



N.S.S.S. Post Boy



N.S.S.S. meets on the 2nd & 4th Saturday of each month at 10:00 am in the NNMC at 1855 Oddie Blvd. in Sparks

Contact us at <http://home.earthlink.net/~renostamp/>

Volume 44, Issue 4

April 14, 2012

Nevada Stamp Study Society

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Editor's Byline

"Isn't it appropriate that the month of the tax begins with April Fool's Day and ends with cries of "May Day!?"

Casey Macken

Secretary/Editor

Is it springtime? I still cannot tell. I hope everyone has their taxes done and has the money to buy more stamps. If you are a member you can place five items for auction or consignment. We are looking for philatelic materials for the auction items. Do you have anything you can donate? You do receive auction bucks in return.

There was a board meeting on March 24th and we are still financially solvent. We are still in discussions with the Sparks Heritage Museum; their person is on vacation so

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CLOSED ALBUM

BY DICK DREILING



I first met Bill Brew in 1976 when he attended a meeting of the Nevada Stamp Study Society, the only club of postage stamp collectors in Northern Nevada. He collected the stamps of St. Lucia, a small island in the eastern Caribbean.

When asked why he collected those stamps, he explained that during World War II, he had been stationed at the small airfield where he worked as a radioman. He and his first wife, Laura, became members of the club and were good friends to all. Bill was one of the first club members to prepare an exhibit of his stamps and enter them into outside stamp exhibitions. He won several awards and encouraged other members of the club to exhibit as well. Because of his help and encouragement, the club members slowly started to widen their exhibiting interests. Due to his interest and support of the stamp club, he was elected to serve on the stamp club Board of Directors, and eventually held many of the offices,

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we will keep pestering them for information. Do not forget to go see the Titanic exhibit, it sounds great and it is on my list of things to do. Add it to yours.

We are still looking for a replacement for Program Chair. It is lots of fun and you get to meet new people. Any volunteers!! If you are going to exhibit, you will need your summary in by the end of April. Teri is going to do a presentation on April 28th. Look further into the Post Boy and fill out the questionnaire for the biographies of our members. It is just a few questions and it helps us get to put a name to a face.

We have closed the album on a good friend in Bill Brew. Dick Dreiling's eulogy is on page #, read it with a tissue. We will miss you, Bill.

We have a new member Ryan, welcome him next meeting. He was so lucky, after several members gave him their auction winnings; he won the prize money last meeting.

Stamp Show preparation is progressing but we do need exhibits. One last article on what to do and I will find a new subject. The show is July 21st and 22nd.

Don't forget to prepare for the picnic, food, stamps, friends, what else do you need? The picnic is at Silverado Estates on August 11th, 2012. The bourse costs \$5 to participate.

Don't forget to sign in and note if you bring in a member.

Remember you get auction bucks for any activities.

We are looking for someone to take over sending Get well cards out. And does anyone have any philatelic material to add to the raffle items. Let one of the board members know, you get points for that also.

Well, I think that is all for this month. Remember the first meeting is auction sales and the second is consignments.

in the watermarks of the world. Topical collectors should also take note, as this adds another element when exhibiting.

Here are a few examples of what can be found. Give yourself a challenge and see how many you can locate in your stamp catalog, but beware, it's going to be tough!

Some Common FAQs (Frequently Asked Questions)

Will judges dock me if I show mostly used stamps in my exhibit?

Your long term goal is to display either all mint or all used stamps, along with other philatelic items. Absolute adherence to this rule is expected at national or international competitions. However, at lower levels, judges will understand if you mix mint and used. Some very inexpensive stamps are difficult to find in mint condition, despite the myth that all mint stamps are expensive. As for used stamps, postally used are preferred rather than cancelled to order stamps- those with a printed cancel on them.

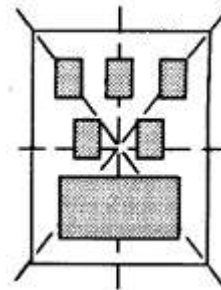
How important is it to have variety in a thematic/topical exhibit?

The best exhibits use a great variety of philatelic "elements." Displaying an assortment of items, such as stamps, cancels, covers, postal stationery, booklets, etc. helps to show your philatelic knowledge. Once you have these, the next challenge is to mix them so that at least two to three elements appear on each page. The better your variety, the more points you will score in that category.

Sometimes covers are exhibited with their address hidden. Why?

As exhibitors, we often write away for examples of special postmarks, or friends mail them to us. At one time, exhibitors using covers which had their own name and address on them were forced to hide them. Judges are never supposed to have any clues as to whose exhibit they are looking at, and it was thought that hiding addresses would accomplish this. The "hide" rule is no longer enforced, but some exhibitors continue to cover their addresses for security reasons.

Page Balancing



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Almost everyone including world class exhibitors can improve

Why Exhibit! Part Three

Fun With Watermarks

Too often we only look at the front of a stamp, totally neglecting the other side! You may miss entirely the stamp's watermark if there is one.

Watermarks are older than stamps themselves, used first hundreds of years ago as a security measure to prevent fraud. They are created when the paper itself is made. Paper pulp runs under a device called a "dandy roll," a cylinder with fine wires around it in a specific pattern. When dried, the paper is thinner in the sections which were depressed in the moist pulp.



This thinned section leaves a design that can be seen when the stamp is held up to a light or placed in a watermark tray with a few drops of watermark fluid. Even well seasoned collectors are unaware of the variety of designs found

CALENDAR OF EVENTS

REGULAR MEETING

NNMC

APRIL 14TH

10:00AM

Auction meeting

NNMC

APRIL 28TH 10:00AM

Consignment Sales with Presentation

Stamp Shows

SOPEX

April 14-15 Southern Oregon

<http://www.norcalstamps.org/sopex.htm>

WESTPEX

April 27-29 San Francisco Airport

<http://www.westpex.com/>

ROPEX

May 18-20 Sports Center

Monroe Community College

<http://www.rpastamps.org/ropex.html>

NSSS Stamp Show

July 21-22 Reno, NV

<http://home.earthlink.net/~renostamp>

APS STAMP SHOW

August 16-19 Sacramento

including President. He eventually became the editor of the stamp club newsletter, the *Post Boy*. He expanded the *Post Boy* from only a page or two of club happenings to a several page publication that included articles, puzzles and announcements of upcoming stamp issues and notices of stamp exhibitions in the northern California area. He sent copies of the *Post Boy* to other clubs in northern California and encouraged the NSSS to join the Northern California Council of Philatelic Societies. Since the Council had never had a request from a stamp club outside of California to join their ranks, they modified their By-Laws to allow us to join. Bill submitted copies of the *Post Boy* into several national stamp exhibitions where club newsletters were judged. As a direct result of his hard work and dedication, the *Post Boy* was awarded high honors as an excellent example of what small club newsletters could be.

When his wife Laura passed away, we were very concerned that he would draw himself within a shell due to grief. However, after a suitable period of mourning, he returned to the club and immersed himself in its betterment. It was a good adjustment for him and for the entire club.

When later he married a childhood sweetheart, we wondered if she would permit him to continue being as active as he had been. Elna was, and still is, a wonderful person who not only put up with his interest in stamps, but actually encouraged him. Bill and Elna attended club meetings, picnics and parties together. She became the rock he was able to attach to that made him whole again. When she got interested in a little dog that loved to ride mail trains and became a mascot of the rail service in the 1880s, she embarked on a campaign to have the dog, Oney, honored with a postage stamp. Bill worked with her and finally, on July 29, 2011, a stamp was issued to honor the memory of the little mail dog.

After serving in the Army, Bill worked for IBM. He finally retired from IBM. However, he frequently called me to ask for help on how to make his computer work.

The stamp club became associated with the Sparks Heritage Museum when the museum permitted the club to meet there at no cost to the club. In exchange, several of the club members, myself included, volunteered at the museum. The museum

on page balance. The ideal exhibit page is one that looks symmetrical if "split" in your mind. Here are a couple of simple tests to follow.

1. The "pie" test: Think of each page as a pie cut into eight equal pieces. Do most pieces have an equal amount of "filling" (your philatelic items) and "shell/crust" (your write-up and non-covered page)?
2. The "grocery bag" test: Pretend each of your stamps, etc. is going into a grocery bag at the supermarket. Heavier items should go on the bottom, lighter ones on top. In general, this means to place larger items (especially covers) on the bottom of a page and smaller ones (single stamps, etc) towards the top.
3. All of this is much easier said than done and there are no absolute "right" ways of doing it. But follow these simple thoughts and you will be well on your way to exhibiting like a pro!

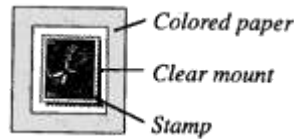
Mounting Your Exhibit

One of my biggest pet peeves when judging is the way exhibits are mounted. Presentation doesn't count for many points overall, but if done incorrectly it makes a bad first impression.

First off, use white or very lightly colored paper. Too strong a color will detract from the stamps and philatelic items you're showing. It's best to find a heavier grade of paper rather than just a 25 pound weight typically used for copier paper. If you try lighter paper, your pages will droop from the items placed on the page, so I'd suggest a 67 pound card stock, easily found in a stationery or office supply shop. You may prefer to use pages with ruled quadrille lines or light gray dots on them to assist in mounting. Just make sure that these do not overpower the overall page appearance.

As an exhibitor, you have several options. For a display of all used stamps, simply use hinges. Should you have a mix of mint and used stamps, or all mint stamps, consider using Scott Mounts or a similar product. Stamp mounts are plastic looking foils of various heights, split on one side to allow for easy entry of your stamps. They have adhesive on the reverse so that they can be attached to the page. Know that they come in two major types- with a black or clear backing.

Most stamp dealers only carry the black version. The black mounts may look better by "framing" your stamp in a dark background, but beware! Use the mount with the right height or the "frame" will be top heavy and look terrible. Cut these mounts very carefully and straight as well. Whenever possible, use the clear backed mounts instead of the black variety. They have several advantages. If you don't have the right sized mounts available, the clear ones will not look as out of place as the black ones.



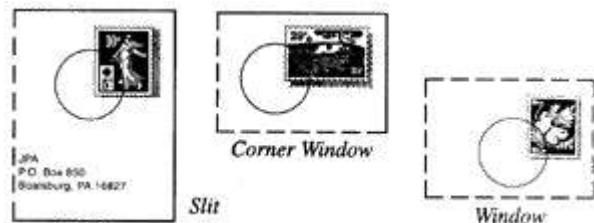
You also have an option of making your own "frame" for each mount if you use the right sized mount. Cut a piece of colored or construction paper (a lighter shade works best) which is slightly larger than the mount by an eighth of an inch or so. Always be sure to cut straight! Glue the colored paper to its position on your page, then place the mount on top of the colored paper. The result will look great against the white page.

By the way, this technique also works well if you hinge used stamps right on the colored paper cut to size. You can do the same for covers, using corner mounts. Covers and larger philatelic items pose another problem for mounting. Large, clear corner mounts work best. You can find these in most photo shops. It's not necessary to use a mount in each corner if you don't want to. If you're showing the entire cover, put them on opposite corners, in the upper left and lower right, away from the stamps and/or postmarks. A glue stick can come in handy, as these corners are reusable when you redesign a page and remount the exhibit.

Windowing

Windowing is a technique used by exhibitors to hide a portion of a cover. Many times you will want to focus the viewer's eye on the stamp and/or postmark, rather than a cachet or irrelevant part of an envelope. One of these three windowing procedures will help you, so give them a try! All you need is a cover, a ruler, scissors, a pencil and full size sheet of paper to practice on.

Let's start with a "slit." This is used when you want to show only the right side of a cover. First, measure the width of your cover. Draw a vertical line equal to the measured width in the center of the paper. Cut along the line and slide the cover through the slit, allowing only a portion of the right side of the cover to show through. A slit is good to use when hiding a cachet, for example.



Next is a "corner window," which will hide every part of the cover except for its upper right corner. Measure the length and width of the corner which you want displayed. Draw those dimensions in the shape of the letter "L" where you want it on the page, with the corner in the lower left. Cut the lines and slide the cover from behind, exposing only the upper right corner.

Perhaps easiest is a true window. Measure the size of the opening to be exposed, draw it and cut out the square or rectangle. Make sure that the opening leaves an even margin completely around the highlighted item.

No matter which technique you use, your cover needs to be mounted to the page from behind. There's also a chance that your cover will extend beyond the borders of the exhibit page. If so, you will either have to move the window to another part of the page, or fold a portion of the cover. In any case, you must plan ahead and practice, practice, practice!

Sending Your Exhibit Away

What do you do after you've prepared an exhibit? Hopefully you have a local show to display it at. Whether you do or don't, there are hundreds of local, regional and national shows to consider as well.

The first step to take is check show listings in the various stamp newspapers and magazines. Most give dates, mention if exhibits are included or not, and a contact person for further information. Write to those you are interested in and ask for an exhibitor's prospectus, which is a listing of the official rules. Read each carefully. They will all be different. Take special note of the date an exhibit must be received by the organizing committee, any special making requirements, and the number of pages per frame.

Be aware that putting all exhibit pages into individual plastic page protectors is usually mandatory. This is a good idea even if you aren't exhibiting them!

Fill out the application with the required fees by the deadline and wait for a confirmation letter.

There is usually a fee charged to exhibitors based on the number of frames you will show. This cost helps pay for a variety of expenses, including the exhibit frames themselves, security guards, awards and judging honoraria. At a national level show, fees can range from \$7 to \$10 per frame. However, youth exhibit fees are often discounted. Local or regional shows are typically \$3-\$4 each and sometimes free. Frame fees are requested at the time you submit the application. If a show fills all of their frames and cannot accept your exhibit, your money will be refunded. You will also be required to pay all postage costs to send and receive back your exhibit.

What is the best way to wrap an exhibit up for mailing? Here you have several options. I store my exhibits in a three-ring binder and will often mail the binder and all in a very sturdy box. If you prefer, find a box or cardboard envelope that allows your pages and page protectors to fit snugly inside without moving around. You should include a return address label and return postage as well, unless the show committee requested payment for this instead. No matter which method you use, securely wrap the

package to survive the rigors of the Postal Service or mailing company.

The hardest part is left - waiting for your exhibit to return and check out the awards you have won! One final cautionary note is unless you have a mentor or have exhibited for a while, consider showing only at local or regional shows. National shows have a much higher degree of standards, as are the expectations.

Judging an Exhibit

In this article, I'll share a few points with you about what a judge thinks about when looking through an exhibit. Perhaps it will help you with your own exhibit. Simply put, exhibiting is "show & tell". You are telling a story using stamps and philatelic items which must be clear and concise. There are strict guidelines for judges and exhibitors at the national and international level stamp shows in order to obtain the highest possible medal award. At the local and regional level, the exhibiting committee is free to set rules of their own.

The three most popular exhibiting categories include: topicals/thematics; postal history, a study of postal routes and rates; and traditional, all about one stamp or a particular set. Each of these have their own rules and relative point systems, but a judge notes common features among them.

Even though the overall appearance of an exhibit receives relatively few points, it weighs heavily on a judge's mind. A poor looking exhibit may not do well even though it has wonderful material. Handwritten lettering, if done neatly, is to be looked on no differently as one which is typed. Either way, it must be neat, with mounts evenly cut and material placed in a different way on adjoining pages.

Keep the text brief. Avoid long paragraphs. The text must relate directly to the material being shown. For example, you can't talk about a baseball umpire without showing one on a stamp, cancel or cover. Separate the story text from the philatelic text. Many exhibitors do this by putting the story text above and the stamp description below the item being shown.

You will pick up extra points by using unusual, diverse material and explaining your philatelic knowledge about it. No judge can or could ever "know it all", but I enjoy seeing an exhibit that tells me something new or gives me a new viewpoint on a familiar subject. An exhibit must show a logical sequence with a beginning, middle and end. The categories should be evenly divided if possible. The scope of the exhibit should be clearly defined in your title page. Avoid too broad a topic, like "animals". Instead, try picking a particular animal to explore in depth.

As you can see, this article turned out as a "do's" and "don'ts" on exhibiting. So it should, because exhibitors and judges are playing by the same rules, like them or not. Finally, all judges would love to talk to you at the stamp

show about your exhibit, but remember, since you can't always be there, the exhibit must do the talking for you.

A Look at a Judge's Scoring Sheet

Let's look at a judge's score sheet for topical/thematic exhibits. The score sheet has three major sections: General Impressions of the collection, Thematic Treatment, and Philatelic Material & Knowledge. Other exhibit types (postal history, etc) have similar breakdowns but weigh each section differently.

General Impression means just that. The judge will overview your entire exhibit for the following items: title page, plan of collection, subdivisions and arrangement of philatelic material, the setting-off of stamps and philatelic material neat, clear and brief text, mounting and general eye appeal.

The Title Page must be the first page in your exhibit and it must clearly state what your exhibit is all about. A good tip is to do your title page last even if you have a title in mind. The title page is often the most fun because you can use artwork, greeting cards, postcard pictures, computer graphics, almost anything goes; and as a set rule this is the only page which allows non-philatelic creativity.

The Plan of the collection is often where juniors become confused by judges notes and comments on their sheets. The plan is merely an outline and as you begin to develop as an exhibitor you will include a plan page as the second page in your exhibit. This outline, used as a reference tool, makes it much easier to subdivide and arrange your philatelic material. This plan page can and will affect your scores, between 18-25 points for development, in the Thematic Treatment section.

Subdivision and arrangement of stamps and philatelic material - Each page of an exhibit should have a well rounded mixture of philatelic elements: stamps, covers, cancels, maximum cards, souvenir sheets, postal stationery, meters, etc. Exhibitors should try to have at least two if not three elements on a page. More than this would be ideal.

Arrangement refers to the layout of each page and the "look" when all the pages are put together. A good example is if your exhibit contains only two or three covers. Mix them up! Don't put them on the same page, nor on adjacent pages when possible. This is one of the greatest challenges for an exhibit.

Setting-off of philatelic material is an often mis-understood category. The stars of any exhibit should be the stamps, covers and other philatelic material. The material you select to show should speak for themselves.

You should always strive for clarity and pertinence of text. Many judges have used the term "telegraphed" when referring to text. This just means to make your statements non-wordy, brief, and concise. Most youth exhibitors (and adults, too!) have a tendency to get very wordy with the descriptive text in their exhibits. Forget it!

General impressions include mounting of materials and general eye appeal. Mount your material with clear mounts, which are preferred by most exhibitors and judges. They may be outlined in black pen, neatly, with a uniformly-sized border. The size of the mounts you use is very important. They can be trimmed to meet your needs. Don't make them over-sized. Eye appeal means exactly that! You'll want to design page layouts with individuality. Avoid them all looking the same.

The Judging Critique

A "critique" is the philatelic term describing the process of reviewing an exhibit, either in person or by mail. As an exhibitor, this is a vital way to learn how to improve your display.

"In person" critiques are best. If you exhibit at a regional or national show, a formal judges' critique is almost always scheduled. This is your opportunity first-hand to hear from the judges why they gave you the award level you received. It takes place in a meeting room away from the frames.

The jury chairman starts off with a few words about the show's exhibits as a whole and then invites exhibitors to ask about their own presentation, starting with the lower level awards. Often, certain judges are assigned specific exhibits to comment on, spending 3-4 minutes on each, then allowing other judges to add their observations. Many times judges will also offer to visit with you afterwards at the frames to give you additional tips for improvements.

Whether you attend in person or not, a written critique also will be sent to you after a show. It breaks down the exhibit into categories such as presentation, material used, philatelic knowledge, and alike. Each will be scored using a point system, with written suggestions to help you. This will not be an in depth review, but general guidelines to help you overall.

A "critique by mail" is another option. You send the 'judge' photocopies of your exhibit pages, either in whole or selected portions. This person will write ideas and comments on each page, mailing them back to you. I'd be happy to review any exhibit this way. All I ask is that you include return postage and be patient for my reply! Just remember, every judge has their own opinion. You make the final decision as to whether you follow his or her advice or not.

Awards

What awards can you expect to win when you exhibit? While there are standard award levels, special youth awards are available from a number of sources.

National level shows have five basic award levels. From highest to lowest, they are: Gold, Vermeil, Silver, Silver-Bronze and Bronze. Local and regional shows usually leave out the "middle" ones, opting for Gold, Silver and Bronze. Sometimes these are termed First, Second, and Third place instead.

A variety of societies also offer specialty awards. Here are just a

few of them specifically for those under age 18. Each has their own requirements, and it's advisable to ~~continued from page 1~~ specifics, including a self-addressed stamped envelope.

American Topical Association - ATA Youth Award. Arlene Crosby, ATA Awards, 1348 Union NE, Grand Rapids, MI 49505.

North American Youth Stamp Exhibiting Competition (available to national level APS shows only). NAYSEC Award, Ada Prill, 130 Trafalgar, Rochester, NY 14619.

International Society of Worldwide Stamp Collectors - ISWSC Youth Merit Award for best display of worldwide stamps. ISWSC Youth Merit Award, 42 Maynard Street, Rochester, NY 14615-2022.

A Stamp Exhibit Evolves

Have you heard the classic joke, "How do you get to Carnegie Hall?" The answer is, "practice, practice, practice." So it is with exhibiting.

When you start thinking about an exhibit, you probably have some thoughts of what you want to show, what's to go on each page and the general flow of the story line. The tough part comes after you've put it all together and shown it for the first time. Your friends, relatives or the judges will all have suggestions on ways to improve it. Then additional material will come your way that you just have to fit into the exhibit somehow. Time to make changes!

It's a never ending process. As you graduate to higher levels of competition, the rules become more restrictive. Material acceptable at a local show, for example, may be (and often is) considered improper at regional, national and international ranks. The same goes for any personal drawings and artwork, or any non-philatelic items, like picture post card, etc. These are strictly taboo. Remember, this is supposed to be a philatelic exhibit!

You can follow the general guidelines mentioned in the prior articles. Always strive for showing exclusively mint or used stamps in the exhibit. Yes, this can get expensive, but it's financially easier a little at a time. Don't forget that it also takes time to find what you're looking for. No one dealer will have everything you need and many surprises will come your way.

Replace colorful first day covers with commercial usages. While they won't look as pretty, they are appreciated more and add to difficulty of acquisition. Mount your material with clear mounts and avoid the black backed kind. When possible, type the text for your exhibit and keep it as short as necessary to get your point across. Always use a wide variety of philatelic materials, mixing them up on each page. This process can go on for years.

What sets the national and international exhibits apart at all

levels is the depth and development shown. Rarer material is expected to be displayed. What might have started off as being a single frame exhibit of 16 pages is expected to be at least 2-3 frames at nationals and 4-10 frames at internationals? The exhibitor should have received a lot of help from experienced philatelist in determining appropriate material and had the flow structure critiqued many times as well.

No matter what level you're exhibiting at now, or if you're just starting to get your feet wet, it will expand your knowledge of all aspects of philately. And best of all, it's fun!

So remember, "practice makes perfect" when exhibiting!

continued from page 1

has recently restored the old Library section of the museum building to use as a Cultural Center. Bill made a substantial donation to the museum to help defray the cost of a good sound system for the Cultural Center.

In conclusion, Bill has been a good friend and will be sorely missed, but all the lives he has touched will be richer for the experience. I understand that Elna will be leaving us to live with some of her children. She, too, will leave a hole in our lives. I wish her the best and am glad to call her a friend.



ADVERTISEMENTS

For Sale; Stamps and Covers at my online store at **Wensy.com**. Type "**artfulputz**" in the search box click on "user" then "go". You'll have to join but it's easier than eBay. Most prices start at 1/3 of Scott. Contact Howard at artfulputz@aol.com

ClassicNevada

Stamp & Supplies

Buy & Sell Stamps, Postcards, FDCs and Photos and Documents of Mining + Western interest **Nadiah Beekun - Philatelist**
151 N. Sierra, Reno, Nevada 89501 inside the **Antiques & treasures Mall**, **Check out our website; Renostamps.com (775) 762-4905** classicnevada@yahoo.com

WANTED: Germany Third Reich postcards from the **Eric Gutjahr Studios** - B/W or color, photo or illustrated mint or used. Paying \$35.00 and up depending on subject matter and condition Stan Cronwall 849-7850 or stlaine@aol.com

Wanted; the 1949 Silver Wedding issue. Have you seen this stamp? There are several like it from other British colonies. I need about half of them to complete my collection. Contact Howard at (775) 677-7143 or artfulputz@aol.com



WANTED: Germany Third Reich postcards from the **Carl Werner Studios**- B/W or color, photo, or illustrated mint or used. Paying \$35.00 and up depending on subject matter and condition. Call Stan Cronwall 849-7850 or stlaine@aol.com

WANTED: Germany Third Reich "**Kinder Cards**" mint or used-these are cards showing children "playing at war" usually with some junior sized weapon, helmet and/or uniform. Most are color but some can be B/W. Most are illustrated, but some are photography. Paying \$35.00 and up depending on subject matter and condition Stan Cronwall 849-7850 or stlaine@aol.com.

WANTED: Germany Third Reich illustrated postcards by the **artist Wolfgang Willrich** -B/W or color, mint or used Paying \$35.00 and up depending on subject matter and condition. Stan Cronwall 849-7850 or stlaine@aol.com

WANTED: Germany Third Reich postcards from the **Heinrich Hoffmann Studios** (Hoffmann was Hitler's personal photographer) B/W or color, photo or illustrated, mint or used. Paying \$ 45.00 and up depending on subject matter and condition. Stan Cronwall 849-7850 or stlaine@aol.com

BENNY'S BIN

Art Deco Jewelry

One of a kind Odds & Ends Victoriana
Jacqueline Bloomquist
151 N. Sierra Reno, NV 89501
inside the Arts & Antiques Mall

Davies Stamps

Worldwide Stamps & Supplies
Discounted

**Arline & Edward Davies
Owners**

**1631 Picetti Way (775) 835-0195
Fernley, Nevada 89408
Stamps2go.com.com,
Stamporama.com
eddavies@sbcglobal.net**

WANTED - US Aerogrammes addressed and used to overseas locations. Needed: UC42, UC44, UC44a, UC46, UC49, and UC52 to UC62, UC63a and UC64 Paying up to 100% of SCV John Walter john@walter-us.net

Post Boy Quiz-Vatican City

April- _____
Your Name

1. In what year were the first Vatican stamps issued?
A. 1929 B. 1945 C. 1919
2. Which Pope appears on the 1933 issue?
A. Pius XI B. Benedict XVI C. Paul VI
3. The Bicentenary of the death of which saint is marked on a 1975 set?
A. St Maria Goretti B. St Paul of the Cross C. St Francis
4. A painting by Fra Angelico appears on the International Women's Year set of 1975. What does it show?
A. Praying Women B. Nun C. Jesus of Nazareth
5. The first Vatican semi-postals were issued to mark a holy year. What year was it?
A. 1931 B. 1932 C. 1933
6. The statue of which saint appears on the first airmail stamp?
A. St Peter B. Mother Therese C. St Vincent
7. What does the word "Segnatasse" mean on the Vatican stamp?
A. Swan feathers B. Seventh cup C. Postage due
8. Father Angelo Secchi appears on a 1979 stamp. What was his profession?
A. chemist B. astronomer C. physicist
9. How many semi-postal stamps did the Vatican issued between 1933 and 1980?
A. Ten B. Seven C. Four
10. What is the central design feature of the postage due stamps of 1968?
A. Papel Arms B. Signet ring C. Crucifix

Answers to March's Post Boy Quiz

1. 1951
2. One dollar
3. An ear of wheat
4. Three and eight cents
5. General Assembly
6. The Scales of Justice
7. A child at a blackboard
8. UN Headquarters
9. Marc Chagall
10. Henrik Starcke

Hi all,

I have an idea for an exhibit but I need stamps. Yes, I have the penny boxes and I am going through them but would some of you like to sell your duplicates really cheap to me.

In my exhibit I need stamps with landmarks, place, items, or famous people. In other words, things you would see if you went to these countries. I am looking for the following countries: England, Germany, France, Texas, Nebraska, (yes, I know they are not countries), Ethiopia, Sweden, Mexico, Ireland, Japan, Canada, China, Italy, Belize, and Greece. I need about 20 stamps each. Contact me at stampsarefun@yahoo.com

Thanks Casey

Return Address
NSSS
PO Box 2907
Sparks, NV 89432

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ADDRESS CORRECTION REQUESTED

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Street Number and Name
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