less than 33kg. Add to that the weight of the pilot, and you can see

Postcard of the Count of Puiseux's flying bicycle.

it will take a certain amount of force to move it!

Simultaneously, a certain Mr. Ladougue also created a flying bicycle which, according to the legend on the postcard, has a canvas front wheel serving as a rudder. A 4-metre fixed plane, placed above the rider, connects to the frame via steel tubes.

And they are not alone!

German Hans Richter was able to create a flying bicycle capable of gliding short distances and many others tried their hand at this technique.

I was not able to find any pictures of the bicycle in flight. We are doubtless still a long way from replicating the prowess of Steven Spielberg's famed alien E.T. on the big screen. However, these postcards are a source of inspiration when it comes to mankind's ability to create new technologies. It may well be that our great-great-grandchildren will be going to school (if such a thing still exists!) on a flying bike!

Postcard of a French flying bicycle prototype.

Postcard of a flying bicycle prototype.

Postcard of Ladougue's flying bicycle.





The story behind the creation of the Isle of Pines banknote, the ‘ONE POUND ISLE OF PINES’

By Eric Vassilev

Among New Caledonian numismatists, the Holy Grail is the One Pound from the Isle of Pines. This uncirculated banknote made world numismatic history. Most collectors only know about it from books. Indeed, the Kolsky (named after the numismatist who was chairman of FFAN) refers to it on page 187. The photo and the history of this famous banknote can be found there.



The history of the One Pound

In 1843, after a career as a naval captain in England, Robert Towns moved to Australia and became a merchant in the sandalwood and whaling trades. He also imported sugar and tea, and exported wool, whale oil and cotton, which he pioneered in Queensland.

He had commercial relations in Mauritius, India, the Philippines, New Zealand, China, the New Hebrides (Vanuatu), Chile and New Caledonia. The owner of numerous ships, this influential man opened trading posts everywhere, notably in New Caledonia, on the Isle of Pines.

In 1848, Louis Napoléon Bonaparte became the first President of the French Republic. In this year, Robert Towns, a powerful businessman, came up with the idea of creating a “One Pound” note for his company on the Isle of Pines.

In fact, at that time New Caledonia was a virgin land and did not as

yet belong to any nation. A few Frenchmen had settled there and commercial exchanges were already under way, in particular with a certain Mr. James Paddon, a British man who was also one of Robert Towns' direct competitors.

He had been on the island for two years, and like Towns, tried to sell his wares to the highest bidders.

Robert Towns thought that if he created a currency that resembled an English issue, then it might be adopted when the Australians or English took over New Caledonia, and thus recognised as 'THE' official currency.

He then contacted Henry Cooper Jervis, an Australian painter and engraver who had already proven himself by drawing and engraving stamps for Australia Post.

Cooper designed and engraved a copper plate, now held in a Sydney library, and protected it from prying eyes under number R147-889799

An appointment and membership card are required before being afforded the privilege of consulting and touching the object in question. Lest we forget, it is 170 years old and the curator remains vigilant whenever the plate is entrusted to an applicant...

Here the printable side to be pressed can be seen



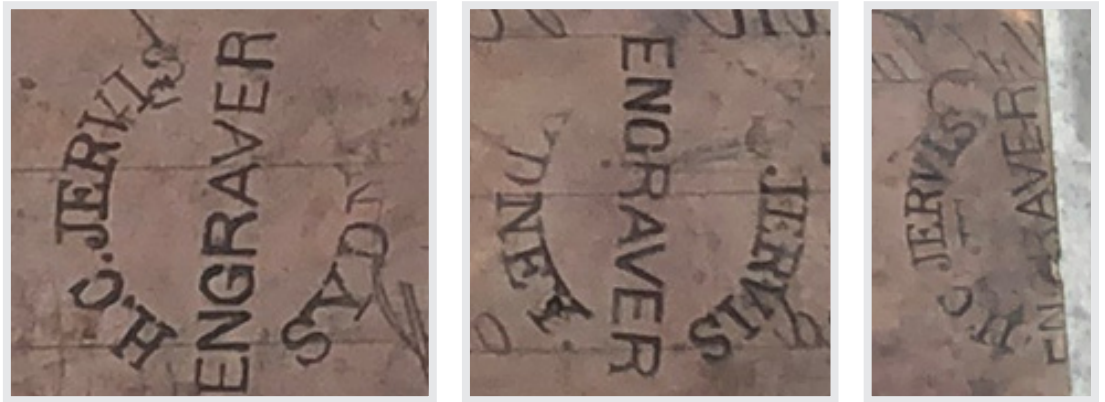
Rear side of the plate, at the very bottom (it reads):

Drawn and engraved from an original sketch by Francis Benedict Mulligan

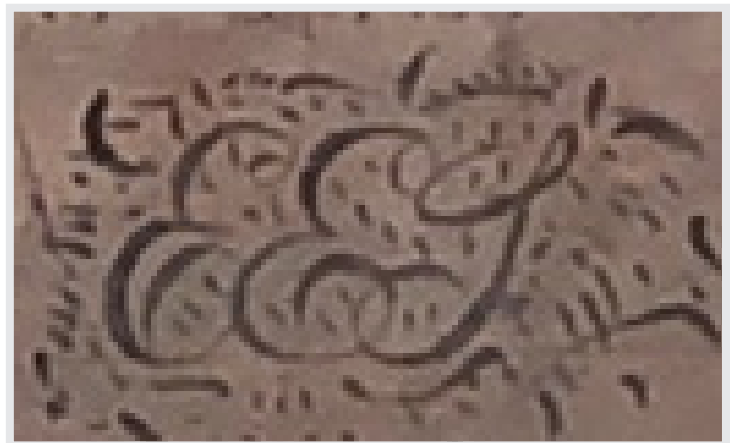


The plate, having made its way down through the years, still bears the traces of ink and press, and is slightly blackened. It must be held up to the light to reveal the myriad of scissor strokes that brought it to life.

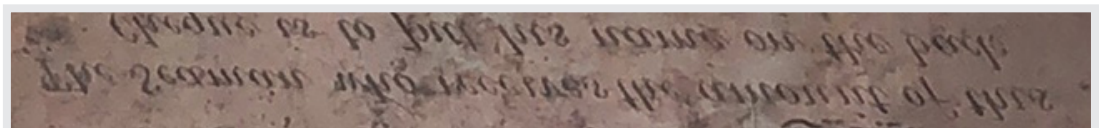
The 'engraver's print' can be seen three times on the left in the centre and then on the right on the edge.



*Initials (7) also appear on the plate: 5 joined, and 2 separated



Vertically on the side, it reads:



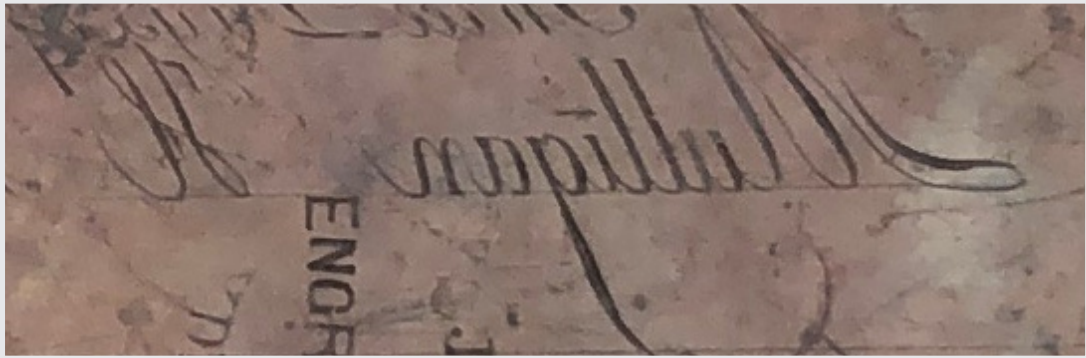
"The seaman who receives this amount or this cheque is to put his name on the back."

Further down is the inscription "Newfoundland Dog Hound."

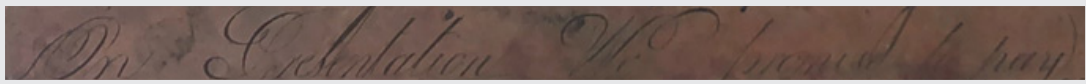


Perhaps this was an expression in use at the time? Or a nickname for the earth....

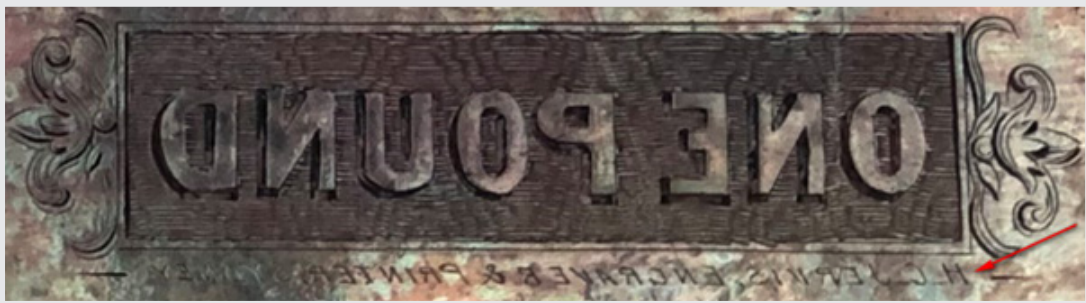
The name also appears of: Mulligan H. from Port Jackson,



And one more sentence: "On presentation, we promise to pay Robert Murie"



The name Henry Cooper Jervis appears on the front and features on the prints



In the shaded area, the following text can be read:
 "On demand, I promise to pay the bearer the sum of ONE POUND"

Print on paper



The copper plate



PRINTING the note! On 27cm x 15cm monochrome paper (1 side, uncut)



On 24 September 1853, New Caledonia became a French territory. Though discovered by James Cook, it was Admiral Auguste Febvrier-Despointes who raised the three-colour flag of France. Robert Towns' dream of a local currency then turned to dust. His associate kept the famous plate, bequeathing it to a New Caledonian business family, the Hagens. The plate was then presented to John Sands in Australia in 1880 by Frederic Hagen. By the Australian publisher, John Sands..... It is thought that six copies were then printed out:
 3 on light paper and 3 on thick paper, uncut.
 To date, only 4 copies are held in the Mitchell Library, State Library of NSW.
 2 on light paper and 2 on thick paper, uncut.

On the left, on thick paper

On the right, on light paper



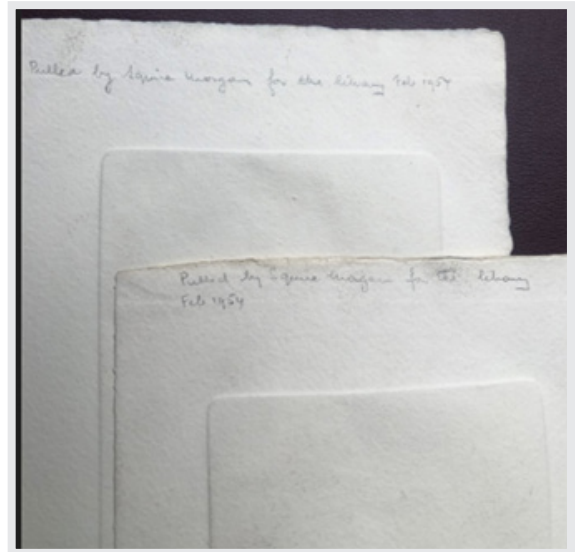
The difference is striking, because light paper is transparent, whereas thick paper is opaque, and does not allow you to see through it. In this photo, you can see the relief of the press on the reverse side of the thick paper

The history and sight of these items cut by 4 and/or by 6 (as we shall see later) makes us wonder: **Why use 2 kinds of paper?**

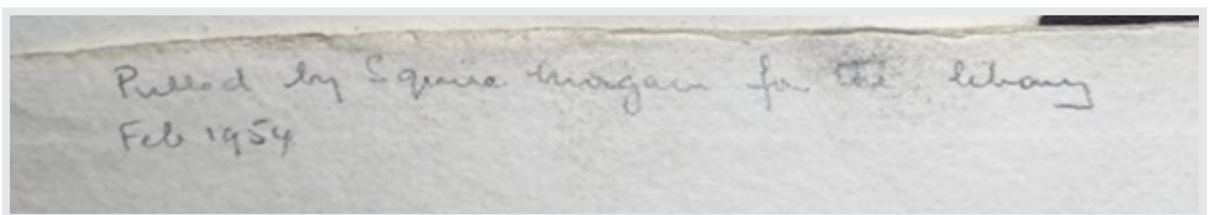
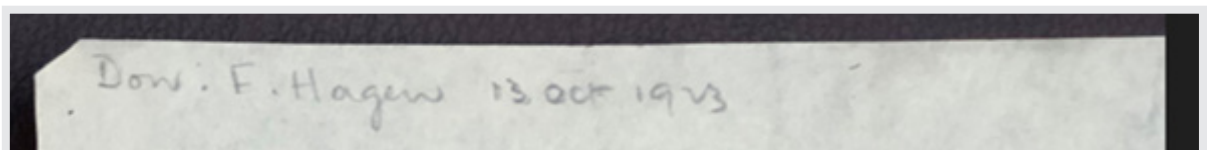
This could simply be a technical matter. For instance, by printing on 'light' paper and then on 'thick' paper used as a blotter. Or to discharge the ink to avoid smudging. Another hypothesis is three light prints for beauty and three thick prints to ensure durability. It is true that the light paper looks so thin that it ought not to be handled too much. The curator remains very attentive when I lift the prints.

Where did these 4 copies come from?

The 2 prototypes on light paper were gifted by Fred Hagen on 13 October 1923. The two prototypes on thick paper were gifted by Squire Morgan in February 1954, 31 years after Hagen. This is borne out by the wording "gift" on the copies. Here are Squire Morgan's copies (thick paper) - you can see the embossing, and there is writing on the back.



And here are Frederic Hagen's copies (thick paper) with writing on the front (dated)



It seems that when Robert Towns gave up on the idea of a mint on the Isle of Pines, entrusting the plate to his associate, the latter then passed it on to his friend Mr Frederic Hagen.

And it was not until 1880 that Mr. Hagen in turn gifted the beautiful copper plate to Australia.

In return, he received 3 copies of the print on light paper, and James Squire Morgan, the named printer (painter, draughtsman and engraver), kept the 3 thick-paper copies. Thus Fred Hagen kept 1 copy and gave the Mitchell Library NSW 2 copies (the ones mentioned above). While Squire Morgan did the same, keeping 1 copy, with the other 2 also donated to the NSW library

By what twist of fate did Squire Morgan's remaining note resurface in 2021? And in yet another twist, how did Fred Hagen's remaining note resurface in 2010?

The answer to these two questions leads to two others, as follows:

Why are we talking about 6 copies, when I have 4 of them right in front of my eyes? Where are the other 2?

The answer is simple! I am the proud owner of one of these copies. This one is to be found in Nouméa, New Caledonia.

Thus the tally stands at 5 copies. Mine is a print on thick paper.

I acquired it in 2021 at a sale in

France, at the 'C.G.B. Numismatique Paris'. This institution is recognised worldwide by numismatists.

In turn the institution acquired it from its director and founder 'Mr Michel Prieur' in about 1988, who seemingly acquired it at the Valkenburg trade fair in the 90s. This is one of the largest paper money fairs. (Information disclosed by the current director Mr Jean-Marc Dessal), the seller of my copy.

Moreover, the CGB already sold a copy on light paper to a private collection in 2010 for the sum of 'eight thousand euros'. This copy apparently illustrates the Kolsky and comes from the Danton family's auction in New Caledonia in 1990.

It is thus the 3rd note on fine paper from the Hagen family

In total, that makes 6 known copies.

My little story is dedicated to all the New Caledonian numismatists, with thanks to Mr Jean Marc Dessal of the CGB for his support, and to Jean-Pierre Bressler my mentor.

Eric Vassilev,
11/11/2022.



Welcome to the world of women who wear glasses



Have you heard of Anne-Lise Remacle? This Delcampe stalwart has a particularly original collection theme: women who wear glasses. But beyond collecting photos of women who wear glasses, there is a real desire to present them in a new light, so she had a lot of fun inventing a fictional life for them. She agreed to introduce us to some of her amazing women who wear glasses!



MYRTLE

Does not know she is allergic to cumin. Agrees to pose for Aunt Odile in exchange for some cigars. Finds the concept of the Immaculate Conception overrated. Replaced her Bible with verses by Sappho. Uses a silver dagger as a bookmark.



AGATHA

Has two goldfish (one of which is no longer alive) - Only wears genuine pearls. Nicknames her lover "Mr Chaos" - Goes to see a psychic every Thursday at 1.07 p.m. - Dreams of raising shrews in her bun. Hates yellow flowers, chocolate ice cream, her postman, the sound of crumbs - Feigns perpetual mourning for an aunt who left her nothing.



ULRIKA

Previously dreamed of testing the theories of gravity on the neighbours' whining dog. Does not eat sausage skin. Is secretly in love with the milkman who was destined for the priesthood. Has no idea how to use a gramophone.



GINNY

Afraid she may evaporate before reaching 30. Communicates with Baudelaire's spirit when he is so disposed. Dreams of being Rapunzel but cuts her hair short with great care. Will not get to the women's tennis events at the 1900 Olympic Games.



JULIETTE

Is nicknamed the field mouse. Is scared stiff of her sister Camille. Is scared stiff of her father Roger. Is scared so stiff of her mother Giovanna that she may never move again. Takes refuge in the library whenever she can and tears out page 37 in all the books. Would not wish to die on a Sunday.



BABY & TRINI

Had a staring match Trini lost yet again. Baby is jaded. Trini refuses to go to the post office instead of Baby. Awaiting their invitation to the ball in Orleans. This time they won't be wallflowers, that's for sure.



DEBBIE

Dreamed of America, but will settle for Poitou. Says "ha-ha" instead of "hello". Sings Stewball into the ear of her donkey Steve. Has a shortage of chewing gum. Will be pathetic on the banjo.

Thanks to Anne-Lise Remacle for these portraits of women. Would you also like to create a collection with a made-up back story?

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The collectors' marketplace

Stamps from French Somaliland coast their way to the top!



French Somaliland 25F stamp, uncancelled.

French Somaliland, complete set.

Tonga, set of banana stamps.

While looking at the stamps sold on Delcampe, one stamp caught my eye. First of all, because it is very special due to its unconventional diamond shape and two-colour printing. This 25F stamp called “Caravane de Sauniers” is the No. 20 stamp from French Somaliland. I wanted to find out more and then share the fruits of my research with you.

French Somaliland was located on the territory of present-day Djibouti. It was part of the second wave of French overseas territories (TOM). Initially colonised under the name of Territory of Obock and Dependencies, French Somaliland officially bore this name from 1896 to 1967. After 1967 and until Djibouti’s independence in 1977, French Somaliland was known as the French Territory of the Affars and the Issas.

The territory was able to issue its first stamps as early as 1894. However, it should be noted that these early stamps were stamps of the French Republic in Obock overprinted with DJ, to represent Djibouti. The name Obock was itself overlaid with a black line to make it invisible. In addition to these overprinted stamps, a first larger issue was launched. It includes 12 rectangular stamps as well as a triangular stamp and the diamond stamp that piqued my interest in this subject.

This 25F value is one that is very hard to find on a letter. This 25F rate is supposed to correspond to the rate for transport by camel. In fact, these were very little used, and were often cancelled out of convenience. According to Bernard Laurent, a specialist in this field, fiscal reconversion even took place for some of these programmes. Like the other French Colonies, French Somaliland’s postal rates were in line with French postal rates (except for transport by camel!).

Expert Bernard Laurent also explains that the Governor of French Somaliland was a great lover of philately. No doubt inspired by the British Cape of Good Hope issues, he proposed postage stamps in original formats (triangle or diamond). Thus for both Obock and French Somaliland, these issues were highly prized by collectors, especially given that their purchase prices (25F and 50F at the time) were very high.

It is worth noting just how much collectors are attached to stamps relating to the colonial period and to the French protectorates. This is also seen in other countries such as the UK or Belgium. These categories are very popular on the Delcampe website and substantial numbers of such stamps are sold. Each day, several hundred of these stamps, with prices ranging from very modest to jaw-dropping, change hands.

This stamp from French Somaliland with a diamond shape put me in mind of other special-format stamps. Recently, in a previous Delcampe Magazine, we published an article on Tonga, whose banana-shaped stamps are particularly original. These stamps are much more recent as they were issued in 1966 and do not attain spectacular values. Perhaps these oddly-shaped stamps could make for an amusing collection subject... All the more so given that Tonga has issued stamps in the shape of pineapples and coconuts in addition to bananas!

Aside from diamonds and from the aforementioned fruits, we have the latest round issues from Luxembourg, French couturier hearts or British octagonal stamps... There is great potential to create a fun themed collection on this subject.



Mail from Great Britain to Paris bearing an octagonal stamp (1850).

Mail from Tonga to Austria with pineapple and coconut stamps (1981).



The Feast of Pentecost



Religious holidays punctuate the calendar year and are good reasons to send greeting postcards. There are many postcards for Christmas and Easter, but Pentecost also has its treasures.

3 German postcards with a Whitsun theme.

The feast of Pentecost comes from the Greek Pentêcostê meaning the fiftieth day. It is in fact the fiftieth day after Easter that Pentecost is celebrated. Ten days after the Ascension, when Christ's body ascended to heaven, the Apostles received the Holy Spirit in the form of tongues of fire, as explained in the New Testament in the Book of Acts.

The feast of Pentecost became popular as early as the 4th century and was given prominence by Vatican II. It is the religious celebration of the Holy Spirit and is invariably held on the 7th Sunday after Easter. In several European countries, including Germany, France and Belgium, the following day, Whit Monday, is a public holiday, which we celebrated on 29 May.

If today it would not occur to most people to send a Pentecost card, this was not the case in the past. Indeed, Delcampe has many postcards dedicated to this holiday, especially in the German speaking countries. Angels are often used to represent the Holy Spirit coming from heaven.

Want to discover more? You can find thousands of them on Delcampe!

[CLICK HERE](#)

A French postcard with a Whitsun theme.
2 German postcards with a Whitsun theme.





Coinage in the effigy of Louis XVIII

King Louis XVIII of France lived a most particular life, and the coins related to him are also most interesting. I thus wanted to tell you about it.

Louis XVIII was born on 17 November 1755, receiving the title Count of Provence. He was a brother of Louis XVI, as was Charles X. In 1771, he married Marie-Joséphine of Savoy, but would also have favourites. However, he did not have any children.

During the French Revolution, like his brother Louis XVI, he left Paris. Fortunately for him, Louis XVIII's luck held out. He went willingly into exile in the Austrian Netherlands.

After Louis XVI was executed in 1793, Louis XVIII declared himself regent to the young Louis XVII, who died two years later. He then became the legitimate heir to the French crown... However, France was not willing for the king to return at that time.

Despite an attempt at discussions with Napoleon after the coup d'état of 18 Brumaire, the king remained in exile until Napoleon's defeat in 1814. He owed his accession to power to Talleyrand, following the Congress of Vienna. Consequently, he returned as Louis XVIII, reigning King of France on 24 April 1814. However, his comeback would be short-lived. In fact, in March the following year, Napoleon regained power and Louis XVIII left France for Belgium. His exile lasted only 100 days, because after Napoleon's defeat at Waterloo on 18 June 1815, Louis XVIII once again ascended the French throne.

His reign would be a conciliatory one. He

avoided excess and empowered parliament. He did not disadvantage Napoleon's former supporters in order to avoid a new revolution. However, he arrived on the throne at an advanced age, and his health failed him. He suffered from diabetes, gout and sundry other infections including gangrene. King Louis XVIII died on 16 September 1824 in the Tuileries Palace, Paris, after just a ten-year reign. He was succeeded by his brother, Charles X.

A short reign in numismatics

Given that Louis XVIII's reign was quite short, there are not many different coins that were minted in his effigy during his time on the throne. However, they were minted in vast quantities (120 million 5-franc coins and 18 million 20-franc coins). In 1814, engraver Pierre Joseph Tiolier created the first coin bearing the effigy of the sovereign, a 20-franc gold coin "with dressed bust" with Louis XVIII, King of France, on the obverse. On the reverse, there is a lily representing the crown and the cockerel as well as the 20F coin inscription, the year 1814, and the letter A for the Paris Atelier or workshop. This coin was suspended for 100 days, but became valid once again upon Louis XVIII's return.

The 100-day currency

During the 100-day period, Louis XVIII left France. Napoleon obviously did not use the same currency. However, the French king was not forgotten. From 7 June to 6 November 1815, coins bearing the effigy of Louis XVIII were minted in London, with the letter "R" to tell them apart. These coins were short-lived. They had to be returned to



On the left-hand page

France 1814, 20-franc gold coin featuring Louis XVIII "with dressed bust".

On this page

France 1814, 5-franc silver coin featuring Louis XVIII "with dressed bust".

France 1814, 5-franc silver coin featuring Emperor Napoleon and a laurel wreath.



the mint prior to 13 February 1816. During this time, other coins were minted with the effigy of Emperor Napoleon Bonaparte.

Beware of fake Brichauds

Brichaud, director of the Brussels Mint, had some “test-run” 5-franc coins minted well after Louis XVIII’s death. These coins date from 1870, though they bear the engraving ‘1815’. The justification for these coins was the fact that Louis XVIII was in exile in Brussels at the time. But the director sinned out of pride: the coin featured a three-part ferrule, which was impossible to make at the time it was supposed to have been struck!

After the King’s return

In 1816, Nicolas Pierre Tiolier succeeded his father as Engraver General of the Paris Mint. He would be the person in charge of coins struck under Louis XVIII. From 1816 to 1824, another coin known as the “bare bust” coin was minted. It was made by the engraver Michaut. It is available in 40F, 20F gold, as well as in lower values in silver: 5F, 2F, 1F, 1/2F and 1/4F. These coins may well have been in use long after the sovereign’s death. The coins can command very high values depending on their rarity, the workshop where they were minted, and their condition. There are also a wide range of medals.

France 1817, 20-franc gold coin of Louis XVIII “with bare bust”

France after 1815, house coin, anarchic clause Louis XVIII.

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The collectors' marketplace

The misunderstood lessons from history...

By Gilbert Rios of APM

The general context of the Russo-Japanese war of 1904 was the control of Manchuria and Korea, with a marked desire for expansion on the Russian side (construction of the Trans-Siberian Railway, then the Trans-Manchurian Railway...) and Japan's desire for these same territories.

Nicholas II and Emperor Mutsuhito wanted to build a colonial empire to match those of the Western powers. Their common target was China, at that

time undermined by the great weakness of the Qing imperial dynasty. The great powers such as Great Britain and the United States recommended that Tokyo exercise caution, as it rejected the growing Russian presence in Korea and Manchuria...

To face what it considered a dangerous threat, Japan decided to increase its military budget by 400%-500% in order to double its manpower and make its fleet the largest in the Asian Pacific zone. Japanese naval officers were trained by Great Britain, and at a diplomatic level, Japan obtained the UK's support on 30 January 1902.

For Tsar Nicholas II, who believed himself to be on a civilising mission, as did a substantial proportion of his state apparatus, it was a matter of taking up arms against what they called "the Japanese macaques" so as to unify the populations of the Empire around a triumphant Tsar. On paper, the Russian army was three times larger than the Japanese army and was thus tipped to emerge victorious, as the propaganda both inside and outside the country shows (see the 3 documents opposite). Russia was enjoying ma-



for economic prosperity due mainly to significant investment (financial and technological) by Western countries in the development of local industry, despite growing social tensions against the regime.

War broke out on 8 February 1904 and lasted until 5 September 1905. Fighting on the ground was fierce and extremely deadly, turning to the advantage of the Japanese. It was at sea that Japan delivered the final blow by sinking the Russian fleet that had travelled from the Baltic (45 ships), a fleet supposed to secure victory for the Russians. (Russia surrendered).

From a military standpoint, this conflict prefigured the wars of the 20th century by its duration (one and a half years), by the forces involved (probably more than 2.5 million men in total) and by the losses (between 130,000 and 180,000 dead, with some 320,000 wounded) as well as the use of the most modern warfare techniques (logistics, lines of communication and intelligence; combined land and sea operations; time taken to prepare for engagements). "Little" Japan, well-trained in Western techniques, was able to demonstrate its superiority over the "huge" Russian bear.

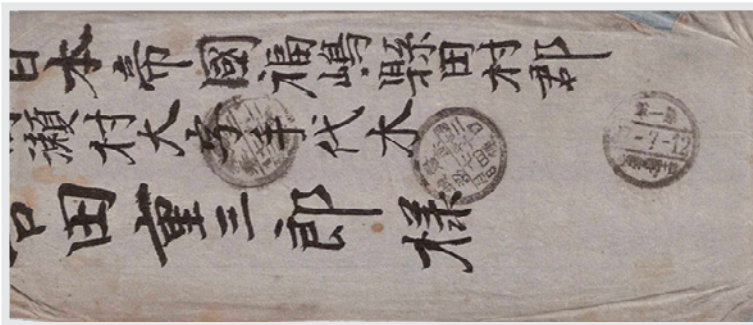
The defeat had serious conse-

quences for the future of Russia, as it sped up the discrediting of the Romanov family, leading to their overthrow by the Bolsheviks 13 years later, and a complete break with the Western powers as providers of funds and technology. For the Russian people, this meant a long period in the wilderness, full of pitfalls.... Its effects for the Western powers were also very marked: the closure of booming markets, considerable losses for the holders of Russian loans (individuals and banks, especially in Belgium).

Of course, the military mail that circulated at that time between the front and the countries involved tells us all about this. These documents are rather rare, and much sought-after by collectors. Two of these are presented below.

The first is a Japanese letter dated 12 July 1904. Although the Japanese commonly used the dates of the Gregorian calendar, years could also be counted according to the dates of the emperors' reigns. This method was used in all official documents. For this reason, on the right-hand stamp of the document shown, the numbers 7 and 12 appear for the month and day, but the first figure for the year is 37 rather than 1904: Emperor





Mutsuhito ascended the throne at the age of 14, on 30 January 1867, and 1904 was the 37th year of his reign. This letter is from the 1st Army in Manchuria. It is stamped "1st Army Field Post Office".

The second is an illustrated postcard used as a campaign document on the Russian side. It was written at Shungchenfu (now Shuangchen), a town 65 km south of Kharbin (now Harbin), on 5. X.1905. On the purple military stamp, written in Cyrillic we find: "2j Pota Boct-Cib. Battalion Boenno-Telegrie' or "2nd Company of the East Siberian Telegraph Battalion". The postcard was sent via the main office of the military postal service (Glavnaya Polev. Pocht. Kont.) located in Kharbin (see round black stamp on the left) dated 10.X.1905. The third black stamp in the centre is that confirming its arrival in St. Petersburg on 7.XI.1905.

This whole story brings us back to other sad current situations, with which we can draw many parallels some 120 years later...

Greek historian Thucydides said that history perpetually repeats itself.

Over and over again, man repeats the same mistakes, never in quite the same way, given the changing environment, but always making the same mistakes because "he cannot see".

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