



The Philatelic Communicator

Journal of Writers Unit 30 of the

American Philatelic Society

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The President's Message

By Robert de Violini

As soon as I got the First Quarter issue for 1990 it was time to prepare this column for the Second Quarter. Let's hope that Joe has had some better luck with Epson America in getting his laser printer fixed than he has had so far. And also let us hope that we can get back on track with a more regular schedule of publication of *The Philatelic Communicator*. It doesn't help attendance to read of a "coming event" several weeks after it was held.

There isn't anything wrong with Epson laser printers—the new low-cost EPL-6000 model has received excellent reviews—it's just that Joe Frye has one of their older models that has begun to show its age, and it has become difficult to get the people at Epson's repair center to do their job correctly.*

The current plans are for two issues of the *PC* between now and STaMpsHOW '90 in Cincinnati, but in the event that Joe can only get one issue out, please be sure to read and act on the information on page 42 about the WU Breakfast on Sunday, 26 August at 8:30 a.m.

Writers Unit Breakfast tickets are available through the APS's preregistration procedure; the form will have been on the back wrapper of at least one issue of *The American Philatelist* by the time this reaches you.

Diana Manchester is handling the program arrangements, and it promises to be something not to miss. We have received a number of literature donations for door prizes, and there will be some interesting and surprising items those at the breakfast might win.

There will also be a Writers Unit meeting at STaMpsHOW. This will be at 2:00 p.m. on Saturday afternoon. At a suggestion from Diana—she has a lot of good ideas—the meeting topic will revolve around tools to use to improve your publications' appearance with other than computer techniques. I am certain that this will be a very interesting and informative meeting for all.

I hope that many of you will make the effort to visit STaMpsHOW '90, and to attend both the Writers Unit meeting and the Writers Unit Breakfast.

See you there. ■

* See "Printer . . . , " p. 34; "The Issue . . . , " p. 59. *iff*

Strategies for Topical Writing

By Ken Lawrence

Topical stamp collecting—also known as thematic philately*—is the wave of the present and the future. It has not displaced traditional collecting or postal history, but its popularity is greater than our literature reflects.

To demonstrate this, I present as my first witness Richard W. Helbock, writing in his flagship journal, *La Posta: A Journal of American Postal History*. Though he's a cover lover of the traditional mold, Helbock is crusading to save our hobby from the threats that surround us on every side—from baseball cards to comic books.)) Page 35

* At the lofty level of national and international exhibiting in competition, thematic has a distinct technical meaning, referring to the preferred method of organizing a topical collection for display. Here, however, I use the vernacular, in which topical and thematic are merely geographic dialect choices with identical meanings, as they do in auction catalogs or in the titles of publications.

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The Philatelic Communicator

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Deadline for next issue is NOW.
See details in "Coming Up," page 36.

CORRECTION

Here's one for all you software mavens:

In Myron Hill's article on Stamp Market Tips, page 5, top of the second column, in the last issue should read:

* 500, type Ia, the 2-cent flat plate printing of 1917. Ross said that the Scott 1984 price was \$300 and a good buy at that price. Present Scott is \$200. It retails now for \$67.50 F-VF and \$135 VF or better. Ouch!

It did read that way when Joe Frye sent me his first printout of the text, but in re-formatting to fit the pages, the underlined words disappeared, ruining Myron's point, and I failed to catch it in proofreading the second printout, because I was looking mainly for errors in copy I had changed, and only skimming copy that I had approved.

Joe and his computer also dropped the column headings for Myron's Table II on page 67 after I had approved it. The middle column gives U.S. retail prices when recommended in 1973, and the right column gives dealers' buying prices in 1990.

Editing this publication is a labor of love for me. Unlike some kitchen-table publishers, I do proofread the copy. The errors that appear after I have checked it are the ones that break my heart.

Those kinds of mistakes, common in the computer era, were almost nonexistent in the movable-type era.

My apologies to Myron Hill, and to readers.

Printer Problems

By Joe F. Frye

Over six months calling local, regional, and national offices of Epson America by both the local authorized Epson dealer—who sold me the GQ-3500—and myself brought *one* call from Epson in California about mid-June. They will do nothing, since the dealer used the GQ-3500 as a demonstrator.

I have accordingly purchased a new Hewlett-Packard *LaserJet III*, and am so far delighted with it. You are looking at its work on this issue, and comments welcomed from all.

Epson did not even suggest repairing the GQ-3500—even at my expense. The matter is *not* closed as far as I am concerned, and I will advise of further developments.

As I made final adjustments prior to printing the camera-readies for this issue on July 16, another call came from Epson. Prompted by my refusal to pay American Express for a couple hundred dollars' worth of new parts—suggested by Epson customer service and installed but not helping the problem, they did authorize return of the parts, and they were UPS'ed today.

The person I talked to was horrified by the problems mentioned and promised to have someone call me about repairs to the Epson laser. I won't hold my breath.

As you know, I had no printer after the Epson laser died, and bought a new Epson LQ-510, which I used for the last issue. It is a splendid machine—how long-lived *it* will be remains to be seen, of course—and only cost about \$370.

Another pleasantry: keyboarding this issue has been a week-long task. Computer problems, to be ironed out as soon as the issue is ready for the printer, made it necessary to chop the issue into five separate files to avoid "disk full" messages.

>> From page 33, column one

In his March 1990 magazine, Helbock wrote: "Item, we are seeing among the numerous bids which come into the La Posta Subscribers' Auction more and more attention being paid by bidders to the names of post offices. Certainly, this trend has not yet offset the majority preference for collecting geographically, but, all else being equal, if we have two postmarks, and one is from a town named FROGPOND, or SHELLFISH, or ROBINS-EGG, it is likely to command a higher price than one from THOMPSON, or HARRISBURG, or MARTINSVILLE."

In my local stamp club in Jackson, Miss., I have observed for some time that the great majority of members collect, first, United States; second, a topic; and (often) third, one or more foreign countries. Within each of these very broad categories are many variants. Thus some U.S. collectors save mint plate blocks; others, used singles. Some collect first-day covers; others, Confederate postal history.

Here, however, we are focusing our attention on the second category—topicals. Whatever else they specialize in, most collectors I know save stamps and other philatelic items related to their other interests, professions, and hobbies. Thus architects in our club collect architecture, a tour organizer and guide collects stamps and covers depicting places and sights he has visited around the world, a chess player collects chess, and so forth. These are in addition to those who collect topicals as their principal interest, such as a member who collects only philatelic material related to Scouting.

Quiet as it's kept, most of the boom in Duck stamp collecting is topically motivated, and often attracts people who otherwise are not stamp collectors. Hunters, nature lovers, conservationists, and bird watchers are frequent buyers of Duck stamps and related paraphernalia, such as signed prints of the stamp art, but only a fraction of them are recruited to the hobby's mainstream.

Our literature has failed to keep pace with these developments. Even *Topical Time*, whose circulation among collectors in the U.S. is exceeded only by the four weekly tabloid newspapers and the two slick monthly magazines, falls short, although it is exclusively devoted to these collecting interests.

In my experience, casual topical collectors are eager to acquire a wide variety of materials related to their thematic interests, including stamps mint or used, postal stationery, first-day covers, advertising covers, pictorial and slogan cancels, cachets, even meters, and all kinds of collateral material, including view cards, autographs, and clippings.

Most would welcome literature that covers this full range of interests, but the closest they can come to finding it is in *Topical Time* advertisements, and occasionally in the most topic-specific literature.

Religion collectors are well served by *The COROS Chronicle*, railroad collectors by *The Dispatcher*, space collectors by *Astrophile* and *Explorer*, Christmas collectors by *Yule Log*, graphics collectors by *Philateli-Graphics*, and so forth, but those publications reach only a tiny proportion of collectors who thirst for such information, yet the articles themselves are rarely suitable for reprinting in the popular philatelic press.

Once-a-year features such as *Stamp Collector's Topical Special Edition* and *Linn's Collector's Guide to Topicals*, a pull-out supplement, are commendable, but we really need material

like this on a year-round basis. Even were we to get that, it would not, by itself, fulfill the entire challenge facing us, in my opinion. I believe that topical writing strategies need to be reconsidered, and adjustments made to meet the needs of today's and tomorrow's collectors.

The most basic topical writing strategy is the one that is frequently employed by writers in *Stamps* and *Scott Stamp Monthly*: pick a subject, write about it, then find stamps to illustrate it. This may be an effective technique on the introductory level, by providing a bridge from a newcomer's general knowledge to consideration of the subjects of his or her stamps, but that isn't the reason why it's such a popular way of writing. The real reason is because it's a way for free-lance writers who know virtually nothing about stamps to sell articles to philatelic publications. On the same level is most published material about new stamp issues, often simply reprinted from postal administrations' announcements and news releases.

A more sophisticated approach is the strategy pioneered by Stephen G. Esrati in his old "Stamps and Politics" features and other writings: telling the story behind a stamp or group of stamps, but also analyzing why governments choose to issue stamps featuring such subjects, the significance of when they are issued, and sometimes the reactions they cause in other countries. This is an effective and enjoyable method of leading collectors to a higher level of appreciation. I regret that Esrati's articles no longer appear with the frequency they once did, at least not in U.S. stamp publications, although *Stamp Collector* runs them now and then. No one else has mastered this method as effectively as he.

Beyond that we have a smorgasbord of valuable "how to" topical articles by Mary Ann Owens in *Linn's*, David A. Kent in *Mekeel's*, and Ken Wood in *Stamp Collector*. Sometimes they surprise us by showing interesting themes we might not have recognized on certain stamps, or by showing how one stamp's treatment of a subject can enhance our appreciation of another.

Topical Time consolidates these approaches into checklists and more extended narratives, and Scott has pitched in with its new topical annual, but almost none of the writing matches what I see as the all-around way that collectors approach their topics, or reflects the single-minded zeal and the resourcefulness that the topical addict brings to the hobby as a whole. To the extent there are exceptions, they tend to neglect those aspects that are very popular but would be frowned upon in competitive exhibitions. To bring topical writing up to the level required by today's collectors, we should devote more attention to this style of writing.

But that's where we run into a problem, because we lack the most essential reference materials. As things stand, advanced thematic collectors can write about their own collecting topics comprehensively, but those of us who desire to write well about the entire area have a much tougher task than in other philatelic fields because most of the existing literature is organized, written, and indexed according to older collecting criteria.

I have attempted to address one element of this problem by including in this issue reviews of several books on postmarks, some of which are reprints or revisions of very old works. These are important for topical writers who wish to go forward with more comprehensive coverage as our readers' collecting matures.

Very few publications I've seen cover the postmarks of the whole world for a single topic. (I do possess a multi-volume work on dog thematic cancels by a friend of mine in East Germany, and I assume that at least a few comparable works must exist for other topics.)

Lacking the most desirable reference material, we must make do with what we have, but it's largely going to be by hit-or-miss browsing. For example, one section in Tom Clarke's *A Catalog of Philadelphia Postmarks*, reviewed by Alan Warren elsewhere in this issue, illustrates special event and commemorative cancels useful to illustrate articles on these topics: Liberty Bell/bells, guns/hunting, wildlife, horses, dogs, birds, music, globes/maps, stamps-on-stamps, journalism/writing, trolleys/transportation, helicopters/aircraft, ships/navigation, military/artillery, engineering/drafting, architecture, Olympics/sports, Judaica, labor, women, and many others.

It is doubtful that many single-topic collectors will buy such books just on the chance they might learn one or two facts of interest on their own topics. But until the reference shelf catches up with new collecting trends, we writers have little choice but to search every available resource for useful tidbits—a daunting challenge, and one that tends to discourage this type of writing.

Of course we are also responsible for writing the reference books. Let's pledge that we'll be sensitive to the needs of the next generation as we compile today's books where tomorrow's philatelic writers must turn to "look it up." ■

Coming Up

Deadline for the third quarter issue is NOW. If I receive enough material *by return mail* (including responses to the questions posed in this space last time), you will have the next issue in hand by STaMpsHOW. Deadline for the fourth quarter will be October 20.

Here are a few more items to ponder:

■ In last October's issue of *The Philatelic Exhibitor*, Barbara Mueller lamented, "As collectors come to regard competitive exhibiting as the highest form of philatelic art, they tend to neglect basic and important writing about their underlying studies." She concluded, "But the production of literature that records the findings of dedicated specialists should not be denigrated as a lower form of philatelic art than exhibiting . . . for it is what makes exhibiting possible in the first place."

Barbara was adding her arguments to those presented earlier by Larry Weiss in an article titled "Why NOT to Exhibit." John Hotchner's comeback to both was, "The tragedy is that more exhibitors don't write; not that they exhibit."

With all due respect to John, that's not an adequate response. The truth is that all too often the prejudices imposed on exhibitors by arcane competition rules pollute what does get written.

To give only the mildest example, writers who are scholars first will usually tell the full story of the stamps they write about, including their intended use, their typical use, and interesting other uses. Exhibitors, however, when they do write, tend to spotlight mainly scarce, flashy, and unusual usages.

I would welcome further comments on this problem, and opinions on what we can do about it.

■ Are you ready for slabbed stamps? That's what's really

behind those full-page ads from Professional Stamp Expertizing. "Slabbing," the vernacular for the encapsulation of graded coins in hard plastic holders to prevent any wear that might reduce the grade, was introduced in 1986 by Professional Coin Grading Service.

PCGS quickly outdistanced the coin hobby's own grading service—the American Numismatic Association Certification Service—and other competing services. PSE hopes to do the same for stamps. Not coincidentally, it was PSE founder J. Randall Shoemaker who brought the charges against Laurence and Richard Sachs, resulting in their expulsion from the American Stamp Dealers Association, the details of which, when selectively leaked to Joseph J. Puleo Jr., precipitated the one-sided reporting that shook confidence in the expert certificates of the Philatelic Foundation.

Despite the fact that slabbing coins has led directly and inexorably to an endless parade of corrupt practices, overgrading scandals, prosecutions, and government intervention—the biggest coin firm openly advertises that it can obtain higher grades on coins consigned to it than its competitors can—some stamp dealers have been enviously eyeing the enormous cash flow generated by the coin "industry" owing to the liquidity of the coin market created by confident sight-unseen trading made possible by the 11-tier coin grading system, with each graded coin entombed in a slab and therefore not subject to deterioration.

There is little fun in the coin hobby any more, and almost no literature or other cultural trappings that we have in the stamp hobby. I personally doubt that PSE can succeed in creating a sight-unseen liquid stamp market, although there's a possibility that a 1970s-style frenzy might run up slabbed Zepps and one or two other expensive but widely available U.S. stamps, as fill for the investment portfolios of fools, but why are philatelic writers standing silent while all this is happening?

(Actually, Charles Shreve broke the ice on the slabbing story in the June 16, 1990 issue of *Stamps*, but Shoemaker has been talking up his plan for the past year. In the same column, Shreve complained that the Philatelic Foundation has recently changed its grading criteria, and that new PF certificates report faults that previously would have been disregarded. If true, this would tend to support the Foundation's past critics. Shreve was mildly negative about stamp slabbing, but didn't mention what I regard as the worst problem if slabbing does catch on: far from guaranteeing soundness, slabs can be used to conceal faults that would otherwise be detectable.)

■ Some time last fall, the philatelic sales agency of Austria's postal service sent out an announcement that it would no longer be using stamps on its new issues notices. Herman Herst Jr. fired off a letter of protest, saying, "I shall of course continue to give you publicity, but I must be frank and tell you that my appreciation for your act of friendship will suffer in the future if your notices come in without stamps." The Posts Ministry replied with an apology, explaining that "we had to cancel all services requesting special labour-intensive handling."

David A. Kent, executive chairman of the International Philatelic Press Club, disagrees with Pat Herst. "In truth, I enjoyed the colorful stamps, and began a collection of Austrian stamps myself from the large number of them that arrived. Nevertheless, the purpose of a press release is to give me the information I need to write about stamps, not to supply material

for my album. Austria does provide black-and-white prints of the designs, along with black proofs. In these days of multicolor printing, they are not quite as good as the 'real thing,' but they are sufficient. I base my writings about a stamp on whether the subject is meaningful and pertinent to my readers, and the quality of the design. I cannot be cajoled into writing about stamps simply because the envelope containing the press release has pretty stamps on it."

The IPPC actually discourages its members from accepting any free items if they appear to be intended to influence their opinions. What do you think?

■ Thanks to Dane Claussen for reprinting Dann Mayo's article from our last issue in *Stamp Collector*, to Old Sleuth at *Stamps* for his/her complimentary review of our first quarter issue, and to John Dunn at *Mekeel's* for the reference to what we published on philatelic investment literature. So you see, writers, your articles that appear here really can have influence. ■

"Who Steals My Purse . . . By any Other Name"

By Charles J. Peterson

Spot quiz (essay variety): You know of a handy foreign publication dealing with your somewhat exotic philatelic specialty, and you'd like to distribute a translation within your study group. It's been five years since the original was published, there's no U.S. source of the work, and you plan to revise the material based on information developed by the study group. What are the legal considerations?

Part II: Same work, same circumstances. You offer the translated edition at large, as a strictly non-commercial venture for the good of philately. Prior to doing so, you incorporate your activity as a not-for-profit educational institution. How does this impact on any legal considerations which may have applied in the previous situation?

Answer: If your response was anything other than an automatic "get permission from the copyright holder" you may find yourself in trouble. The Universal Copyright Convention, to which the U.S. is a signatory, specifically provides for "the exclusive right of the author to make, publish and authorize the making and publication of translations of works protected under this Convention."

Over the years, based on my status as president of the FIP Commission for Philatelic Literature, I've been called on to arbitrate a number of situations involving philatelic copyright infringement. The problem seems to be getting worse, not better, as far as infringements by U.S. philatelists are concerned—possibly a symptom of the proliferation of computers, word processors and the whole desk-top publishing movement.

In none of the cases I've seen did the perpetrator think there was anything wrong with reprinting all or most of someone else's work, in original or translation, without the courtesy of contacting the original author for permission. The rationale included: "But no one in our group can read that language, so it isn't harming sales"; "the original isn't available in the U.S."; "I put hundreds of hours into the translation, and I'm not making any money on this"; "we not only translated it but we edited it also and added new material, so we're really not offering the same-

thing"; "it's spreading philatelic knowledge, and we're not offering it to the general public"; "I gave full credit to the author in the foreword and on the title page—there wasn't enough room to put footnotes showing what the original author said and what we added, without making it look messy." These are actual replies, somewhat edited to protect the guilty.

Admittedly, there are aspects of U.S. and international copyright law which are complex enough to keep a whole legal sub-specialty challenged. There are certain provisions regarding how to proceed if the copyright owner can't be found, what to do if the request for permission to translate is denied, what happens if all previous translated editions are out of print, how to get a non-exclusive license to translate if no translation has been made within seven years of publication date, etc.

However, even those complexities involve the first step of writing to the original copyright holder. If for some reason you don't know who that is (perhaps because you're working from a second-generation copy, or a set of tear sheets, or perhaps because foreign copyright does not necessarily require printing of an advisory statement), contact the author.

If the author doesn't hold the copyright, you should at least get a referral to the society or publisher or whoever may have the rights. You should also find out whether a translation already has been made or is in progress. As a bonus, the author may well have corrections or new information which can be added to the earlier material, thereby materially increasing the significance of your publication. As a result, you'll have complied with what I consider the basics of common courtesy, kept yourself from legal complications, saved undue time and trouble, and perhaps gained some unpublished information.

What to do if you don't know the author's address, or if you know the author is dead? Try the publisher or the society, or the national federation. In all cases, you should write in straightforward English unless you're relatively fluent in the foreign language or have the help of someone who is—and it's both courteous and practical to enclose postage (or an International Reply Coupon) and an address label.

If you're really at a loss for the address of a likely point of contact, I'm willing to see what I can do based on personal knowledge or through my various foreign acquaintances involved with philatelic literature. I'd certainly prefer being involved at the start to being called in as a referee after tempers have flared and faces become red. My address: Box 5559, Laurel, MD 20726. ■

Getting Writers to Write

By Janet Klug

How do you keep a society publication going year after year, issue after issue, particularly when the subject matter is decidedly obscure? As editor of the Tonga and Tin Can Mail Study Circle's bi-monthly journal *Tin Canner*, this is a question I have been asked on several occasions.

Our organization has approximately 200 members residing in about a dozen countries. The following suggestions might not work for larger groups, but these methods have worked well for me for the ten years I've been editor of *Tin Canner*.

If you want people to *write* for your journal, they first have

to be able to *read* it. This means unflagging attention to the readability of your journal, both in technical and editorial matters, and adhering to a regular production schedule. Your writers will want to look good in print, and it's your job as editor to see that it happens. To borrow a phrase from computer terminology, your journal should be "user friendly."

Having written for journals other than my own, I know from personal experience that one of the most important things an editor should do to encourage continued input from writers is to acknowledge receipt of an article. Personally, if I don't receive an acknowledgement from an editor, it implies to me that my work is unwanted, unappreciated or unacceptable. This may or may not be true, but it is the signal the editor is sending to me. Will I write for that journal again? Not likely!

The very minimum an editor should do is send a simple postcard saying "Dear. . ., Your article received with thanks." A longer letter is desirable, of course, and may even be necessary if the article needs work.

If the article does need reworking, it should be returned with appropriate (and readable) comments. Go easy on the writer's ego if you want continued contributions for your journal. "Check facts here" is a far better choice than, for instance, "This is the stupidest statement I've ever read." A little praise before the hatchet job can go a long way toward smoothing ruffled feathers.

How many times have you read dire threats and desperate pleas for articles in society journals? Does this actually work? I presume readers are so accustomed to seeing the mandatory "We desperately need articles" column that they pass right over it without it even registering.

The Tonga and Tin Can Mail Study Circle has avoided the threats and pleas by introducing periodic writers' contests. The contest is open for a period of 10 to 12 months. This allows time for members to do research and also encourages members to submit multiple articles. First, second, third, fourth and honorable mention prizes are awarded. This may mean scrambling and scrounging for prizes. A year's free membership to your group makes an excellent and appreciated prize, as do stockbooks, supplies, stamps, covers. Any incentive is better than no incentive.

Additionally, we have an annual award named in memory of Clyde Carriker. Clyde wrote the "Cruising the South Pacific" column in *Stamp Collector* for many years. At the time of his death, Clyde was president of the TTCMSC. The Clyde Carriker Memorial Award is bestowed to the best article published in *Tin Canner* during the calendar year, with the emphasis being on original research. The award takes the form of an engraved walnut and brass plaque.

The goal of the writers contest is to generate articles. Last year's contest brought in 45 new articles, many by first-time writers. The goal of the Carriker Award is twofold: to recognize excellence and to honor one of our founding members.

Don't be afraid to try new, unproven techniques to fill your pages. *Tin Canner* is probably the only society journal with a regular comic strip. We've also occasionally run philatelic fiction in addition to the standard fare of articles about stamps and covers.

When I started as editor, I had a real aversion to articles of purely historical or geographic content, with no philatelic tie-in whatsoever. For several years I avoided these like the plague. Then we decided to run a survey and ask the members what they liked and disliked about *Tin Canner*. Almost every survey came back with the query "Why are there no articles about Tongan history?"

So, of course, these too are now accepted, but I am careful to keep postal matters the main focus of each issue.

Our most recent foray into innovative journalism came in the January-February 1990 issue of *Tin Canner*. The TTCMSC has what we call "overseas representatives" in several foreign countries where our membership is strong. Our representative in Australia came to me with an idea he had to fill an entire issue with material submitted by the Australian members. This sounded like a dandy idea, so he set to work badgering the Australian members to write. I suspect there was a hint of "national honor" thrown in with his requests, but it worked. In a few months time I received a fat package with enough manuscripts to fill *two* issues of *Tin Canner*!

We ran a "Special Aussie Edition" logo on the front page, and the Australian representative took over the editor's column for that issue. As I write this in mid-January, the issue has been out for two and a half weeks and I have already received seven letters from U.S. members indicating how much they've enjoyed it. Now I'm hoping some of the other overseas members will want to play a "one upmanship" game.

Finally, if you are desperate for articles to fill your journal, phone or send personal requests to members who have written for you in the past. A little ego stroking and a few well-placed compliments can do wonders for your "in" basket. ■

How I Produce My Club Bulletin

By Dale Speirs

The production of an issue begins even before the last one has gone to press. Articles, advertisements, and announcements have to be obtained from authors, dealers/traders, and club officials. As I am sure any bulletin editor can testify, obtaining copy is often the hardest part of putting out an issue; all the rest of production follows relatively easily.

I attend every general meeting of the club, and in the business part of the meeting I stand up and announce in my loudest blare, "The next bulletin deadline is _____. I'm always looking for articles; if you're not sure of your writing ability or don't have the time, just give me the information in point form and I'll ghostwrite it under your name. If you're a paid-up member, you're entitled to free small ads; just jot something down on a piece of paper and hand it to me tonight before I leave the meeting."

At club functions, whether meetings, auctions, or shows, I wear my personalized membership badge, so that new members can identify me in the crowd. In soliciting editorial material, I do not rely on meeting announcements, but approach people in person. Club officials may have to be nagged into providing announcements. Potential authors are quite flattered when someone talks to them personally, and follows up on any commitments. I try to avoid letting anyone claim, "But nobody asked me!"

As a matter of policy, I avoid reprinted articles, partly for copyright reasons and partly because I feel I can collect enough original material. Sometimes I write under a pseudonym to fill the pages, but this is not required that often. If I don't have enough material in spite of my best efforts, then I publish a reduced bulletin; it makes the members more aware that the bulletin depends on them and no one will do the job for them.

The attitude of "let George do it" is unnecessarily perpetuated if George does in fact always do it. If George refuses to do it, club members are more likely to volunteer something, since they know

that if they don't, George won't and the thing will be left undone. If I am short of material, I do not save it up for a larger issue at less frequent intervals. I feel that frequency is very important because of time-sensitive announcements, even if the issue is a single sheet of paper.

Besides respecting libel and copyright laws, I try to avoid washing dirty linen in public. No appeals are made for help, mainly because they don't work. The bulletin I edit, *Calgary STAMPede*, goes to various libraries and exchanges as well as the membership, and the club should not advertise its family squabbles. Such material leaves an ugly impression upon rereading it a few years later.

The *Calgary STAMPede* is photo-offset printed by a local high school printing class. They charge only for materials, and the cost of 250 copies of an issue is about \$55. A disadvantage is that the bulletin appears only five times per year on a very odd, albeit regular, schedule, since it is printed in class, and school holidays must be taken into account. The bulletin is printed in "digest" size, that is, four reduced pages on one sheet of 8½ by 11 paper. To put it another way, each signature has four pages, and consequently I must lay out pages in multiples of four.

Having collected enough material, I first type it up on a single machine, rather than use several typefaces. I edit grammar and spelling as I type. Proofreading is done while the page is still in the typewriter, so that errors can be whited out and retyped without trying to realign everything.

I try to type so that if the articles are not exactly full-page length, then I can add a photograph, line drawing, or filler. I do not use non-philatelic items as fillers, such as jokes culled out of *Reader's Digest*. I insist that everything in *Calgary STAMPede* be related to philately—no numismatics, no crossword puzzles, in short, nothing that falls outside the realm of stamp collecting.

The next stage is layout. Two pages that are standard in every issue are the inside front cover and the outside back cover. The inside front cover has information and addresses on the Calgary Philatelic Society, and lists the names and telephone numbers of the club executive and committee heads. The outside back cover is a listing of meetings, auctions, and shows in the Calgary area for the forthcoming year.

I list events as far ahead as possible. If a member wants to know when the June meeting is, but has misplaced the May issue, that member can still find the listing in the March issue, or even the November issue. Also on the back cover is a list of study groups and how to contact them. By standardizing the location of these pages, people can more easily remember where to find the information.

The pages are then laid out and pasted up as necessary. Photographs, drawings, and other loose items are pasted on using glue sticks. The front cover is always done last. The *Calgary STAMPede* is published at the rate of one volume per year, with consecutive page numbering over the entire volume.

The final issue of the year has the index; I don't subdivide too many subject headings since this is more work for the indexer (me). The index is by subject only. I have always considered author headings to be totally useless, and title headings not much better.

The front cover has the bulletin title, the month and year of publication, and the volume and issue number. I used to put the ISSN on the front cover, but have recently moved it to the inside front cover so as to reduce clutter on the outside front cover.

My philosophy in laying out the bulletin is that white space is

as valuable as text and illustrations. I try to avoid packing in too much material on a page. Headings and layout are standardized as much as possible, so the reader doesn't have to pause and figure out where the articles start and end.

I do not approve of script-style typefaces or capitalizing all letters in the text; such material is hard to read. The purpose of a club bulletin is to communicate information, not demonstrate the editor's graphics software or drafting ability.

Besides mailing out copies to the membership, I mail to libraries such as the American Philatelic Research Library, the Western Philatelic Library, and two copies for legal deposit at the National Library of Canada. It never hurts to send copies to *Linn's*, *Canadian Stamp News*, and other commercial periodicals. Advertisers buying display ads will get a voucher copy. I do not send a copy to the Calgary Public Library, since many members whose names and telephone numbers are mentioned in the bulletin object to letting outsiders see it. The philatelic community is honest as a whole, but there may be unsavory types using the library for research of an unethical kind.

Publishing Your Club History

By Dale Speirs

Many stamp clubs have come and gone with no trace, and others are known only by a passing mention in a philatelic periodical. It is important to preserve the history of a club.

History prevents us from constantly re-inventing the wheel and going over the ground covered by others before us. It provides a sense of dignity for the club and the hobby, by maintaining a long and honored tradition established in bygone years. History is valuable in preserving the thoughts and accomplishments of the pioneers in the philatelic field.

The best method of preserving information is to spread it as widely as possible. The more places there are where a copy of a club's history is kept on a bookshelf, then the less likely that the information will be lost or destroyed. A fragmentary history or brief outline is better than no history at all, as it will at least provide a starting point for those wishing to do deeper research on the matter. Too many philatelists have waited for more and better data, and after their deaths the unpublished manuscripts were lost.

I am in the process of publishing a history of the Calgary Philatelic Society in the club bulletin *Calgary STAMPede*. The various chapters serialized will add up to about 40 pages by the time the history reaches the 1990s, and I am hoping to have it issued as a book in time for the 70th anniversary of the CPS in 1992. Here are a few of my thoughts about writing historical accounts, based on my experiences:

Start out by letting everyone know that you are working on the history. Put ads and announcements in the appropriate periodicals, and stand up at meetings to make verbal announcements. Keep repeating those announcements; don't just do them once and stop. The constant advertiser wins the trade, as the saying goes, and you must keep reminding people about your project. In this manner, others will remember you if they come across something about your history.

Do not rely on memory alone unless absolutely necessary. Memory is imperfect, as I found out when going through the CPS archives. The CPS celebrated its anniversary date on the wrong year several times, because the club relied on the memories of older members. It is amazing how fast things can be forgotten, especially

with a high turnover in members. I know of one case where a perpetual trophy was forgotten within three years because none of the original donors or their friends were around. The new people knew nothing about it, and when the trophy was rediscovered, it was thought to have been for a different purpose entirely!

I was fortunate to have access to the CPS archives, dating back to the very first meeting on April 12, 1922. (There were several times in the club's history when the archives were misplaced; they could have been lost permanently.)

It is important to collect bulletin back issues, letters, documents, etc., even if only as photocopies. Check review columns in other philatelic periodicals, show columns, chapter activity reports, and any other place where your club might have been mentioned.

In tracking down stamp dealers or prominent philatelists, I have found that *Henderson's Business Directories* are excellent, as they list by both name and in order of address. Telephone directories are not as useful since many people have unlisted numbers, and because the directories are no help before telephones were introduced.

Check libraries and archives, but be aware that much useful data will be in the files of club members past and present, or sitting in a cardboard box in somebody's basement. Write or telephone lapsed members to see what they might have. Ask around at the club.

Publish your completed history in the club bulletin. This serves to spread the information to as many places as there are subscribers. It also helps to bring out errors and omissions from readers supplying additional data. If possible, publish the history afterwards (with revisions) as a book. Get an ISBN for the book so that it will be indexed by libraries. Deposit copies in local and national public libraries, and in specialized libraries such as the American Philatelic Research Library. Don't expect to make money on your book, but rather publish it with the idea of getting copies spread out as much as possible. ■

[Desktop Publishing]²

By Robert A. Greenwald

The term "desktop publishing" is quite familiar by now to readers of *The Philatelic Communicator*. It refers, of course, to the use of personal computers to prepare "camera-ready" copy—with mastheads, banners, multi-font text flowing around graphics, etc.—from which a printer can directly generate the finished product without the time-consuming tasks of layout and paste-up. For philatelic newsletters, price lists, and similar informal works, this technology has revolutionized the appearance of the printed word. In this essay, I would like to explore the possibility of extending the concept of desktop publishing to the production of philatelic monographs, and, to carry the argument to its ultimate limit, I offer the possibility of completely eliminating both the "publisher" and printer in the process.

Many of us have contemplated the creation of a monograph. An advanced philatelist who has spent many years accruing both knowledge and a comprehensive collection in a specialized area has a natural tendency to want to share the information with others. The driving force beyond most such endeavors is usually ego, even if we don't want to admit to it, but that's quite ok—many great works have been spawned under similar circumstances.

So let us assume that you have specialized knowledge, a photogenic collection, affiliation with a specialized society whose

members will provide encouragement and support, and a PC with a laser printer. One night you sit down with a yellow pad and a scotch, and before long, the outline of a monograph is before you. The ideas flow, enthusiasm builds, and you estimate that in a year (one at least 18 months long), the finished pages can be ready for delivery to the publisher.

To the publisher, you say? To whom? Ah yes, the phrase "desktop publishing" appears to be a misnomer. The Personal Computer certainly does generate camera-ready copy, but then what? The standard concept of a publisher is one who takes the manuscript, reviews and edits it, arranges the printing, perhaps creates the artwork, has the covers prepared, orchestrates the binding, and then, most important, undertakes advertising, distribution, sales, and, if the weather is clear, even royalty payments. That's what happened for each of the five scientific/medical books which I have written and/or edited (except for the part about the royalties), but if that is what you have in mind for your monograph on 19th century Peruvian airmail, you are in for a rude shock.

Unless your book has a potential market of several hundred copies, it is unlikely that you will find a publisher willing to supply the financing needed to bring your manuscript to the world, especially if many illustrations will be needed. If the potential market is smaller than a breadbox, the author will be counted on to subsidize the printing. In effect, the only "publisher" who will attempt your manuscript will be a vanity press.

Let me tell you about my recent contact with a philatelic publisher. I am a specialist, a collector of unexploded booklets, and I have long dreamed of satisfying my ego drive with a monograph tentatively titled *The Booklet Collector's Bible*. In this book, I would bring together a comprehensive discussion of what booklets are, where to find catalog listings, how to store and mount them, exhibiting, the booklet literature, and many other aspects of the field. On paper, the concept—to me—is fabulous!

There are about 300 members of the Booklet Collectors Club in the U.S., and perhaps another thousand identifiable collectors abroad. My book would be worldwide in scope, but most collectors stick to just one area, and might not want to invest in a wide-ranging work. I have therefore conservatively estimated that there are probably no more than 50 to 100 persons worldwide who would love to have my book, and another 200 who might find *part of it* interesting. How many would pay \$60 to \$75 to own it? Not many, I would venture. No matter how enticing, it is hard to envision sufficient sales to recoup the costs of publishing.

This was brought home to me a few months ago in discussion with a major name in philatelic publishing. This publishing house is owned by a professional man who loves books and who runs the business as a sideline. He is strongly motivated to produce quality works, and he sent me an example of his recent efforts. It was a book about early Canadian covers—a comprehensive listing of all known covers in a certain area, with valuations. The manuscript had been prepared by the author on a PC using a dot-matrix printer; the print quality left much to be desired. The "publisher" took the author's less-than-optimal but camera-ready manuscript to a printer, arranged for a cover and binding, and then *delivered the entire print run to the author on a cost plus basis*, after which he terminated his involvement. I could see no sign that the "publisher" had edited the work, and in fact, to my utter amazement, he had even arranged to have the front cover of the book bear his publishing company's logo rather than selecting for illustration an early Canadian cover that would have highlighted the subject of the

book! The publisher freely admitted to me that his role had been to save the author some trouble; he put up no money and had no plans to advertise, distribute, or sell the book, except insofar as he would mention it in some scattered mailings from time to time. He was quite enthusiastic about "publishing" my book on the same terms, but I quickly declined.

So I started to think, how can I bypass the publisher? Clearly, I can run around myself finding printers who will convert my camera-ready copy into a finished book, and I need not pay a "publisher" 25 or 50 percent extra to save me from using the yellow pages and making a few exploratory calls. But the big problem is that the cost of publishing is highly dependent on the size of the press run. If I order 1,000 books, knowing that I can probably sell only 10 percent of them, my cost per book plummets, but my total outlay rises astronomically, and the chances of recouping my money, let alone making a profit, are slim indeed.

Then a light bulb flashed! I can bypass not only the publisher, but I can dispense with the printer as well. After all, I have a high-quality laser printer at my disposal, and when I use specially treated, heavy, whitened paper meant for the purpose, the output of a laser printer can be exceptional. (I currently use Weyerhaeuser office machine paper #1176 with beautiful results.) *WordPerfect* is a sophisticated program whose print function is highly controllable. Surely the cost of quality paper (about \$6 per ream) plus printer cartridges is far lower than a printer would charge. Best of all, I can "print on demand." As soon as I have five orders in hand, I tell WP what I need, go to lunch, and come back to find the pages in the out box. No need for a heavy investment in a thousand books that will gather dust in the garage as they wait months, if not years, for buyers.

Are there problems with this approach? Of course there are, some big ones! I can see four major obstacles that must be overcome before I will be ready to deliver my bible:

Firstly, there is a collating nightmare. If I want to print on both sides of the page, I first need to print the odd-numbered pages, collect the output, reload the printer with the pages already done, and redo the even numbers on back of the odd, making sure that the binding margins overlap properly. One mistake and the whole run is ruined. It is a tricky proposition, but surely there must be a paradigm for doing it that will make itself evident with experience. There is probably a WP macro to take care of this problem.

Secondly, what about binding? I happen to think that my particular book, which will contain checklists and similar reference matter, lends itself well to spiral binding that will open flat. Spiral binding equipment is readily available from commercial stationers, and the cost of the equipment is still a fraction of the outlay for a printer. If one can amortize the machinery by printing a second book for a colleague, so much the better.

Thirdly, the cover will still have to be printed professionally. A set of high-quality covers on thick stock, glossy or encased in plastic, with a color illustration, will enhance the image of the book a thousandfold, well worth having a professional print shop do that part for me. Many business stationery catalogs offer "report covers" which can be custom printed and which might also do the job.

And finally, the biggest problem of all—the illustrations! No one wants a philatelic book without pictures. In conventional printing operations, you shoot a black-and-white photo, have it converted into a halftone, and paste that into the appropriate spot in the final layout. My scheme for producing saleable books on the

laser printer doesn't allow for such a mechanism. What to do? Two solutions come to mind. One is to issue a supplement of photos as a separate item, having it printed the conventional way. The advantage is that you can group objects together into single photos, saving on the cost of making halftones, but the disadvantage is that the reader must juggle the supplement when he wants to correlate text with illustration.

Ah, but there is a potentially better alternative, albeit one which will take some doing to implement. Once again PC technology can be called upon. There are items called scanners, which capture visual images and convert them into electronic graphics that can be manipulated by computer, incorporated into documents, and printed on the laser printer. The resolution of the cheaper (hand-held) machines is still rather primitive, but it is improving rapidly. It would seem to be a simple matter to "scan" a stamp or cover and blend the image into the text. Obviously, the method will not allow you to show the difference between rose-pink and lake, nor can you expect to see the secret marks in the scrollwork, but for a gestalt view of a philatelic item, the technology seems to offer great potential. A company called Futuresoft advertised in *Linn's* in February; they offer a scanner and software that allows substantial flexibility in handling graphic images "captured" from philatelic items.

So right now, I am planning both to publish and to print *The Booklet Collector's Bible* myself. I am investigating binding equipment and scanners, as well as (occasionally) working on the text. I hope to use my desktop computer equipment to solve the nightmarish problem of economically generating a specialized philatelic monograph of great intrinsic merit but little sales appeal. If you have suggestions that might help, please send them to me at P.O. Box 401, Wheatley Heights, NY 11798. Advance orders for the book, however, are respectfully declined until 1993 at the earliest. ■

Pick of the Litter-ature Award III

By Ken Lawrence

Richard W. Helbock is this quarter's winner of the coveted Pick of the Litter-ature Award, in recognition of his editorial leadership on several philatelic fronts.

As I wrote in this issue's lead story, Helbock's editorial recognition of the changes affecting our hobby is especially welcome from a postal history specialist. He put his money where his mouth is in the July 1990 issue of *La Posta* by publishing two topical postal history articles. In introducing this issue, he notes the lack of references: "Today, if you choose such a topic, you must develop your own literature."

In the "old timers" symposium at NAPEX, Barbara Mueller commended Helbock for preaching that the stamp hobby, if it is to survive, must develop an appeal to mature Baby Boomers in their thirties and forties who have money in their pockets now to spend on hobbies, rather than devoting so much attention and resources to the next generation. Here again, Helbock swims against the stream.

Last year Helbock was induced to take over editorship of the *War Cover Club Bulletin*, with the assurance that he would inherit a backlog of articles, and that members would send a lot of new material, neither of which proved to be true. Helbock decided to fight. In the October-December 1989 issue he wrote, "We have a

membership numbering in excess of 600, and, if we can't do any better in the way of original research, then I want no part of it! Mark my words well. This is no scare tactic attempted by a desperate editor to shake up the membership. I mean it! If there is not an immediate improvement in the quantity and quality of material submitted for publication in the *Bulletin*, then I will resign as editor effective with the conclusion of the current volume." He went on to itemize the kind of copy he required from each of the club's officers.

Judging by the content of the January-March 1990 issue, the scolding worked. Helbock then turned his brash, opinionated word artillery in another direction. The cover story is an article on Cambodian postal history in the mid-1970s, and includes a strong—I would say unavoidable—dose of political analysis, with which the editor disagreed. Helbock ran the article as written, followed by his own comment that the author's political conclusion "can not be justified in light of current realities," and setting forth his own view.

Some collectors are uncomfortable with this kind of philatelic writing, but I believe it helps modern postal history materials come alive, and is thoroughly compatible with the kind of prose we enjoy reading about covers of the Franco-Prussian War.

One more thing about Richard Helbock: he has promised to join Writers Unit 30. ■

Writers Unit Meeting at STaMpsHOW

Diana Manchester will present an Equipment Workshop for the Philatelic Editor at the APS Writers Unit No. 30 meeting at STaMpsHOW '90. The meeting will be Saturday, August 25 at 2:00 p.m. in the Cincinnati Convention Center. Check the official program for the meeting location.

The workshop will be a session on the tools of the trade—beyond the computer—for philatelic editors. Tricks for improving the appearance of publications will be shared. There will be something of interest for the editor of the local club bulletin as well as the editor of the specialist society journal. ■

Writers Unit Breakfast at STaMpsHOW

APS Writers Unit No. 30 will hold its traditional breakfast at STaMpsHOW '90 on Sunday, August 26, at the Hyatt Regency Hotel in Cincinnati. The breakfast will begin at 8:30 a.m.

This year's breakfast will feature a special program by Gini Horn, Librarian of the American Philatelic Research Library. Gini's program will be "Philatelic Menus." Also featured will be the presentation of the Apfelbaum Award, and the 1990 Writers Hall of Fame inductees, as well as the STaMpsHOW literature awards.

Lively door prize presentations will be interspersed among the various parts of the program. The WU Council promises an efficient program, so that all who come will be able to attend the show at opening time.

Advance reservations are necessary. Tickets cost \$10.00, and they are available from: STaMpsHOW '90 Preregistration, P.O. Box 42060, Cincinnati, OH 45242. ■

Deadline for next issue is NOW.

See "Coming Up," page 36, this issue.

Letters

NOTE: The First Quarter 1990 issue Bulk-Rate group was mailed May 16, 1990.

From Edward T. Superson:

The First Quarter *PC* is intriguing.

On page 24 Ernst M. Cohn points out the flaws of the (APS) STaMpsHOW literature exhibition rules. Naturally, such rules should not be in conflict with the APS rules, especially within the framework of their own shows. But basically, the provisions of the APS Manual for Philatelic Judging, Chapter IV, Judging Philatelic Literature Exhibits, appear to be frivolous and diffident. Hence, it is reflected by the STaMpsHOW queer rules. For example, the manual in question does not clearly define what constitutes a handbook and special studies; it makes a vague reference to a handbook (?) by saying "In many cases the exhibit represents a lifetime of research . . ." However, the rules do define periodicals ("periodicals are entered by year or volume"), articles and newspaper columns.

On page 26, Steven J. Rod reviews *The Congress Book 1989* edited by Barbara R. Mueller. He does not specify whether it is a handbook or a periodical, although he states that ". . . there are ten original philatelic papers presented by invitation" and that ". . . there are 54 previous volumes," implying it is an (annually) published periodical. Thus, by a logical definition, it is not a handbook but a periodical consisting of numerous articles written by various writers. The review also mentions the source for obtaining a copy of this publication: Russ Skavaril, Columbus, Ohio.

Page 31 lists the literature awards at COLOPEX '90 and that the publication in question listed in Category A Handbooks and Special Studies attained Grand Award and gold. I sincerely hope Russ Skavaril, who sells it, was not the literature judge at COLOPEX '90.

There is no doubt in my mind that this is a fine philatelic publication, material edited by Barbara R. Mueller, after compiling numerous articles of some able philatelic writers. This is not at issue. However, it should be judiciously sorted into the proper category: periodicals. It does not withstand the test of "a lifetime of research and effort."

It is clear the *1989 American Philatelic Congress Book* is not being judged by the same principles and standards as other philatelic literature exhibits. It is unfair to the actual philatelic researchers who have written their own works. Indeed, it takes a long time and a thorough knowledge to research and present it in one's own writing.

I leave this obvious problem to the governing body of judges and perhaps adherence to some common sense. ■

Editor's note: The COLOPEX '90 literature jury comprised Russ Skavaril, chairman; Bob de Violini; Alan Warren; and Peter McCann, apprentice.

From William Victor Kriebel, editor of *Bull's Eyes, The Journal of the Brazil Philatelic Association*:

Joe Frye asked for input regarding delivery and appearance of the latest *PC*. My copy arrived (in Philadelphia) Friday, 25 May.

As to appearance, I offer the following comments:

(1.) How about a little more *white space*—it seems the format is literally trying to fill the page, which in my opinion, makes it difficult to read;

(2.) How many type faces and/or sizes do you need to make an issue? I suggest for the readers sake you limit them. I am an architect, not a printer or a graphic designer, but to me it approaches visual chaos;

(3.) Why is it necessary to start two articles on the first page? Is this a matter of prestige or the inability to select the more important "lead"? I have a real aversion to hunting through the publication—any publication—that "cuts and pastes" articles to fit the space. In our publication the front page has been turned over to an appropriate illustration, "messages" have been placed on page two, and articles—usually starting on the right-hand page—are located so that they complete themselves.

I would also like to comment on the content of the latest issue. I got the feeling reading this issue that something ominous was about to happen in the realm of philately. Perhaps it should have been called "The Money Issue." Were all these articles stored up waiting to surface when your "in-basket" was empty? I joined the Unit in an effort to learn more about being an editor and producing a viable journal—to learn from the experience of others and, hopefully, to share my own. As an editor you know I haven't lived up to my side—although an article I wrote to Barbara on Helvetica type never saw the light of day. As a reader, based on the current issue, I am not sure where the publication is going.

Is there a large segment of the membership who cares about stamp "investment"? Is there someone out there who really plans on sending their children to college or retire from the proceeds of selling their collection(s)? I enjoyed L. D. Mayo Jr.'s article, but, is this new information?

Your own article, "The Literature . . ." was interesting, but somehow I've heard it before. How the Roussos and the Feinsteins can continue to operate is beyond me, but is there anyone—at least of those reading your journal—who isn't aware of them? Is Myron G. Hill Jr.'s article opposed to "tips" or John Ross? Does price reflect scarcity? Hasn't anyone noticed how many of the "scarce classics"—the Bull's Eyes of Brazil, the U.S. Zepps, etc.—are available continually in auction after auction? Why not collect what you can afford and enjoy it?

By page 15, I finally came out from under the dollar sign. Your notes on the GPS are very concerning—although I am not a member. My own opinion is that any journal is the communicator among the membership. *It must be timely!* An organization I belong to, The Souvenir Card Collectors Society, delayed publication for almost a year and, I believe, lost a considerable amount of its membership.

As to literature competitions, I guess we all agree that, at best, judging is a big variable. I have entered several literature competitions and have a spread of awards. Usually the jury feedback—the reason for entering—is minimal one-liners or on a form-like checkoff list. Heaven forbid that the jury should have to support their opinions or provide advice.

And what is the purpose of a journal? The latest comment from COLOPEX in the area said my journal needed improvement in "depth and scope" and "references should be included." Both

comments suggest that the jurors had not gotten too far into the publication and/or have little knowledge of the material covered. I attempt to include references when appropriate, but I am not producing a book, nor a doctoral thesis. Like you, I suspect, I am an editor because I get some fun and a little pride out of what I produce, *plus* more information about my areas of interest. Unfortunately, also like most editors, much of the writing must be self-generated.

Next, some brief comments on your "Coming Up."

(1.) I try to answer every letter I receive—with or without stamps. If it is a matter of general interest, I make a reply via our "Members Write and other matters" column.

(2.) Since our publication has no paid advertising—*nor* paid staff—I refrain from commenting on other people's motives or methods. Ethics and propriety (or the lack thereof) seem to be the basis for most decisions and I would hate to see philately join other areas/professions on the negative side of life.

(3.) As a volunteer editor, I try to provide the membership with what I think they might want—an across-the-board look at our specialty. Editorial "policy," as such, does not exist. I consider all input regarding what I publish. I am afraid that our membership doesn't take the time to write about content, let alone *the* content. Many prefer to "let someone else do it." I understand it's not limited to our association.

Finally, I *thank you* for the remaining articles on desktop publishing, computers, the book reviews, and, if you've gotten this far, for allowing me to express my opinion. Keep up the good work and, please, try to concentrate on writing and publishing information. Leave the "market" to the wolves! ■

From Robin M. Ellis, editor of *The Souvenir Card Journal*
(to Bob de Violini):

My first copy of *The Philatelic Communicator* (Volume 22, Number 4) came a few days ago; I've just joined Writers Unit 30 on the recommendation of Ed Beers (who is, I presume, also a member).

My first thought was—"My God, what is this turgid prose?"

And then I read the first and second pages, and then continued through to the end of page 68. Much of the Supplement was above my head (not owning a computer or being computer literate) but the whole was most interesting and thoroughly enjoyable.

I'm impressed! ■

From Albert F. W. Jaeger, president of the
Germany Philatelic Society, Inc.:

Unfortunately, we must agree with your article, "Whither the German Postal Specialist?"

Also, unfortunately, we were not able to fire the editor, at least not 'til a replacement could be found! We continued to hope that the situation would be corrected. Actually, we would have been better off not to have printed the last several issues.

You can be assured that we worked diligently to correct the situation, and have found a new editor, namely, Rudolf E. H. Anders, presently our slide librarian.

The January 1990 issue is still in the works, and should be

mailed this week (*his letter dated May 24, 1990. Ed.*). February/March and April/May, combined issues, will follow as soon as possible, and will contain up-to-date material—as well as the advertising!

I have forwarded your *The Philatelic Communicator* to Mr. Anders. Expect it will be too late for him to mention anything in this regard in the February/March issue, but he may make use of same in the April/May issue.

Thank you for expressing your interest in the *Specialist*, and please bear with us 'til we can correct the situation., Mr. Anders is also looking for material; could you help us out in this respect?

[Writers may send copy to the new *GPS* editor, Rudolf E. Anders, 2418 30th Ave. S., Minneapolis, MN 55406.] ■

From Diana Manchester:

I received the first quarter *PC* May 21. Another good job. I like it all, from the how-to's, commentaries, and reviews to the bitchy brickbats. Don't change a thing.

The *GPS* mag getting a gold ain't half the sin as the *AAPE* mag getting one. *The Philatelic Exhibitor* isn't much more than a bragging/crybaby forum (which I read with relish). There is nothing of lasting significance except maybe a history of how stamp shows are done now. As I said, I love the *TPE*, but it is more in line with the *Enquirer* rather than the *New York Times* as a reference tool! ■

From Larry S. Weiss (replying to John Hotchner):

If any articles are to be written on U.S. philately, I personally would like to see them in *The U.S. Specialist*. We [the Bureau Issues Association, the United States Stamp Society] are the leaders in the field and our success hinges a great deal on good articles being available for our publication.

No disrespect is meant for your effort, but *BIA/USSS* in its quest to increase membership can use all the U.S. articles that we can get. Don't forget, we also pay an honorarium and our waiting period is measured in weeks or months.

While there is room for both *APS* and *BIA/USSS*, I do hope that our organization would be the one chosen first, because of our uniqueness. ■

From Alan Shawn Feinstein:

Thank you for the article.

I don't think I ever used the term "fabulous riches," but I'm sure when it comes to direct mail newsletter publishers, my hyperbole was right up there at the top with the best of them.

Our experiment last summer was not to send a message to extraterrestrials but to see if anything worthwhile would come from many people, unknown to each other, thinking the same thing at the same time. The results were given to everyone who participated. And, like everything we offer, it came with a money-back guarantee if not satisfied.

The article was right in that I said it wasn't initiated to make money. It did take in about \$50,000, but that's just about what the mailing of it to my 300,000 readers cost.

P.S. If you send me a \$50.00 donation to the World Hunger Program, or to another charity of my choice, I'll send you both my newsletters for the next year so you can see everything I say right as I say it. ■

From Joe Puleo:

I just received a copy of *The Philatelic Communicator* and must say that this issue is exceptional. It is very good reading, very good reading. In fact I found myself actually *wanting* to read it. I haven't read all of it yet but the first few articles were great. They make a lot of sense. ■

From Robert de Violini:

I would like to provide a short response to Frank Caprio's letter about printer type and prices in my "Computers and Club Newsletters" article in the Fourth Quarter 1989 issue of *The Philatelic Communicator*.

I wholeheartedly agree that the use of a more sophisticated printer than the dot-matrix types that I mentioned will provide a better output with a variety of fonts available, etc. But, what I was trying to emphasize is that a person does not need to spend Frank's \$600 for an *HP DeskJet Plus*, or \$1,000 for an *HP LaserJet IIP*, to get satisfactory output.

The Panasonic *KX-P1124* 24-pin printer that I have does a very fine job, and costs half the price of his *DeskJet*. His "few extra dollars" amounts to at least \$300 over the cost of a good 24-pin printer. If he can afford it, fine. But not everyone can.

And (to jump briefly to Ken Trettin's article on page 19) not everyone has access to another person's printer, either. I think it was rather presumptuous of Ken to assume (in his earlier article) that an employee can subvert the purpose of equipment a firm has purchased for office use to his or her own use. I agree wholeheartedly with what he prints of Karen Weigt's correspondence on that point.

Now, when I upgrade, I will intentionally skip the *HP LaserJet IIP* for one very significant reason. It does not have a straight-through paper path. The heavier-weight paper stock that many people use for mounting their collections for exhibition (or for specialized album pages) is very likely to jam inside the machine when it tries to go around the bends in the *HP IIP's* paper path.

But there are several other low-cost laser printers (that are also fully *HP* compatible) that do provide for a straight-through path. The *Epson EPL-6000* and the *Toshiba PageLaser 6* are two of them. These are both readily available at about \$950; in fact the *Toshiba* was advertised today (June 2, 1990) at \$860 by a major computer store in Los Angeles. (See *PC Magazine*, June 12, 1990, for a good set of reviews of ten of these low-cost laser printers.)

So, editors, don't let anyone push you into a fancier printer than you can afford. There are plenty of printers that will produce good-quality print and you won't have to hock the kids to pay for them. ■

From Howard Singer:

"We" enjoyed Bob de Violini's president's message in the current *Communicator*.

By "we" I include myself, my wife Sylvia, and Abby, or Dear Abby as she is known to the multitude.

My wife is Abigail Van Buren's executive secretary—for the last 20 years! Our assumption is that Bob got an ok for the quote from Abby's syndicate. We Xeroxed the front page of the *Communicator* and sent it to her. ■

"Ab" got quite a kick out of being mentioned in the realm of philately. She knows that I am a collector.

In fact, I used to get *all* of the covers that were mailed to her every day. They average 10,000 pieces of mail a week! It finally got to be too much of a hassle, lugging the stuff home almost every day. It got to the point where we would have to rent a store just to sort the stuff. Most of it was sent to Boys Town or other deserving groups. Of course we didn't send the envelopes, the stamps were all clipped off. Let me tell you, it was a never-ending job! ■

From Barth Healey:

Your question in the first quarter *P.C.* about answering mail caught my eye because it is a topic of somewhat heated debate at *The New York Times* between the coin columnist, the car columnist, and me. (Actually, since the debates are most frequently held at Gough's, a charming Irish boîte across glamorous 43rd Street from *The Times*, the tone tends to mellow as the evening wears on.)

Each of us is a free-lance columnist, since we also have real jobs at *The Times*. Those two never, ever answer readers' letters. I answer every cogent letter with a return address, in the same style that I answer you—handwritten! (O.k., block capitals because my handwriting is so bad, but you get the idea!)

Yes, indeed, it is time-consuming and tedious. A large part of my correspondence is with people who used to collect stamps, and I just found them in the attic, rare, old, purple three-cent stamps, and who will buy them so I can put my kid through college? (Refer them to ASDA for a dealer in the area; warn them about the financial realities; reinforce warning by using block of four rare, old three-cent stamps as postage!)

Do I get paid extra to write these letters? No. I even pay my own postage to avoid the office meters. But please, let us all resolve to respond, by hand if at all possible, to every civil letter. (Here comes my pompous conclusion!) Graciousness is its own reward. ■

From Alan Warren:

You ask "... how do you handle reader correspondence?" As the author of a question-and-answer column in *First Days* for over thirty years, the easy way out is to publish the correspondent's question, and possibly the answer, in the column. However, I have always made it a practice to acknowledge the writer's letter, whether or not he has enclosed an SASE. In some cases the question is so simple as to not be worth using in the column. Also, due to the lead time between writing copy and seeing it in print, I feel the inquirer deserves at least the acknowledgment.

For letters received in response to my free-lance articles, I have again always answered them, whether or not postage was enclosed. I have often felt like telling the writer that one way to increase his chances of a response is to include postage, sort of shaming them into the practice, but I have resisted this temptation. I often include a statement in my column that those desiring a personal response should enclose a stamped return envelope. However with a view to never wanting to turn anyone in the hobby off, I make it a point to answer every letter. Fortunately, the volume has never been so overwhelming that I need to change this policy. ■

From Ken Lawrence:

In my opinion, every philatelic writer and editor must answer every letter, and acknowledge every submission. These responsibilities are implicit in our job descriptions, and to a very significant extent, the health of the hobby depends on our carrying them out honorably.

When I have the time, I answer each writer as fully as I can, but even when I'm short of time, each gets at least a postcard reply.

Several years ago I sent a query to a columnist for one of our weeklies. The well-known writer answered, but not with the information I sought. I was offered an opportunity to *buy* the information, which I respectfully declined. I hope none of today's editors would stand for such behavior.

I resist the temptation to ask letter-writers to include a self-addressed stamped envelope. Yes, that's the polite thing for them to do, and about 40 percent of my correspondents do enclose postage or an SASE, but I want to encourage collector correspondence even from those who haven't been properly schooled by Miss Manners.

Of course this can be expensive, and admittedly, correspondents who don't enclose postage are more likely to get a postcard response than an envelope stuffed with pertinent photocopies. The last time I monitored my out-of-pocket postage to *Linn's* readers, the figures multiplied out to about \$300 per year.

On another subject of continuing interest here, Gannett News Service writer Joel J. Smith reviewed a \$95 computer program for writers called *RightWriter* in a May article. Here's how the article begins:

"The Gettysburg Address is negative, weak, wordy writing that never would have gotten past *RightWriter*."

"The Declaration of Independence is worse. Thomas Jefferson's masterpiece needs more active verbs, shorter sentences, fewer weak phrases and more common words."

The entire article is a Luddite/troglodyte's delight. Drop me a card if you'd like a copy. ■

From Herman Herst Jr.:

Thanks to the friends who with prayers and good wishes have helped me in my two-year battle with Parkinson's disease. I am glad to be able to report progress. The admission into this country of a new drug discovered by the medical profession in Hungary has helped immeasurably.

I am now able to walk short distances in the house, but for longer distances and outside a wheelchair is still necessary. But use of my hands has returned, and I am now able to type. My new book, *Still More Stories to Collect Stamps By*, will appear this year.

I am grateful to all my friends who have extended their best wishes to me during these difficult times. While there is no cure for the ailment, it is wonderful to be able to regain some of the blessings given me before the illness took over. I hope some day soon to be able to report restoration of my ability to write longhand.

About 30 years ago I prepared a pocket-size card that listed

on it the territorial and statehood dates of all 50 of our states, telling also where their territory was obtained. Colorado, for example, was cut from Kansas, Nebraska, New Mexico, and Utah.

Dates on which the original 13 states joined the Union are included. The card also lists all Confederate states, with the dates of secession and entry into the Confederacy.

This useful card is available for a \$1 bill and a number 10 stamped and addressed envelope from Herman Herst Jr., P.O. Box 1583, Boca Raton, FL 33429. ■

From Russell V. Skavaril (to Ernst M. Cohn.):

Regarding your comments on three rules (Rule 1, Rule 5, and Rule 6) and the "bottom warning" in, I assume, a draft version of Rules for STaMpsHOW Philatelic Literature Exhibitions, I'd like to make the following comments and observations:

Rule 1—Restricting entries to be in English. You said that this was an unnecessary restriction—I cannot agree. Since English is the language of the United States and it is the United States in which STaMpsHOW and the 30-some APS-accredited national exhibitions are staged (exhibitions at which, if there is a Literature Division, the rules that we are discussing will apply), it is, then, unfortunately, essential that we take a stand and require that entries be in English. I say "unfortunately" because in regions of the United States (southern Florida and southern California, for example) it seems to have been forgotten that English (not Spanish) is the language of this country. We welcome newcomers to this land; that has been our tradition. But we also have a tradition of English as the language of this nation; this tradition should also be continued.

What reason(s) could there be for allowing entries in our national literature competitions to be in languages other than English? I can think of two off the top of my head. One, it might be argued that the foreign text should be admitted because there are no philatelic literature exhibitions in the home country of the foreign language text concerned. Thus, if the work is to be entered in a literature competition, it must be entered in the United States where such competitions are held. Wrong. That there are no philatelic literature competitions in the home country concerned is sad, but that is the problem which philatelists in the given foreign country need to address. Admitting foreign language works to U.S. philatelic literature competitions is not the solution to that problem.

A second possible reason why a given foreign language work needs to be admitted to our philatelic literature competitions might be to encourage and promote the philatelic topic(s) concerned. I agree, but only if the work is translated into English. I assume that our rules would allow translations to be entered.

Those individuals who are knowledgeable members of the various specialty philatelic groups in the U.S. and who know the foreign languages involved would be hard pressed to find a more valuable and lasting service to all of philately than the translation of key works into English. The individual who wants to write in one of the American Indian languages for the benefit of kids on Indian reservations would do better to write in English in the first place.

Rule 5—The restriction of binder size to 9 by 12 inches. There is nothing wrong with this rule. Anyone who has ever struggled to mount the entries in a philatelic literature exhibition display which

will both look attractive and be *useful* (that is, so the entries can be examined by the public) will *welcome* some degree of uniformity among the sizes of the entries. An individual submitting a column from the *New York Times* can easily cut and paste (and fold too, if necessary) the work so that it will fit into the binder size specified. Rule 5 is a useful rule.

Rule 6—Yes, a clarification here is needed to allow an entry to receive a medal but yet not let that preclude the possibility of the entry also receiving one or more special awards. I'm not totally convinced, however, that such is really the issue. I'd like to see exactly what this rule says, the issue probably being that only one medal will be awarded to an entry even if there are two or more authors, for example. But in such a case, couldn't the second, third, . . . , authors each have the option for, say, \$10, or whatever the entry fee is, to buy a duplicate certificate and duplicate medal? Similarly with respect to show passes, and such like. In that way, if the individuals paid, we'd be able to recognize all the authors involved. This can't be a major problem.

Bottom warning—Yes, perhaps a phrase such as "The signing of the entry form by the exhibitor shall signify the acceptance of the stated rules and regulations." Anyone with a question or a reservation or whatever would, I should hope, raise the matter with the organizing committee.

Each year after COLOPEX, we prepare the report required by the APS of each APS-accredited national exhibition. Enclosed with that report is, among other things, the prospectus for our philatelic literature competition. One complete copy of our report is sent to Bill Bauer; a second complete copy is sent to the APS headquarters. Those other APS-accredited national exhibitions which stage philatelic literature competitions (SESCAL, CHICAGOPEX, MIDAPHIL) do the same thing, so there ought to be at State College a rich assortment of rules and regulations for philatelic literature competitions. So there is no need to send Dan Asmus copies again, is there? They are all on file there in State College.

We do need a good set of rules and regulations for philatelic literature exhibitions at APS-accredited exhibitions; and, with so many people working on the issues concerned, I think we can do it. ■

**From Thomas L. Foust, president,
American First Day Cover Society:**

The American First Day Cover Society is going through a number of significant changes. Sol Koved has retired as editor of *First Days*. Barry Newton, longtime FDC dealer, author, and contributor to *First Days* has taken over the reins as editor. This change caused a delay in getting the April 15th issue of *First Days* out to the membership.

Barry has informed me that the magazine schedule will not be punctual for June 1 and July 15th issues. He does, however, promise that the magazine will be back on schedule by AFDCS Convention time in late August. ■

From Charles J. Peterson:

During 1989, the International Association of Philatelic Journalists (AIJP) held an informal meeting in Frankfurt, West Germany, in April, and its annual congress in Paris, in July. The

only item of significance was initiated by a formal motion submitted by Alexander Newall, Great Britain, proposing a change in AIJP structure involving membership of national philatelic writer/journalist societies.

From its inception, AIJP membership has been restricted by statute to individuals. Previous efforts to establish some type of national or regional structure within AIJP have come to naught, and current AIJP President van der Flier voiced sharp objection to any change which would dilute the status of individual members. However, it was apparent at both meetings that there was strong sentiment in favor of national groupings—AIJP individual membership is dwindling, is not representative of worldwide philatelic authors/journalists, and AIJP has no effective international influence. Conversely, national societies such as the Philatelic Writers Society of Great Britain or Writers Unit 30 of the U.S. are well organized, active, enjoy much larger memberships than the AIJP, and have national FIP-member "parents" (i.e., the British Philatelic Federation and the APS, respectively) which can support their issues nationally and within the FIP.

With obvious reluctance, van der Flier agreed that the AIJP would take this formal motion for study and would present the concept to the AIJP congress in London, in May 1990.

It's unclear what significance this has for WU 30. A federation structure—with WU 30 a national member of AIJP in a fashion similar to APS and FIP—could be advantageous. This is the concept Newall presented, and one which has the formal support of the British Philatelic Writers Society.

However, van der Flier indicates he will only consider a structure which is based on individual memberships in perpetuity. National societies might be able to join as non-voting or single-vote associates, providing they pay a membership fee (to be established—equal to or higher than the current 30 Swiss francs annual charge for individual members). I frankly see no benefit to WU 30 in such a relationship, which provides no service for the cost.

It remains to be seen how the proposal comes from the chair at the AIJP congress, and how it will be handled. Since the meeting will be on the home turf of the PWS, I expect Society members to constitute a strong majority of those present and voting.

I suggest the council may wish to examine pro's and con's of membership in an international federation, including minimum conditions under which WU 30 could participate. This egg may never hatch—but if it does, how do we want it cooked (if at all)?

From Ken Lawrence:

High-roller stamp speculating seems to have fallen on hard times. Maybe the theme of our last issue was more timely than we knew.

Kenneth R. Wenger wants to unload not one but *seven* inverted Jennies, according to his full-page ad in the May 26 *Stamp Wholesaler*—the faulty, overrated "Princeton Block" of four, two straightedge singles (positions 1 and 100 of the original sheet), and another single with "fine" centering (position 63).

Although the ad says the position 1 no-gum stamp "has not been offered since 1942," Wenger had these same items for sale at AMERIPEX in 1986.

Given that a Japanese firm has been advertising to buy these very stamps, and an Italian firm was trying to sell yet another copy at Stamp World London, one might plausibly conclude it's a buyer's market in Jenny inverts.

The principal difference between the crashing rare stamp and real estate markets seems to be that the taxpayers won't be called upon to bail out those who squandered their money on bad stamp "investments."

On another subject, I disagree with Bob Greenwald's thrust in last quarter's "Watching the Weeklies" column. I grab every stamp dealer directory I can find for my writer's reference shelf, including the *Stamp Collector* edition he reviewed (actually I keep the *Stamp Wholesaler* version, both alphabetic and classified), the *Linn's* and *Stamps* yellow pages, the APS and ASDA directories, and several others from abroad. I turn to these listings dozens of times a year for sources on stories in progress, and sometimes I'd be paralyzed without them.

Also, the revenue aspect is more complicated than Bob indicated. Most of these publishers offer a specified number of listings free to each dealer, but charge for extra listings and solicit display advertising.

My one area of agreement, however, is that I don't like to see directories crowding out editorial copy. On that subject, I find the space in *Stamp Collector* filled up with Brookman pricelists to be equally dismaying.

From Alan Warren:

Appearance of First Quarter 1990 *PC* is excellent; my copy received May 24 in Philadelphia.

From Robert A. Greenwald:

My *PC* reached me on June 2.

A comment about *PC* appearance: The main typeface used for the bulk of the text is ok, and I like the use of italics for names of publications and bylines. I would like to suggest that you re-evaluate the typefaces and/or type sizes used for the column headings and for the footnotes, table of contents, etc.

The font used for the column headings, i.e., the titles of the articles (such as "Watching The Weeklies") looks quite silly to me. Those stretched out ee(s) etc. are "cutesy" and I don't like them. I would suggest that a sans-serif font would be better as titles, e.g., a simple Helvetica.

Likewise for the table of contents. In that small-size print, the serifs get in the way. A cleaner typeface would be much preferable for tiny print, especially since the reproduction is less than perfect—my copy is slightly smudged. Why not print out the same text in 8 point Helvetica and 8 point Times-Roman and send samples around for opinions? I bet that the former will win.

From Robert L. Maurer:

(Carlsbad, CA)

Number 87 of *The Philatelic Communicator* looks great! It is clear, readable, and the typeface is good. Mine arrived on 24 May. Our Marine son-in-law is a native of Memphis. And in 1988 we visited your city for the first time since the *Mississippi Queen* stopped there. We went to Mud Island, which is one of the most interesting sites we have ever seen. The river model is

just amazing. It was definitely worth the trip to Memphis. ■

Note: There is a scale model of the entire Mississippi River at the amusement park on Mud Island. You can "walk" the entire river in a couple of minutes! jff

From Bob Kitson: (Wilmington, DE)

My copy of *PC* arrived Tuesday, May 29.

Until I read your statement on the printer, I hadn't realized it wasn't run on a laser printer.

It took me an examination of the print with a 7x magnifier to convince me it was run on a dot-matrix printer. ■

From Diana Manchester: (Columbus, OH)

Aren't your fingers tired from the extra typing on the First Quarter *PC*? Or is/are the bigger type-extra pages a smart ploy to make me *think* you worked harder?

Anyway, it was another good job. No typos found. The new style print was a bit distracting to me, tho. I think I've figured out why. See the enclosure [photocopy of page 13—jff]. The spacing is a bit goofy in places. I am a very fast reader, and I was really stopped for a while, trying to figure out what a "nuts hell" was. And, am I ever going to be assigned to this place?

You'll probably write me back to tell me that this goofy spacing is the price paid for right-justified.

Anyway, this printer is ok, but not as nice as the previous one.

Hope to see you in Cincy. ■

From Vic Engstrom: (Tampa, FL area)

The Philatelic Communicator arrived May 25 in perfect shape. Hope you both are well. We are pretty good and expect to go to Cinci in August.

Your printer reads easily. ■

From Ken Trettin: (In Iowa: he phoned 5-24)

[Ken is the editor of *The American Revenuer*, and took 35 minutes of his valuable time to call up and "talk computers" with me, and in passing mention that he had received his copy of *The Philatelic Communicator*. Apparently he has one each of three major kinds of computer—MacIntosh, PC, and something else which escapes me at the moment—to be able to "read/write" to/from any program or kind of hardware likely to come to him. jff] ■

From Leonard H. Hartmann: (Louisville, KY)

Am not sure why I am writing for it certainly is not to hurt your feelings in any way but you did ask for opinions in the last issue of the *PC*.

The *PC* Whole No. 87 arrived in perfect condition May 23 I think, not exactly certain.

We use bulk mail for our business and absolutely love it, overall we see only a few areas of delay over first class, i.e., southern California and at times the New Jersey-New York area.

The last issue of the *PC* is legible but one thing does bother me, the relative spacing of the letters is horrible at times. This could well be a problem between your programming and your printer.

For perhaps the last year I have seen a definite shift in the contents of the *PC* and in this I am not happy, it seems to be going to the lowest common denominator which is fine for increasing membership but it is not what I always envisioned the Writers Unit being. If you ever give up on the production end I expect I will just forget to renew my membership.

Our main computer is an old IBM Displaywriter, purchased new in 1980. To date we have never paid a cent to have it repaired, no service contract but two years ago IBM put in a new printer head at no charge. It will do marvelous things but it is not compatible with anything. I want to change but I just don't want to learn a new system. Also we have so many features that don't appear to be available on the newer systems.

Our Starnes 2 won a Vermeil at London 90. *Linn's* just arrived with the London 90 report and again they have omitted the literature entries. At least this time they listed the Juniors, in many Internationals in the past they omitted them too. As usual I am mad over it. Michael [Laurence] is an old friend of some 25 years but he doesn't think literature should be in the Internationals and thus refuses to list it. ■

Reviews

Scott's Topical Annual

By George Griffenhagen

Scott 1990 "By Topic" Stamp Annual. \$9.95 from Scott Publishing Co., 911 Vandemark Road, Sidney, OH 45365. 8" by 11". Perfect bound, soft cover. 128 pages. 1990.

For 28 years, the American Topical Association published an annual handbook checklisting postage stamps issued the previous year with catalog numbers from *Scott Monthly Stamp Journal*. The last volume (1985) identified over 7,000 stamps issued in 1984 by 126 different topics, and the complete series (1957 to 1985) records over 150,000 of the world's postage stamps by topic.

This remarkable series was made possible by the *Topical Time* column titled "Topical New Issues" initially compiled by Frank Freedner (1957 to 1963), then by Bob Allison (1964 to 1968), and finally by Ruth Y. Wetmore (1969 to 1985).

James Yeaw took over the column in 1986, introducing a brand-new classification of topics (butterflies and insects, for example, were classified under "Zoology"). But the new classification was not readily accepted by readers, and category changes were introduced in each *Topical Time* column.

A cross-reference of topics was provided, but the ever-changing classification system prevented ATA from continuing its handbook series of "topical new issues."

The ATA "Topical New Issues" column returned to a more traditional classification system in 1988 under the direction of Jerry Irvine, who resigned in early 1989 because of personal health. And it wasn't until January 1990 that the *Topical Time*

"Topical New Issues" column was reinstated under the direction of Allen Cunningham.

To fill this void, Scott Publishing Company has introduced the *Scott 1990 "By Topic" Stamp Annual* which includes all stamps in the 1989 issues of *Scott Stamp Monthly* ("whether or not they are to be listed in the *Scott Standard Postage Stamp Catalogue*") under 83 topics listed in alphabetical order. Like the earlier ATA Handbooks, there is no attempt to provide such philatelic information as date of issue or physical specifications. Each entry includes country of issue, a topical description, and the Scott catalog number.

It is the topical classification system used by Scott which will "make" or "break" the new Scott annual, just as the ATA handbook was scuttled by tinkering with the classification system. The Scott topical classification is based on the "By Topic" column appearing monthly in *Scott Stamp Monthly*. But the user of the new Scott annual could easily be confused by the eight, full-color, centerfold pages picturing various topics.

There are colorful pages for "Animals," "Butterflies," and "Mushrooms," but readers will not find any of these topics listed as such. So it may take readers a little time to figure out that "Animals" are listed under "Mammals"; "Butterflies" are classed under "Insects"; and "Mushrooms" are grouped under "Botany."

The back cover promo states that "No matter what your interest—be it trains, planes, dogs, frogs, golf courses, race horses, outer space or any other place—you can find it on stamps." Without a cross-index, it may take the user a while to find each of these under their proper topical heading (*i.e.*, "Railroads" for trains, "Aviation" for planes, "Mammals" for dogs, "Marine Life" as well as "Reptiles" for frogs, and "Sports" for golf courses and race horses).

Identical entries are often listed under more than one category. In so doing, Scott expands some of the classifications well beyond the parameters traditionally set by topicalists. For example, Scott's "Americana" includes baseball, Disney characters, entertainers, Olympics, and space. Scott's "Art" includes monuments (such as the Statue of Liberty), photography, and textiles. Scott's "Bridges" includes dams, fountains, ships, and waterfalls, while Scott's "Military" includes hunting, Olympics, and sports.

As Fred Baumann observed in his review appearing in *Linn's Stamp News* (June 4, 1990), "Inevitably there are some omissions. The U.S. 1989 A. Philip Randolph commemorative, for example, appears under 'Human Rights' but not under 'Railroads,' even though a train appears in the design of the stamp. And there are a few bugs left in the system. Guinea-Bissau's chess champions set, for example, somehow ended up listed under 'Children' instead of 'Chess.'"

In addition to the eight full-color pages of topicals on animals, butterflies, music, mushrooms, space, sports, and transportation, over 280 postage stamps, loosely grouped by theme, are illustrated in black-and-white. Fifteen commercial advertisements are included, half of which are for Scott products.

"There's no better guide to topicals," proclaims the back cover promo. Perhaps, but one would hope that the glitches can be eliminated in future editions of this "Topical Index of Worldwide Stamps."

**Deadline for next issue is NOW.
See "Coming Up," page 36 this issue.**

Three Books on Postmarks

By Alan Warren

A Catalog of Philadelphia Postmarks, 18th Century to the Present, Part 1: Domestic Origin Markings — Manuscript, Handstamp, and Machine by Tom Clarke, 8½ by 11 inches, spiral bound, soft covers, 150 pages, 1989. \$13.50 postpaid from SEPAD, Box 358, Broomall, PA 19008.

Post Offices in Finland 1638-1985. English translation of introductory section of *Suomen Postitoimipaikat 1638-1985*, translated by Anneli Hvidonov, 6 by 9 inches, glued, soft covers, 116 pages, 1989. \$20 postpaid from the Scandinavian Philatelic Foundation, Box 6716, Thousand Oaks, CA 91359.

SEPAD Philately, Volume I, 6 by 9 inches, stapled, soft covers, 114 pages, 1989. \$12.50 postpaid from James M. Keally, 130 Barcladen Rd., Rosemont PA 19010.

As if they knew that a specific issue of *PC* would emphasize marcophily, a couple of publishers have released materials on postal markings in timely fashion. The reviews presented here address early U.S. markings as well as those of the two Nordic countries, Finland and Sweden.

The first of a projected two-volume series on Philadelphia marks is published by SEPAD, sponsors of the Philadelphia National Stamp Exhibition which will hold its 50th show in October. This is the latest in a series on Philadelphia postmarks that SEPAD has brought out in recent years. Author Tom Clarke spent several years in developing a computerized database of 15,000 covers and cancels on which he based his *A Catalog of Philadelphia Postmarks, 18th Century to the Present, Part 1: Domestic Origin Markings — Manuscript, Handstamp, and Machine*.

Beginning with the colonial period with a special focus on postmarked mail from 1728 up to the Revolutionary War, Clarke illustrates various marks such as Phi, Phila, Philad using his own numbering system. Earliest known and latest known use dates are shown. The next section includes the Revolution and the years up to 1798, followed by the stampless cover period from then until 1858. In each case the mark is illustrated, varieties and subtypes are identified, and the EKV and LKV given. The next section is devoted to county post offices to 1867 followed by city postmarks during the period 1858-1885. This section contains a number of interesting duplex marks with killer grids on the right of the circle dater.

Each section begins after a break in numbering so that new discoveries can be incorporated later without having to revise the numbering system entirely. The county mark catalog numbers are preceded by a "C" and the station postmarks of 1862 to 1885 begin with "S 1". Three pages are devoted to hand cancels from 1885 to the 1920s, and the eighth section covers the same type of marks to the present.

Double-oval cancels have a section of their own followed by machine cancels from 1875 to the present. A section on special event markings begins with the S.P.A. convention station in 1934 and goes to April 1989. The special convention station postmarks employed by SEPAD are found in a separate section.

A very useful appendix devised by author Clarke gives the collector a means to find any given Philadelphia marking by tabulating the legends appearing at the top, bottom, and center of the

mark. The table references the catalog number once the collector finds the specific mark.

The author concludes the book with an extensive bibliography of over twenty pages with categories such as date, airmail, exhibiting, foreign, machine cancellations, rates, railroad, ship, station, stampless, and many others. Tom Clarke describes the computer hardware and software he used to develop the catalog, in his introduction. Despite the dot-matrix printer typeface and the many illustrations required, publisher Richard W. Helbock is to be commended on the degree of clarity achieved in the reproduction of this publication.

Readers will eagerly look forward to Part 2 which is intended to cover special service markings for airmail and registry, meter mail, roller cancels, and a multitude of auxiliary marks.

* * * * *

The Philatelic Federation of Finland has published for many years the Finnish handbook. Publication No. 9 is devoted to *Post Offices in Finland 1638-1985* and consists largely of an alphabetical listing of the country's post offices with an indication of location by county, and their opening and closing dates (for those discontinued). That portion of the book is easy enough for the English-speaking reader to follow.

However, the introductory section of the book is based on a research paper by Kalle Vaarnas, and represents an excellent account of the development of postal markings and cancels from the prestamp period to the present. The Scandinavian Philatelic Foundation, with the permission of the Finnish Federation, has enabled English-speaking collectors to learn more about the country's postal markings by translating this section of the book and issuing it separately.

Discussion begins with pen cancellations used on general and official mail with a description of the notations for registered, insured, paid, due, and ship mail as well as route markings.

Handstamped markings begin with the straight-line town cancels, followed by the low and high box (rectangular framed) cancels, and figure cancellations often made with cork. The development of ring cancellers in Finland is illustrated starting with the large single-ring marks of 1857 followed by the small single-ring, double-ring, Russian type, bridge cancels, and the posthorn format. Attention is given to ship, railway, and field post markings as well as airmail and arrival marks.

The author goes next into descriptions of the various cancelling devices beginning with hand cancellers and then spring and hammer types followed by roller cancels and machine cancelling. The book concludes with a note about collecting postmarks.

The translation from the Finnish by Anneli Hvidonov reads very smoothly and the printing is reproduced from double-spaced word processing and is thus easy to read. The illustrations are quite clear.

* * * * *

A third publication is titled *SEPAD Philately, Volume I* but appears to be privately published in Rosemont, Pennsylvania. This is a collection of seven articles, of which five address early U.S. postal markings, one discusses usages of the 3¢ stamp of 1851, and one is devoted to postage due markings on Swedish stampless mail.

The longest article, by J. Blair Gibbs, is a thorough update on "Pennsylvania County and Postmaster Post Marks." The compilation derives from a series of articles which first appeared in the journal of the Pennsylvania Postal History Society.

Following illustrations of the major types of marks, the author tabulates the post offices by county, and indicates the number of

markings recorded, the period of use, type, size, and color. References are given to other listings but many of the marks are recorded here for the first time. Additional tables are by cancel type and those postmarks bearing the name of the postmaster.

In an article poorly titled "Beyond Mere Collecting," author Tom Clarke provides valuable insight into techniques for studying and identifying postmarks. Using early Philadelphia marks for illustration, Clarke recommends the use of transparencies made on photocopy machines to match up known marks and to study subtypes. The method is an important one for students of marcophily.

Norman Shachat describes the markings on registered mail to Philadelphia during the period 1845-1855, with the transition from the small blue to small red "R."

A rather specialized focus of postal markings is found in Thomas O. Taylor's article about "Georgetown on the Potomac." Illustrations here include markings from 1790 when the town was still part of Maryland. The author discusses various routes to and from Georgetown and lists the stagecoach lines operating in the area in the late 18th century.

Another article on U.S. postal markings is James M. Keally's "New York Foreign Mail Update," in which he describes the geometric marks made with hardwood devices and used from 1870 to 1876 at New York for mail destined abroad, except Canada. A number of entires are illustrated including some new discoveries.

In the only non-U.S. article in this book, the early postage due markings found on stampless covers of Sweden are illustrated and described. Manuscript and handstamp marks are shown, including Stockholm cancels, numeral markings, and special marks such as "Obetaldt" or "Unpaid."

The one article in the book which can be considered as devoted to stamps is that of Victor B. Krievins, a student of the 3¢ 1851. His article illustrated interesting usages of this stamp including registered mail, an advertising cover, cross-border mail from Canada, steamboat markings and demonetization.

The book was typeset but unfortunately not carefully proofread as seen by the large number of typos. Illustrations vary in quality from one article to the next. Each author does provide good references so the reader can pursue topics of interest.

Classic United States Postmarks

By Ken Lawrence

A Guide to 19th Century United States Postmarks and Cancellations edited by Kenneth L. Gilman. David G. Phillips Publishing Co., Inc. 1989. 5½" by 8¾", soft cover. (xiv) plus 203 pages. ISBN 1-877998-00-1. \$19.95 postpaid from David G. Phillips Publishing Co., Inc., P.O. Box 611388, North Miami, FL 33261-1388.

U.S. Cancels 1890-1900 with Special Emphasis on the Fancy Cancels Found on the 2¢ Red Definitive Stamps of This Period by Sol Salkind. 1985. 7" by 10", soft covers. (viii) plus 120 pages. \$15 postpaid from David G. Phillips Publishing Co., Inc., P.O. Box 611388, North Miami, FL 33261-1388.

Kenneth L. Gilman's book is promoted as *The New Herst-Sampson Catalog*, evidently meaning that it is in some ways modeled after the *Herst-Sampson Catalog of Fancy Cancellations on Nineteenth Century United States Postage Stamps* by Herman

Herst Jr. and E. N. Sampson, first issued in 1947. In his preface, Gilman notes that he has not tried to treat his subject comprehensively. "It is, however, designed to be an introductory guide to U.S. postal markings."

To determine what should be included, Gilman wrote his book for "an imaginary collector in Great Britain presented with a large collection of U.S. covers. Having no knowledge of U.S. postal markings and postal history, what could he do with the collection or what would he need?"

The book begins with a chart of 18th and 19th century postal rates, followed by stampless period markings; Civil War period markings; Paid, rate and auxiliary markings; express and local markings; ocean ship mail markings; inland waterways mail markings; railroad markings; miscellaneous markings; fancy cancels; and a bibliography.

The postmarks are well illustrated with line drawings plus enough cover photographs to give any user a feel for how they really appear. I believe Gilman has served his imaginary British collector well, or anyone seeking a one-volume introduction to the broad sweep of 19th century U.S. postal history.

This is also likely to be the most accessible source for the information topical collectors and writers need, so it's a pity he didn't add one or two more pages to index the pertinent material accordingly. I would advise future writers of similar books to expand Gilman's technique, keeping an imaginary topical collector in mind.

For the much briefer period he covered, Sol Salkind did accomplish that. His book is indexed both by pictorial design and geographically. In fact, topical collectors and writers may be the main consumers of this book's information, since it contains no postal history. Salkind used halftone photographs rather than line drawings as illustrations, but it has worked quite well.

Gilman has numbered his illustrations consecutively, from 1 to 1615, with no intrinsic meaning. Nevertheless, Pat Herst in the preface urges that these numbers be used as identifiers, a suggestion that really exceeds the potential of the book. Salkind has devised a numbering system that groups the cancels according to similar design elements, but it is too complicated to catch on. The failure of both systems is evident once you realize that there is considerable overlap in the coverage of the two books, yet the only practical way to find the same item in both is by browsing.

For the foreseeable future, these books are likely to be the best available references for important early U.S. postmarks of interest to topical collectors, so I'd advise writers to obtain both despite their drawbacks. Neither attempts to offer estimates of scarcity or price, which is probably just as well. ■

Twentieth Century Fancy Cancels

By David A. Kent

Loso and deWindt's 20th Century United States Fancy Cancellations, Edited and Revised with Supplement of Cancels Predominantly 1926-1935, edited by Hamilton R. (Dell) Fishback and William C. Walker, Josten's Publishing Division, hardbound, 244 pages, with introduction and appendices. With a 48-page "Complete Pricing Guide of United States 20th Century Fancy Cancellations" compiled by William R. Weiss, Jr., also 1987. Available from Richard J. Micchelli, P. O. Box 248, Mountain Lakes, New Jersey 07046 for \$40 + \$3 shipping.

Twentieth century fancy cancellations are a strange phenomenon, having arisen from an attempt by the Post Office Department in the late 1920s to enforce regulations prohibiting the use of a dated town cancel on the face of registered mail. A large assortment of fancy killers then appeared, virtually all of them prepared by philatelists and used from small towns where the postmaster's salary depended on the amount of mail canceled. After repeated efforts at suppressing them, the Post Office finally sternly forbade the use of these devices in 1934.

The purpose of Loso and deWindt's original book, published in the 1950s, was to catalog these devices, although the original authors attempted to list a wide variety of other unusual devices used to cancel stamps throughout the 20th century. Fishback and Walker here have both reprinted the original book, long out of print, and have attempted to bring it up to date with new listings. Their "new" section, almost as long as the original, is "new" only in that it lists devices not included in the original book. Most of them date from the 1920s and 1930s, as the title implies.

Modern fancy cancellations are a strange phenomenon primarily because they were almost entirely philatelically inspired. Although advanced organized philately tends to sneer at most such things, these cancels are now fully accepted and in fact often eagerly sought after, probably in no small part because of Loso and deWindt's work in cataloging them. In a sense, simply making their work available again in print is a service to philately. As a cancel catalog, the book is technically admirable, printed on coated paper that stands up to hard use, and with every single cancel illustrated and annotated as to place and period of use. One fault with the original book was a lack of value or scarcity indications, which has been addressed in the "new" section with value ranges, as well as in the accompanying Pricing Guide, which is based on auction realizations.

A review of this book could include both a consideration of the value and quality of the original authors' efforts, and the quality and skills brought to the republication and supplementation effort by the present editors. The technical production of the book, as noted, is excellent, and the editors have followed the original authors' plan closely. One potential problem is that the cancels are listed alphabetically by town, making it difficult to find a cancel when you don't know where it was used.

The supplement follows the original list, rather than being integrated with it, making two sections to wade through. If we assume that the user already has a cover and wishes to research it, we might assume that the cover has a town name somewhere on it, making the search simple. Since every other page of the catalog is illustrations, we might also assume that the user looking for a particular cancel of unknown origin might be amused by all the unusual cancels shown, making up in part for the time spent in the search.

Unfortunately, the advantages or disadvantages of production qualities and organizational structure cannot cover a major flaw in the concept of the entire work. The problem occurred when Loso and deWindt decided to deviate from their original purpose of listing 20th century registry killers into the entire field of modern cancellations of all sorts, and the problem is that both they and the present editors have done so very poorly.

As an experienced collector of Navy postmarks, for example, I was struck by the almost complete lack of listings of any fancy cancels from ships. Hundreds of such devices have been used by ships, beginning in about 1910 and extending (as I write this) to

yesterday. All of them have been meticulously researched, documented and cataloged by the Universal Ship Cancellation Society. The listings in both sections include only two such devices. One is actually a cachet, and I regret that I cannot agree with the authors that the mere process of impressing a cachet on top of postage stamps magically turns it into a cancel. The other is a perfectly ordinary government-issue cancel used by the transient barracks (called a "receiving ship" in the Navy) at the Brooklyn Navy Yard (from 1929 to 1945, by the way, not only in 1937 as the listing states). There is not a word anywhere in the introduction or appendices as to why this vast assortment of fancy cancellations have been omitted from the book.

Another deviation, more obvious in Loso and deWindt's section than the "new" section, is the inclusion of an apparently random assortment of slogan cancels. The Cuero, Texas, "turkey trot" and Little Rock "star in diamond" cancels are listed, for example, but not the "eagle and thunderbolt" cancel from Boston. A handful of "war bond" cancels appear, but none for fraternal organizations. The standard reference for slogan cancels is Moe Luff's thoroughly researched "United States Postal Slogan Cancel Catalog" (1968, revised 1975), which includes many hand cancels as well as machine postmarks. Sadly, since Moe's death several years ago no one has stepped forward to continue research into this fascinating area of philately. By including only a random sampling of these cancels, the quality of the book is seriously diminished. What on earth, one wonders, are the first day cancels for the United Nations stamps of 1951 doing in such a book?

Another major flaw is the inclusion of a large number of standard canceling devices in what is supposed to be a listing of only fancy cancels. The listings show a wide variety of mute killers (targets, ovals, circles, and such) which were (and still are) the approved killers for the stamps on registered letters. Also included are a quantity of parcel post killers (which show the town name but no date), in a variety of boxed, oval and other forms. Circular date stamps, handstamps with killers, money order validation marks, and many other perfectly ordinary government-issue markings are listed. Virtually every town and city in the country has used such markings, and certainly the U.S. Cancellation Club has researched them. If a few are to be included, why not include them all? But why include any of them when they are not "fancy"?

Wasting an equal amount of space are many "service" markings, such as "Registered," "Canceled" (used to invalidate spoiled money orders), and similar phrases, all used at one time or another to cancel stamps. Certainly these listings are grossly incomplete, but it is both deceiving and misleading to list these rubber stamps as if they were genuine cancels. The authors of the price guide wisely note that there is virtually no demand for covers with such markings, and offer no values for them.

The real point is not simply that these markings should not appear in a book of fancy cancels. It is obvious that neither the authors nor the editors of this book had even the slightest inkling of the existence of an organized group of navy or other cancel collectors, a catalog of slogan cancels, or other standard references and sources of information that should be at the hand of any catalog editor. The lack of any knowledge of even the basic rudiments of this phase of the hobby draws into question the qualifications of the authors and editors to publish such a book.

I was asked if I could recommend this book to a topical collector as a useful reference. The final page of the book is a brief checklist by topic, but it includes only 14 categories and is poorly

drawn, leaving one to ponder the distinction between "birds" and "fowl." The price guide offers a better topical list, and has recent auction realizations as well. Given the alphabetical sequence of the book, and its \$40.00 list price, I could only recommend it to the most advanced topical collector, looking for an important piece for a serious exhibit. Indeed, the grand award exhibit at this year's ATA convention had one of the postmarks listed in this book.

Having stepped on so many respected toes, I will now proceed to trod on the rest of them. As I looked through this book and the price guide, I could not help but have the same feeling as the little boy who discovered the truth about the Emperor's New Clothes. Even the most respected of these markings was created purely for the philatelic market, even if it does appear on a registered cover. What are we doing paying so much for these things when we disdain first-day covers and other philatelic creations? Is the mere existence of a catalog printed on glossy paper enough to convince us that a marking is valuable? The price guide lists a value of \$15.00 for the mentioned postmark from the Brooklyn Receiving Ship. If this is a true value, I am wealthy beyond my fondest dreams. I have dozens of them, and can't find any market within the ranks of Navy cover collectors, because the postmark is so common. In fact, I have boxes of covers with "unusual" markings on them. Anyone want to make me a millionaire? ■

Pictorial Cancels from Down Under

By Mary Ann Owens

New Look Pictor-Marks Priced Handbook. Australian Pictorial and Commemorative Postmarks 1887-1987. Loose-leaf in two 2-hole plastic ring binders, 6" by 8¼" pages. Available from C. P. Peck, 1/22 Park Street, Wendouree 3355, Victoria, Australia, for \$49.50 Australian plus appropriate postage.

The fly-leaf of *New Look Pictor-Marks* states that it is a priced handbook of the Australian Pictorial and Commemorative Postmarks 1887-1987, "A Century of Postmarks." Separate sections cover each type of postmark, which are numbered and priced, and there is also a special thematic listings section.

The introductory page is more enlightening. It states that the book has been reconstructed to incorporate suggestions and new ideas for improvement over an earlier effort. Not having seen the first book, I do not know what was presented then.

The introductory page states that these advantages are: (a) a loose-leaf system that allows deletions and additions without disturbing the rest of the book; (b) separate sections for each type; (c) each section has its own letters and numbers for quick and easy identifications; (d) all sections have updated estimated values for each postmark on cover; and (e) there is a thematic section with all the postmarks grouped under 74 headings.

The introductory page also includes a caveat that it concentrates on postmarks and thematic subjects only, omitting other listings in the earlier book, as they are dealt with in greater detail elsewhere.

The book was compiled and produced by Clarrie Peck and the introductory page is even autographed.

The handbook arrived with the 1988 updates already on the pages. In a second binder were the 1989 updates. The first thing that I did was to see how easy it would be to update. It took me over an hour to add the changes in ink and to cut out and paste additions for prior years. The current year had its own distinctive pages for each section.

While the updates did help to bring the handbook and its prices more in line with what dealers would charge, the mechanics of the pages do not allow for additions with ease. The paste-on additions have to be placed over postmarks already on the pages, usually with a small amount of paste in the left margin and the rest left free, which means turning pages gingerly.

In the thematic listings section, very little room is allowed for the addition of numbers for each year, which have to be inked in.

The information with each postmark is very good and every postmark is illustrated. Some of them are not the best quality. I would suspect that the original copy was not of the best quality. The illustrations improved when they became more modern.

The title is somewhat misleading. While it is true that 1887 is represented by a commemorative postmark for Queen Victoria's Golden Jubilee and the 50th anniversary of the establishment of the colony of South Australia, celebrated with a Jubilee Exhibition in Adelaide, the cancels at the bottom of the first page are for the 1932 opening of the Sydney Harbour Bridge. That is almost 50 years on one page out of almost 300 pages.

Section 1 lists pictorial and commemorative postmarks from 1887 to date for one-time events, single or multiple dates, in chronological order. More than 200 pages cover the 1988 and 1989 updates.

Section 2 lists "First Day of Issue" postmarks introduced to complement relevant new stamp issues, also in chronological order. The first postmark was for the Electronic Mail issue of September 18, 1985. There are 21 pages in this section.

Section 3 is devoted to the pictorial postmarks that are used on an everyday basis in many of the Australian post offices. They are listed in the order of date-of-introduction. Postmarkers that were altered or replaced are listed with both the old and the new illustrations for help in tracking a particular post office's postmarkers. The original book had 53 pages plus 16 more in the updates. The first one showed Ayers Rock, one of the world's largest monoliths, introduced on May 1, 1964, and replaced on April 3, 1978, with a better view.

Section 4 illustrates the "First Day of Issue" postmarks that are available in many Australian post offices for all issues. These are generic for the issues but specific for the post office. A number of them have been redesigned over the years. The first one was at the Y.M.C.A. World Council in Melbourne on August 21, 1967. The second one is more familiar for those who collect Australian Antarctic Territory first day covers, introduced on February 7, 1970, which features marine life of the Antarctic. There are 30 pages in this section.

Section 5 is for seasonal postmarks used most years for specific time periods. Listed in chronological order like all sections before it, the first was for the Show Ground in Sydney for the annual Royal Easter Show with a date of April 15, 1936. There are 14 pages in the section.

Section 6 is an alphabetical listing of the post offices, including postal codes, with pictorial postmarks for Sections 3, 4 and 5. Why Sections 1 and 2 are not included is not explained. This is one of the biggest drawbacks with the book because Sections 1 and 2 contain the bulk of the pages. Hopefully, somebody with a computer will rectify the situation before another update is printed.

Section 7 is the thematic listings section which does include Sections 1 and 2 as well as 3, 4 and 5. The 74 groupings are

partially what Americans are used to working with. I think that some of the groupings could use additional sub-groupings. For instance, under animals there are sub-group listings for Horses and Kangaroos, but the rest are lumped in one massive listing. On the other hand, Historic Buildings & Sites is sub-divided into Post Offices, Schools & Churches, Other Buildings, and Sites & Related, plus an additional grouping for Modern Buildings & Sites.

It is very obvious in the thematic listings section that the compiler does not have access to a computer, because the sequence of numbers for each section under the group heading is not in chronological order. Many listings are two runs of numbers, occasionally three, plus the updates which can include old numbers. As mentioned before, space is not allowed for updates for the more popular topics.

As the introductory page states that one of the concentrations is on the thematic aspect of the postmarks, I feel that the section could be better treated.

In conclusion, while it is logical to do Sections 1 through 5 in a time-issued sequence with easily added yearly updates for the loose-leaf binders, Sections 6 and 7 suffer from lack of computer input to bring those two lists up-to-date and easier to work with. Sections 6 and 7 should be provided as brand new sections each year, along with the updates for the earlier sections.

The binders are just under 9 inches high and little over 7 inches wide and fit easily on a bookshelf.

If pictorial postmarks are your thing, the handbook would be a welcomed addition to your library. ■

PTPO Catalog

By Felix Ganz

Privatpostkarten-Katalog Band 2 (Bayern, Besetzte Gebiete, Deutsche Kolonien, Württemberg) [Second volume of the *Printed-to-Private-order Postal Card Catalogue of Germany and Areas*, comprising Bavaria, Württemberg, Occupied Countries and German Colonies] by Hanspeter Fresch, Am Hinterhof 30, D-7613 Hausach, FRG (West Germany). 260 pages, paperback, 1989. Price U.S. \$30 includes seairmail postage; for airmail add \$5. (Note: cash remittances are the best way.)

Mr. Frech, principal author and collator of volume 1 of the *Germany Printed-to-Private-order Postal Stationery Catalogue* (1984; containing such issues of Germany proper from 1873-1945 and published by Michel / Schwaneberger in Munich) has just published by himself the second volume of this ambitious undertaking, with listings for the above-named entities.

Bavaria (in some circles "notorious" for her hundreds of printed-to-private-order issues) takes up 183 pages of this new work; Württemberg, 54; and the colonies, seven pages. The rest covers Danzig, Alsatia, occupied Belgium, occupied Poland (World War I), occupied France, and Ob. Ost.

There are 980 (necessary) illustrations, in a quality ranging from good to excellent, and each page features at the top an illustration of the respective value imprint—a most helpful aspect for a non German-speaking user.

In front of each entity's listing we find a number system for the value imprints for which printed-to-private-order material is known; and that is followed by a second subdivision into eight categories of card types:

A—Cards without any illustration or sender's imprint, etc.

(distinguishable from regular postal issues only by paper stock quality, paper color, type of font and arrangement or absence of same);

B—Cards for commercial or fraternal organizations bearing respective imprints identifying them, but not including special event cards;

C—Special Event Cards (including some of basic category B) on which the date of the special occasion is shown somewhere on the card;

D—Special Event Cards (including some of basic category B) on which no date appears;

E—Cards for special occasions (excluding town and village views) which, for lack of any indication, permit neither an identification of date issued nor of the occasion celebrated by them;

F—Cards with city, town, village or geographic and landscape reproductions—whether identified by caption or not; and

Z—Essays that might be considered printed-to-private-order pieces.

These distinctions will help a collector desirous of finding a certain issue, but they also complicate the search to some extent. In addition, the author states in the introductory remarks that at times he had to use personal discretion in deciding what should be listed as printed-to-private-order cards and what, most likely, should be considered officially issued cards with private add-on printing or illustration(s), and thus not listed.

As the work's title indicates, only postal cards are listed, while printed-to-private-order wrappers, envelopes, letter cards and such await some other expert's consideration.

Fifteen years' work are claimed by the author as having gone into this fine research work which will benefit not only postal stationery specialists but the thousands of "Heimat" collectors who now, for the first time, have a research and catalogue source available on which to build or extend their thematic collections.

That "Heimat" and thematic collectors are searching for many of these items becomes highly evident when one consults the catalogue prices. They are high, but obviously in line with auction and dealer prices in Germany of today. No price differentials exist between mint and used examples—even though there are two 0s following each price notation which can be filled in by a methodical collector with an "x" or whatever to tell himself that "he has it." (An unnecessary detail, in the view of this observer!)

Extremely helpful, for finding a yet unidentified card one may own, is the "Place and Motif Index" which follows the Bavarian (eight pages, double column) and Württemberg (two pages, double column) listings. Thus it may be seen at a glance that Württemberg issued 32 printed-to-private-order cards with pictures of costumes, eight with agricultural themes, 14 with dogs, four for the Red Cross, etc.; or that Bavaria's printed-to-private-order cards include four with illustrations of balloons, four with mountaineering scenes, dozens relating to beer, 14 with military representations, etc. etc., or six illustrating Neu-Ulm, four Neuschwanstein, etc.

And finally a searching collector, once acquainted with the mechanics of the work, will find the many cross references equally helpful. Thus this catalogue—although probably of rather limited interest to collectors in the United States (notwithstanding the help it offers topicalists)—must be considered a major contribution to bringing order into a hitherto uncharted field of German philately. ■

Deadline for next issue is NOW.

See "Coming Up," page 36.

Nineteenth Century Postal Rates to Foreign Countries

By Henry W. Beecher

United States Letter Rates to Foreign Destinations 1847 to GPU-UPU, Revised Edition by Charles J. Starnes. [iv]+83 numbered recto pages +82 unnumbered verso pages, mostly of cover illustrations, some blank for "notes." Hard covers. 1989. \$37.50 postpaid in the U.S., \$45 postpaid foreign airmail, from Leonard H. Hartmann, Box 36006, Louisville, KY 40233.

This book is useful as the best available compilation of U.S. international letter postage rates for the period covered. Had the author been aware that the Postmaster General made UPU rates and conditions applicable to all destinations, except those to which lower rates applied, as of January 1, 1895, he could have avoided the awkward hybrid title "... 1847 to GPU-UPU," and made it "... 1847 to 1895."

Besides the tables of rates by countries of destination, the work includes much other useful information in 16 appendices, including such material as foreign currencies with U.S. equivalents, entrance dates into the General Postal Union and the Universal Postal Union (in which are some errors), charges on unpaid and part-paid letters, and ratios between U.S. notes and gold charges on incoming shortpaid mail.

A general "Bibliography" by chronological periods gives the main sources, although some after 1876 are listed in "General References." The latter list and the following "Specific Country References" are mostly not sources for the U.S. rates, but direct the student to information about rates to the U.S. and about other aspects of international postal services.

The rate tables are organized alphabetically by country (or area such as "West Indies where that seems advantageous), and are generally easy to use, once the short introduction and the page of abbreviations are read. However, the user who has no familiarity with other literature on the international postal service (such as Hargest's *History of Letter Post Communication between the United States and Europe, 1845-75*) may often remain mystified. For example, he will learn that "NGU, cm." stands for "North German Union, closed mail," but he will find no explanation of the significance of those terms.

The tables have no rules between columns (showing the effective dates of rates), nor any rules or leaders to guide the eye along the rows (showing rates by various mail services). Only occasionally are there blank lines between the rows.

The title confines the coverage to rates of postage on letters, so the work cannot be faulted for omitting coverage of rates for other categories of mailable matter; however, it might be argued that fees for registration of letters are "letter rates." There is less excuse for the omission of postage rates on registered letters in the rather few cases in which such postage was not the same as the postage on ordinary letters.

Unfortunately, while sources are given in a blanket way, there is no documentation of particular rates. Accordingly, this book is still a member of that large class of philatelic literature in which the author in effect says, "These are the facts—trust me."

The question then is how far the author can be trusted, how reliable are his facts. I do not claim to know much about rates earlier than those in effect in June 1872. My guess is that what Starnes presents about the earlier period has much greater validity than his data for the later period. I suspect that he found the former

epoch much more interesting—the covers are generally more valuable, have more intriguing routing and accountancy markings—and so studied it more carefully.

For the rates in effect in 1872 and later, I find great deficiencies in the tables. Checking the first eight pages of tables, I counted 122 rates of the late period. Of those, 18, or nearly 15 percent, were shown erroneously. Further, 23 rates were omitted.

The effective dates for rates is uniformly given as (month/year), except where more uncertainty existed and the date is given as "earlier than" a certain month (supposedly usually by a month or so). This is undoubtedly adequate for many purposes, but it is hard to understand why an exact date was not shown for the very many rates for which it is available. In my eight-page sample I found 53 such cases.

In the introduction, Starnes remarks quite correctly that "The *U.S. Mail & P.O. Assistant* is plagued with maddening errors in the rate tables proper, although the official announcements they printed are usually correct . . ." In his tables he evidently attempted to show only the correct rates. But it can be argued that the student/collector of postal history covers often needs to know both the correct and the published incorrect rates—after all the best rate information available to most postmasters of the time was that printed in the *USM&POA* tables, and the official notices, usually printed only once, would seldom be referred to. In the eight-page sample, I noticed eleven instances of correction of *USM&POA* table entries.

Some doubts about the adequacy of Starnes's research are suggested by the following notes on his references. For the *United States Official Postal Guide*, he lists the issue of April 1876, then those of April 1877 through December 1892. Why not all of the issues, first quarterly, then monthly, from October 1874 through January 1895? Why are there no references to Annual Reports of the Postmaster General after 1876? He lists the issues of the *USM&POA* from October 1872 through May 1876 (the late ones which were not reprinted by the Collectors Club of Chicago). This would indicate that he has consulted every issue—but I am quite sure that about half of the issues between October 1872 and October 1874 have not yet been found by any philatelic researcher.

In sum, there is much useful information in this book, but any writer quoting its rate data would be well advised to add the qualifier "according to Starnes." ■

An Essential Index

By Ken Lawrence

Sixty Year Index to the United States Specialist compiled by Richard T. Hall. Bureau Issues Association. 1990. 6" by 9 1/4", hard covers. viii plus 354 pages. ISBN 0-930412-17-6. \$35 (\$24 to members) postpaid to U. S. addresses, from BIA, P.O. Box 1047, Belleville, IL 62223.

This index appeared about three years too late for me. When I was researching all the coil stamps of the 1980s, I had to go through each year of *The United States Specialist* to make sure I hadn't missed anything essential. Here the entire run of *USS* and its predecessor, *The Bureau Specialist*, is indexed in one place, from 1930 to 1989.

Since the *Specialist* is the most comprehensive source on 20th century U.S. stamps, every writer who covers any aspect of that subject should acquire this volume. It makes no difference whether

or not you have the journals themselves, because once you identify the articles you need, you can always obtain them from the American Philatelic Research Library (or, as I did, from Steve Rod.)

This index is also all that the computer maven will ever need to demonstrate the importance of his silicon-chip marvel. Richard Hall has indexed nearly 10,000 articles by 407 indexing terms in his subject index, and has included a separate author index.

Hall's first and biggest problem was developing a concordance of Scott catalog numbers, because the numbers changed from year to year, and there was a major renumbering in 1939 and 1940. Though the concordance isn't included in the book, the author has deposited a copy at APRL. Similarly, he has condensed precancel listings in this volume, but the Precancel Stamp Society is publishing the complete version that includes 22,010 citations to individual precancel cities.

That leaves, in this volume, a mere 60,467 citations to 9,994 articles by 550 authors (not counting "Anonymous"), which is surely enough to get you started on any 20th century U.S. subject you wish to write about. Of those, 16,834 are citations to individual Scott catalog-numbered stamps.

For those who wish to savor Hall's method, or perhaps to apply it to some other periodical needing a cumulative index, Hall has described the entire project in the July 1990 issue of *The United States Specialist*. ■

A German View of British Stamps

By Tom Current, assisted by Larry Rosenblum

Michel Grossbritannien-Spezial-Katalog 1990. Schwaneberger Verlag GmbH, München. 6" by 7 3/4" soft cover. 552 pages. 42 Deutsche Marks.

What's a simple, English (only)-speaking fellow doing reviewing the famous Michel catalog for Great Britain (1990)? That's easy! If you read German, and specialize to some degree on Great Britain, you can be advised simply to get a copy. It may be the best of its genre for the money. If you *don't* read German, you'll want to know whether it's of any use at all to you.

It would be only fair to report that the five volume set of *Stanley Gibbons Specialised Catalogues* is the most comprehensive and detailed treatment, at a cost of roughly \$150. Of the one-volume catalogs, however, Michel is incomparable for quantity of information, and is better organized than Gibbons.

A few examples will help to prove the case. The Queen Victoria period runs 60 tightly printed pages. There is an excellent chart of alphabets (letter-type of corner letters for the engraved Penny Blacks, Reds and 2d Blues)—and no German to translate. An ever more impressive charting of the papers used does involve some crucial German words but abbreviations and explanations on page 549 should enable you to translate sufficiently.

Listings are priced using obvious symbols for unused; used, on cover, and multiples of two, three, four, and block of four. Prices are listed for Maltese Cross and numeral cancels according to stamp varieties; Gibbons doesn't do better. Alphabets, papers, shades and other varieties are cross-referenced and illustrated so well that you won't miss Gibbons at all. Plate number listings include issue dates, which must be painfully exhumed from Gibbons, though they are to be found.

Another example is the handling of the King Edward VII issues,

which are shown first in a simple list with prices for unused, mint never hinged, used, and on cover, then according to value, printings, shades, and perforation varieties. Next the SPECIMEN and CANCELLED are listed. Gibbons has them in the back of the book, whereas Scott's catalog saves space by not mentioning them nor most other interesting varieties.

One last example is the popular Machin definitive series of 1967 to date. Highly organized and detailed charts of Machins with head types, phosphors, papers, etc., are provided, organized by value (whatever the chronology, with the regionals in the same grouping). It is most aggravating to have several stamps of the same value that are eventually found listed in three or four different places, as you manage to get them identified. Michel is user-friendly . . . alas, except for being in German.

The booklet section is comprehensive, with a complete explanation of covers, panes, and advertising labels. The organization of decimal booklets, though, is in the apparently German style of separating booklets with se-tenant panes from those without such panes. Within those two major sections, the booklets are listed chronologically by cover series. In contrast to the Machins, a specific booklet can be hard to find.

The Machins and booklets, especially, are very complex for the collector . . . in English. I swear, even in German, Michel holds its own with the booklets especially well diagrammed and placed. The superior organization of the individual stamps is a definite plus.

So, do I recommend Michel for your use, even if you don't read German? No, I don't go quite that far. It's a pain to miss the meaning of a considerable amount of explanatory material. The prices are based upon the German market, which is very good for British stamps as well as other European issues, but not as helpful for everyday use as Gibbons (or Scott?), I would give a lot more than the going price of the Michel book (about \$26), however, if they ever put out an English edition. ■

Two From Linn's

By Ken Lawrence

Linn's U.S. Stamp Yearbook 1989 by George Amick, *Linn's Stamp News*, P.O. Box 29, Sidney, OH 45365. ISBN 0-940403-23-4. 5½" by 8½" soft covers. \$18 postpaid.

Linn's Stamps That Glow by Wayne Youngblood. *Linn's Stamp News*, P.O. Box 29, Sidney, OH 45365. ISBN 0-940403-21-8. 4½" by 6¾" saddle stitched. \$4.95 postpaid.

Every year it bears repeating: serious collectors of U.S. stamps need the *Linn's Stamp Yearbook*, and for writers about modern U.S. stamps, it rates right up there next to your Scott specialized as the book you'll turn to again and again.

Beginners and intermediate collectors will find Wayne Youngblood's *Stamps That Glow* a helpful guide to the ins and outs of tagging. That has been badly needed ever since Scott introduced its line of ultraviolet lamps and album page supplements for tagged issues, bringing tagged stamps to the attention of a larger U.S. collecting public than ever before.

Writers, however, must hope that this is just the start, and that Youngblood or someone else will follow up with a more comprehensive reference on tagged stamps of the sort pioneered by Dr. Leon Cheris and Alfred "Tag" Boerger years ago, but sorely in need of updating.

Perhaps the best approach would be an anthology covering luminescent stamps, paper types, and 30 years of postal automation. There's a handbook waiting to be written. ■

Jay Stotts Wins BIA Literature Award

Jay B. Stotts, chairman of the Bureau Issues Association's Fourth Bureau Issues Committee, has been selected as the winner of the Walter W. Hopkinson Memorial Literature Award for 1989, Awards Committee chairman Kirk Nichols has announced.

The award, which includes an honorarium of \$200, is given annually to the BIA member whose article or series of articles published in the *United States Specialist* is judged "best" for the prior calendar year. The selection of Stotts was made by a panel of three previous Hopkinson Literature Award winners: W. Wallace Cleland (1986), James H. Bruns (1987), and Bruce H. Mosher (1988).

Stotts wrote a well documented and extensively illustrated series of articles titled "Rate Usages of the Fourth Bureau Issue." The series began its run in April 1989 and continues into 1990 with the last installment printed in the July issue of the *Specialist*. Stotts won the 1989 Hopkinson Award for the first seven parts of the series. ■

American Philatelic Congress Awards

George Brett, author of "U.S. Postage Stamp Dies, 1847-1894," was the recipient of the Walter R. McCoy Award for the best article in *The Congress Book 1989*.

The Erani P. Drossos Award, bestowed on the runner-up, went to Robert Stone for "The Venezuelan-St. Thomas Packet Services, 1820-1880."

Robert Metcalf, whose article, "Charlemagne Tower, American Entrepreneur: Postal Relics of a 19th Century Business Career," also appears in the 1989 volume, won the Jere. Hess Barr Award for the best presentation at the Writers' Forum held at the APC meeting in conjunction with World Stamp Expo in Washington. ■

The Story of Herst's Outbursts

By Herman Herst Jr.

A well-known philatelic writer, Duane Koenig, of Coral Gables, Fla., not long ago mentioned the house organ that I published from 1935 to 1973. Since there are so many readers who may never have heard of the publication, let me recall here what was at its height one of the stamp world's most widely read house organs, with a circulation of 6,000.

There was no charge for it, other than the postage to bring it to its subscribers. Readers sent self-addressed envelopes, usually six in number, each with a 3¢ stamp affixed, that being the letter rate in 1933 when publication started.

As the last envelope was used, the reader was notified so that he might send more envelopes if he wanted to continue to receive it. Address changes had to be taken care of when we were aware of them. This was not so bad, but when the letter rate went to four cents, a 1¢ stamp had to be added to each of 2,000 or so envelopes. But much worse was to come . . . the rate advanced from four cents to five cents, five cents to six cents, then six cents to eight cents. On my entering semi-retirement and moving to Florida, the "Outburst," as it was called, was discontinued.

The reason for the name? I am glad you were about to ask. A

certain stuffed-shirt dealer who enjoyed taunting other dealers in print, objected when I criticized the Scott catalog's taking ads from his firm but not from anyone else. He wrote a letter to an editor calling my objection a "typical Herst's Outburst" . . . and, lo, the publication was exactly that.

My friend Duane Koenig mentioned someone who had a file of the publication, and wondered if a run of them was of any value. The answer is most certainly in the affirmative. In fact, no bit of philatelic literature can be rarer, since no complete set of Herst's Outbursts exists.

The first few numbers appeared on postcards. Some appeared on the back cover of my retail price list or auction catalog. Several four-page issues appeared during my residence in London in 1936 and 1937. The twentieth issue became an eight-page booklet, and from then until almost 200 issues later, it used the same format. The number of pages varied, but seldom was it fewer than 12 and sometimes 36.

What are they worth? I am certain my own file, complete from number 20 on, with four earlier ones (including one from London) is the only series that extensive. Fairly long runs, of one hundred or more issues, have sold for a couple of hundred dollars or more in literature sales.

Each issue contained philatelic news, predictions (some realized, some not), philatelic humor (some funny, some not), bits of philosophy, and in order to justify printing costs (and those stamps that had to be added), commercial offers.

And what offers!

I still occasionally hear from old friends who took advantage of the offers. There were bisects on cover from Jersey, the Channel Island occupied by the Germans throughout World War II. They were \$2 each. One hundred times that figure is closer to current value.

There were Penny Blacks in fine condition on cover for \$2 and French balloon post covers from 1870 for \$3. I once bought 100 sets of 1925 Norse American cacheted first day covers; they did not last long at \$5 per set!

Perhaps the best bargain was a rare U.S. error of which I had the only supply. I did not mention the item at the time, for I did not want the philatelic world to scour post offices looking for it. I simply offered an item I believed to be well worth the price at \$200 each. My regret was that I was sold out in two weeks with no way to obtain more. It is now Scott listed . . . with a price justified by its rarity.

Thanks, Duane, for mentioning my venture into publishing my own stamp magazine. It brought back pleasant memories, along with some not so pleasant. It was not only the cost of adding a 2¢ stamp to 6,000 envelopes, but the labor involved too.

And you should have seen the tiny envelopes that some "subscribers" sent along, that could not possibly accommodate a 12-page publication, and had to be discarded in favor of the preparation of envelopes more suitable. ■

Editor's note: Herst's Outbursts now appears regularly in The Stamper.

The Role of the Editor's Column

By Kenneth Trettin

The editor's column in philatelic society journals seems to be noticeable only by its absence. This absence has caught my atten-

tion in a number of recent journals.

At its worst an editor's column is simply filler, to puff out a journal because the editor lacks genuine copy to fill the issue. This is what an editor's column should *not* be.

As a reader and as an editor, I expect the editor's column to be a point of personal contact between the publication and the reader. Philately tends to be a very personal activity, that demands personal contact. Often a society journal is the only source of contact between the membership and the society.

Most philatelic societies exist only to publish—journals, books, handbooks, catalogs. Any other activities are incidental, and at best occupy a small minority of the membership. Most members of philatelic societies belong only to receive the journal; to these members, membership dues are nothing other than the subscription price to another magazine.

The vast majority of philatelists will not travel to attend a convention as would members of other types of groups such as, say, scientific or aviation societies; the rationale tends to be that philately is only a hobby, and is not deemed as important as a professional organization or as exciting as a sport-type event.

However, readers of philatelic society journals tend to place a much higher value on them than on other magazines they read, quite possibly because a society journal is concerned with something that is quite personal to the reader. Readers develop the attitude that this journal is "mine." It is necessary for the editor to establish and maintain a personal contact with the reader and to explain how he or she intends to care for and develop the reader's journal.

The editor's column is a necessary part of the philatelic society journal for several basic reasons: It can serve to strengthen the bond between society members and the society. It can serve to create the personal touch between the member and the society. This need is even greater in society journals with a national or international membership, where the journal really is the "society" in a way unlike those of groups that hold weekly or monthly meetings.

Generally, as editors we try to keep our journals on a formal level, holding our publications at arms' length from ourselves. Since editorials of a society journal are often read first, the editor's column offers the opportunity to extend a hand to the reader for that bit of personal contact. Yet informality in the editor's column can be accomplished without breaching the wall of formality that is desired in any respected and scholarly journal.

The overall tone of editorial commentary should reflect the type of journal the members want and normally receive. If a journal normally prints serious studies, it might be unbecoming to call Richard Ricky and William Bill, unless of course William always signs as Bill when it comes to authorship of articles. Furthermore, vendetta-type commentary is best left out of hobby magazines.

This leads us to a final concern. All too often, the editor is one of the most active members of a philatelic society or at least is one of the most informed as to its activities. The editor, therefore, can take advantage of this position to strengthen and bind the society together; indeed, we should probably consider it the duty of a responsible editor to do just that. Care should be taken, though, that the officers of the society do not take resentment at the editor speaking for the society. If this is a con-

) Page 59

A Few of the New Printer's Typefaces

By Joe F. Frye

See my pieces on pages 34 and 59 concerning the printer situation. This is a sample of fonts "built-in" the new Hewlett-Packard *LaserJet III* which produced this issue, after coming to live with us in late June.

If you have any preferences, make them known to the editor. I welcome comments directed to me at any time, of course.

The font used for this issue, including the text you have read from the top of this page, is *CG Times Scalable* in 9.8-point setting. The printer will produce type from so tiny you can't read it without a magnifying glass to 999.999-point—one character that size is about the overall size of this page.

The *American Philatelist* body text is in 10-point, I believe. This issue is set 98% the size of *AP* type.

1. This is Courier 10cpi (Characters Per Inch).
2. This is Courier 12cpi.
3. This is Line Printer 16.67 cpi.
4. This is Univers Scalable, 9.8-point setting.

5. This is CG Times Scalable, 36-point setting.

6. This is Univers Scalable, at 6-point setting. Some of you old-timers may remember this as "Classified Newswire 6" as IBM called it, on my old IBM *Selectric Composer*, which I probably used in a few instances to stuff something into a small space.

7. This is the same font as used for the body of text in this issue—*CG Times Scalable*—at 12-point setting. I use this to write letters and make pretty printouts. If Ken would be a little less verbose, I could use it to produce an issue or so. Eight sheets of paper—32 pages 8½ x 11"—is about all I can handle without having to fold each copy in two halves, assemble, saddle-stitch, and then trim in smaller stacks. Six sheets—24 pages—is about half the labor time eight sheets require. The "pull-out" issues were nearly *three times* the normal amount of work, since the pull-outs had to be collated, folded, and saddle-

stitched just like the main magazine, and *then* a third run through the saddle-stitcher was required to assemble the pull-out with the main magazine.

[Back to 9.8-point]

Ken is going to pull my (three remaining) hair(s) out for wasting all this space but there is not *time* to get more worthwhile copy from him. It is 8:50 p.m. Friday, July 20, 1990, as I write this—the last page of the issue to be keyboarded.

The printer's helper is coming in tomorrow (Saturday) and print the job. Guess what I will be doing over the weekend . . .

If all goes well I should have the issue mailed by about Wednesday, July 25, with some First-Class copies being sent out a day or two sooner, as usual.

Thank you for letting me know when your Bulk-Rate copies of the last issue were received. Most of you who responded received your copy in 10 days or less.

Mailed Monday Morning, it takes until Thursday morning—typically—to send a First-Class *manila* 9x12" envelope from Jackson, MS to Memphis, TN—or vice-versa. **First Class** in three-quarter-inch-high bold green marking three inches high.

Ken has a supply of the white envelopes with green triangles around the border and "First Class" in reverse (white on green background) print in each triangle. These usually make it in 48 hours. The final batch of copy for this issue made it in under 24 hours.

Casey Jones carried mail between these two cities nearly a century ago in about five and a half hours. I worked for the same railroad—the Illinois Central. It is likely that any mail deposited in the post office or in the box at the depot in either city was delivered—most of the time—the next day, back then.

Progress?

* * * * *

Bob de Violini has the remarkable ability to glean and distribute valuable information. Particularly on computers and related equipment and their use.

Read and heed. I read some of the same magazines he does on computing—though certainly not from the standpoint of experience and training he has—and can assure you his information is valuable.

I got the *LaserJet III* at just under \$1700 because it has almost infinitely-variable dots in its print. Look at the 36-point letters in the column at left. You won't find that quality in any other printer at under the price of a front (or back) porch, or a fair percentage of the cost of Mr. Royce's dinner buns.

There will be *many more* typefaces as soon as I get this issue mailed. I have had *Bitstream* Fontware for months waiting for a laser printer with which to use it for your benefit.

If any of you have the new HP *LaserJet III*, I would like to hear from you. My time to explore its wide range of capabilities has been extremely short—just enough to produce the issue. So far I have no complaints. The *WordPerfect 5.1* program made the justification a tiny bit ragged-right on some pages. That will be fixed too, along with some other oddities encountered. ■

[Note: Exactly one type face was used to produce this issue, except for this page. The variations are in (point) size and appearance—not different type faces.]

>> From page 57

cern among your officers and yourself, then you as editor should speak to concerns of the publication and encourage the officers to address the concerns of the society in a separate column.

As editor you must consider the history and tradition of your society (has it previously maintained editor's and officer's columns?) as well as the personality of the society as a whole (is the membership active or passive—do the members take an active interest in the organization or do they regard membership simply as a subscription?).

In the end, you as editor must and will make the decisions, but carefully base them on the needs of your society and your readers. ■

Whom Did You Say?

By Ken Lawrence

This sentence appeared recently in one of our fine stamp publications: "Jon, whom David says works at least 80 hours per week, says his goal is for all employees to be able to be helpful to customers."

In that sentence, whom should be who. The whom-for-who solecism, which I call the *false object*, is committed only by writers or editors who are fastidious about their grammar. Untrained writers and speakers almost always use who, even when the correct word is whom.

To avoid this problem, the careful writer can test the case of a pronoun in a complex sentence by considering the clauses separately. In the example above, "David says [to] whom . . ." is clearly not what is meant, but rather, "Jon, who works at least 80 hours per week . . ."

Another way is to try substituting a different pronoun: "David says him works at least 80 hours per week" doesn't work, so change him/whom to he/who. Now do you know whom is right, and who to blame if he isn't? ■

The Issue is Completed

By Joe F. Frye

As I write at 1 p.m. Thursday, July 19, 1990, the camera-readies are complete except pages 33 and 58-60 inclusive. Since there has been such a wide range of typefaces and quality of printed typography recently, you might like to have a hint of things to come.

Page 58 features sample typefaces and information on the new HP *LaserJet III* printer. Let Ken Lawrence hear your thoughts.

Comments on the *production* of the journal are always welcome in my mailbox. Most PC-related mail to me is sent to Ken for publishing consideration.

There *has* been much progress since the first work I did as editor of the then *News Bulletin*—cutting stencils on an old Olympia electric to produce the issues on a Gestetner silk-screen—first hand-cranked, later a new electric model—mimeograph. I hope you agree that *most* changes have been for the better.

Don't sit on your communicators. Write or call Ken Lawrence and give him your articles and ideas.

I welcome letters, too! ■

>> From page 60

0710 Sam Simon of Yonkers, NY.
0712 Roger D. Skinner of Los Altos, Calif.
0855 Virginia L. Nelson of Litchfield, Ill.
0930 John L. Kuhn Jr. of Jackson Heights, NY.
1182 Maxine J. Graham of Modesto, Calif.
1331 Ross A. Towle of San Francisco, Calif.
1374 Kyle Jansson of Albany, Ore.
1381 Thomas C. Hughes of Miramar, Fla.
1395 William E. Barker of Cleveland, Ohio.
1423 Willis D. Moss of Washington, DC.
1449 Lucy L. G. Rastelli of Rome, Italy.
1468 Corinne DiRenzo of Marion, Conn.
1471 Fred D. Reynolds of Overland Park, Kans.
1481 Francis J. Caprio of Baltimore, MD.
1505 David E. Martinek of Eureka, Calif.
1532 Ed Denson of Alderpoint, Calif.
1534 George E. Corney of Shawnee, Kans.
1542 Joe Kraus of Stockton, Calif.

Cancellation Fee Waived

As a follow-up to our story on the USPS invoicing WU#30 for postmarking the 1990 WU#30 membership dues notices, we now have a letter from the USPS which reads:

"We have received your 4/12/90 letter concerning several problems with a first day cover mailing (sic). We apologize for the date of this response, many of our files were delayed by our recent relocation to Kansas City, MO. In consideration of the difficulty created with our replacements, we will waive the cancellation fees. Thank you for your cooperation and we hope to serve you better in the future."

Kevin Russell, USPS Finance Office

Back Issues of *The Philatelic Communicator*

Back issues of *The Philatelic Communicator* (formerly known as the *News Bulletin*) for 1984, 1985, 1986, 1987, 1988 and 1989 are still available at \$2.50 per issue postpaid or \$10.00 per year. If interested in obtaining any or all of these back issues, send your check, made payable to APS Writers Unit 30, to Secretary-Treasurer George Griffenhagen, 2501 Drexel St., Vienna, VA 22180.

Help Us Keep Your Mailing Address Current

Some WU#30 members are *still* not sending address changes to me. Prompt address change notices assure that each WU#30 member receives each issue of *The Philatelic Communicator* without delay.

George Griffenhagen
WU30 Secretary-Treasurer
2501 Drexel Street
Vienna, VA 22180 ■

ADDRESS CORRECTION REQUESTED

TO:

Editor American Philatelist
P. O. Box 8000
State College PA 16803-8000

Secretary-Treasurer's Report—(As of July 10, 1990)

Plan Now to Attend WU#30 Breakfast

The Writers Unit #30 Breakfast will be held at 8:30 a.m., Sunday, August 26, 1990, in the Regency Ballroom, Hyatt Regency Hotel, Cincinnati, Ohio.

Tickets are \$10.00 each, available through STaMpsHOW '90 registration. Applications are available on the wrapper of the April and June editions of *The American Philatelist*, or may be obtained by writing STaMpsHOW '90, APS, P.O. Box 8000, State College, PA 16803.

Hotel accommodations are available at the STaMpsHOW headquarter hotel, the Hyatt Regency Cincinnati. Rates are \$85 single, \$95 double, plus tax. Reservations may be made by telephoning the hotel at (513) 579-1234 and informing them that you need reservations for STaMpsHOW '90.

Welcome

We welcome the following new members who have joined WU#30 since our May 1, 1990, report:

1564 **Thomas E. Stanton**, 2109 Alice Avenue, Apartment #2, Oxon Hill, MD 20745. Editor: *U.S. Cancellation Club News and Waymarkings* (Virginia Postal History Society); Author: *The Street Railway Post Offices of Washington, D. C.* (with Robert A. Truax, MPOS, 1983). Sponsor: Diana Manchester.

1565 **Larry Gene Weirather**, 816 N.E. 98 Court, Vancouver, WA 98664. Editor: *Air Mail Northwest* (American Air Mail Society Northwest Chapter); Author: "China Clipper" slide-lecture. Sponsor: George Griffenhagen.

1566 **Rudolf E. H. Anders**, 2418 30th Avenue South, Minneapolis, MN 55406. Editor: *German Postal Specialist* (German Philatelic Society). Sponsor: Ken Lawrence.

1567 **Wolfgang G. Schoen**, Augustinum Apt. 346, D-2055 Aumuehle, Federal Republic of Germany. Editor: *Leuchtturm Albenverlag* (Lighthouse Publications), Sponsor: Ken Lawrence.

1568 **Ronald V. Trefrey**, 2535 N.E. 42nd Avenue, Portland, OR 97213. Editor: *U.S. Air Mail Stamps and American Air Mail Catalogue* (American Air Mail Society). Sponsor: Henry Beecher.

1569 **Ruth Kimball Kent**, 220 Tanglewood Court, Nashville, TN 37211-1442. Author of philatelic terms in *Webster's New World Dictionary* (3rd College Edition); free-lance writer. Sponsor: George Griffenhagen.

1570 **Richard W. Helbock**, P.O. Box 135, Lake Oswego, OR 97034. Editor: *La Posta (American Postal History) and War Cover Club Bulletin*. Sponsor: Ken Lawrence.

1571 **Albert F. W. Jaeger**, Drawer J, Tryon, NC 28782. Free-lance writer for the *German Postal Specialist*. Sponsor: Ken Lawrence.

Closed Albums

We regret to report the death of:

0015 **Everett Erle** of Oakland, California, the oldest member of WU#30, died May 10 while attending Stamp World London 90. A prolific philatelic writer; 50-year member of APS and the Universal Ship Cancellation Society; elected a member Philatelic Writers Hall of Fame in 1976. WESTPEX and the Western Cover Society have made a substantial contribution to the American Philatelic Research Library in Erle's memory.

Both individuals and organizations desiring to make a tax-deductible donation to this fund in Erle's memory should send them to: Ms Gini Horn, APRL, P.O. Box 8338, State College, PA 16803.

Dropped for Non-payment of Dues:

0046 **Samuel Ray** of San Diego, Calif.
0060 **Cyrus R. Thompson** of Redwood City, Calif.
0358 **Herbert Rosen** of New York, NY.

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