



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

CONTENTS

Page 1	Study Group News	Malcolm Back Dean Mario
Page 2-3	A. & S.L. "Typed" Dated Perfins: A Cautionary Tale	
	An Exhibit by David Piercey	
	The Cancellations of Newfoundland 1865-1908	David Piercey
Page 4-6	Newfoundland: 'major misplaced re-entry'	John Walsh, <i>FRPSC</i>
Page 7-10	Newfoundland Multi-View (MV) Postcards	Brian C. Bursey & John M. Walsh, <i>FRPSC</i>
Page 11-15	Tumbling Stones, Falling Rocks and Cascading Pebbles	Jim André
Page 15	Philatelic Exhibiting - "Why?"	Tony Thompson
Page 16	Up-date to My Article on Page 2 of NN #180	Ron McGuire
	Update on Pricing of NSSC and BNAS catalogues	John Walsh, <i>FRPSC</i>



STUDY GROUP NEWS

- Malcolm Back

Well, our 4th ZOOM session has come and gone. All four of the sessions have been very enjoyable, and I thank all participants and presenters for their support. I am tentatively setting aside **Sunday**, October 18 and Saturday, November 21 for our next sessions. Please note the change to **Sunday** for the October 18th meeting only. If you would like to make a presentation at the October 18th meeting, please e-mail me. For the November 21 meeting, I have put out the challenge for members to present a 4-5-page mini exhibit and again of you would like to participate please e-mail me in advance at mback1217@rogers.com. I also need material for the next newsletter. Perhaps those mini exhibits will spur some new content.

You will notice a change in the style and format of this month's newsletter. I was able to gain almost a full page for new content by making these changes. I hope you are pleased with the results. I want to thank John Walsh for his helpful ideas and feedback making these changes.

Thanks to Charles Livermore for facilitating the ZOOM sessions. Thank you all for your ongoing support. Stay safe and enjoy the hobby.

A. & S.L. "TYPED" DATED PERFINS: A CAUTIONARY TALE

- Dean Mario

There seems to be great interest recently in the "missing link" typed "forerunner pre-perfins" from Ayre and Sons Limited. While I do not wish to cast critical "shade" on any of the discoveries previously noted in prior issues of the Newfoundland Newsletter, I would urge extreme caution in presuming that any (or all) of these examples are legitimate. If they are, however, they should still be treated with extreme suspicion and caution.

Certainly "legitimate" typewriting on Newfoundland stamps, either coincidentally or inadvertently i.e. from adhesives affixed to cheques, invoices, of for internal accounting purposes (see the illustrated AYRE perfin with the "24/8/29" date despite the fact that the stamp is from the 1928 Pictorial Issue, Unitrade #146) may exist.

Still, anyone with an antique typewriter (and they are out there in quantity) can easily use one if they had nefarious intentions. **Caveat emptor!**



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NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

AN EXHIBIT BY DAVID PIERCEY The Cancellations of Newfoundland 1865-1908

- continued from NN180

QUARTERED CORKS

The quartered corks, probably the simplest cancels to carve, are ubiquitous throughout the period of the North American Newfoundland stamp issues. Consequently, many similar appearing corks can be found, often with only subtle differences between them.



St. John's
1866



Issue current 1865-



Issue current 1865-



Issue current 1865-



Harbor Grace
1869



Issue current 1865-



Issue current 1865-



Issue current 1865-1870
(thin paper)



Issue current 1865-



Issue current 1865-



Consistent Outer Ring
St. John's
1870



Issue current 1865-



Issue current 1865-1870
(thin paper)



Issue current 1868-1871



Issue current 1865-1870
(thin paper)



GPO Outer Ring
St. John's



Issue current 1865-1870
(thin paper)



Harbor Grace
1868



Issue current 1865-1870
(thin paper)



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

AN EXHIBIT BY DAVID PIERCEY The Cancellations of Newfoundland 1865-1908

-continued next issue

QUARTERED CORKS - Continued



GPO Outer Ring



Issue current 1865-



GPO Outer Ring
St. John's



Issue current 1865-1870
(thin paper)



Issue current 1869-1876



Issue current 1865-1870
(thin paper)



Issue current 1870-1879
(white paper)



Issue current 1865-1875
(thin paper)



Issue current 1865-1875



Issue current 1869-1876



Issue current 1870-1894
(white paper)



Issue current 1870-1894
(white paper)



GPO Outer Ring



Issue current 1870-1894
(white paper)



NEWFOUNDLAND: ‘MAJOR MISPLACED RE-ENTRY’

**Sheet position 55, 3¢ vermilion & blue denominations,
perforated and rouletted from the second cents issue.**

John Walsh, *FRPSC*

The Philatelic literature and some stamp catalogues make mention of a ‘major misplaced re-entry’ on a stamp from the engraved 3¢ denomination sheet. The initially 1870 released 3¢ stamp was in the vermilion colour. Later, in 1873 the same image design was released in blue. Both of these issues were 12 x 12 perforation. Then in 1877, the blue colour was re-issued with roulette separation. On all releases, the major misplaced re-entry can be found at sheet position 55.

At Ralph E. Trimble’s www.re-entries.com website, this well known variety is imaged at

www.re-entries.com/nfld2_centsB_Sc39.html



Figure 1

Library and Archives Canada, 1990-241.1329, e000007704

However, other than the re-entry being reported, no-one has offered or shown the reason for its’ existence. Upon request, the archivist at Library Archives Canada found two plate proof sheets of the value, one being the green colour trial proof (fig. 1) and the other the vermilion plate proof (fig.2)

Upon receiving the 800 dpi scans the author undertook an in- depth detailed examination of the vermilion colour sheet. The well documented ‘major misplaced variety’ was readily found at position 55 on this colour plate proof sheet. Shown in fig 3 below is the plate proof vermilion colour having position 55 digitally cutout. From the image you can see that this position has the major misplaced re-entry visible at the top and the right-hand side. The stamp is even vertically positioned lower on the horizontal row when compared to its neighbours.



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

NEWFOUNDLAND: 'MAJOR MISPLACED RE-ENTRY'

- continued



Figure 2



NEWFOUNDLAND: ‘MAJOR MISPLACED RE-ENTRY’

- *conclusion*

The issued stamp is known to visually display this re-entry. The issued blue 3¢ version, which is found both perforated 12 x 12 and rouletted, are both known and were seen with this visual re-entry. The Trimble site also shows the 3¢ red colour trial plate proof at position 55 showing the same.

Still the lingering unknown remained. What caused this major misplacement to happen on both coloured plate proof sheets? Having received the LAC green colour trial plate proof sheet image an examination of sheet position 55 was undertaken.

A digital cut of the full stamp from the sheet along with a close-up cut is presented in figure 4 below that shows the reason to undertake the plate re-entry on the sheet.

At sheet position 55 the green colour trial plate proof has an inspector’s indelible mark applied. Upon further examination it is seen why this specific stamp has been marked. On the vignette left side is seen damage to the design that shows a diagonal scrape or cut.



Figure 4

Library and Archives Canada, 1990-241.1329, e000007704 (detail)



Figure 3

Library and Archives Canada, 1990-241.1331, e000007706 (detail)

From this discovery it is demonstrated that the green colour trial proof was among the first, if not the first, colour trial tested. Whether the other known colour trial proofs violet, deep green, brown and deep brown have this damage present will require their examination. The author does not have access to those other colour trials.

The plate proof chosen for printing the vermilion, and used later for printing the blue colour, had this damaged area fixed prior to going to press for printing the requested 3¢ orders.

This article first appeared in the Maple Leaves - July 2020 - Volume 36



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

NEWFOUNDLAND MULTI-VIEW (MV) POSTCARDS

Brian C. Bursey & John M. Walsh, *FRPSC*

These are among the earliest, if not the first, privately produced Newfoundland postcards. These postcards depict multi-view images. It can be found on the bottom front of these cards the imprint: ENTERED ACCORDING TO THE ACT OF THE LEGISLATURE OF NEWFOUNDLAND IN THE YEAR 1899, BY J. H. MONTGOMERY, AT THE COLONIAL SECRETARY'S OFFICE. They appear to have been available for a relatively short period of time. In our research the earliest example we have found is a card dated 7 April 1899 postally used at St. John's Central and St. John's; signed by J. H. Montgomery (see fig 1 a & b). Note that although postmarked in April, the message on the card is dated 6 February.



Figure 1a

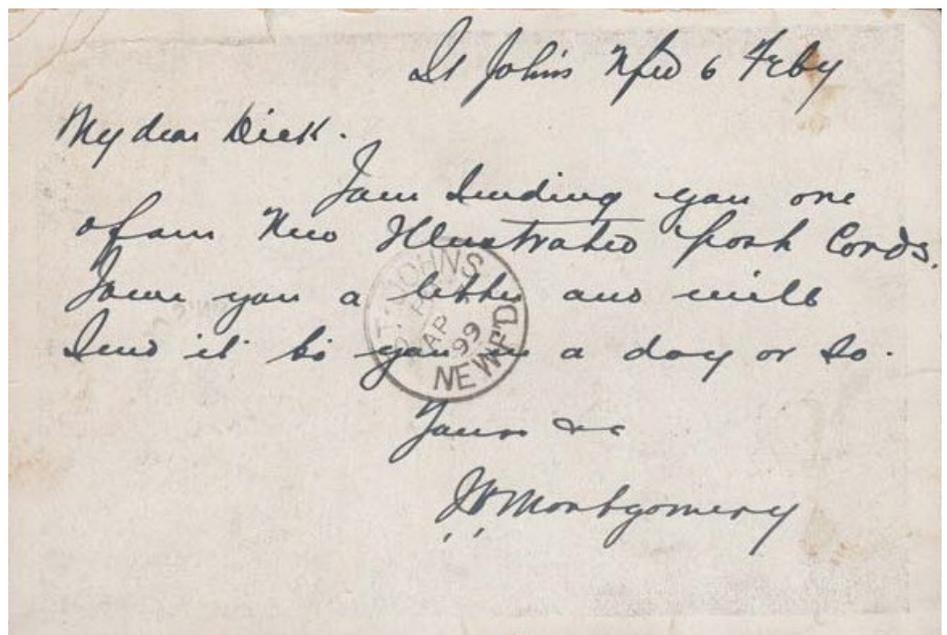


Figure 1b



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

NEWFOUNDLAND MULTI-VIEW (MV) POSTCARDS

- continued

Six sizes of postcards are known; with trimming, 1-2 mm size differentials can be observed within the same set. Different sizes often displayed the same images. Two images shown on these cards also appear on postcards that were published by the *Newfoundland Pictorial Post Card Co, 1904*. This, and the fact that their cards appeared on the market immediately after the Multi-View cards, suggests a possible connection between the two. One of their cards is known dated 7 May 1904. In the Evening Telegram of 10 August 1904 is a notice saying a beautiful artistic set of postal cards has just been issued. (see fig 2)

Fig 2. Excerpt from the Evening Telegram 10 Aug 1904 Nfld.

(Courtesy of John Griffin, Library Technician, Newfoundland and Labrador Collection, Provincial Resource Library Arts & Culture Centre, St. Johns, Newfoundland)

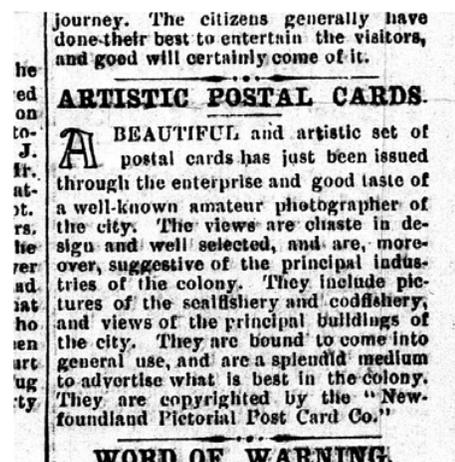


Figure 2

These early postcards of Newfoundland seem to have gone through several development trials/times. The Multi-View postcards have a small, about a quarter of the card area, clear space on the front image side on which to place a brief message. In the top right location is another small clear area to accommodate the stamp required to pay the postcard rate. Often the direction ADDRESS ONLY THIS SIDE is present on the reverse or it may simply be blank. Early post office regulations mandated that the reverse side be reserved exclusively for the address. Such postcards are described as having an ‘undivided back’.

As development progressed, the front image size grew larger, often with an image description. Some blank space was available for the sender to formulate their message. On the reverse the blank space was occupied by PRIVATE POST or PRIVATE POST CARD or PRIVATE MAILING CARD or such wordings. Sometimes these words were surrounded by a box, at times, of an ornate presentation. The top right corner had open space often with a rectangle box. As time progressed this stamp area box had directions printed inside of its borders, stating the postage rate 2¢ or as time unfolded, different destination rates.

As the image on the front increased to occupy the full frontal area, the back was manipulated. With the image at about 80% of the front the back had the direction of Address only on this side provided below the PRIVATE CARD styles. The stamp box was still present. A change in postal regulations in the early 1900’s allowed the postcard back to be divided evenly between a message and the address. Such postcards are referred to as being ‘divided backs’. This regulatory change led to a more modern style of postcard with the face dedicated to one or more images, and the back equally divided between the address and a message.



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

NEWFOUNDLAND MULTI-VIEW (MV) POSTCARDS

- continued

As development progressed further the presentation of the back changed again. While still having the previous information, the back was now divided by a central vertical line. On the vertical far left margin was written WRITE HERE. Then the back progressed into having far left margin WRITE HERE; a vertical divider line; horizontally centred high ADDRESS on the right section. The box for the stamp area disappeared. The back of the card continued to endure directional information polishing. While this was ongoing, postcard makers manipulated their personal mannerisms to position their business name. However, at times they did not print their business name!

Figs 3 and 4 show two more examples of these cards. The postcard in fig 3 is addressed to Madame Marie Toulinguet, c/o Miss Stirling, London UK. Marie Toulinguet was the stage name of Georgina Stirling from Twillingate Newfoundland. She was an internationally famous opera singer. The message on the card reads: ... "if you are in Italy this winter please send postcard now and then". In the 1900's postcard collecting and exchanging was a popular hobby.



Figure 3

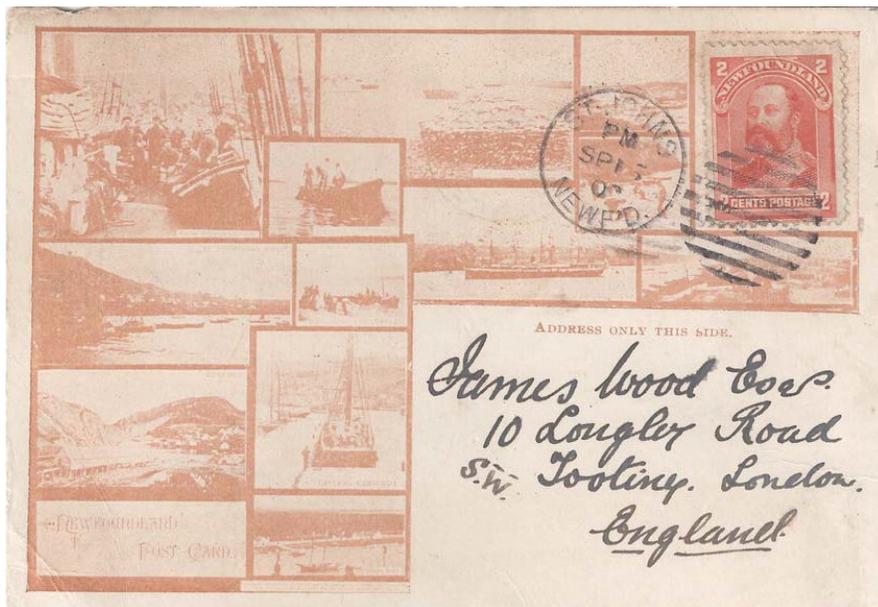


Figure 4

The table in figure 5 provides a listing of all the card types we have been able to find. Please contact the authors or the Editor if you can add any new types to the list or provide any corrections to the listing.



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

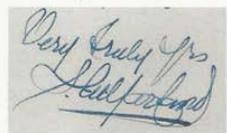
NEWFOUNDLAND MULTI-VIEW (MV) POSTCARDS

- conclusion

Fig 5 (below) complete listing of all recorded types of these multi-view cards (courtesy of the Newfoundland Specialised Stamp Catalogue).

MULTI-VIEWS (MV) believed to be the initial postcards developed for Newfoundland

NSSC#	paper colour	SIZE / PRODUCT DESCRIPTION / # views	images seen; NSSC can identify clearly	STYLE
Size 117 mm x 76 mm				
MV 1	cream	Top left image: Bust of Man. 15 views.		B/W
<i>images seen:</i> Busts of 4 (named) men; Gazette Building; S.S. Bruce; N.F. Railway; Newfoundland Dog; Newfoundland Caribou; Port aux Basque; On the Humber; Saw Mill; Troutling scene; On the Humber; Men hunting.				
MV 2	white	Top left image: Roman Catholic Cathedral. 9 views.		B/W
<i>images seen:</i> Roman Catholic Cathedral; Colonial Building; From Railway Depot Looking West; Ruins Episcopal Cathedral; Government House; Crosbie Hotel; Ruins Kilbride Chapel; Gower St. Meth. Church; Insane Asylum				
Size 133 mm x 89 mm				
MV 21	white	Top left image: Banker Fishing Boat Crew. 12 views.		B/W
<i>image seen:</i> Bank Fishing Crew; Casting Cod Seine; Drying Fish On The Beach; Avondale; Hauling Caplin; H.M. Fishery Protection; St. John's After Great Fire; Portugal Cove; Hauling Caplin (boat); Quidi Vidi; Drying Codfish; Fishing Boats				
MV 22	white	Top left image: Bust of Man. 15 views.		B/W
<i>images seen:</i> Busts of 4 (named) men; Gazette Building; S.S. Bruce; N.F. Railway; Newfoundland Dog; Newfoundland Caribou; Port aux Basque; On the Humber; Saw Mill; Troutling scene; On the Humber; Men hunting.				
MV 23	white	Top left image: Roman Catholic Cathedral. 9 views.		B/W
<i>images seen:</i> Roman Catholic Cathedral; Colonial Building; From Railway Depot Looking West; Ruins Episcopal Cathedral; Government House; Crosbie Hotel; Ruins Kilbride Chapel; Gower St. Meth. Church; Insane Asylum				
MV 24	white	Top left image: Ships In St. John's Harbour. 10 views.		B/W
<i>image seen:</i> Ships in St. John's Harbour; Steady Brook Falls; St. John's Harbour View From Upper Levels; Humber River; Clode Sound (Port Blandford); N.F. Railway; Woman Face; Iceberg; etc				
Message on Oct 21 / 03 used card says: <i>We expect to have our new series of 20 all different Picture Post Cards of Nfld. scenes etc, in course of a week or two. We are quite sure you would be pleased with them.</i> Signature is imaged; possibly someone can identify. Even though no company name and not knowing the signer; the release of 17 postcards by the Newfoundland Pictorial Post Card Co., 1904 suggests a possible link.				
MV 25	cream	Top left image: Ships In St. John's Harbour. 10 views.		B/W
<i>image seen:</i> Ships in St. John's Harbour; Steady Brook Falls; St. John's Harbour View From Upper Levels; Humber River; Clode Sound (Port Blandford); N.F. Railway; Woman Face; Iceberg; etc.				
MV 26	white	Top left image: Steamer On Dock. [other images are sealing related] 12 views.		B/W
<i>image seen:</i> Ship on Dock; Departure of Sealing Fleet; Iceberg; Skinning The Seal; Landing Seals; White Coat Seals; [etc, difficult to read]				
MV 27	white	Top left image: Tilt Cove Copper mine. 10 views.		B/W
<i>image seen:</i> Tilt Cove Copper Mine; S.S. Bruce; A Group Of Waltonians At Nine Miles Post, Placentia Line, N.F.; Loading Pier Bell Island; etc.				
Size 138 mm x 95 mm				
MV 41	cream	Top left image: Banker Fishing Boat Crew. 12 views.		B/W
<i>image seen:</i> Bank Fishing Crew; Casting Cod Seine; Drying Fish On The Beach; Avondale; Hauling Caplin; H.M. Fishery Protection; St. John's After Great Fire; Portugal Cove; Hauling Caplin (boat); Quidi Vidi; Drying Codfish; Fishing Boats				
MV 42	orange	Top left image: Banker Fishing Boat Crew. 12 views.		ORANGE
<i>image seen:</i> Bank Fishing Crew; Casting Cod Seine; Drying Fish On The Beach; Avondale; Hauling Caplin; H.M. Fishery Protection; St. John's After Great Fire; Portugal Cove; Hauling Caplin (boat); Quidi Vidi; Drying Codfish; Fishing Boats				
MV 43	cream	Top left image: Steamer On Dock. [other images are sealing related] 12 views.		B/W
<i>image seen:</i> Ship on Dock; Departure of Sealing Fleet; Iceberg; Skinning The Seal; Landing Seals; White Coat Seals; [etc, difficult to read]				
Size 142 mm x 98 mm				
MV 61	cream	Top left image: Steamer On Dock. [other images are sealing related] 12 views.		B/W
<i>image seen:</i> Ship on Dock; Departure of Sealing Fleet; Iceberg; Skinning The Seal; Landing Seals; White Coat Seals; [etc, difficult to read] [colouring and image differences; Card of April 07, 1899 shown with J H Montgomery signature] Suggestive of initial printing BECAUSE of the full inking in address area. Others do not have this.				
Size 146 mm x 92 mm				
MV 81	white	Top left image: Ships In St. John's Harbour. 10 views.		B/W
<i>image seen:</i> Ships in St. John's Harbour; Steady Brook Falls; St. John's Harbour View From Upper Levels; Humber River; Clode Sound (Port Blandford); N.F. Railway; Woman Face; Iceberg; [etc, difficult to read]				
Message on Jan 27, 1901 used card says: <i>Compliments of A.A. Delgado.</i> Possibly an indicator of the origin of this card.				
Size 146 mm x 99 mm				
MV 101	orange	Top left image: Roman Catholic Cathedral. 9 views.		ORANGE
<i>images seen:</i> Roman Catholic Cathedral; Colonial Building; From Railway Depot Looking West; Ruins Episcopal Cathedral; Government House; Crosbie Hotel; Ruins Kilbride Chapel; Gower St. Meth. Church; Insane Asylum				





TUMBLING STONES, FALLING ROCKS AND CASCADING PEBBLES

by Jim André

Newfoundland’s first cents issue began in 1868 and later included a 3c stamp of Queen Victoria facing right, first printed in vermilion in 1870, changing to blue beginning in 1873, and both perforated 12. In 1877 the 3c blue was issued as a rouletted stamp. All three of these issues were printed from the same printing plate. Four years ago a significant plate flaw was discovered in the left margin by Mr. Terry Rhoades and from an examination of the plate proof sheet in vermilion it was determined to be located at plate position 11 (Figure 1); note how fully developed the flaw is on the plate proof. Mr. Rhoades decided to call the flaw “tumbling stones” and subsequently found examples on all three issues of the 3-cent Victoria. As a collector of plate flaws and re-entries, I was pleased to acquire the stamp in Figure 2 which clearly shows the full extent of the flaw.



Figure 1 *Tumbling Stones 1 (Position 11)*

Credit: Library and Archives Canada,
1990-241.1331, e000007706 (detail)



Figure 2 *Tumbling Stones (Position 11)*

Less than two weeks later, I was fortunate to find and acquire the stamp in Figure 3 which shows a similar but different plate flaw in the right margin (Figure 4). Like the tumbling stones and the “falling rocks” plate flaw found on the 6-cent dull rose in the same issue (plate position 42, Figure 5), it is a series of closely spaced dots in the margin. With thanks to Mr. John Walsh for providing me access to the Library and Archives Canada (LAC) images of both the vermilion and the green trial color plate proof sheets of this issue, I identified the plate flaw as being the “tumbling stones” near neighbor at position 13 (Figures 6 - 9). Unlike the tumbling stones, this flaw was not fully developed at the time the proofs were pulled but appears to have strengthened over time.



TUMBLING STONES, FALLING ROCKS AND CASCADING PEBBLES

-continued



Figures 3 & 4

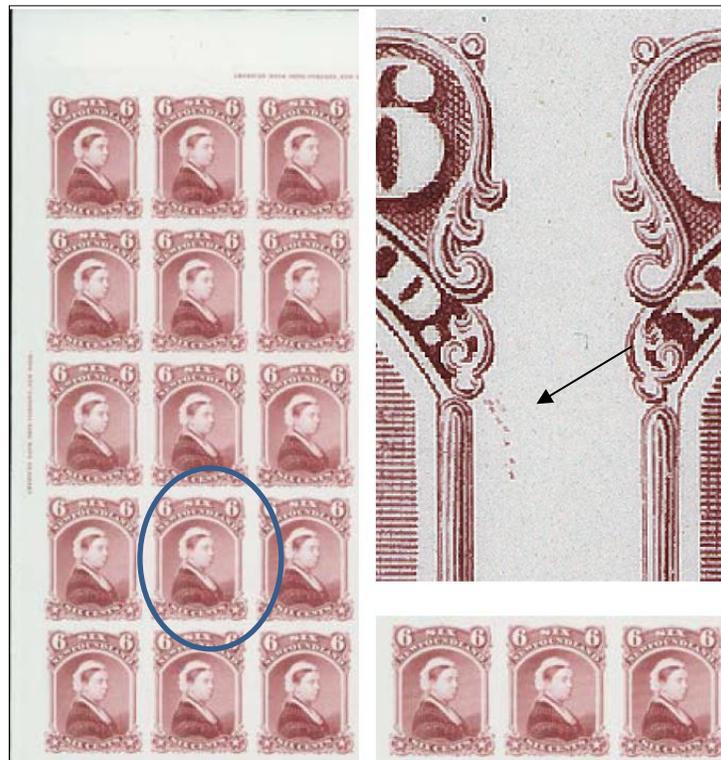


Figure 5 Falling Rocks, plate position 42

Credit: Walsh, Newfoundland Specialized Stamp Catalog, 2020



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

TUMBLING STONES, FALLING ROCKS AND CASCADING PEBBLES

- continued



Figure 6 & 7 Credit: Library and Archives Canada, 1990-241.1331, e000007706(detail)



Figures 8 & 9 Credit: Library and Archives Canada, 1990-241.1329, e000007704 (detail)

In seeking a second copy of this flaw, I was able to find and acquire the stamp in Figures 10-11, a 3-cent vermilion clearly showing three closely spaced dots in the left margin. By overlaying Figures 3 & 10 on the green plate proof sheet positions 13 & 14 respectively, these dots connect with those on both Figure 3 and the plate proof sheets. While this may be further evidence for the flaw, an example tying the two sets of dots together would be better.



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

TUMBLING STONES, FALLING ROCKS AND CASCADING PEBBLES

- continued



Figures 10 & 11

A position block would be ideal for confirming the flaw and one such block may still exist. The Robert H. Pratt collection, captured in slides owned by the Collectors Club of Chicago, included what was then believed to be the largest known multiple of the perforated 3-cent blue, an upper left block of sixteen comprising positions 1/34. This block later became part of a reconstructed block of 40, plate positions 1-40, auctioned as part of the Gilbert collection in 2004. Unfortunately, neither the scan from the Pratt collection nor the image in the auction catalogue is clear enough to discern this latest discovered plate flaw (a clearer image is not available from the auction house), but the tumbling stones flaw can be seen. If a high-resolution image of that block is available, it is anticipated that it would show any part of the flaw not removed by the perforations. Also, if a similar block of the rouletted stamp is available, it would be easier to see there since the roulette will not interfere with the flaw to the extent perforations do.

Meanwhile, other questions remain:

- What caused the multiple, similar plate flaws? A dropped tool or tooling error when laying out the plate is a possibility.
- Why is this flaw so weak on the plate proofs but so strong in an issued stamp? Corrosion brought on by the plate damage may be a possibility. But then why wouldn't the tumbling stones and falling rocks flaws show a similar effect?
- How many stamps exist that display this plate flaw to any extent? The Pratt collection states there were 300,000 of each of the perforated stamps printed and 100,000 of the rouletted stamps printed. A heuristic of a 2% survival rate for stamps of this era suggest there may be about 140 examples existing today.

In keeping with the *lithos*-based naming conventions of the previous similar plate flaws, I'm suggesting this one be called "cascading pebbles". I continue to pursue further examples of this flaw and am interested in seeing or obtaining additional copies.

References:

- Library and Archives Canada, item number 1990-241.1331, stamps and stamp products, reproduction number e000007706
- Library and Archives Canada, item number 1990-241-1329, stamps and stamp products, reproduction number e000007706



NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

TUMBLING STONES, FALLING STONES, AND CASCADING PEBBLES

- Conclusion

- Lowe, 1973, Encyclopaedia of British Empire Postage Stamps, vol V, part IV, page 467
- Walsh, 2020 Newfoundland Specialized Stamp Catalogue, 12th Edition, pages 15-16.
- Rhoades, Walsh, "Newfoundland Philately Constant Flaw 'Tumbling Stones'", Canadian Philatelist, Vol 67, #4, Whole #395 page 212, Royal Philatelic Society of Canada
- Collectors Club of Chicago, Robert H. Pratt collection slide #G-1953, www.nfldstamps.com/cc.html

PHILATELIC EXHIBITING - "WHY?"

by Tony Thompson

The fourth virtual meeting of the Newfoundland Study Group was held on Saturday, 19 of September, 2020 and explored the topic of "exhibiting" with four expert panelists: C.A. (Clarence) Stillions, David Piercey, Robin Moore, and Dave Bartlet. Martin Goebel noted in his invite to this ZOOM meeting "*This is NOT a "how to" session, but rather a chance to hear about why one might consider exhibiting, and what to expect*". The presentations were excellent and totally re-kindled my interest in exhibiting once again (I was upset at a show in Sweden by the complete lack of interest in my exhibit and the low award – sound familiar??!!). CA started the presentations by giving his reasons for exhibiting:

- Enjoy your stamps and showcase them to others
- Chance to organise a collection and find and fill gaps
- Awards (medals) were not a primary reason (but recognition is appreciated and could increase value when selling the collection)

David Piercey, a renown judge, exhibitor, and author on exhibiting in *Canadian Philately*, agreed with CA and also noted that there have been changes in recent years with improved judging and increased freedom for content and style. He noted that many exhibitors enjoy receiving the critique from judges and use it to improve their exhibits for subsequent shows. This emphasises the positive aspects of judging, but also noted that some exhibitors have been "burnt" and "upset" by their results. He felt that non-competitive exhibits missed out on this feedback and in general these exhibits fail to improve over time. Rob Moore reminded us all that stamp collecting is an enjoyable hobby and he felt that his exhibits provided him the opportunity to learn more about his collections and to display them to other interested philatelists who would strike up long and interesting conversations whilst pointing fingers at each item in turn!. This was a chance for Rob to both learn and teach! Dave Bartlett started his presentation with "What more can be said?" and then managed to say more. He recalled at times dealers would approach him offering that missing item (which he did not always purchase).

He also made the important point that there were good "Exhibiting guides" out there, but that they should not stifle the freedom for exhibitors to explore interesting and novel approaches to displays. However, a caveat was expressed that judges would not always appreciate this!

General discussions were many and varied. The ones that stuck in my mind were: (1) pick the shows according to the material you have (for example, Sweden is perhaps not the best place for a Newfoundland exhibit and I should try the UK or return to North America!); (2) be mindful that local and national exhibitions provide the best chance to show interesting and newer material, whereas international exhibitions are best reserved for the classics and those people with deep pockets; and finally (3) there were differing opinions as to merits of starting your exhibiting career with one-framers as these can be very difficult to get right. So, local shows with 2-3 frames is perfect for those first exhibits.

Very many thanks to the four panelists and all the participants.

P.S. Malcolm set a challenge that the November 21st ZOOM meeting will be for mini exhibits of 4-5 sheets.



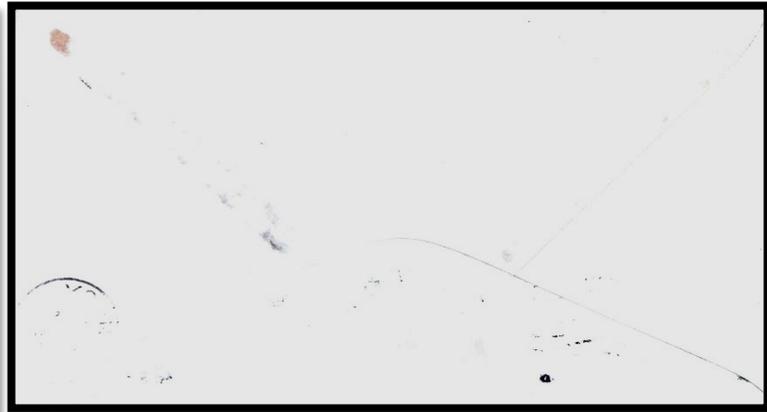
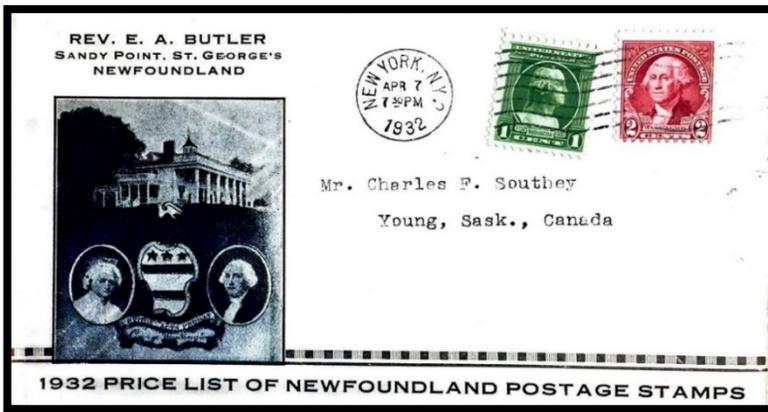
NEWFOUNDLAND NEWSLETTER BNAPS NEWFOUNDLAND STUDY GROUP

Number 181
Oct.-Dec 2020

" UP-DATE TO MY ARTICLE ON PAGE 2 OF NN #180---

Ron McGuire

My sincere thanks to Eugene Yount, who sent the one response to date; reporting another example of Rev. Butler's 1932 promo envelope. It also corrects my assumption that the envelope was only used to Butler's American clients---because it is addressed to Canada! (See illustration below) It has a weak, "Young / Sask." cds receiver on the reverse. The cover is franked with a one and two cent Washington commemorative to pay for the three-cent double rate to Canada. I now wonder if Butler was in New York for some reason, like attending a church convention; and personally, did the mailing arrangements to all his clients. Does anyone else have another example in their collection?



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