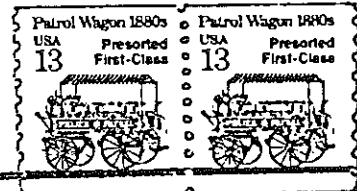
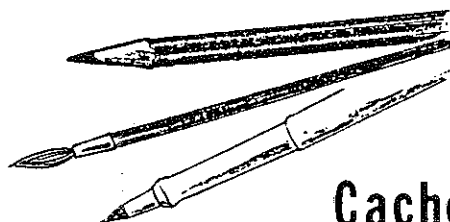




Left-Sider News



FIRST DAY OF ISSUE

Cachet Makers Association AFDCS Chapter 65

Official Newsletter of the Cachet Makers Association, Chapter 65 of the AFDCS
* * Charter Meeting held at Anaheim, CA on October 29, 1988 * *

Officers Elected September 23, 1989:			VOL. 1 NO. 10 November 1989
President Robert Pristas 1107 Nashua Avenue London, Ontario Canada, N6K 2C2	Vice President Judith Fogt 600 Caldwell Piqua, OH 45336	Secretary/Treasurer Kim & Linda Yarbrough Box 2544 Chula Vista, CA 92012-2544	

Left-Sider News Editor: Cynthia Scott, Box 1085, Pine Grove, CA 95665

ONE VOLUNTEER, SO FAR ...

No response to our call for volunteers to head various committees; what happened? There was no deadline specified, and of course no one will come and "get you" if you hide in silence. It just means that all those projects we agreed needed doing won't get done.

We did get a volunteer for a job not mentioned before: the CMA Educational Committee. Julian Pugh was asked by the president of the Central New York AFDCS Chapter (#53) to assist in presenting a seminar on "How To Be A Cachetmaker" at next year's convention.

Julian had just written an article for First Days on that subject, which he thinks, is why Ray Stummer asked him to take charge of the seminar. Julian and Ray have not yet determined whether this presentation will be given by one person, or a panel. If it is to be a panel, Julian would like to pick the panel speakers from our CMA members.

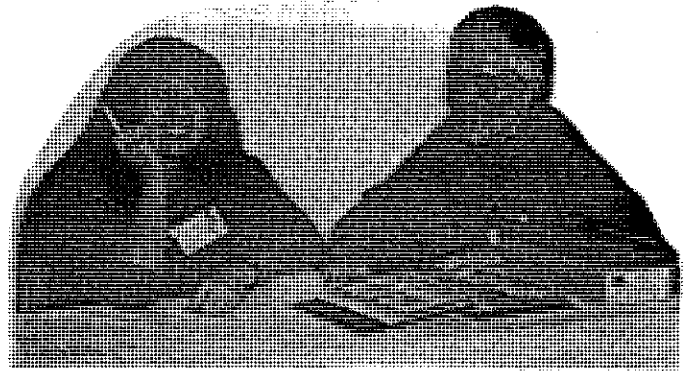
Julian notes that Bernard Goldberg gave a similar presentation at the convention held at Virginia Beach a few years back. An idea worth repeating. Julian will keep us posted on developments, as the NY chapter communicates with him.

From Julian's letter: "If any members of the CMA have suggestions about other means of how the CMA could be involved in educating the general public and/or the society about our craft of making cachets, I invite their comments and participation on the Education Committee."

Write to Julian Pugh at Box 8789, The Woodlands, TX 77387-8789. Or call him at area 713, 363-9135.



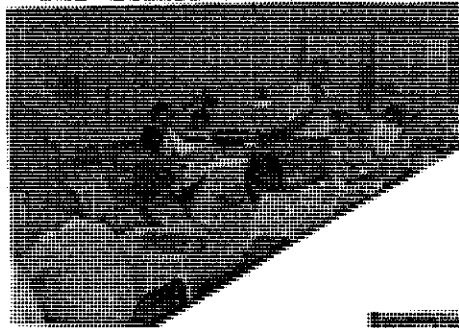
LINDA YARBROUGH



GEORGIA & MIKE LITVAK

CMA BOURSE

ONE HOUR MEETING



CYNTHIA SCOTT

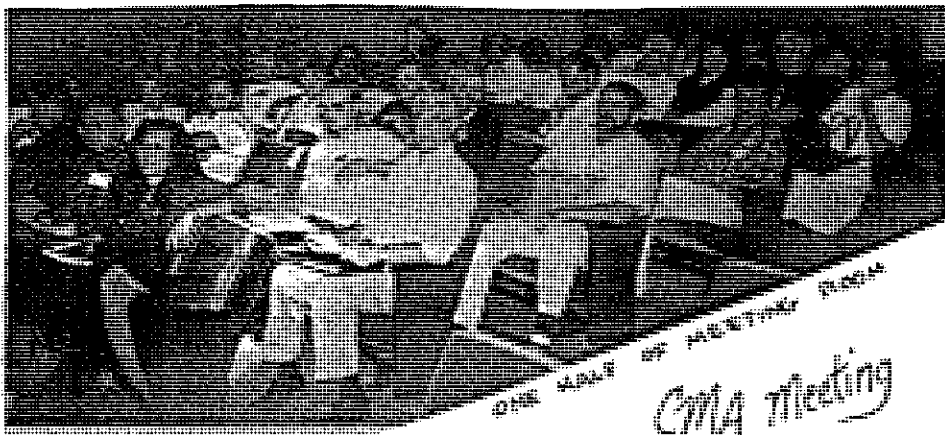


MARK ANN FLEMING

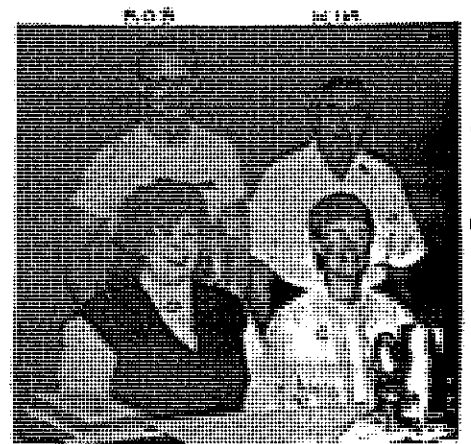
at McLean, VA



KATHY & DON TERLINDEN



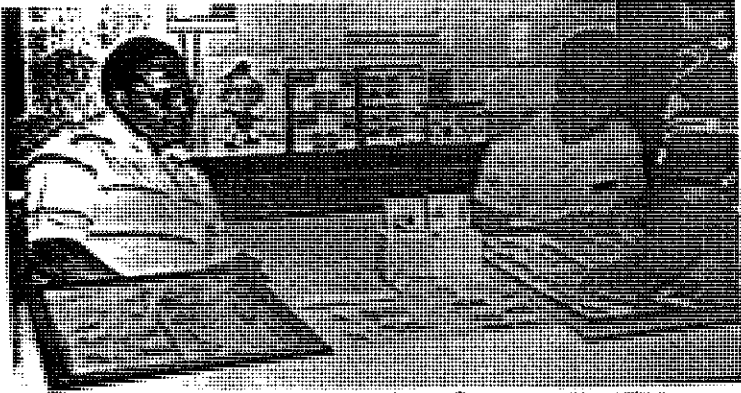
ONE HOUR OF MEETING ROOM
CMA Meeting



JUDITH

CYNTHIA

OFFICERS



JOHN & ED FRISTAS

CMA

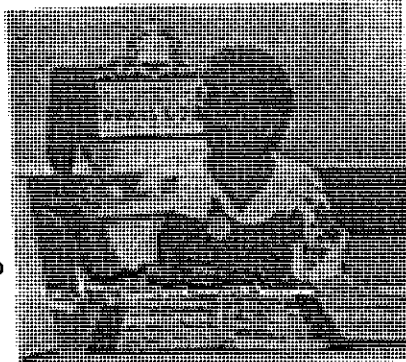
BOURSE



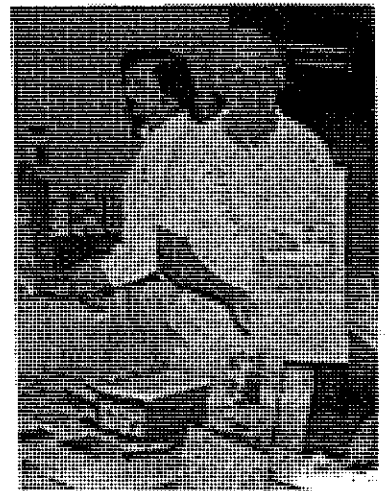
DAVID & JUDITH FOGT



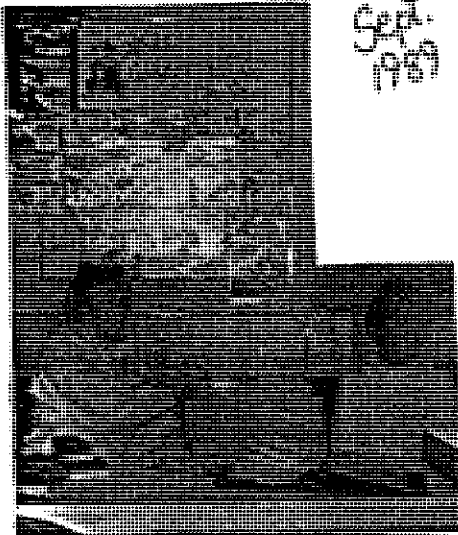
DORIS GOLD



DERWOOD CONE

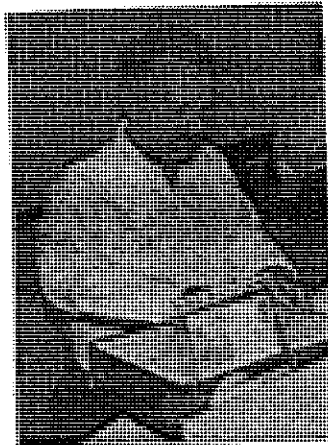


HERB BENNETT

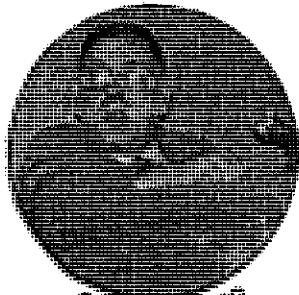
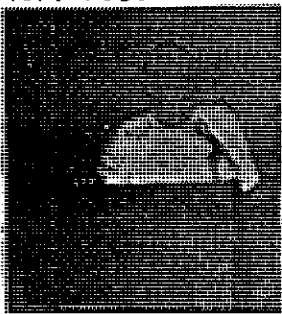


Sept. 1959

MIKE & JANE WEDDLE



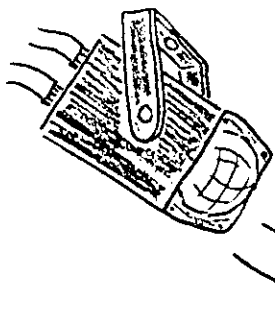
TOM FOUST



KEN TRAUB



ONE SIDE OF MEETING ROOM



Spotlight

ROB PRISTAS

Our new president offers this 1986 article written by Bill Jory for the In Touch (With Canadian & BNA Philately) Stamp Newspaper:

Travelling Philatelist

By Bill Jory

Rob Pristas of London, Ont., could easily be called the travelling philatelist. His willingness to drive hundreds of miles just to get a unique first day cancellation is astounding.

When the United States issued a set of dog stamps in September, 1984, he drove to Paw Paw, Mich., to get a fitting postmark. A year later, he drove more than 1,500 kilometres to Lexington, Ky., to get first day cancels for the U.S. horse stamps. Then, noticing on a map that a community called Horse Cave, Ky., was nearby, he extended his journey to get a cancel there.

"It cost me a fortune," he says of the Kentucky trip, "and as it turned out, the horses' issue just wasn't very popular in the United States and I've still got 60 of the 66 covers left."

Still, you can't fault his enthusiasm. Since his covers often take him hours to prepare, he feels the journeys are worthwhile to get a postmark that compliments the cachet and stamp.

Pristas, who believes he is Canada's only cachet maker, hopes to revive declining interest in first day covers through customized cachets.

Although a collector since age 12, he says that until three years ago his knowledge of first day covers was minimal. Because the only covers he saw were mass-produced items of little value and interest — those common covers produced by agencies like Canada Post and Fleetwood in the U.S. — he didn't give the matter much thought.

Being introduced to handpainted covers through the American First Day Cover Society, however, showed him that stamp collecting could be extended a step further and united with art.

"The positive inspiration came from people who painted covers directly with water colors one at a time. Painted by a real artist. That kind of work really inspired me to get involved."

He credits cachet-making artists such as Lois Hamilton, Bernard Goldberg, Fred Collins and Ham McNatt for sparking his enthusiasm.

Customized covers can be either printed envelopes on which the design is hand-painted or covers that are totally handpainted.

When he saw some of the cachets that were being marketed, he knew he could do better so he set to work creating his own.

"I guess doing your first cover is a lot like when a person first makes love," he says. "If you think back, you know you could have done better if only you knew then what you know now."

Through trial and error he persevered.

If he has a particular affection, it's for duck stamps. The first cover he designed was for the U.S. Wetlands stamp of July, 1984, marking the

50th anniversary of duck stamps. In an experimental mood, he created 19 covers — some simple and others more detailed — all basically for fun.

When Canada's environment department issued a non-postal duck stamp last summer for inclusion on migratory bird hunting permits, he also wanted a cancelled cover for its first day of issue. What better postmark than Woodstock, which he says has a woody, outdoorsy sound to it.

An example of his theme approach was a recent Christmas cover in which the madonna and child were depicted on the cachet. The Canadian stamp was cancelled at St. Marys and a U.S. stamp was cancelled at St. Mary, Ohio.

"This is a kind of topical aspect of cover collecting," Pristas says.

As most collectors are aware, official first day covers authorized by governments usually are prepared in advance or after the issuing date, therefore his preference is for unofficial postmarks "to prove it was cancelled at a real post office on the real day of issue."

Only Canadian and U.S. issues of particular interest are selected, which means about five or six issues a year. He sells his covers for \$5 to \$10 generally — most often to U.S. customers because that's where most of the interest is. However, he says he is not in it for the money, but because the income helps finance for his hobby.

Occasional special productions may cost more. A cover sporting a handpainted duck in combination with the U.S. wetlands stamp and a 1934 federal duck stamps sold for \$100. Recently, he sold one of his Canadian duck stamp first day covers for \$318 U.S., a price he regards as a record high for a modern Canadian first day cover.

For those who want to create their own covers, his advice is keep the design simple. It takes a long time to add the colors. For those without artistic talent or the patience to draw their own covers, he suggests buying printed covers and adding colors by hand or having someone else do the artwork and then adding colors yourself.

For information on Pristas' cachets, write to 1107 Nashua Ave., London, Ont. N6K 2C2.

[Rob works as a group insurance broker-consultant. He and his wife Nancy have a son and a daughter (ages 6 & 2).]

SPECIAL PUBLICITY OFFER !!!

Ken and Angie Kribbs (of Kribbs' Kovers and the Brunswick Stamp Co.) bring us a wonderful advertising/promotion opportunity that sounds too good to be true. Here it is, just as Ken wrote it:

"We have been in radio/television for 47+ years. We have a daily show on the Coastal Georgia Cable System weeknites at 6 pm, following the 5:30 - 6:00 News Roundup for Coastal Georgia. We will be very happy to feature any cachetmaker's work on a complete show for them.

The Show is ours to handle as we desire!! We have covered everything from stamps and covers to interviews with the Postmaster General along with feature shows on buying at auctions, proper care of covers, foreign stamps and covers, selecting albums for stamps and covers ... to even subscribing to trade journals.

Please advise the LSN readers who are cachetmakers that we will be pleased to do a complete program on their work. Here's what we will need:

- 1) A bio-background of themselves and their cachet
- 2) Whatever covers they would like for us to feature, sending a minimum of 10 covers -- insured.

As soon as the show is done the covers will be returned intact and insured. If the cachetmaker wants a copy of the video for thier review, we will need \$5 to purchase a quality video and pay for a dubbing fee. ...Otherwise, there is NO Charge whatsoever!

Any cachetmaker needing additional information may write to us at

Kribbs' Kovers
794 Beachview Drive
Jekyll Island, Georgia 31520

or

Brunswick Stamp Co.
Post Office Box 142
Brunswick, Georgia 31521-0142

...or call us after 7 pm EST at (912) 635-2739."

NEWS FROM SALEM, OREGON

FRANS & LINDA GEERLINGS

In a newsletter to their customers, the Gaerlings told how much they enjoyed their trip to McLean for the AFDCS convention. They also mentioned that since August they have been working on their covers full time and love every minute of it. Conversion to new bookkeeping software promises to make their computer more usefull, especially with keeping track of invoices.

Some production notes: "Watercolor is a unique medium as it has a mind of its own. It can flow on the paper without you having too much control as to where it goes, unlike oil paints or acrylics which are very rigid and opaque. I have never seen any watercolor painting that could be duplicated exactly. They all have their own characteristics -- that's one of the main reasons we like watercolors so much! We have tried different mediums on our one-of-a-kind cachets such as colored pencils and acrylic/watercolor blends, but we prefer the soft transparency of watercolors.

The envelopes we use are 25% cotton bond without any gum on the flaps so there is nothing that can bleed through in time and ruin the cover. However, care should still be taken as the envelope manufacturer uses glue on the envelope seams. We use a stuffer card

printed on one side only (printing facing to the flap side) to further protect the artwork on the front of the covers.

We use a watercolor paint which is supposed to be more fade resistant so that direct sunlight should not affect the covers. All of our limited edition covers are numbered.

Storing your covers in books can create problems. Don't leave your cover album in the car when it is hot -- I did this once and the plastic pages all melted together! ☐



LETTERS TO THE "LEFT SIDER"

"...One suggestion was made during the CMA meeting which I believe should be re-emphasized. If the CM bourse runs beyond the conclusion of the dealer bourse, or vice versa, the show hours should be expanded and PRINTED so that they reflect the time that the last bourse concludes. This measure will enable people attending the show to be informed so they can make plans in advance to attend both bourses, if they so desire."

"I have a major concern. I did not have sufficient time during the recent convention to even glance at the displays. ...I bet that I am not the only cachetmaker who has experienced this frustration. ...Are there others who would support the suggestion to expand the hours for viewing the displays? At the Morristown convention in 1986, displays were housed separately from the dealer bourse. A guard was present, and this allowed for more hours and opportunity to view the exhibits. I'd certainly support something similar for future conventions."

"My partner, Mary Lou Rice, and I were delighted with the number of Canton Covers we had the opportunity to sell at the CM Bourse. We want to express our appreciation to the members of the Graebner Chapter who made this and the wonderful convention possible. Thanks to one and all."

Mary Ann Leak

From a USPS MEMO:

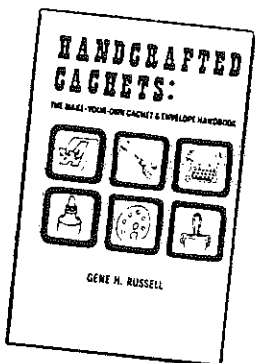
...we have finalized the negotiations with American Licensing Group, Inc. to obtain the rights of publicity for the image and name for the Ernest Hemingway stamp. Please be advised that all non-philatelic manufacturers will be required to receive authorization The licenses will be granted on a non-exclusive and non-discriminatory basis... Companies producing philatelic items, such as first day covers or similar items, bearing the stamp and cancellation, may do so without a license.

[Even though this issue has been out for awhile, thought we should all realize that not every copyright situation has gone against us. ... editor]

Handcrafted Cachets

of just about every type and technique imaginable.

- * Color
- * Black/white
- * Photographic
- * Potato print
- * Felt Pen
- * Typewriter
- * Calendar



HOW-TO make all these cachet varieties and a lot more — for a total of 40 different methods made easy with stepwise instructions.

Make Envelopes
Silk Screen Drying Rack
Stencils & Letter Guides

All these techniques fit the complete range of artistic ability — starting with no talent at all. The text describes the materials needed and simple tools involved — where to get them and how to use them.

The Make-Your-Own Cachet & Envelope Handbook

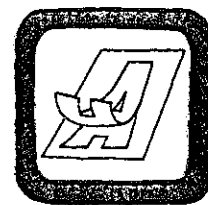
Postpaid Price: AFDCS members — \$8.95
Non-members — \$10.95

Order from: **AFDCS**, P.O. Box 59, Larchmont, NY 10538

We have permission from the AFDCS to reprint pages from "Handcrafted Cachets" handbook by Gene Russell.

Tips from this book can help beginners and commercial producers, too. Who knows it all?

Postage Stamp Cachets



MATERIALS

- _____ Postage stamps
- _____ White glue
- _____ India ink
- _____ Soft-ledged pencil
- _____ Soft eraser
- _____ Blank envelopes
- _____ Stuffer cards

TOOLS

- _____ Topaz triangle
- _____ Technical pen



HOW TO MAKE THE CACHET

1. The inclusion of postage stamps as a major focal point in a cachet has many possibilities. Consider all of the U.S. and foreign issues that have been produced and numerous tie-in combinations should come to mind. Begin by jotting down ideas for used and mint stamps that would make interesting cachets. A look through a stamp catalog should suggest additional issues and ideas. Two types of postage stamp cachets are mentioned here to get you started. First, stamps can be placed in the cachet because they seem to fit on their own merit. They tie in nicely with the First Day stamp because they are topical, informational, or aesthetical in nature. Second are stamps that lend themselves to additional artwork. The stamp artist stopped his design at the perforations but you can continue where s/he left off.
2. With some ideas and maybe a few Scott numbers at hand, visit a stamp dealer to purchase those items you particularly want and also to look through his nickel-a-piece box to see what else might turn up.
3. Sketch frames and drawings on the envelopes with the soft-ledged pencil. Use the stamps themselves as guides for laying out the cachet.
4. Ink the cachet with India ink. Make any border or frame about 1/8" smaller than the stamp or about 1/4" thick. Erase the pencil lines when the ink has dried thoroughly.
5. Insert the stuffer card, add the address and postage, and prepare for mailing to the First Day city. Mail the envelopes with the cachets partially finished.
6. When the envelopes return, attach the stamps in their appropriate places. Use white glue or commercial mounts as you desire. If gluing, make sure the edges are coated so they will be sealed flat to the envelope. Place a weight on the envelope while it dries.

Jefferson



Dog, n. A kind of additional or subsidiary Deity designed to catch the overflow and surplus of the worlds worship. -A. Bierce

