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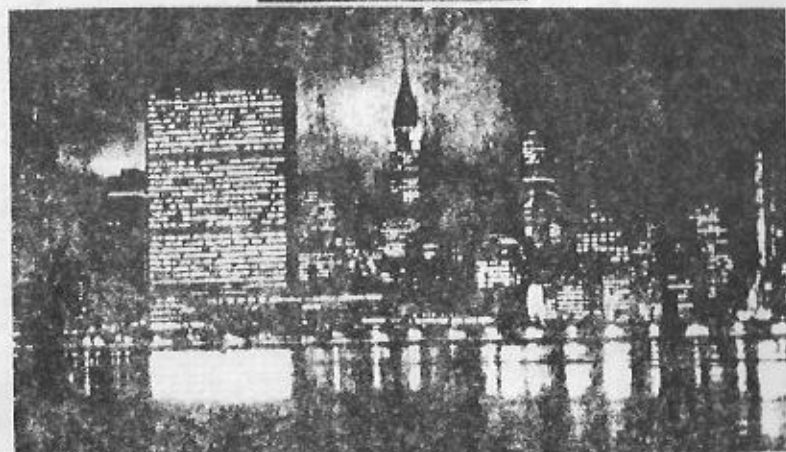


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the journal

OF THE UNITED NATIONS PHILATELISTS

Whole Number 9

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February 1979

**FIRST DAY OF ISSUE**

WHO 195



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FIRST DAY OF

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LOCAL UN CLUBS IN THE UNITED STATES:

Midwest United Nations Collectors: meets intermittently, ususally 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 Collectors Club, 22 E. 35th St., New York City, at 7:45 p.m. For information write to Paul J. Kravitz, Box 369, New City, NY 10956.

United Nations Collectors of Chicagoland, Inc.: meets the first Tuesday of each month, September through June, at the Swedish Club of Chicago, 1258 North LaSalle St., Chicago. Dinner is at 6:00 p.m., meeting at 7:30 p.m. For information write to UNCC, Box 1674, Chicago, IL 60690.

PRESIDENT'S MESSAGE

It's not too early -- especially if you ignore the date on the cover and look at the calendar -- to get ready to participate in UNP's Second Annual Convention to be held in Kansas City on the 28th through 30th of September.

A prospectus for the exhibit is available from Greg Galletti, 1231 St Pauls St, Baldwin, NY 11510.

Plans include a Board meeting at 1:00 p.m. Saturday afternoon (all Board meetings are open to the all members) and a membership meeting held jointly with MUNC on Sunday at 1:00 p.m. There will be a slide show and an impromptu auction--bring a few lots to be shown at the time of the meeting and bid on from the floor only.

I am working on a possible luncheon at the show, and will get details for you later.

#

EDITOR'S NOTES

It is hoped that with the appearance of this issue of the Journal we will be on the track to getting back on schedule. It will serve no useful purpose to recount the problems we and our predecessor have had.

Suffice it to say that the Board of Directors has appointed me as Editor and commencing with this issue the printing and mailing of the Journal are being localized in Chicago, where I work. I hope that this will eliminate problems of communication caused by the printer being far distant. I hope that our contributors will get on schedule so that the Journal can come out on schedule. They have our schedule and I expect to stick to it.

By October the Journal should be on its normal schedule -- with each issue hitting the mails near the beginning of the month on the cover. In some instances it will be delayed -- not more than a week or two at most, I hope -- because of late breaking news or vacations or illness or overload at the office. For example, the October issue will contain a report on our activities at MIDAPHIL, which ends on September 30. It will be a few days later when the printer gets the final copy.

I hope to have a new column on topicals beginning in an early issue. I expect to continue our present features and columns. In the next few issues as we catch up with the cover dates a column or two may be missing now and then, but they'll be back.

We hope you were not too confused by the three lines at the top of page 63 in the December issue. They belong with the beginning of an article which will appear in its entirety as soon as the printer finds the inadvertently omitted text.

One of the things an editor never knows enough about is his audience. In choosing what to print, it is necessary to make decisions based upon information or assumptions about the readership. And though it may sometimes seem that there is nothing to print, there is always a mountain of press releases and photographs from

UNPA and a vast store of releases about world-wide new issues related to UN (more in some years than others), in addition to the more specialized material that is so often the bill of fare in this Journal. I assume, for example that you read some segment of the weekly philatelic press, so that there is no need here to print a calendar of UN philatelic events (which would be out-of-date by the time it was published, anyway). But I don't know what you do read or know, or what kind of collector you are.

On the wrapper is a questionnaire in an effort to find out what you are like, what you read, what you collect, and what you want. It will be a while before we can get around to studying it all in depth, but be sure to get your response in. It will be considered, and it will make a difference in what you read here.

One final note: we have had the kind assistance of one of our members to proofread the new membership list from which the mailing labels for the Journal are derived. All the errors are supposed to have been corrected. If your name or address are incorrect on the label on the wrapper of this issue, please let us know. As a matter of style, note that periods are intentionally omitted (they take up space in the computer memory and time to print) and first names have been abbreviated in some instances. If you would prefer to have your name spelled out in full, I'll be happy to change it.

#

NOTES FROM ALL OVER

International Year of the Child: IYC looks like the hottest UN topic in a few years. The Friends of Westminster Cathedral will issue a cover for IYC on July 18. The cover will bear a special IYC pictorial cancellation. Write to the Philatelic Officer, Friends of Westminster Cathedral, 27 Cadogan Square, London, SW 1 XOHU, England.

UNESCO Meter Study from UNOP Available: The UNO Philatelic study of UNESCO meters is available from our Treasurer, whose name and address appear on the inside front cover, in limited quantities for \$3.00 postpaid. While printed in German, the illustrations are clear and easy to follow.

Austrian UN Material Study: UNOP will be issuing a monograph this year on the stamps, cancels, meters, and postal stationery which relate to the UN which come from Austria during the period from 1945 to the beginning of the UN Austrian values in August, 1979. They are interested in obtaining any input which UNP member may be able to give. If you have material from IAEA, UNIDO, Austria UNESCO Commission, or Austrian UNICEF Committee, please send immediately to Hans H. v. Renesse, Sedanstrasse 11, D-5000 Köln 1, West Germany. If you can send a good xerographic copy, it would be appreciated.

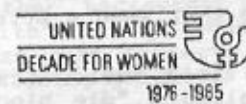
Miscellaneous Meter Notes: On October 17, 1978, Canadian postal workers went on strike. The strike ended on the 25th.

Most mail headed for the International Civil Aviation Organization headquarters at Montreal was sent by pouch. How mail in transit was handled is not known. Two metered covers from UNNY, one metered the 17th and the other the 20th, both got a rubber stamp which is illustrated below:

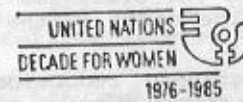
CANADIAN POSTAL STRIKE EMBARGO ON THIS TYPE MAIL

Of greater significance to meter collectors is the reintroduction of the PB #3 meter, replacing #4. Thus far the last reported use of PB #4 was Thursday, OCT 26 '78. The earliest reported use of PB #3 was Saturday, OCT 28 '78.

The last time we saw PB #3 was a year earlier when it was used for three months with the "POSTAGE" missing in the indicia. This time we have a totally new die, differing mainly in the cloud lines. Not only are they heavier, but of particular note is the horizontal "Y" formation at the end of the cloud above the left edge of the tall UN Secretariat Building in the design. This was found on the original meter indicia, but because of the vagaries in the impression process this design feature was often lost. It has appeared on all four PB meters from time to time since the first day. New, however, is the 0.5 mm. flare at the right end of the cloud line above the right edge of the Secretariat Building. Note also that the townmark of PB #4 was moved to the PB #3 meter.



PB #3 meter impression, OCT 26 '78



PB #4 meter impression, OCT 28 '78

Reported in our notes in Journal #8 was the use of PB #2 only for the cancelled to order first day meter covers with the slogan "United Nations Decade for Women 1976-1985". We confirmed use of PB #1 on that date (OCT 16 '78) and now can confirm use of PB #4. Why only PB #2 was used on the cancelled to order covers remains an unofficial mystery.

For those following UNESCO Meters, we can report the use of a new tape paper color. The paper texture appears the same, but the color has changed from violet to bright yellow. So far this has been noted only on the Havas machines, numbers T-1473, T-1654, T-1752, T-1762, and T-2544. The earliest reported date of use is 12 SEP 78 on T-2544.

DIE AND PLATE PRODUCTION IN ENGRAVING

By David E. McGuire

If asked "Where do stamps come from?" the usual answer is: "From the post office". But, how do the stamps get to the post office? They are printed and distributed. How are they printed? Many of the best looking stamps are engraved. This article will attempt to explain how stamps are printed by the intaglio process, known more commonly as engraved stamps.

When a subject design is chosen, it may originate from a painting, a photograph, a drawing, or other source. From this source material a proposed design is prepared. A "modeler" prepares a version of the accepted design. This "model" is generally must larger in scale than the actual size desired for the stamp-to-be. Several versions of a specific theme may be prepared in order to provide a choice of design.

After the model is finished and accepted, a photograph is taken of it. Using the photographic negative, a print is prepared reduced in size to the exact dimensions of the desired stamp. This print is given to an "engraver" for the next step in the process of making a stamp.

The engraver's task is to reproduce the design shown in the photographic print. Engrave means "cut into". The catch is that the engraver will cut it into steel!

To print from an engraved piece requires that the design be engraved in reverse so that when a print is made it comes out "right-side up".

The steel the engraver uses is a small, flat, highly polished piece of soft steel called a "die block". Into this die block the engraver reproduces the design by cutting, in reverse, one example of the chosen subject as shown in the photographic reduction. There are several methods that can be used. The one discussed here combines two methods of cutting into the steel -- the acid etching process and hand cutting.

Starting with the photographic reduction print, the engraver will transfer the design. With a small piece of clear celluloid placed over the print, the engraver inscribes in the celluloid the major lines and features shown in the design. This serves two purposes. First, it becomes a guide for positioning the design on the die block using the major features for reference. Second, it permits an easy reversal of the design. The design is automatically reversed when the celluloid is turned over.

To accomplish the transfer, the engraver fills the incised lines on the celluloid with a colored powder somewhat like graphite or talcum powder. The die block is prepared by coating its surface with "etching ground", a varnish-like substance that is acid resistant. The celluloid transfer is positioned over the die block and laid in place. It is in reverse now, with the powderfilled lines facing the die block surface.

The celluloid is lightly tapped, causing the powder to transfer to the coated die block. With the major lines

now indicated by the powder on the die block, the celluloid is carefully lifted away and "retired".

To begin the process, the engraver uses a sharp, pointed tool called a "burin" to scrape away the etching ground following the lines indicated by the transfer powder. The etching ground is carefully removed down to the surface of the die block. When the etching ground has been removed from the areas of the major lines of the design, the surface of the die block is "washed" with an acid solution.

The acid contacts the soft steel of the die block only where the etching ground was removed and eats away small amounts of the steel. The acid cannot penetrate the etching ground. The etching is continued until the desired depth is reached. The deeper and wider the etched and engraved line is the darker and more solid it will appear when printed.

To produce the finer lines that add detail to the design, the engraver, removes etching ground in the same manner in the desired locations. The acid wash process is continued until the engraver is satisfied with the result.

At any stage of the work the engraver can, and frequently does, remove the etching ground entirely with a solvent. Then he makes an inked impression of the partly completed design. The engraver can then see how well the desired effect is being achieved. The printed impression of a partly finished design is known as a "progressive proof".

If further engraving is required the die block is recoated with etching ground and work is continued. The engraver can also protect lines just engraved by coating them with etching ground as the engraving progresses.

When the acid etching process is finished the etching ground is completely removed. Using various burins and burnishers as required, the engraver refines the lines of the design by hand and removes any metal burrs or irregularities. The entire engraving process is sometimes done by hand cutting without the use of the acid etching process.

After all the engraving work on the die block is completed, it is inked by hand and an impression is made on a small piece of high quality paper. This printed impression is called a "die proof". The die proof allows careful study of how the printed product will appear. It is examined closely for errors or deviations from the original model.

More than one engraver may work on the same die block. This happens because some engravers specialize in "vignettes". This term refers to the "picture" portion of a design. Others specialize in lettering. Working in collaboration, the engravers use their specialized skills to produce the finished die.

When the engraving of the soft steel die is completed and the design is accepted, the soft steel is hardened by a heat treatment process. The die block must be hardened in order to withstand the next step in the process.

At this point, the hardened die block exists with one, and only one, complete design. How can sheets of stamps be produced from just this one complete subject? To do this requires the next link in the chain, the "transfer roll".

The transfer roll is a small cylinder of steel mounted like a small wheel at the center of a short axle. The transfer roll is used with another mechanical device called a "transfer press". This is a press having a flat bed with an arm mounted above the bed. This arm can be extended down toward the bed under various degrees of pressure.

At this stage in the process the die block containing the engraved design is hardened steel and the transfer roll is soft steel.

The transfer process begins with the die block mounted securely to the bed of the transfer press. The transfer roll is mounted to the arm and positioned above the die block. The transfer roll is held in place so it can rotate on its axle. The soft steel transfer roll is placed on the engraved design by manipulating the arm of the transfer press. The transfer roll is then "rocked" carefully back and forth over the entire design. Pressure exerted by the arm is gradually increased. This causes the soft steel of the transfer roll to be forced into the engraved lines of the die block. This process continues until the transfer roll has a complete "relief" impression of the design raised on its surface. The relief impression is a normal copy of the design on the die block. The lines cut into the die block are raised lines of soft steel on the transfer roll.

The transfer roll is inspected carefully for accuracy. When the transfer roll is found acceptable, it is also hardened. This results in the raised impression becoming a cutting edge to be used in the next step in the process.

With the hardened transfer roll in place on the arm of the transfer press, the die block is removed from the press and replaced by a large plate of soft steel. The plate is of the size required to fit the printing presses. The plate surface is prepared and marked lightly with guide lines positioning dots. The transfer roll is positioned over the initial location indicated on the plate by the guide lines and dots. The transfer roll is brought in contact with the soft steel plate and rocked carefully back and forth under increasing pressure. The raised edges on the hardened transfer roll cut the design into the soft steel plate.

When the design has been completely entered into the plate, the transfer roll is moved to the next location indicated by the guide lines and dots. This transfer process is continued until the soft steel plate has the required number of subjects entered in place.

The transfer process makes the design on the plate a reversed impression again. When the plate is used to print stamps, the designs will be normal once more.

When the transfers to the plate are completed, the plate is removed from the transfer press. The guide lines and dots are burnished off and the plate is inspected. If found acceptable it is inked and a printed impression is made. This printed impression is a "plate proof" and is checked to verify that all the designs are printed as desired. If the plate proof is found satisfactory, the plate is hardened and final plate is now ready for use on the printing presses.

Since the printing presses are generally capable of printing from more than one plate at a time, the required number of plates are made by repeating the transfer process.

Using the hardened plates, sheets of stamps are printed. After final finishing steps are performed the stamps are delivered to post offices and placed on sale.

The Essay-Proof Society specializes in the field of essay and proof material. Members of the Society are devoted to the study of the historical and artistic background of stamps and paper money as revealed by essay and proof material.

Information about the Essay-Proof Society and its publication, "The Essay-Proof Journal", may be obtained from the Secretary, David E. McGuire, RD #4, Colonial Dr., Katonah, New York 10536.

#

THE MISCUT SHEETS

By Arleigh Gaines

For many, the fun of collecting amounts only to finding the needed or unusual. Once it is acquired, the thrill of the chase is over and the fun ends. Perhaps. But by not continuing to try to learn as much as possible about every item in a collection, you often will miss out on some of the best moments of your hobby.

Let us examine a case in point. Two post office panes were acquired from the same source at the same time. The panes seemed unrelated, other than that they were nice UN material. One appeared to be a freak caused by slippage of paper in production. It is a pane of C8, the 6¢ airmail issued in 1963. The stamps are normal, but the left hand margin is 10 mm. narrower than normal, resulting most of the marginal inscriptions being cut off. The right hand margin, on the other hand, is 10 mm. wider than normal - leaving a nice big control number (042301) in the upper inscription block, and six colored traffic light electric eye control markings running down the side.

The other pane seemed to be no mystery. It was a pane of Lindner 125b, the large size 1¢ regular, with a cut-out in the upper margin. Over a dozen or perhaps two dozen of these sheets exist, and are known to have resulted at the beginning of the press run until the top trimming blades were adjusted. At first, it didn't bother me that the bottom margin was cut through the marginal inscriptions.

Looking for information about the C8 sheet, the

natural source would be the printer. But this sheet was printed by Helio Courvoisier in Switzerland, and getting information from that world famous security printer -- especially about a slip-ups -- appeared to be about as likely as learning the plans for the alarm system at the vaults of the Chase Manhattan Bank.

It proved not to be so. And it also proves the value of local UN clubs like Turtle Bay. I was discussing the problem with a fellow club member when he mentioned that he had on occasion corresponded with Courvoisier about routine matters. He suggested that perhaps he could get some information. A photo copy of the pane was provided and a letter sent.

Months later, much to my surprise, a response came. There it was, the gold embossed stationery of Helio Courvoisier, S.A., signed by Andre Tripet, Director, entitled "Re: UN 6¢ Airmail Stamp", with a discussion of the number 042301 which was in the margin of the pane.

Mr. Tripet explained that the C8 sheets had been printed in a continuous roll, with the top and bottom margins formed by the width of the paper. As the printed sheets came off the roll, the left side margin was cut. However, the joint of the plate contained the control number and electric eye markings -- an extra 10 mm. The sheets, cut properly on three sides, were placed in stacks of 500, and then the final 10 mm. (with control number and markings) was cut from the right side. Obviously, my sheet had been placed backwards in the pile -- with the 10 mm. trimmed from the left, leaving the right intact, an amazing -- and so far as known a unique error on this issue. And what better certificate of authenticity than the letter from Monsieur Tripet.

Still, the significance of the 1¢ sheet did not occur to me. That did not come until over a year later, when both sheets were on exhibit. Someone pointed out to me that he had a Linder 125b sheet, but the bottom margin on his was not abnormal. That was the first word that perhaps my sheet was simply not the one listed in Lindner. Further inquiry proved that to be the case. Indeed, inquiry so far was indicated that no other Lindner 125b has an abnormal bottom margin. On others the trimming affected only the top. (If you know of another with a cut bottom or have one with only the top affected, please write me in care of the Editor.)

My theory is that the 1¢ sheet is, like the C8, a "backwards in the cutting pile" error. Proof of this will depend on confirmation of the printing method from the printer, if it can be obtained.

Of course, the search will not end there. Are there other such sheets lying in collections mistakenly believed to be trimming varieties? Perhaps. Perhaps not. In any event, through contacts at the club, and by exhibiting, two more UN errors have come to light.

GREG'S CORNER

by Greg Galletti

Here's something different, 21 questions which should interest everyone. Three small prizes will go to the first UNPI members from East of the Rockies, from West of the Rockies, and from outside North America who send all the correct answers to Greg Galletti, 1231 St. Pauls St., Baldwin, NY 11510.

The answers will be listed in a future issue of the Journal, along with another group of braintesters:

1. What stamp bears the initials "SH" in the design? Hint -- it was on sale over 15 years without a reprint.
2. The 1 1/2¢ precancel was used over a period of 6 years on special UN mailings. How many mailings were made?
3. What is the difference between the printings of the first and second printings of the #38 souvenir sheet?
4. What definitive stamp bears the printer's name in the margin below stamps 45-46? Be careful!
5. Which issue was postponed because of an error in the Russian text? The original date was February 15, 19--.
6. Which was the first issue to have Geneva cachets available at UN Headquarters in New York?
7. What is the difference between the 5¢ and the 11¢ IMCO commemoratives of 1964?
8. Which issue had the second printing placed on sale before the first printing?
9. What distinguishes two types of WHO souvenir cards?
10. Which souvenir card reproduces mint stamps?
11. Which souvenir folder had to be overprinted because of an error in the text?
12. Which special headquarters cachet exactly reproduces the Geneva cachet for the issue with the additional text?
13. On what issue were dual cancellations first allowed?
14. Which Geneva cachet bears text from H.E. Conway's "United Nations Commentary" column?
15. What was the original issue date set for the 1951 airmail issues?
16. From where were the designs of the 1967 Expo issues taken?
17. What was the original selling price of the UNTEA set at the UNPA sales counter?
18. At what show was the sixth blue card imprinted?
19. Which design was taken from the Great Master, Leonardo, DaVinci?
20. Which UN personality designed the 1.50 F issue for the Belgian Brussels World's Fair issue?
21. A toughie--On what day did the League of Nations move to its permanent location at the Palais Des Nations Secretariat?

Don't forget to send your answers to me as soon as possible to win a prize! I hope you enjoyed this little quiz.



Figure 1. 3¢ Large Die Without Die Number

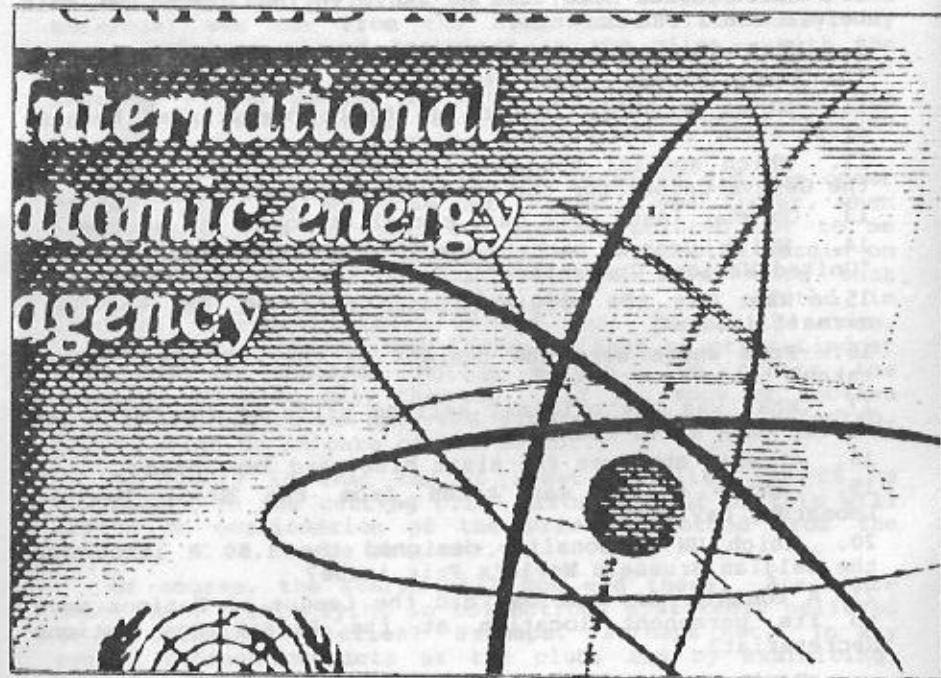


Figure 2. Enlarged View of Figure 1 Showing Lines of Electron Orbit Missing Around "y" of "energy"

by David McGuire

A fortunate acquisition of die proof material of the United Nations 1958 International Atomic Energy Agency issue presented an opportunity to study and resolve some interesting differences.

This issue was produced by the American Bank Note Company by the intaglio process. The designer of this issue was Robert Perrot and the vignette was engraved by John Hay.

The most apparent difference immediately noted among the group of die proofs was that some copies had a die number and other copies did not. The reason for this was not apparent at first glance.

In the case of the 3¢ value the difference was quickly identified and is easily seen. On the proof without the die number (Figure 1), one of the electron orbits is incomplete. Three small lines are missing at the point where the electron orbit passes the "y" of the word "energy" (Figure 2). On the die proof with die number these lines are present (Figure 3) and complete the electron orbit (Figure 4).

The reason for the incomplete electron orbit was to allow the lettering to be engraved without disturbing the vignette engraving. Once the lettering was completed, the proof in Figure 1 was made to check the accuracy and effect of the lettering. Then the missing lines of the electron orbit were added to complete the design. After these lines were in place and the completed design



Figure 3
3¢ Large Die with Die Number

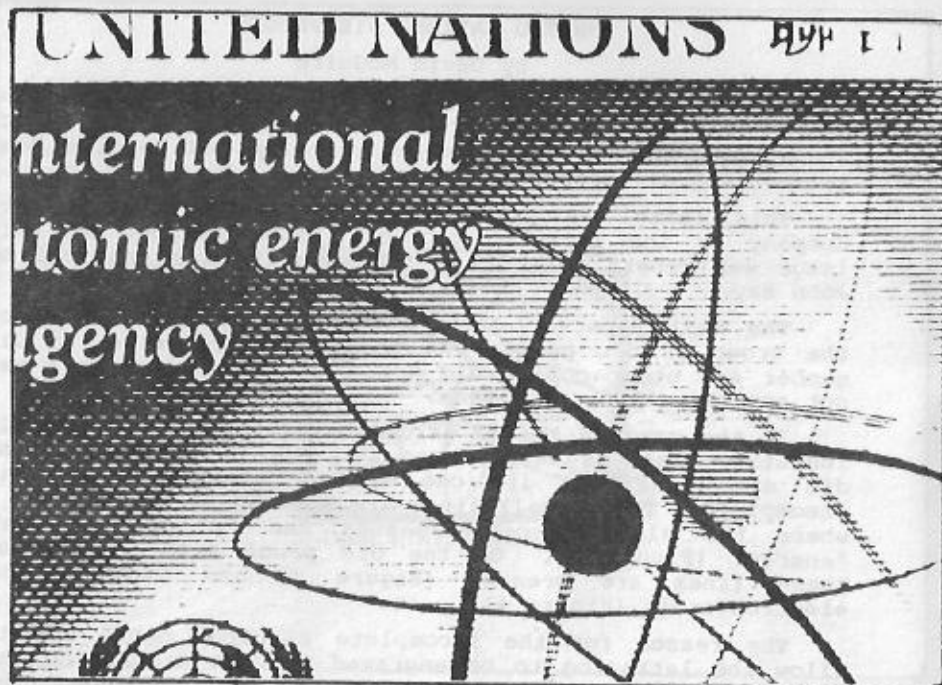


Figure 4. Enlarged view of Figure 3 showing lines of electron orbit completed.



Figure 5. 8¢ large die without die number.

approved, the die number was added and the die proof with die number was made as shown in Figure 2.

The 8¢ values were examined as well, but here no lines were found missing when compared. In this case the difference between the die proof without a die number (see Figure 5) and the die proof with a die number (see Figure 6) was more subtle.



Figure 6

8¢ Large Die with Die Number and hardened Die indicator circle in upper left corner

The difference observed was in the thickness of some background lines in certain portions of the design. Thicker lines appear in the outer edges of the light areas encircling the atom and the U.N. seal (see Figure 7). With these lines made slightly thicker the color density in these areas appears darker. This creates a "halo" effect around the center of the design. In comparison, the die proof without die number (see Figure 8) appears to have an overall even light effect.

The 8¢ die proof with die number in Figure 6 also shows a small circle in the upper left corner away from the design. This circle is the American Bank Note Company method of indicating that the die block has been hardened. The presence of the circle means that the die is no longer soft steel and, as hardened steel, can be used to make a transfer roll.

The American Bank Note Company apparently follows a consistent policy of numbering die blocks only when the design engraving is totally complete. This is a point to remember if you possess any American Bank Note Company

Agence internationale
de l'énergie
atomique



Figure 7. Enlarged view of Figure 6, background lines of shading around UN seal and atom vary in thickness creating "halo" effect.

Agence internationale
de l'énergie
atomique



Figure 8. Enlarged view of Figure 5, background lines of shading even in thickness.

proofs. Proofs of the same design with and without die numbers should be carefully studied to determine the difference between the progressive stages and the final state of the design.

THE GENEVA REPORT

by J.L. Emmenegger

UNPA-Geneva Philatelic Museum: On December 10, 1978, the Philatelic Museum of the UN Postal Administration celebrated its 15th anniversary. First situated in the old League of Nations building, it was transferred in 1973 to the new wing of the European Office building complex. Many postmarks used by the Swiss PTT as well as souvenir covers reflect the evolution of this museum, which is now a basic reference place for all collectors of UN Geneva stamps and postmarks. It is regularly improved by new acquisitions and is really worth a visit.

International Conferences in 1979: In recent months the following international conferences which may be of interest to UN collectors have been announced: UN Conference on Science and Technology for Development (21-30 August), World Conference on Climate (12-23 February), and 5th UNCTAD Conference, in Manila (7 May - 1 June).

Mobile Exhibition Literature: Recently published in Europe is "Briefmarken des UNO-Wanderausstellung der UN durch Europa" (UN Stamps -- UN Mobile Exhibition through Europe) and deals with all the UNPA cachets, the national postmarks, the souvenirs, etc., related to the 1966 UN mobile exhibition. It is available from Mr. Ch. Schlachetzki, Rethelstrasse 133, D-4 Deusseldorf 1, Germany.

1979's International Meeting of UN Collectors in Geneva: The UN club of Germany/Switzerland has decided to organize an international meeting of UN collectors in Geneva, Switzerland on 5-7 October 1979 in commemoration of the 10th anniversary of the issuance of UN stamps in Swiss denominations. An exhibition is planned and attendance will certainly be large. If you have time -- and money -- don't hesitate!

SPECIAL PRICE LISTS: New York/Geneva Stamp Issues, Stationery, Souvenir Cards, Folders, Blue Cards, Dove Cards, etc. Plus UN Philately's top rated spectacular illustrated newsletter and Specialized Price Lists in small print equal to 56 pages 8 1/2 by 11, everything covered, beginners to specialists; all for 40¢ postage.

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UN SPECIALISTS

UN Forces Mail Study Unit

by J.L. Emmenegger

"Collecting UN forces mail is very interesting but it is a hard job." This is one of the first comments I got when I started collecting this material a few years ago. It proved to be true, but also made the objective more attractive to me. My experience has made one point clear: for a collector who wishes to build up a collection of UN forces mail, information is essential.

Therefore, the first project I am personally undertaking (with the great assistance of Dr. Korn) is to compile a literature list of all the books, studies, monographs and articles already published on UN forces. I intend to cover both the historical and postal aspects. This will be made available to all UN forces collectors. More details on that later.

While you are sending me your own list of articles, books, etc., to be included in our list for publication, or even if you do not want to send in a list, please give me some of your answers to the following questions:

1. Are you presently working on a deep research project on the mail of one particular UN force? Which one?
2. Are you interested in a "want/exchange list to be circulated among UN forces mail collectors?"
3. What subject would you like to see treated with priority in a UNP monograph?

Send your answers and comments to J.L. Emmenegger, Box 230, CH-1009 Pully, Switzerland. Thanks to Mr. S. Cohen who already sent in his opinion. I will have a summary of your comments in a future column. If you have an article for the Journal, please inform me--and the editor.

With the present six UN forces operations with 12,700 officers and men from 27 countries, there is plenty of work for us to do. To start off, here are a few reviews of recent publications:

Finland-Feldpost was published in July 1978 in German. It was written by Mr. H.G. Moxter. This 280 page book with 550 illustrations deals with all kinds of Finnish military mail since 1638. My interest was attracted to the chapter on "Finnish Engagement within the UN Peace Forces 1956-57". I found good information on the mail of the Finnish contingents in the various UN forces such as UNEF I, UNEF II, UNOGIL, UNFICYP, etc. Copies are available from the author, Mr. H.G. Moxter, Im Langenfeld 4, Oberjosbach, D-6272 Niederhausern, Germany. The indicated price is \$13.00 including packing and registered postage to the US.

Canadian Military Postmarks is written by Major W.I. Bailey. (Many thanks to Dr. Korn for calling this work to our attention.) Major Bailey is a knowledgeable UN philatelist who has won prizes for his collection. The book contains indications of how the Canadian UN forces contingents' mail was handled. It is available from British Commonwealth Exchange, Box 5083, Station F, Ottawa, Ontario, Canada.

Request for Information: UNTEA: UNP member Stephen Roodveldt read our article on the UNODP mail in the June 1978 American Philatelist and wrote to tell that he intends to publish on his own account a handbook/catalog on the UNTEA stamps issued in 1962-63 for use in the Neatherlands New Guinea. Any information on the use of these stamps or on the military postmarks of the UNTEA operation would be appreciated. Clear xerographic copies are fine. Send them directly to Mr. Stephen Roodveldt, Box 125, Philadelphia, PA 19105. Thanks for your cooperation.

#

UNP BOOKSHELF

by Philip Okney

Information about UN philately is not hard to find. We are fortunate in that the popularity and newsworthiness of UN stamp issues makes it easy to find material to read about what is in our collections. Almost all weekly stamp publications contain articles or notes about UNPA or UN stamps every week.

Currently UNP subscribes to Linn's Stamp News, Mekeel's Weekly Stamp News, Stamp Collector, Canadian Stamp News and Stamps. Some of these weekly publications contain informative columns such as UNP member Herb Conway's column in Linn's and UNP member Arleigh Gaines's column in Stamp Collector in addition to descriptions of UN new issues, souvenir cards, and UNPA events. You can find interesting information in dealer advertisements and auction reports, too.

Other articles are to be found in specialty journals, club, and privately written and printed materials. The American First Day Cover Society (AFDCS), American Topical Association (ATA) and UN clubs in the US and abroad are a source of much useful information. Our own Journal and the publication of UNO Philatelie, e.v., the German-Swiss-Netherlands UN club (published in German) serve as outlets for news and feature articles.

To make use of available material the library has been organized around the publications now in its possession. Soon we will be publishing lists of material in the library and material we need.

Articles, notes, and short pieces of which circulation copies are available will be sent to members upon request to the librarian, Philip Okney, Room 1700-A, Government Center Building, Minneapolis, MN 55487. Bound volumes will also be shipped. All borrowed materials are to be returned in three weeks. Return postage and an address label are required.

Copies of material can be made for your private library, subject to copyright laws. More information on this service will be published soon.

This system is new and can certainly be flexible as the needs of members require. All reader suggestions are welcome.

UNPA EXHIBITION IMPRINTS

By Charles C. Smith

The United Nations Postal Administration has concluded its last European philatelic exhibition of 1978. The following listing of official blue cards is a supplement to that published in the Journal in October (Vol. 2, No. 1, page 32). This listing covers the last six shows of 1978:

Item	Show	Location	Cancel	Text	Edition
67	Hamburg 78	Hamburg	FDC General Assembly	T-J-II	17,711
68	Nidaro 78	Trondheim, Norway	19.09.78-14	"j" T-J-II	8,320
69	Stuttgart 78	Stuttgart	30.09.78-10	"j" T-J-II	8,325
70	Gumbria 78	Gummersbach W. Germany	-7.10.78-10	"j" T-J-II	8,622
71	Essen 78	Essen W. Germany	-1.11.78-10	"j" T-J-II	14,806
72	Ovebria 78	Vienna	30.11.78-12	"j" T-J-II	7,827

The shows at Hamburg and Essen each had significantly higher sales of blue cards than any previous exhibition. The large and well attended show at Essen had 27 countries with beautiful commemorative cancellations/imprints from each postal administration.

Many imprint collectors obtain not only the regular blue cards, but also "dual cancelled" blue cards. These cards have a commemorative stamp of one (or more) participating countries added and cancelled with that country's commemorative cancellation/imprint. These cards are quite beautiful and with 27 countries in attendance at Essen, we can be sure that many of the 14,806 blue cards sold at Essen were dual cancelled. In part, this may explain the high blue card sales figure at Essen.

But at Hamburg, where the sales of blue cards were even higher, dual cancellation cards cannot be the explanation. There, only the post office from West Germany, the host country, was in attendance. Hamburg was indeed a popular and highly successful exhibition. It had its opening day on September 15, coinciding with the first day of the release of the General Assembly issues. Furthermore, the blue cards were cancelled with the General Assembly first day of issue cancellation rather than the usual circular letter cancellation. I am presently unaware of any other circumstances which might explain the unusually high sales of blue cards at Hamburg.

The demand for earlier issues of blue cards continues to increase. In looking through old price lists, I found that in only two years the prices of 1975 blue cards have increased an average of from 200 to 450 per cent! As an

example, the 1975 blue card from Duesseldorf was selling for \$2.50 in November, 1976. In November, 1978, the same card was selling for \$9.25, an increase of 270%. Blue cards from the Themabelfa 1975 show in Brussels have increased 367%, and the Hamburg '75 blue card is up 432%.

Similar price increases were recorded at the UNOP auction in Gummersbach, West Germany, in October, 1978. There were spectacular increases recorded for earlier blue cards. A 1961 blue card from Riccione, Italy, sold for more than four times its listed minimum bid of 30 DM, at 130 DM (\$71.45). A 1974 card from Perigueux, France, sold for 260 DM (\$142.85), with a 1974 blue card from Brussels going for 85 DM (\$46.70). With increasing collector interest, many early cards will become harder to find, with sales prices continuing to show marked increases.

The following are the UN European exhibition imprints used by UNPA Geneva in 1978:



UNPA Geneva has announced that it will attend the following exhibitions during the first six months of 1979:

March 10-18	Rhein-Ruhr Posta	Recklinghausen, W. Germany
March 24-25	Malmex	Malmö, Sweden
April 26-29	Javaphil 79	Courbevoie, France
May 4-7	Exposition Philatelique National	Nantes, France
May 18-27	Philaserdica 79	Sofia, Bulgaria
May 25-27	Amsterphila	Amsterdam, Holland

Rhein-Ruhr Posta 79 changed its dates to open on March 9 instead of March 10 as originally scheduled. This is important news in that the opening day now coincides with the first day of the UNDRO commemorative stamps and first day cancelled philatelic items would thus be available at the Rhein-Ruhr Posta show.

#

UNNY SHOW IMPRINTS -- A CONVERSATION WITH OLE HAMANN

by Paul Kravitz

I recently met with UNPA Chief Ole Hamann, who was most generous with time from his crowded schedule (especially with all of the innovations being worked at the UNPA - Austrian denominations, the IYC sheets, the Flag series) and with information. Mr. Hamann is perhaps the most philatelically interested and knowledgeable person to head the UNPA - coming from a designer background rather than commercial management experience.

Our conversation turned to the revised show imprint program. Now, only shows coinciding with a first day of issue would be honored by an imprint, each specially designed. According to Mr. Hamann, the show imprints were started as something "new and innovative to create interest in UN philately". After a while, however, a great deal of dissatisfaction arose because of the great number of shows with imprints, the difficulty of getting out timely publicity, and the problem of determining what show should have imprints. This led to the change initiated last year. The response to this change apparently has been overwhelmingly in favor.

Little known is the fact that Mr. Hamann created the wreath design for the imprints, modifying the bullseye wreath cancel which he believes well symbolized the UN. Off hand, Mr. Hamann did not know who had designed the wreath cancel, but noted that everything in graphics art is very much a result of close teamwork. The artists in the Graphics Art Department pick up ideas and stimulate each other's work, until one of the artists finally produces a design which is accepted.

[The Graphics Art Department works solely on UNPA projects. The Graphics Presentation Department, which does some work for the UNPA, also handles assignments for the entire UN - regular publications, billboards, and the like.]

#



THE GRIMSLAND 928 FIRST DAY COVER CACHET

By Benjamin H. Cohen

One of the earliest cachet producers was Henry Grimsland. Born in Norway, Grimsland came to the United States as an infant. He became an engraver and in 1933 produced an engraved cachet for the Peace Sesquicentennial commemorative issued on April 19, 1933 (Scott #727).

Grimsland printed his own envelopes until 1940 when the volume (eventually as high as 10,000 per issue) forced him to shift to an outside printer, Anderson-Witte Co. He was well known to the Chicago philatelic community and produced seals and cachets for local clubs. Poor health forced him to discontinue his cachet line in 1957. The Grimsland Photo Cachet Catalog published by FDC Publishing Co., lists and illustrates all Grimsland cachets.

Grimsland cachets were usually monochromatic, except when he depicted flags, as he did for the 928 cachet (Figure 1). Then he would print each flag in its correct colors. The flags here shown are in red and shades of blue, the globe and lettering in blue.

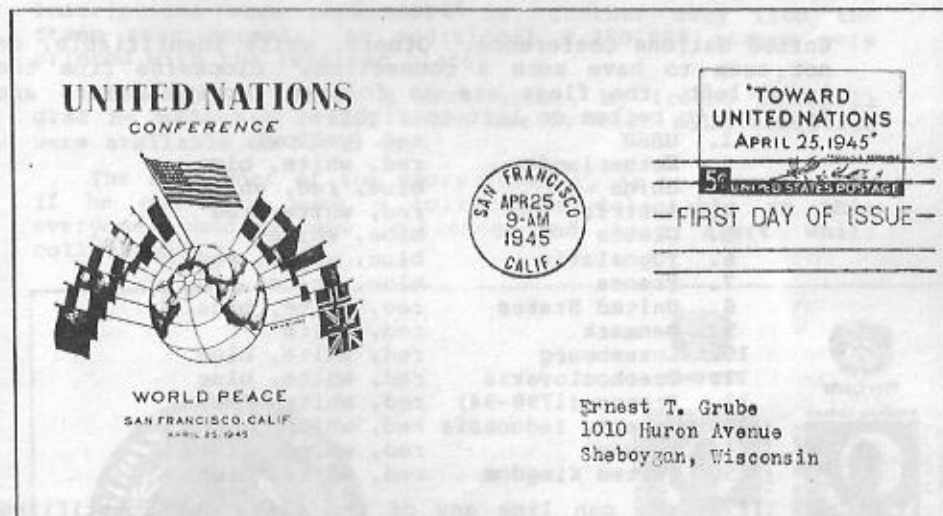


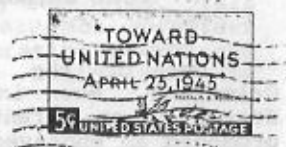
Figure 1

Grimsland used some of his design ideas more than once. In one case Grimsland produced a cachet for the good-will voyage of the USF Constitution in the early '30s after it had just been rebuilt. When a stamp was issued in the mid-40's (Scott #951) for the 150th anniversary of the launching of "Old Ironsides", Grimsland dusted off the old design, added a tag line for the anniversary, and was all set!

The 928 design was not an exact rerun, but it was a redesign of an earlier "patriotic" cachet Grimsland had produced (Figure 2). The shield and eagle became a globe and flag, the text was updated, and the flags reorganized.

Some of the flags in the cachet seem to be identifiable as flags of Countries represented at the

United Nations



Philip O. Burdick
1819 Overlook Terr.
Louisville, 5, Ky.

Figure 2

United Nations Conference. Others, while identifiable, do not seem to have such a connection. Clockwise from the lower left, the flags are as follows (stripe colors are from top to bottom or left to right):

- | | |
|-----------------------|------------------|
| 1. USSR | red (yellow) |
| 2. Netherlands | red, white, blue |
| 3. China | blue, red, white |
| 4. Austria | red, white, red |
| 5. Greece | blue, white |
| 6. Yugoslavia | blue, white, red |
| 7. France | blue, white, red |
| 8. United States | red, white, blue |
| 9. Denmark | red, white |
| 10. Luxembourg | red, white, blue |
| 11. Czechoslovakia | red, white, blue |
| 12. France (1790-94) | red, white, blue |
| 13. Monaco, Indonesia | red, white |
| 14. Norway | red, white, blue |
| 15. United Kingdom | red, white, blue |

If anyone can link any of the flags not identified with a country attending the Conference to a country attending the conference, explain why Grimsland might have used the flag of a country not represented at the Conference, or explain why the flag which was France's from 1790 to 1794 was used, the information will be published in a future article in this series.

References:

- Patterson, "Henry Grimsland", First Days (Nov-Dec 1964) page 3
 Gasper, "Henry Grimsland Double Duty Cachets", First Days (Mar-Apr 1978) page 85
 Newton, "Grimsland Produces Engraved Cachets", Linn's Stamp News, 23 Jan 1978, page 22
 Barraclough, Flags of the World (Rev. Ed., 1971)

A WMO FIRST DAY COVER

by Paul J. Kravitz

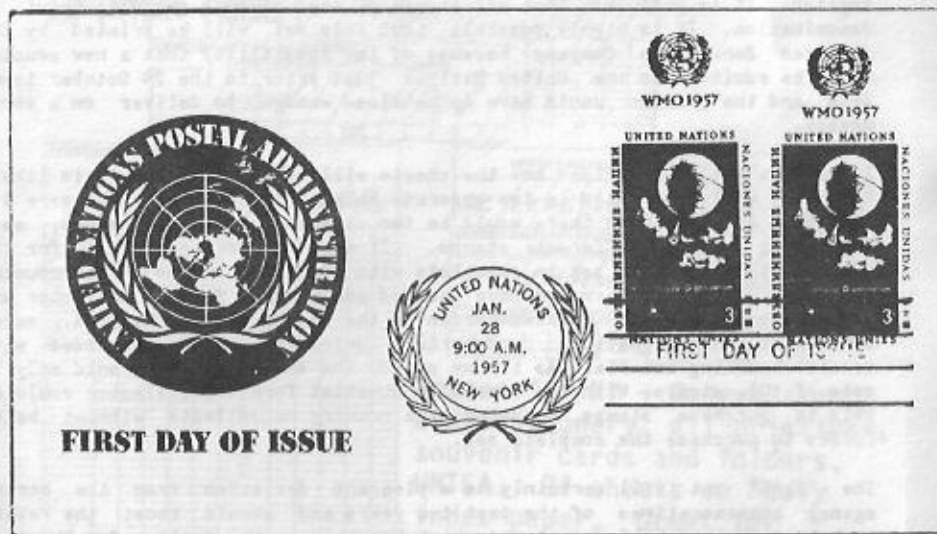
I studied more than a little meteorology in college, so its no wonder that I am attached to the stamps issued for the World Meteorology Organization. There is an interesting story behind the cover made by a friend of mine and illustrated below.

The collector who made the cover broke up MI 10's on the day of issue. As he worked, he noticed a difference in spacing between the marginal inscriptions on different sheets of the 3\$ stamp. He imagined he had a second printing or a rare error. He checked at the UNPA office and was told that only one printing was made. Undaunted, he made up a set of first day covers on official cachets with a pair of imprint singles from each position showing both the wide and narrow spacing varieties of the imprint. Each cover was given a hand cancel #H9.

It was later reported that during the normal printing run, the 3\$ plate was broken after printing 2,710,000 stamps. The printing plate was repaired, but the marginal inscriptions were replaced 2 mm. further away from the stamp than normal. An additional 2,290,000 stamps were printed with the repaired plate.

Although it wasn't a rare error, my friend is still glad he made his covers which verify that both varieties were available on first day.

The best part of the story is that, as my friend says, if he can find such a collectable delectable as this everyone should have patience and keep alert while collecting.



A NOTE ON THE FLAG STAMPS

Paul Kravitz reminds us that the first known mention in the philatelic press of the possibility of UN flag stamps was in the November 1961 issue of United Nations Philatelic News of Richard K. Strite (Vol. 4, No. 3, Whole No. 39). We think it of enough interest to reproduce here.

UNPA chief Ole Hamann points out that nothing was said by UNPA then. He often receives a suggestion about something and then reads in the press that it is a fact. Is that what Strite did? Does anyone know?

Probably the most important set of stamps ever issued will see the light of day next October 24th, when the United Nations Postal Administration will release a set consisting of one single stamp honoring every member country of the United Nations. D.T. Clements, chief of the U.N.P.A., is to be commended for his efforts in making this issue possible - an issue that will undoubtedly boost the status of United Nations philatelic material above the peak collecting level of late 1957.



Shown above is a proposed basic design for this "FLAG" set which will contain a minimum of 103 stamps but which is more likely to consist of near 110 stamps - there is no way of determining how many countries will be in the United Nations by next 24 October. The stamps will show the flag of the member country and probably the name also. It is quite possible that the name will be illustrated in the language of the specific country instead of English. It is proposed that all stamps of the "FLAG" set will be of 1¢ denomination. It is highly possible that this set will be printed by the American Bank Note Company because of the possibility that a new country would be admitted to the United Nations just prior to the 24 October issue date and the printer would have to be close enough to deliver on a short notice.

It has not yet been decided how the sheets will be printed but it is likely that they will be printed in two separate sheets. That is; if there were 110 stamps in the set then there would be two separate sheets to the set, each consisting of 55 different stamps. It would be more practical for the U.N.P.A. to issue this set in sheetlets with 10 stamps of one member country per sheet. This form would have decided advantages for the collector and dealer but would place an extra burden on the clerks at the U.N.P.A. sales counter at United Nations Headquarters unless they were provided with special handling material. As it now stands the sheets would be sold only in sets of 105 stamps. With the stamps in sheetlet form the collector would be able to purchase stamps honoring the country he collects without being forced to purchase the complete set.

The "FLAG" set will certainly be a pleasant deviation from the boring agency commemoratives of the past ten years and should boost the retail market on United Nations stamps which has been on the decline for the past four years.

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