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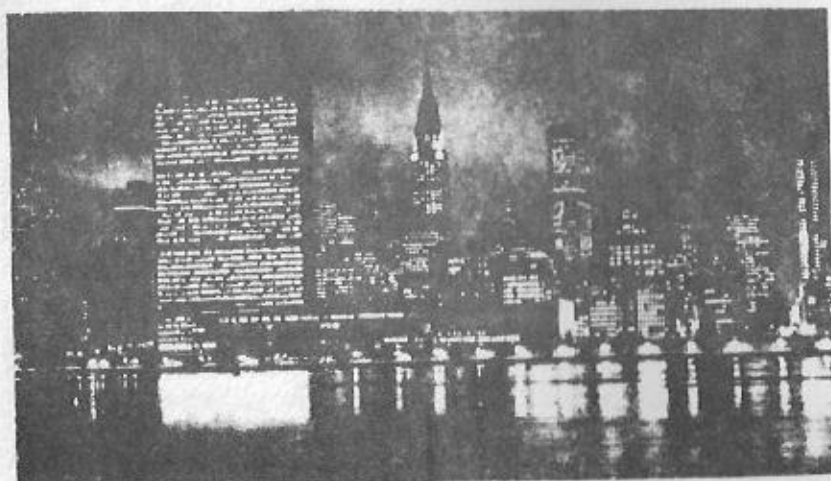


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the journal

OF THE UNITED NATIONS PHILATELISTS

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CHAPTERS OF UNPI

Midwest UN Collectors: meets intermittently, usually at shows in the Iowa-Kansas-Nebraska area. For information, write to Ruth Grissman, 2817 61st St., Des Moines, IA 50322.

Turtle Bay Philatelic Society: meets the first Friday of each month, September through June, at the Lenox Hill Neighborhood Ass'n, 331 East 70th St. (between 1st and 2nd Avenues), New York, NY 10021 at 7:00 p.m. For information write to Paul J. Kravitz, Box 368, New City, NY 10956.

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PRESIDENT'S MESSAGE

Charles C. Smith

I realize that many of you who participated in our recent election of officers and directors don't know me. Others may be vaguely familiar with my name because of its association with our UN European Exhibition Imprint column. Still others, I'm pleased to say, know me on a personal basis. For whatever reason, including the fact that I ran unopposed, many of you who voted believe that I might be a catalyst for improving our organization. I have accepted this challenge and promise to devote both my time and my energy in giving you the attention and responsive action you rightly deserve.

Our group was founded and its initial organization structured by individual and dedicated UN philatelists just slightly over three years ago. Although UNPI was organized by a few, our significant progress during these past three years is based upon its membership and their enthusiasm and support. In order that UNPI may continue to prosper during these next two years, I'm going to ask even more of its members. At the moment I ask little. Only 15¢ and ten minutes of your time. I want to know what's on your mind. What are your concerns, doubts, frustrations, and recommendations? Our journal is the only direct benefit many of you receive, and I want to hear from each of you regarding its timeliness, quality of reproduction, and especially content. In which areas can our coverage be expanded? What about translating and incorporating in our journal important foreign language articles and commentary? Like to see a mini-auction with each issue? Many ideas go spinning about in my mind, yet I am only one member no different from you. Please let me know what you think. The future of UNPI is not in my hands, nor those of your board, but yours. Lift yours, and send me a short note. I'm after content, not style, and informality will be the rule with me. I will accept your complaints, but even more willingly if they are accompanied by your recommendations for resolving the problem. I'll be an attentive listener and will see that your ideas are not lost in another pile of papers and statistics, but brought to the attention of your officers and directors for action. But first, you must share your thoughts with me. Just 15¢ and ten minutes!

DUES NOTICE

Our membership year ends on October 24, and so it's time to start thinking about dues. A form of dues notice is on the outside back cover of this issue of the Journal. Please use it to pay your dues.

CONVENTION REMINDER

By the time you receive this, the convention will be almost (or actually) upon us. If you can, come see your Board in action, and give your ideas directly to them in person!

EDITOR'S NOTES

APS ASSESSES BLACK BLOT AGAINST UNNY!

We are pleased to see that the American Philatelic Society has had the courage to ignore the fact that UNNY is having the first day ceremony for the flag issues of 1979 at STaMpsHOW and that UNPI is having its annual convention at the STaMpsHOW. APS gave UNNY a well deserved "BLACK BLOT" for the flag issue. Furthermore, the APS New Issues Committee noted, it will Black Blot the the remainder of the series, to be issued in the future, unless there is a change in format which requires the matter to be reconsidered.

The Black Blot assessment was assessed because of the total face value of

the issue, \$9.60 (that's for the sheets, a set of 16 stamps will be "only" \$2.40), and for being an "intentional oddity", on the basis of the configuration of four blocks of four designs each on a separate mini-sheet. (At the time of the action, the APS did not know that UNPA will not sell individual stamps of se-tenant blocks. You have to buy a complete set of 16 stamps to get a flag, and a whole sheet to get a st-tenant block. This probably has nothing to do with the WFUNA, UNICEF, and others being able to offer the se-tenant blocks on FDC, as one of our correspondents suggested, since all they need to do is sell 3 sets of singles or combos to each set of se-tenants. Perhaps it is to prevent anyone from attempting to corner the market in a single flag stamp. At any rate, it will simplify the task of counter clerks having to deal with 16 new stamps at one time.)

The Black Blot program is an educational program, and neither the APS New Issues Committee nor UNPI nor your editor can tell you what to collect or not to collect. But they can and I will continue to tell you when I think that the UNPA stamp program has gone too far from what should be its primary *raison d'être* of carrying the mail with a message from the United Nations towards being primarily a fund raising arm of the UN.

Another, perhaps final note on the UNICEF flag first day covers. WFUNA offers 16 singles for \$12.50, the 4 se-tenant blocks for \$8.50, a total of \$21.00. UNICEF asks \$35.00 for the combination, not available separately. And UNICEF's latest pitch comes with an "Important Notice" that some private companies "may" be issuing first day cover collections based on the flag series and pointing out that the UNICEF collection is the only one of its kind "sponsored by any U.N. agency". Well, maybe WFUNA is not a "U.N. agency", but the slam is undeserved. WFUNA's program is the only one which is not being run by a commercial enterprise.

* * * * *

CLASSIFIED AND MEMBERS' EXCHANGE ADS

(Members may insert up to two free exchange or wanted ads per year, up to 2 lines of text (not including name and address). For sale ads are treated as classified. Classified advertising is \$1.00 per line (including name and address), with a three line minimum. A classified or exchange ad line is about 75 characters. Please type or print.)

WANTED: 1976 blue card #33, MOTIVA '76, Helsinki, Finland. Pay \$80.00 each or trade complete sets of 4 IYC NY + Geneva mint sheets per card. Charles C. Smith, 5520 Peppercorn Dr., Burke, VA 22105. (#18)

WANTED: buy or exchange UN military mail from UN-forces and observers. Also Korean war mail from foreign forces. William Put, Erasmusstraat 50, 3035 LH Rotterdam, Netherlands (#18)

SPECIAL

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HOW TO PREPARE A WINNING EXHIBIT

By Greg Galletti

The following series of articles was written to aid the beginner as well as the advanced collector in developing a prize winning exhibit. It must be stressed that the criteria presented in the following article are based on actual accounts of exhibiting at local and national shows. I cannot guarantee awards to everyone who uses this guide, but unquestionably the chances of attaining high standards of presentation are increased. The article is divided into two main topics: presentation and write-up. Many detailed points within these broad topics will be covered.

Presentation includes all visual aspects of an exhibit. This ranges from size of page to type of mount used. I'll begin with the beginning - the page. In general, exhibit pages are standard white 8.5 x 11 inch paper, plain or quadrilled (similar to graph paper). The use of colored paper is not recommended and often judges will discount points for anything but white. In recent years the use of oversized pages, 9 x 12 inches, has increased. This larger size allow the exhibitor to show commercially used material with greater ease. Selection of page size should be based on the material to be displayed.

If you are using plain paper a border must be mentally noted and all pages must follow with such a border. This is best accomplished by taking a blank page and using that by drawing in a border. It must be stressed that at least 1.5 inches should be left blank at the bottom of each page. This will reduce the chances of having material and text covered by frame guards, tape, etc. In placing borders on the left and right margin judgment must be used. Try to keep these borders as close as possible to each other. If you have placed a border ¾" from the left side of the page, allow the same amount on the right side. Figure 1 shows what a border guide page may look like. Quadrilled pages are printed with borders so a border need not be added.

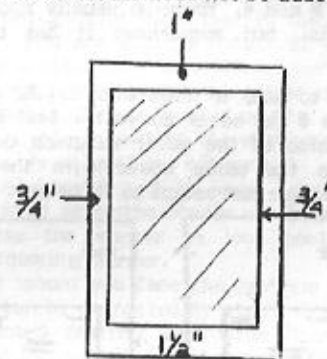


Figure 1. Guide page with border.

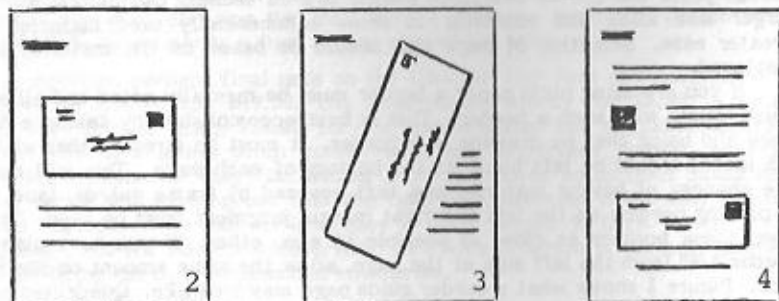
Be sure to get more than enough exhibit pages if you plan to type and mount directly on the page. My exhibit is presently about 85 pages. In developing the exhibit, typing, mounting, drawing borders, etc., I have gone through 125 pages, because of spoiled pages. It is also beneficial to have excess sheets available if you want (or decide later) to expand the exhibit. I have seen several collections displayed on more than one type (color) of page. This looks unruly and certainly takes away from overall appearance.

Oversized items do present a real problem. If you are using 8.5 x 11" pages and a particular cover is too large, it is possible to get a special page made up with dimensions 11 x 17", the equivalent of two pages connected. I have seen this done in the past although it is not a recommended procedure. If you have an oversized item it might be better to omit it from the

presentation. It is in the sole judgment of the exhibitor.

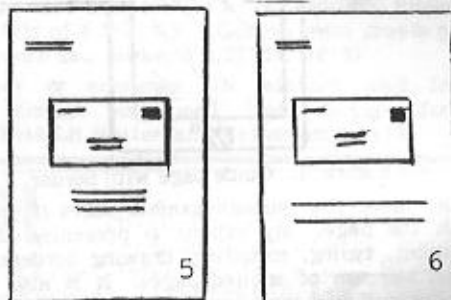
Next comes the actual layout. DO NOT overload a page with items. Placing 25 stamps or 4 covers overlapped on a page is very poor practice and a judge will subtract points for such an error. If you have five covers that are the same except for the stamp tied to each, and your exhibit does not deal specifically with the stamps, but rather with cancellations or corner cards, you should not show all five covers. Similarly, if you have six color trial proofs it is not good practice to show every one. Rather, you should use a variety of trials. Possibly the lightest shade should be shown along with the darkest and a shade in between. This enables you to get the point across without wasting six pages of an exhibit. A judge will simply walk past a frame of material that shows repetition.

In laying out the material, remember that it is accepted practice to keep the write-up below the item displayed. Variations on this are seen when such presentation is physically impossible or to emphasize a point on specific items laid out on a page. See Figures 2, 3 and 4.



Figures 2, 3 and 4. Write-up usually appears below the material, but sometimes it has to be done differently.

An important point to keep in mind when laying out a page is to keep it looking stable. In Figure 5 the cover above the text is much larger than the text. This gives an illusion of the cover weighing down the page and looks awkward. Figure 6 has the same cover with the text presented more uniformly. Note how the page just seems to fit better.



Figures 5 and 6. Text below a cover should be laid out to balance the cover.

The relationship between pages in a row and within a frame should also be managed to avoid an unbalanced appearance. Figure 7 shows the upper part of the frame with an unbalanced appearance. Figure 8 is a layout of the same material taking into account the size and shape of each item in order to make the overall appearance more balanced. It must be stressed that before any

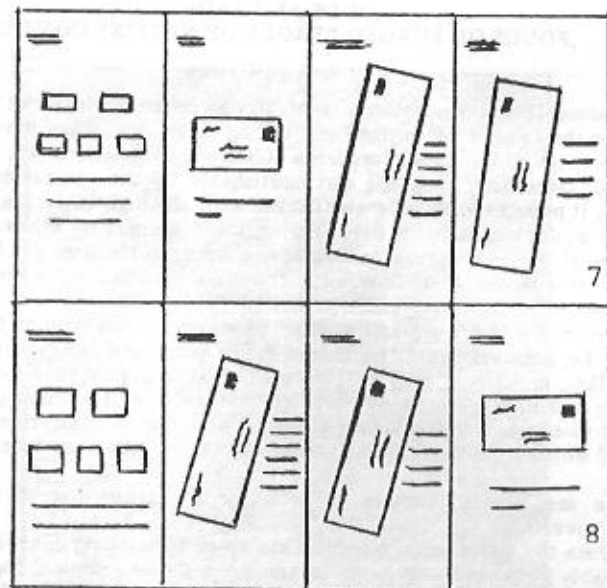


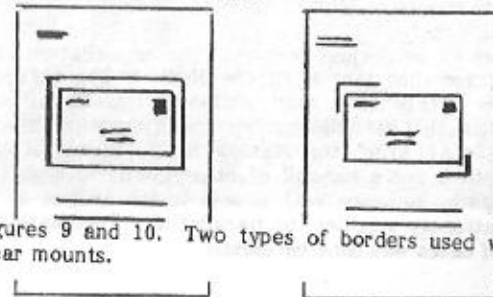
Figure 7 is an unbalanced row. Figure 8 shows the same material with a more balanced appearance.

permanent mounting or typing is done on an exhibit page, you must make a mock layout of the material and writeup on each page and arrange the pages in a frame layout to check the overall appearance of the material.

Mounting of material is quite important to the overall appearance of an exhibit and fortunately you are given a great deal of freedom in choosing a style. In general either a clear mount or a black backed mount is used. It may be noted that when using such mounts you must be uniform. DO NOT use black mounts on one page and clear mounts on the next page. A dark mount shows off some material nicely, but at the same time it will exaggerate any pulled perforations or tears on envelope corners.

When using dark mounts be sure to leave equally spaced borders on all sides of the items. In most cases the border should be from 1/4" to 1/2". Too much black will cause the viewer to lose contact with the item and concentrate on the surrounding border.

When using a clear mount you face the problem of the item blending into the exhibit page. This can be corrected by simply drawing a border around the item with a fine pointed drafting pen. The lines should have the same dimensions as indicated for black mount borders. Figures 9 and 10 show two styles of borders used with clear mounts.



Figures 9 and 10. Two types of borders used with clear mounts.

(To be continued)

ODDS AND ENDS FOCUS ON FORGED LEAGUE OF NATIONS COVERS

By Arleigh Gaines

For some time now, collectors of the Swiss overprinted official service stamps for the League of Nations and UN agencies in Geneva have been aware of the existence of overprint forgeries. (Journal #12, Vol. 2, #6, August 1979, page 170.) Generally, they are distinguishable by the serious collector, but, even then, it pays to insist on a certificate with any high value stamp.

Many collectors believe that finding these stamps on cover, particularly on League of Nations service envelopes, ensures authenticity. For the most part this is true, as there are very few forged service stamps on genuine stationery.

However, there are a small number of an additional type of forgery which now must be guarded against with the rising premium for genuine League of Nations, ILO, and UN agency service mail. These covers have genuine agency stationery and bear genuine overprinted stamps. For the most part they are cancelled-to-order blocks of four (usually with the cancellation centered on the block) which have been affixed to an envelope at a later date. (See Figure 1.)

There are several factors to look for in attempting to uncover such doctored covers:

1. Does the cover have a receipt stamp or forwarding cancellation? If so, it is probably genuine if the dates on the cancellations show a logical delivery sequence (e.g., Geneva April 10, Paris April 12, addressee April 13).

2. Are the stamps affixed commonly or rarely seen used on cover? Few commonly used stamps appear on doctored covers, as there is only a small increase in value between the CTO and the used on cover. However, some stamps are worth many times more their CTO or "off-cover used" values on a genuine postally used piece. (See Michel 1980 Specialized Switzerland catalog for examples of such prices.) Remember, until recently, Swiss officials had only a limited period of validity. UN service stamps 701-20 were demonetized after only six years of use and could not be used for postage today.

3. Is there an amount of postage on the cover far in excess of what postal rates required? Small overpayments were common, for the convenience of using denominations on hand. Often a collector will not know the weight of a piece, long ago emptied of its contents. However, one can be fairly certain that SFR 40 were not needed for an ordinary weight piece within Europe. Again, Michel will help, as it contains a complete historical table of Swiss postal rates.

4. Do all the cancellations appear the same? Or, are some lighter than others? (This could occur on a normal cover, but it is a sign for caution.) Do nicks in the cancelling device appear in the same position on all cancellations which appear on the cover? Is there a cancellation tying the stamp(s) to the cover, or do the cancellations appear only on the stamps?

5. Does the addressee look genuine?

Figure 1 shows an obvious forgery. The cancellation in the center of the block is far lighter than that tying the block to the cover. The stationery is unusual, and is rarely seen used within Switzerland. However, the dead giveaway is that the cancellation on the stamps — albeit faint — reads 21.X.38, while that tying the stamps to the cover is dated 1936. It is suspected that this, and a handful of other similar pieces I have found, were created long ago by someone with access to the League of Nations cancelling devices and stationery supplies, by backdating. Fortunately, on some covers, the matching of dates was done carelessly.

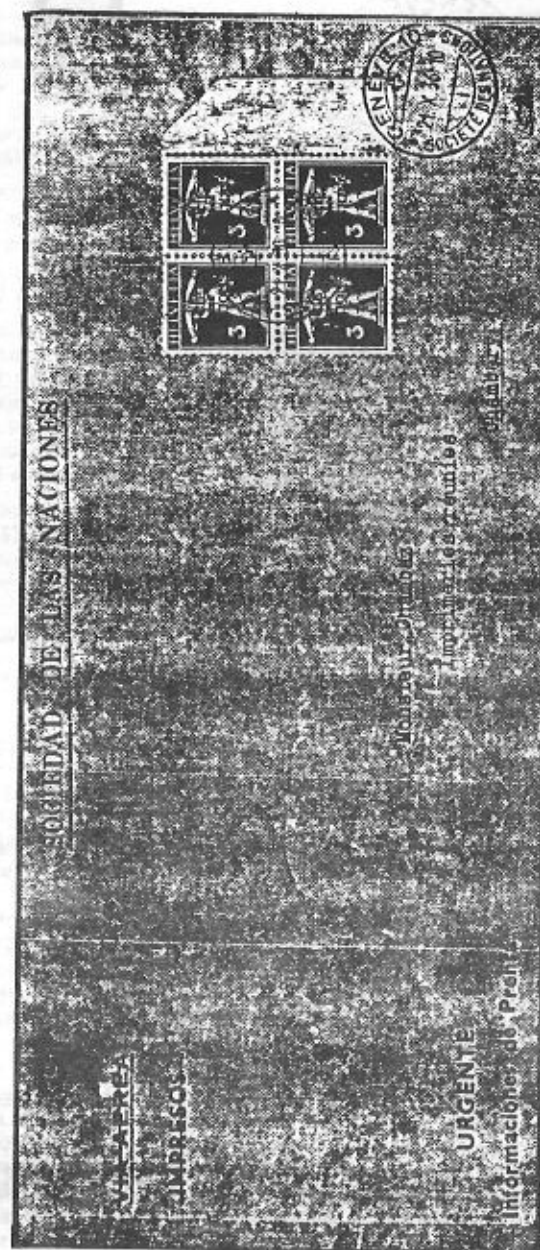


Figure 1. Forged League of Nations cover with genuine CTO block of 4 on genuine League of Nations envelope.



Figure 2. Genuine League overprinted stamp on piece, with cancellation of 1946 Assembly type, backdated to 1944.

Another doctored piece I have observed is a circular "ASSEMBLEE DE LA SOCIETE DES NATIONS" cancellation (Misteli J4) for April 18, 1944 (Figure 2). There was no League Assembly meeting in 1944. Close examination of the cancellation type reveals that it is identical to that used for the final League Assembly in 1946. April 8 to 17, 1946, were the dates of that Assembly. The "1944" date appears to be a "favor" item of backdating, since it was done on a piece of paper, not a service cover.

As this type of forgery clearly was an inside job, and few of these favor items exist, they may command a small premium over CTO off-cover examples of the same stamps. (After all, they would be a desirable addition to an exhibit.) However, before paying the substantial premium for a genuine service cover, you should be alert to spot such evidences of tampering, as these doctored items do not merit such high prices.

* * * * *

DUES NOTICE ON WRAPPER!

THE "MISSING OVERLAY" ON THE 11¢ AIRMAIL POSTAL CARD

By Jack Mayer

At times philatelists reach wrong conclusions on stamp issues because of insufficient knowledge and research. This holds true in the United Nations philatelic arena as well. One issue on which wrong conclusions have been reached is the 11¢ airmail postal card (UCX-5) issued originally on June 9, 1966 in a quantity of 250,000. Subsequent distribution was made of a second printing of 175,000 cards starting in July 1966 and a third printing of 339,500 cards starting in November 1966. The card was withdrawn from sale on May 31, 1968.

The cards were printed by the Eureka-Carlisle Co., Scranton, Pennsylvania and are well known for their circle ("o") varieties caused by a dirty printing plate or blanket. But that is not our subject here.

First off, the colors need clarification. The UN publication Postal Issues of the United Nations 1951-1978 notes that the cards were printed in white, red, yellow, and orange. Scott lists the colors as dark red, rose, yellow, and brown. A letter to UNPA brought the following response dated June 11, 1979:

"Our file indicates that the colours used for the printing of the 11¢ airmail postal card were yellow, brown, maroon, and pink. Due to an oversight, the correction will be reflected in our new edition of "Postal Issues" when published. The printing process used was photo-offset."

Lindner lists both the second and third printings with "missing brown" at \$150.00 and \$75.00 respectively; for the second printing their full listing states: "Missing Brown! all dark parts, including the UN emblem and the inscription are light ochre." Over the years one or more dealers have referred to a variety of this postal card having a light ochre color instead of the normal brown, particularly noticeable in the text, as "a missing overlay". Prices for this item have exceed \$50.00.

This description is clearly erroneous. There is no "overlay" and hence no missing "overlay". The variety so described simply has the brown areas printed in an extremely light or different shade, roughly, an ochre color. Only one screened plate (see Figure 2) was used for the brown color, which also printed the UN emblem and the inscription "air mail postal card" at the left of the card. On the ochre variety, these are also printed in ochre, but they are printed, and in a color identical to that in the stamp. If there was a "missing overlay" - or the brown color missing, which Lindner's description gives to that variety - the inscription would not appear on the card, which it does.

Several explanations are possible. The inks may have been identical, but applied under different pressures and/or in different amounts (as will be discussed below). Or, in refilling the ink reservoir, the colors may have been mixed improperly or put in the wrong reservoir. It is perhaps significant that one of the colors in question is yellow, seemingly always a potential cause of trouble for printers. It was the yellow background which was inverted on the US Dag Hammarskjold stamp. It was the two yellow colors on the US Christmas (#1363) which were mixed in refilling the ink reservoirs (a color inversion so common and trivial that Scott's Specialized does not even mention it). One highly conceivable scenario for the introduction of the ochre, which (per UNPA's letter) is not the intended color, would have been the mixing of the brown color with yellow. The exact cause of the variety probably would be difficult to prove; if the inks were mixed, this might be proved by spectral analysis.

One thing which is clear, and which lends credence to several of the ink color explanations mentioned, is that the printer had a great deal of difficulty in producing a quality job. The circle varieties stand as mute evidence to that,

as do the shifts and innumerable other, less spectacular color varieties in all printings of both the 11¢, and the 13¢ air post card by the same designer, printed by the same firm in 1968-69.

Why then do we hear the term "missing overlay"? Why not just "color variety"? According to a prominent UN dealer, copies exist showing the printed portion with the UN logo printed twice, the second printing impression being very slightly shifted from the first. Though I have not seen this variety, I have seen other UN stamp issues similarly printed with just such a "double printing". This is caused by either one of two reasons (other than going through the press twice, in which case all colors of a press run would show, but only if the registration was not identical).

First, press roller adjustments could have been made on one color, changing the location of the image on the printed sheet. If the printing



Figure 1. Two varieties of the 11¢ postal card. The upper card has a 3/4 mm misalignment of the colors, with the pink and yellow shifted to the right in relation to the brown and maroon. This is easily seen in the larger moon, the white spaces to the left of the pink areas, and the mottled nature of the lettering, now partly yellow and partly white.

The lower card is the so-called "missing overlay" variety, with the brown circle and ellipse at the right only faintly printed; prominent circle flaws are evident.



Figure 2. Enlargement of the brown area in the lower card shown in Figure 1. The screened nature of the plate used for the brown is evident, as is its presence in all appropriate areas — albeit fainter than usual.

blanket was not cleaned when this was done, the ink of the former impressions would continue to print until it was absorbed by the succeeding sheets of paper.

Second, the wet ink of the first color of a press run prints on the blanket of the second color. If sheet-feed or roller adjustments were made without cleaning the printing blanket of the second color, a second impression of the first color would have been transferred from the second printing blanket. (Here, in discussing possible offset from a dirty blanket, it is interesting to recall the circle flaws, almost surely the result of dirt on the blanket.) Such "second printings" have given us the double light blue impression on the Chagall miniature art wheel (#179), the double black on the Housing and Community Facilities issues of 1972 (#100 and 101), and the World United Against Malaria issue of 1963 (#102 and 103), to name a few.

As a result we could have an unintentional printing variety on this card separate from the previously described color varieties. By their nature these "double printings" will be lighter in color as successive impressions remove ink from the printing cylinder.

The former improper conclusion was that there were properly two printings of brown (one light and one dark) placed on top of one another. Misregistration was supposed to have caused the double printing and the lack of a dark brown printing was to have resulted in the light brown or ochre color.

The proper description of the varieties of the 11¢ air postal card results in two types described as follows: (1) brown color variety varying from dark to very light caused by ink variance; 2) double printing of brown color caused by

dirty printing blanket. There is only one printing of brown, hence no "overlay", hence no "missing overlay".

The value of varieties in the stamp world has often been determined less by their intrinsic value than by a catchy title: recall Canada's "Weeping Princess" variety of the 1930's. If you wish to have these varieties in your collection, however, it should be done with full knowledge of what they are. Let that knowledge and not merely a fancy (and misleading) description guide you in determining what you will pay.

* * * * *

UNITED NATIONS EUROPEAN EXHIBITION IMPRINTS

By Charles C. Smith

To even the most casual reader of this column, it must be abundantly clear that I am absolutely fascinated with the UNPA-Geneva blue cards. It seems that (at perhaps too frequent intervals) I feel the urgency to share new findings. Since my previous column dealt with European exhibition imprints on official show covers, I've gotten that "twitch" again to revert back to blue cards.

Some months ago (*Journal*, #13, page 13), I commented on a few types of printing errors on blue cards, including cards with a totally white reverse, miscut cards that result in a blue left margin, and excessively inked cards. In the article I noted that I would soon illustrate a few other types of errors on blue cards. This column is devoted to a few of those errors.

Figure 1 shows a normal card from the exhibition held on October 23-24, 1976, in Radevormwald, West Germany, with the machine slogan cancellation honoring the 25th Anniversary of UNPA and dated 23.10.76-9. Note that the card shown in Figure 2 is lacking the exhibition imprint! The cancellation date is the same as that of the normal card.



Figure 1. Normal blue card from the 1976 Radevormwald, West Germany, exhibition.

As you may have guessed, if it is possible to have a blue card with a cancellation but no exhibition imprint, then the reverse might also be possible. Figure 3 shows just such a card from the Northeim, West Germany, exhibition held April 29 through May 2, 1976. Note the lack of cancellation. Normal blue card from the Northeim exhibition were hand cancelled 29.-4.76-11 "b".

Figure 4 illustrated the official blue card sold at the exhibition held in Paris, France, June 6-16, 1975. Note that this card lacks both the exhibition imprint as well as the cancellation (normal cancellation date is -6.-6.75-10 "f"). Fortunately, we know this card was distributed at the 1975 Paris exhibition because of the unique commemorative text imprinted on the reverse, "Souvenir d'ARPHILA 75 PARIS". Since UNPA-Geneva is forbidden to distribute mint cards (i.e., those with no stamp, cancellation, or imprint), it seems highly unlikely that this might be a privately produced item. All available evidence points to a spectacular double mistake.

Figures 5 and 6 show blue cards sold during the exhibition held in Geneva, Switzerland, October 23-24, 1976. Figure 5 represents a normal blue card and Figure 6 the obvious error, showing a beautifully clear machine slogan cancellation but no stamp! Note that the cancellation date and hour are identical to that of the normal card.

In my next column, I hope to continue this theme and illustrate a few more official errors, including photographs of what most imprint collectors will agree is the most spectacular blue card error known to exist.

As many of you know, I am compiling a special study on official and unofficial blue cards, including all known errors. I will appreciate hearing from any collectors who might share their knowledge with me. All assistance will be gratefully acknowledged, or confidentiality strictly observed if so requested.



Figure 2. Error card from the Radevormwald exhibition. Note the absence of the exhibition imprint.

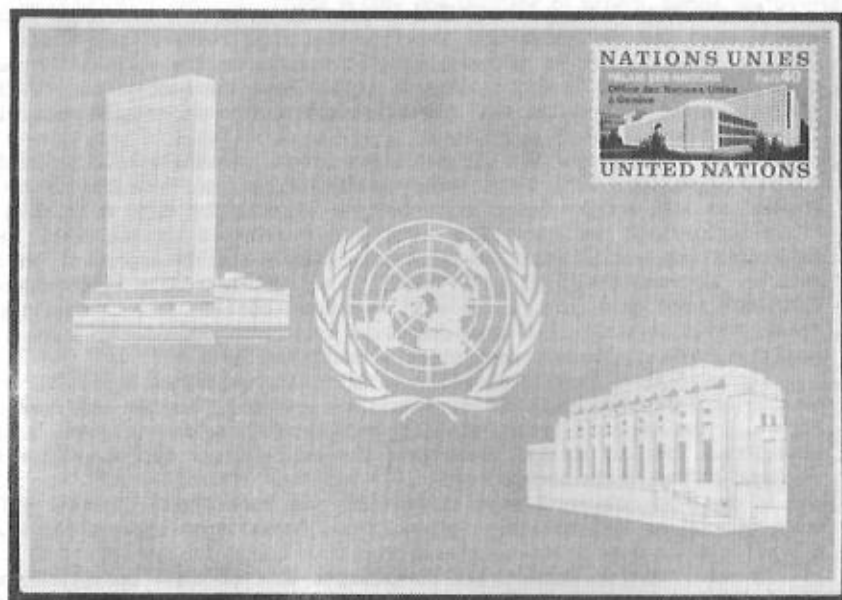


Figure 4. Error card from the 1975 exhibition held in Paris, France. This card lacks both the exhibition imprint as well as the cancellation.

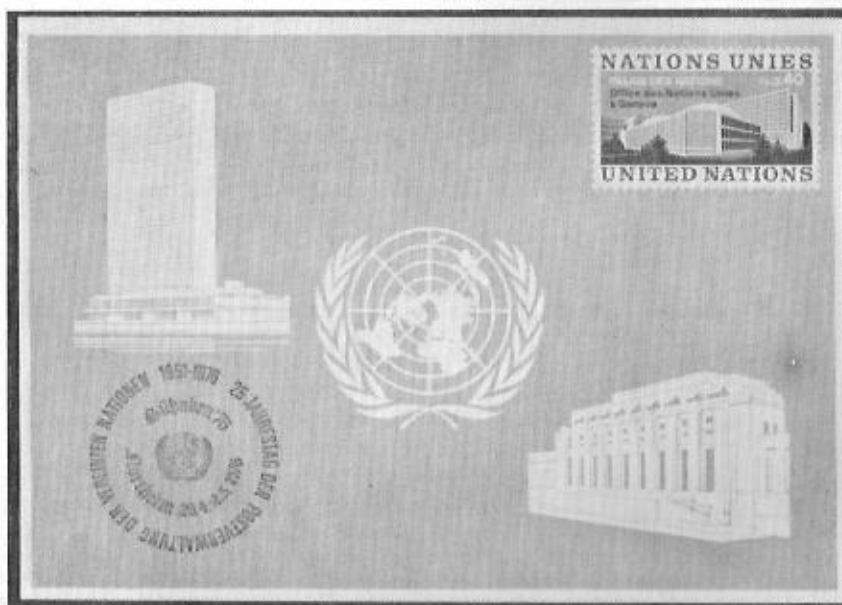


Figure 3. Error card from the 1976 Northeim, West Germany, exhibition. Note the absence of a cancellation.



Figure 5. Normal blue card from the 1976 exhibition held in Geneva, Switzerland.



Figure 6. Error card from the Geneva exhibition showing cancellation without a stamp.

MAYER ON METERS

By Jack Mayer

Meters of UNESCO: A slogan change has been noted on the regularly used UNESCO meters. See Figure 1 below.



Figure 1. New Victory in Nubia meter slogan from UNESCO, Paris.

The following table indicates the latest known usage of the former slogan "International Year of the Child" (IYC) and the earliest known use of the slogan "Victory in Nubia" (VIN) for each UNESCO meter.

Meter	Last Day IYC	Earliest Day VIN
G - 2553	6 Feb 80	3 Apr 80
T - 1473	9 Jan 80	18 Mar 80
T - 1645	18 Feb 80	5 Mar 80
T - 1752	19 Feb 80	5 Mar 80
T - 1762	18 Feb 80	5 Mar 80
T - 2544	20 Feb 80	17 Apr 80

Meters used at the Vienna International Centre: As mentioned in my last report, Journal, #16, pages 91-92, when United Nations activities moved to the new Vienna International Centre, new addresses were necessary. Special arrangements were made for those agencies using meter cancellations, to have shown as the origination location, "WIEN, VEREINTE NATIONEN" which replaced "WIEN, OSTERREICH". Agency meters for UNIDO and IAEA are illustrated here.

The earliest reported date of the Austrian Committee for UNICEF is now October 8, 1979.



Figure 2. Two types of meter cancellations for the United Nations Industrial Development Organization. The earliest reported used of the upper type is October 2, 1979, for the lower it is November 28, 1979.



Figure 3. Three types of meter cancellations for the International Atomic Energy Agency. The earliest reported used of each is October 18, 1979.



Figure 4. Meter cancellations from Vienna International Center with hour and clerk letter.

On April 1, 1980, two new meter machines were put into service showing the hour of posting. These apparently are general service meters and are not assigned to any one agency. As is seen on normal machine cancellations, the clerk's identifying letter is also shown. Two such letters are shown, "j", and "k". See figure 4.

* * * * *

QQQ and AAA

This column will appear from time to time with questions that readers pose to the Editor. In some instances, the answers will appear with the question. In others, the answer is as much an enigma to the Editor (and those he has been able to consult) as it is to the person who sent it in. Your answers to questions not answered here and your improvements on answers made here are solicited. Send to the Editor.

QQQs are numbered consecutively, together with an indication of the issue in which they appear, viz.: QQQ 1-12 is question number 1 which appeared whole number 12 of The Journal. AAAs which do not appear in the same issue will not repeat the QQQ.

QQQ 11-17 Is it possible to obtain covers, philatelic or otherwise, from any of the various UN peacekeeping forces? If so, how? (Tom Mitchell)

AAA 11-17 Members of the UN peacekeeping forces mail services are not allowed to process philatelic requests. Will one of our military mail experts provide us with a more detailed answer to this? J.L? Steve? Ron? Please.

QQQ 12-17 I have an autograph which I cannot identify on a cover. I have tried some sources, but none of them has been able to identify it. See Figure QQQ 12-17. (Rodger Jarrell)

AAA 12-17 Bertil Renborg was an early UNPA Chief, and this looks like it could be his. Can one of our autograph hounds verify or give a better answer?

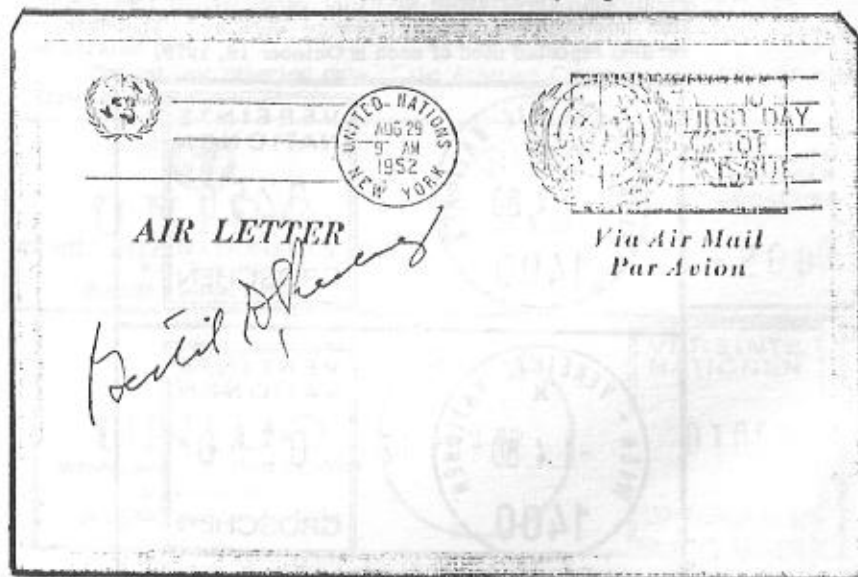


Figure QQQ 12-17. First Day Cover of Scott UC1, with unidentified autograph.

LETTERS TO THE EDITOR

Letters for publication should be addressed to "Letters to the Editor", Box 1674, Chicago, IL 60690. It will be assumed that letters not so addressed are personal to the Editor and are not for publication. All letters are subject to editing. Anonymous letters will not be published. Name and/or address of the author will be omitted on request.

(This letter was received in response to a note from the Editor that it was generally the policy of the Journal not to publish articles which had been published earlier in the general philatelic press. Additional comments are invited.)

Dear Editor:

On publication of matter, my attitude is that any jotting deserves as wide a circulation as possible. I'm almost as liberal to think that publication in one journal alone verges on infringement of freedom of information. Many collectors do not have the luxury of being able to subscribe to all trade journals. I just dropped a few because of cost and lack of news value.

Specialized journals don't always have a flow of useful original articles and sometimes expertise exists outside the club that is not found within (Dutch articles on UNTEA, UNOP translations). I'm certain there are many occasions when a journal is upgraded by reprints. Nothing like giving the other guy a shot at it — a fine American tradition. And, without some outside flow, a journal can appear too narrow or specialized. Sometimes not enough original material can be generated within and the journal stagnates. At any rate, UNPT's board should review this matter and reach a consensus on articles submitted. Can't hurt.

Sincerely,
Mike Konnick

(Editor's Comment: I agree with much of what you have to say, Mike. We have published articles by "outsiders" — remember our articles on Die Proofs, Journal, #9 — and have consulted outsiders for expertise on various subjects. Articles appearing in other languages or in journals not usually read by UN collectors can and should be reprinted — or abstracted to get the information of interest to UN collectors — since access to these items would otherwise be limited. See my article on Morokulien, Journal, #2, page 21. But articles which have been published in Linn's, Stamps, and Stamp Collector are sufficiently available (and according to our reader survey, read) that no reprinting should be necessary. Perhaps someone would be interested in writing a column listing all UN related articles that can be found? Help!)

* * * * *
CIAPEX REPORT

By Ruth Grissman

CIAPEX had about 125 people on hand for its 35th Anniversary first day ceremony on June 26, 1980, at 7:30 p.m. Gisele Grunewald and Diego Belitz were here from UNNY. We opened the show at 6:00 p.m., and handed out numbers to UN collectors who wanted a crack at the UNPA wicket. That worked out well, as no stampede ensued, and no one had to stand in line for a long time. UNPA had plenty of material for all of the UN collectors.

We did have our problems again this year. The air conditioning broke down and it was hot. CIAPEX always has a Sunday morning (8:45 a.m.) awards breakfast, instead of a banquet. The talks are kept short and everything is over by the 10 a.m. opening of the show. Governor Ray came to the banquet, along with about 100 others.

UNPI awards were as follows:

Gold	Dorothy M. Wenz, Facets of UN Philately
Silver	Carl Grissman, United Nations at Vienna
Bronze	Dorothy Green, Examples of UN Marginal Cutouts.

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Friday 10 a.m. - 9 p.m.
Saturday 10 a.m. - 7 p.m.
Sunday 10 a.m. - 5 p.m.

- Prize Winning Exhibits
- Special Pictorial Cancellation
- International Dealers Bourse
- U.N. First Day of Issue
- Government Post Offices of Canada, United Nations, United States
- Official United Nations, Republic of Malta, Switzerland Government Exhibits
- Auction on Sunday
- Children's Program at 2:30 p.m. Saturday
- Admission valid all three days. Adults: \$2; Children: \$1.

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Anniversary of the
United Nations
September 26 - 28, 1980
San Diego Convention &
Performing Arts Center



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_____	Same as above with U.N. SANDIPEX '80 imprint* @ \$3.00	\$ _____
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_____	Set of 4 United Nations "Flag Series" first day covers (four different stamps per cover) cancelled on first day of issue (September 26, 1980), with U.N. SANDIPEX '80 imprint* @ \$7.75	\$ _____
_____	United Nations postal card with U.N. SANDIPEX '80 imprint* @ \$1.00	\$ _____

*Note: Cards and covers to which the U.N. imprint has been applied are listed for after-show sales only. No charge whatsoever is made at SANDIPEX '80 for applying the U.N. imprint.

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by Arleigh Gaines

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INTERPEX '80 REPORT

The INTERPEX '80 show, co-hosted with ASDA by UNPA and UNPI's Turtle Bay Philatelic Society chapter, with participation by UNPI, included 110 pages of UN exhibits, including several by Junior Ambassadors. The theme of the show was UN's Decade for Women, in tribute to UNNY's stamp issue on that theme which had a first day ceremony at the show. Miss Gloria Swanson, who designed the WFUNA cachet for the issue, was a special guest of honor at the opening ceremonies.

UNPI and TBPS co-hosted the Awards Luncheon, featured guests included Mr. Minami, Chief of UNPA, Ms. Grunewald, Chief of Marketing for UNNY, Mr. Portus of UNICEF, Mrs. Ettelson, Chief of Promotions for UNNY, Mrs. Weiner of WFUNA, Ms. Hamnett, President of the United Nations Philatelic Society, and Mr. Conway (Linn's UN columnist). Awards went to:

- UNPI Gold Paul Kravitz, "San Francisco to Turtle Bay"
Stephen Cohen, "The Peacekeepers"(also UNPA Bronze)
Anonymous, "The French Connection"
Greg Galletti, "Les Timbres SDN et BIT" (also UNPS Medal)
- UNPI Silver Michael Meyer, "Errors, Freaks and Varieties"(also most popular, TBPS President's Award)
Anonymous, "Refugees, the Early UN Agencies"
Neil Koshnick, "1942-1952"
Greg Galletti, "A Tour through the Lindner"
- UNPI Bronze Richard Green, "Austria and the UN"
Charles Smith, "Mobile Stamp Exhibition 1966-72"
Arthur Simon, "Unique Sidelights in FDC Collecting"
Michael Konnick (title not furnished)
Paul Kravitz (title not furnished)
UNPS, "Freedom From Hunger"
- Junior Gold Marc Fisk (also TBPS award for Best Junior Exhibit),
Stefan Geens
- Junior Silver Stacy Wyman
- Junior Bronze Nikolas Kozloss

Literature awards were given to UNO Philatelic, Arleigh Gaines, and William Barnes. The TBPS award for literature went to UNO Philatelic.

Special presentations were made to Gisele Grunewald of UNPA and Paul Kravitz for untiring efforts which added to the success of the show.

The cachet issued by TBPS and UNPI and honoring the UN Decade for Women is still available from Paul Kravitz, Box 369, New City New York 10956. Send \$1.25 plus an SAE.

MORE ON THE SAN FRANCISCO CHRONICLE 928 FIRST DAY COVERS

by Benjamin H. Cohen

(This is the 6th installment of a series on different cachets of the US stamp issued in 1945 to commemorate the opening of the UN Conference in San Francisco. Previous installments appeared in issues numbers 8, 9, and 10, all in volume 2, and in issues numbers 15 and 16, in volume 3.)

Paul Kravitz was fortunate enough to obtain a 928 FDC with the San Francisco Chronicle cachet which was addressed to a newspaper editor in New York. The letter enclosed (Figure 1), explains that the cover was being sent to the editor to publicize the work of the Chronicle during the UN Conference and publicize the excellence of the Chronicle as a source of news. This use of first day covers is not extremely unusual, though the creation of a special

San Francisco Chronicle

THE CITY'S ONLY DAILY NEWSPAPER
4TH & MISSION STS.
SAN FRANCISCO CAL.

April 25, 1945

Dear Mr. Crockett;

It is my pleasure to present this philatelic souvenir--a "First-Day Cover" bearing the stamp designed to commemorate the United Nations Conference on International Organization, opening today in San Francisco. This note is being mailed to you in the first hours of this historic meeting.

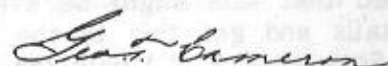
San Francisco is today playing host to men of goodwill from all over the world. The work they will accomplish here may well affect the lives of millions. The Chronicle is conscious of its great journalistic responsibility, and has undertaken a constructive, forward-looking program of Security Conference coverage.

The Chronicle has assigned a special staff of top flight editors, reporters, artists and photographers to produce the Conference pages of the newspaper. In addition to enterprising, on-the-spot coverage of important developments, The Chronicle will publish helpful background articles and day-by-day interpretation of the news behind the communiques.

The Chronicle will have the facilities of the five great wire services--Associated Press, United Press, New York Times, Chicago Daily News and North American Newspaper Alliance. This newspaper will be the headquarters for the nation's leading diplomatic correspondents. Staff writers of The New York Times, and Herald Tribune, The Chicago Daily News, and The Sun have been invited to share our newsrooms and work with us.

The coverage of this Conference is typical of the international interest always displayed by The Chronicle, and one of the reasons it is recognized as one of the country's great newspapers.

Sincerely,



Geo. T. Cameron
Publisher

gto:ir

Figure 1.

cachet by the user is rather uncommon. That is probably explained by the existence of a full printing facility at the newspaper, which made it unnecessary to rely on outside resources. This use of the covers also explains why the covers were never mentioned in the news pages of the Chronicle.

convention



UNPI is having a convention at the APS STaMpsHOW, at the Convention Center, Spokane, Washington, September 25-28, 1980. All members are invited to attend. There will be a UNPI table.

2:00 p.m.
Friday, September 26

First Day Ceremony, UNNY Flags Issue, UNPI Vice President Jack Mayer, presiding.

4:00 p.m.
Friday, September 26

Convention Membership Meeting. Showing of UNNY Movie with introduction by Gisele Grunewald, UNNY.

7:00 p.m.
Friday, September 26

Official Meeting Board of Directors. All Members are invited to attend. Additional times for Board Meetings will be scheduled as required.

UNPI CONVENTION CACHET

UNPI's intrepid cachet team will have a special cachet for the convention. Only 500 covers are being printed. 450 will have UNNY Flag Stamps placed on them and be cancelled First Day of Issue. The remainder will be sold blank at the convention, only, for use by members attending the convention. This information came to the Editor on the Saturday before Labor Day, with many details missing. It was indicated that sets might be available, but I cannot confirm details and get this to the printer in time for mailing on September 8 if I hold the copy. If I get later details they may be printed on the inside of the wrapper. Covers will be available from Marcia Galletti, 1231 St. Pauls St., Baldwin, NY 11510. Send an SAE for further information.

The Arleigh Gaines UN Catalog will be on sale at the UNPI booth!

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