



# The Philatelic Communicator

## Quarterly Journal of Writers Unit 30, American Philatelic Society.

Volume 27, Number 3, Whole Number 105. Third Quarter 1994.

### How to Illustrate Stamps and Covers

By J. Dennis Pollack

When I became editor of *Philatelia Chimica et Physica*, the quarterly journal of the Chemistry and Physics on Stamps Study Unit (CPOSSU) of the American Topical Association, I found that the appearance of the stamps in the journal was generally unsatisfactory. Surprisingly, since *PCeP* was produced by offset lithography, I did not immediately understand why the quality of the stamp reproduction was so poor.

The stamps looked as though they had been printed on an office copier. On many stamps, everything appeared black without any gradation of gray, detail was missing, and lettering frequently was obliterated. Initially, I was locked into the same method of production—I was new and didn't know much.

Among many examples of stamps I had trouble with were France Scott 2318 and Mexico Scott 1659. There were exceptions, generally engraved issues printed in one dark color. Although these issues looked like they had been reproduced on an office copier, they gave a passable likeness that could be used for printing our 400 distribution copies. Examples are Germany Scott B310 and Austria Scott 813.

But there were too many inconsistencies. Even these "good" reproductions were flawed because they were uniformly black. No matter what the original color or shade was, office copier reproductions of, for example, pale pink or yellow colors came out entirely in tar black.

Illustrate ▶▶ Page 67.

### A Caribbean Neptune:

and now, the real news . . .

By Harlan F. Stone

If only philatelic editors could live in the ideal world that Charles J. Peterson assumes they do, with all the control, time, and resources they need to create the perfect book.

Although at least four "editors" worked on *A Caribbean Neptune* by Robert G. Stone, I'm probably the nameless editor that Charlie berated in his book review ("*A Caribbean Neptune: and first, the good news . . .*," in the First Quarter 1994 issue of this journal), since I'm the one the author acknowledges for having "assumed the thankless task of editorial review and coordination," and for having been able "to impose some consistency in style and format and overcome the unevenness that had resulted from the long preparation of this work over many years with varying perspectives."

After making my contributions, I knew I had carried out a thankless task. Charlie's review left no doubt about that.

From an outside reviewer's perspective, however, Charlie is right on virtually every point he covered. We can debate his opinion about the "ugly" boldface head-

▶▶ Neptune, Page 69.

#### Don't Miss These Valuable Door Prizes!

The following books will be given away as door prizes at the STAMPSHOW 94 Writers Breakfast on Sunday, August 21, at 8:30 a.m.:

*The Best of Apfelbaum's Corner* by Earl P. L. Apfelbaum. *A Handbook of U.S. Postal Markings Impressed by Machines* by Bart Billings. *British Pictorial Envelopes of the 19th Century* by Ritchie Bodily, Chris Jarvis, and Charles Hahn. *The 1851-1860 Issue United States Stamps* by Frank E. Goodwin. *Chicago Postal History* by Harvey M. Karlen.

*Catalogue of the Postage Stamps and Stamped Envelopes of the United States and Possessions issued prior to January 1, 1919* by Joseph B. Leavy. *The Postage Stamps of China, Japan, and Tibet* by L. F. Livingston. *Guide to Stamp Appraising* by Ernest A. Kehr. Part IV, *Newfoundland and British Columbia*, in Robson Lowe's *The Encyclopedia of British Empire Postage Stamps*.

*Postage Stamps and Stationery of the Hawaiian Islands* (second edition) by John N. Luff, Clifton A. Howes, and Charles F. Richards. *United States 10-cent Registry Stamp of 1911* by Robert L. Markovits. *A Stamp Collectors Souvenir* (second edition 1893) by Charles H. Mekeel. *Vessel-Named Markings on United States Inland and Ocean Waterways 1810-1890* by James W. Milgram.

*Schweiz-Suisse-Sutzzera Liechtenstein 1977* by J. Naville. *Pat Paragraphs* by Elliott Perry. *The ABCs of Precancel Collecting* (sixth edition) by the Precancel Stamp Society. *The Postage Stamps of British Columbia and Vancouver Island* by Bertram W. H. Poole. *The Souvenir Card Collectors Society Numbering System for Forerunner and Modern Day Souvenir Cards* by Curtis D. Radford. *United States Guide Lines—Flat Plate Printing Only* by J. H. Davis Reynolds.

*The Minnesota Territory in Postmarks, Letters, and History* by Floyd E. Risvold. *Weltraumfahrt—Astronauten, Sputniks und Raketen* by Sieger Verlag. *Illustrations and Descriptions of the Oval and Circular Dies used on United States Stamped Envelopes* by Prescott Holden Thorp. *Notes Upon United States and Confederate States Stamps and their Variations* by George L. Toppan. *This is Philately* (three volumes) by Kenneth A. Wood.

Thanks to the American Philatelic Research Library, the Collectors Club of Chicago, Gini Horn, and Les Winick for contributing to this drawing. □

## The Philatelic Communicator

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## DEADLINE

For receipt of copy by the editor:

Fourth Quarter 1994 September 20, 1994

## Literature Exhibition Calendar

### August 16-25, 1994

Philakorea 1994, Seoul, Korea. For information write to Karol Weyna, 6122 W. 85th Place, Los Angeles, CA 90045.

### August 18-21, 1994

STaMpsHOW '94, Pittsburgh, Pennsylvania. Information from American Philatelic Society, P.O. Box 8000, State College, PA 16803.

### September 30-October 2, 1994

Sescal 94, Los Angeles, California. Information from Bob de Violini, Sescal Literature, P.O. Box 5025, Oxnard, CA 93031.

### October 28-30, 1994

Chicagopex '94, Chicago, Illinois. Information from Chicagopex '94 Literature Exhibition, P.O. Box A03953, Chicago, IL 60690-3953.

### May 10-15, 1995

Finlandia. Helsinki, Finland. Information from Roger Quinby, 5 Oak Tree Lane, Schenectady, NY 12309.

### September 1-10, 1995

Singapore 95. Singapore. Information from Peter Iber, 9379 W. Escuda Drive, Peoria, AZ 85382.

### October 6-8, 1995

Sescal 95, Los Angeles, California. Information from Bob de Violini, Sescal Literature, P.O. Box 5025, Oxnard, CA 93031.

### June 8-16, 1996

Capex '96, Toronto, Ontario. For information write to Capex '96, P.O. Box 204, Station Q, Toronto, Ontario, Canada M4T 2M1.

### October 4-6, 1996

Sescal 96, Los Angeles, California. Information from Bob de Violini, Sescal Literature, P.O. Box 5025, Oxnard, CA 93031.

### May 29-June 8, 1997

Pacific 97, San Francisco, California. Information from Pacific 97, Quinby Bldg., Top Floor, 650 S. Grand Ave., Los Angeles, CA 90017-3878. □

**Writers who submit articles, letters, or reviews on IBM-compatible diskettes may send them direct to the editor, along with printouts.**

## President's Message

By Charles J. Peterson

It's generally not a good idea to try to call my wife or myself on Thursday nights between 9:00 and 10:00, because normally that's when we catch "Mystery" on PBS. Such was the case recently when Jane Tennison wrapped up "Prime Suspect 3" by leaving a dossier on her desk and an aggressive reporter in the office. True to Tennison's expectations, the reporter rifled the dossier as soon as Tennison left the room.

Now that's not the exaggeration we might think it is. The respected Newspaper Guild speaker who addressed my Federal senior managers' course claimed that "the public's right to know" validated a reporter's theft of anything in a government official's office that wasn't nailed down. Still, I can't help thinking that would be rather abnormal behavior for a philatelic journalist.

Most of our problems with journalistic ethics are of a much less obvious type—and perhaps that behooves us to do some serious self-criticism from time to time, lest we start fooling ourselves as well as others.

Example: Have you started to become lazy or uninspired in doing book reviews, so that what is ostensibly a critical evaluation comes out as an amalgam of the contents page, the introduction, and the publisher's blurb? Or do you perhaps make the philosophical stand that you won't review a book because you weren't given a free review copy? Or even less consciously, perhaps, does your friendship or mutual membership status or remembrance of past favors carry over into your reviews? Are you, in fact, honestly describing the book to your audience?

Example: Have you found yourself in a time-bind for a promised article, and decided that using a previous author's outline or thesis or a few of his paragraphs would be acceptable so long as you "changed the words"? Do you do your research in other collectors' exhibit or album pages, and then announce the "findings" without permission or acknowledgment?

Example: Do you somehow find yourself writing a fulsome article about a particular stamp or cover, which coincidentally sees print just before you consign the item to auction? If you write something up for public consumption, do you let the readers know that you are in fact the owner? When you write about current finds, do you give all the pertinent information, or do you obscure the origins, the quantities, or other pertinent facts so that you can capitalize on that knowledge? As an editor or columnist, have you held back publication of new discoveries that have been sent to you while you hunt for examples for yourself?

Example: As the author of a specialized catalog listing, does it turn out that the valuations are higher for material that you own than for material that you want, even though all other factors may be the same?

Admittedly, these examples seem theoretical. However, I assure you I could put a name and a relatively

recent date to every one of these situations (some of which have already had rather strong repercussions). My concern isn't to identify individuals; it's to remind all of us that there are very definite ethical implications in philatelic writing.

All of the above examples are in one way or another aspects of misrepresentation. To see whether you may be falling into such behavior, try a simple reality check: ask yourself how others would react if they knew your full relationship to what you've written about. If such disclosure would bother you, then perhaps you need to reexamine your writing from an ethical perspective.

### USPS/Philatelic Writers Meeting IV

The second in an ongoing series of conferences between USPS officials and philatelic writers was held in Washington, D.C., on June 26 and 27, on the heels of Napex '94. As was the case with its predecessor in February, the meeting was lively, on occasion heated—and productive.

The dozen or so postal representatives came from the Stamp Services and Marketing & Product Publicity offices, headed by Azeezaly Jaffer and James Van Loozen, respectively. The 18 writers in attendance were a more diverse lot, representing weekly stamp papers, catalogs, general and specialty journals and societies, as well as the general news media.

The overall goal of the conference series is to improve communications between Postal Service and philatelic press. A major purpose of the current meeting was to examine the progress made since February in making philatelic information more accessible and in a form compatible with collectors' needs, in particular through a regular system for capturing and making available technical production information on each issue.

As a start to the new session, Jaffer distributed copies of a redesigned quarterly plate activity report (previously required from stamp contractors but no longer in force) and a new "technical specifications sheet" for reporting new issue specs. These two forms incorporated writers' input following the earlier meeting, most notably contributions by Rich Nazar and the BIA's committee chairmen, John Larson and Kim Johnson. Participants expressed general satisfaction with the proposed forms; pending further review and suggestions by participating writers, they'll be put into effect.

This topic had occupied center stage at the February meeting; with apparent closure in sight on this issue, the June meeting went on to explore other areas. By my count, 15 specific items were identified for further action, in addition to numerous matters raised and settled on the spot. In several instances, philatelic response to projected USPS initiatives helped avoid or ameliorate potential embarrassments (one of which would have ended up as a modern-day Farley's Folly/Marvin's Miscue). By the close of the meeting on Monday afternoon, it was apparent that the conference concept is working, is helpful to both parties, and undoubtedly will continue.

►►

Two interesting and underlying phenomena came to light at the conference. The first was the voiced expectation by a USPS official that writers not seek information from printers or other unofficial sources if the Postal Service made such information available through its normal channels. In fact, one of the moments of heat arose because a writer had tried to get a report from a private contractor "contrary to our agreement not to talk to the printers!" While the circumstances of that particular contact may have had some inappropriate aspects, a reporter's job is to develop and confirm information from all appropriate sources, regardless of the degree of cooperation from any official agency. That point was clearly made, acknowledged, and—I hope—appreciated.

Conversely, several of the writers present seemed to be surprisingly ignorant of a number of regularly-published postal documents which provide types of information in which they are interested. These documents are readily available, whether by subscription, by individual purchase from the GPO, or on a read and hand back basis at local post offices. This was rather quickly corrected, and in fact one of the 15 follow-on projects involves identification of the various USPS publications . . . but I wonder how many other writers, in different fields, may be blissfully unaware of significant resources related to their own fields of interest.

#### Editor Wanted

Ken Lawrence announced in the previous issue of *The Philatelic Communicator* his intention to resign as editor within the next year—as soon as a replacement can be brought on board.

So far, no one has responded to that pending vacancy and the call for a new editor.

Admittedly, it's a prestigious job and one that draws a lot of attention from peers. It's also a fairly free-wheeling assignment that allows the editor to highlight different topics as desired, without much pressure for "timeliness." Expenses are reimbursed, salary is nil (no income tax worries), and you can work out of your own home.

If you're interested, or know someone whom you'd like to recommend, please get in touch: Box 5559, Laurel, MD 20726, phone (301) 776-9822. □

#### Procedures for No-Fee

##### WU30 Critique Service

1. *For periodicals:* Submit the most recent issue(s)—if applicable, 3 or 4 consecutive issues. Include postage equivalent to four times the first class mailing fee for WU30 mailing expenses; any unused amount will be returned.

2. *For books/book manuscripts:* Inquire before sending, with brief description of item; please include stamped, addressed envelope for reply.

3. All submissions/correspondence to: Charles J. Peterson, Box 5559, Laurel, MD 20726. [Phone (301) 776-9822.] □

## Editor's Bulletin Board

By Ken Lawrence

"*The Great Lie.*" That is the title of Arthur Morowitz's confidential tantrum in the April 1994 issue of the American Stamp Dealers Association's *Member Newsletter*, in which he likens his Chicago critics to Adolf Hitler. "We have taken, and will continue to take, the high road to respond to all who spread falsehood." That being so, I'd hate to be around when Arthur turns nasty.

*Randy Neil* exits as publisher of *U.S. Stamps & Postal History*, but John Hotchner is staying on as editor. After the Bureau Issues Association turned down Randy's best offer, the Minkus people at Novus Debut agreed to take over. Dick Sine will oversee production and advertising sales. Frequency will increase to six times yearly.

*William W. Cummings* garbled several stories in his *June Scott Stamp Monthly* column. True, the fake "roulettes" shown with his article have nothing at all to do with imperforate sheets held by a bank as collateral, but that was the true origin of the well-known Wilson roulettes. J. Hull Wilson had purchased a huge lot of 1-cent, 2-cent, and 3-cent offset imperforate sheets (Scott Nos. 531, 532, and 535) as an investment. When financial misfortune struck him in 1921, Wilson put up his stamps as collateral for a loan from the Commonwealth Commercial Bank of Detroit, but the bank insisted that they first be "perforated." That was the origin of those private roulettes, many of which were later to sold to hobbyists by Herman Herst Jr. and bear his signature. If Cummings is the sophisticated observer of the U.S. stamp market that he claims to be, why doesn't he know this? Wilson roulettes appear regularly in auctions of better Washington-Franklin and private-perf material.

*Brian Baur* recycled his mistaken reportage on the Giori press, subject of a dart here in my Second Quarter column, this time in the July issue of *Scott Stamp Monthly*. Besides the point that the equipment was designed in Switzerland, not in Germany, someone should tell him that there have been many Giori presses—first a two-plate version, then a four-plate, then the high-speed I-8 that still prints currency, and then the web-fed rotary B press version. The new Goebel intaglio presses also use the multi-color Giori inking-in system. In expanding his article for Scott, Baur committed a new error in describing American Bank Note Co.'s printing of the Overrun Countries series of 1943 and 1944: "There the flags were first printed by lithography . . ." Actually they were printed by offset letterpress, also called letterset.

*Scott Specialized* has a new editor. James Kloetzel has degrees in U.S. history and philosophy. He was employed for many years by the Richard Wolfers and Steve Ivy stamp auction firms. Now he will apply these talents to editing the *Scott Specialized Catalogue of United States Stamps*. This is probably a greater challenge than it may now seem, but he certainly has the formal qualifications to do the job well.

**Stamps magazine has a new editor.** According to the introductory material, John-L. Leszak is literate in both English (M.A. in English, former editor of a literary magazine) and philately (veteran stamp dealer with a range of interests). The questions now are, can the weekly recover some of its former glory, or was it neglected for too long? *Stamps* has given no hint of editor Denise Axtell's fate, just as we never learned what became of former publisher John MicGlire.

**Calvin Trillin** mourned (ironically) the disappearance of the *New York Times* Sunday columns on stamps, coins, and cameras in his February 14 *New Yorker* essay, even though he has no interest in these hobbies. Barth Healey should feel flattered.

**Oliver Atchison** is celebrating his tenth year as editor of *The Dispatcher*, publication of the Casey Jones Railroad Unit of the American Topical Association. Congratulations are in order.

**Editor wanted.** *Philateli-Graphics*, quarterly publication of the Graphics Philately Association, needs an editor. Interested parties should contact Mark H. Winograd, 1450 Parkchester Road, Bronx, NY 10462, and Dulcie Apgar, P.O. Box 1513, Thousand Oaks, CA 91358.

**Columnist wanted.** *Yule Log* is looking for someone to write the Christmas Philatelic Club's "Focus on Members" column. Interested parties should contact the editor, Kathy Ward, 11 Rose Crescent, Tooney Creek, ON L8G 3W6 Canada.

**"Freedom of the press belongs to him who owns one."** So wrote A. J. Liebling long ago. Anthony J. Torres Jr. has applied Liebling's wisdom to philatelic publishing. As editor of *Fakes and Forgeries*, Tony has been unwilling to publish corrections of earlier false (anonymous) reports, has praised the German expertizing cartel's self-serving propaganda as fact, and has libeled the American Philatelic Expertizing Service—without ever attempting to verify his facts.

**Germany has an interesting solution to that problem.** I mean besides libel litigation. The Saarland state parliament passed a law in May that requires the print media to give equal representation for every side of a controversial issue. I don't advocate such a policy, but that is partly because I trust editors to correct their mistakes and to provide critics with space to express opposing views. What is Tony Torres afraid of?

**Memo to Mailers**, a USPS monthly newsletter, carried a false report in the May issue. It projected that 2,000 Postage Mailing Center units with Electronic Change-of-Address features will be installed around the country this year. Given the reluctance of so many stamp writers to check even the most improbable rumors before publishing them as facts, perhaps it's just as well that so few of us keep up with such publications.

**"1994 Scott in Use,"** says the banner headline on the front and back covers of the Gold Medal Stamp Auctions catalog. Finally one holdout has abandoned the 1988 Scott catalog.

**Investing in History** is the title of Joseph Maddalena's elegant booklet that promotes historical autographs as an investment. One of his pitches points out that for the cost of a 1918 24-cent Curtiss Jenny airmail stamp with an inverted center, a buyer could acquire a group of autographed letters and documents signed by George Washington, Thomas Jefferson, Benjamin Franklin, and Abraham Lincoln.

**"Coin Market Index shows big increase"** headlined the front page of the May 17, 1994, *Numismatic News*. The increase was caused mostly by a single coin. The last paragraph undermined the entire thrust of the story: "It's interesting that we chose that coin to increase in price when in reality there are several that should be adjusted downward because they haven't traded since the market peaked a few years ago."

**Chapter 1461 of the APS** is a stamp club that meets via computer links. According to Lloyd de Vries, it is "the first electronic chapter of a major philatelic society in the world." Meetings are held on the second and fourth Tuesdays of each month, at 9:30 p.m. Eastern Time, on the Genie network.

**Stamp insurance** was the subject of a three-part in-depth series in *Canadian Stamp News* earlier this year, with considerably more information than usually sees print. There's an idea for someone in this country who wants to pursue a worthy subject.

**Canadian Stamp News** is conducting a marketing survey of its readers. The unusual part of the questionnaire is the fine print at the end: "Support for this project has been provided by the Minister of Culture & Communications in Ontario."

**Canada Post** has awarded a stamp printing contract to an Australian firm, thus precipitating a debate that mirrors the one in this country when our Postal Service had two stamps printed in Canada, with all the attendant jingoism.

**Cheryl Ganz** notes that the annual Chicagopex philatelic literature exhibition accepts exhibits on a non-competitive basis. From past experience, I know that Colopex and Sescal do also. That may leave STaMp-SHOW as the only significant holdout.

**The Meter Stamp Society Quarterly Bulletin** has been mailed with stamps lately. Is there a subversive at work, undermining the faithful?

**Reborn stamp publication 1.** *Po'oleka O Hawaii* has arrived, for the first time since January 1987. The new issue includes a cumulative index of everything published previously, and all back issues are available at a cost of \$1 each. For information write to Hawaiian Philatelic Society, P.O. Box 10115, Honolulu, HI 96816-0115. ▶▶

**Reborn stamp publication 2.** *The Interleaf* is back after a two-year absence, and just in time. Let us hope it will continue. The Booklet Collectors Club is the logical home for the band of new collectors who pursue every plate number and variety on modern U.S. self-adhesive sheetlets.

**No more STaMpsHOW?** Will there be life after that insipid logo finally has been retired? Stay tuned. □

### Response to Herst's "How Do You Do It?"

By John M. Hotchner

Pat has raised an interesting issue in his Second Quarter 1994 article in which he described his method of cataloguing his articles for ready reference. This is a need I have as well, but for different reasons.

I don't recycle articles as he does, but I do need a filing system to know what I've written on a subject before—so that:

1. I don't repeat it unless it serves as a base upon which new information can be added, and
2. I can respond when asked a question on a subject on which I have already gathered material.

My method is to open a folder for each article that is published. I write (or have written) for over a dozen newspapers, magazines, and society journals with some degree of regularity. Each is a convenient subdivision and gets its own file drawer (or part of one) in one of my six (soon to be seven) five-drawer filing cabinets.

The folders are in date-of-publication sequence. Within the folders are:

- a. the draft of the article as submitted,
- b. the article as published,
- c. any illustrative material used with the article,
- d. supporting material (printed references or in the form of correspondence) gathered as background for writing the article, and other articles on the subject that I find later on,
- e. correspondence the article generates, and my responses,
- f. reprints of the article or references to it in other articles,
- g. letters to the editor and follow-ups on the article.

In most cases my memory is good enough that I can access something I have written by a quick flip through the folders. This is made easy by putting the name of the periodical, the date of publication, and the title of the article on the top of the folder. (I use only straight-cut light manila folders to fit this information, and so I can read it readily.)

On the front flap, I put three to five key-word phrases to describe what the article covers.

For those long-running series such as my *Linn's* and *Stamp Collector* columns (Would you believe nearly 18 years in both publications!) my memory isn't that good, so I use backup systems to help me locate specific material.

For my *Linn's* columns (about 625), a reader was kind enough to volunteer several years ago to index them on three-by-five cards according to catalog number and subject (see examples), which he updates for me about every six months.

CINDERELLAS	I
FROM WANDERLAND	4/JAN 12-11-89
FROM PARADY ITEM	" 10-21-91
AGGREGATION	" 4-17-92
OTHER EXAMPLES	" 7-27-92
ON POST CARDS	" 9-21-92
WHO IS IT	" 11-23-92
ANSWERED	" 2-15-93
WHO IS IT	" 4-19-93
ANSWERED	" 8-30-93

2 & JEFFERSON	USA
	1033
CRACK IN PE	4/KEO 11-14-83
" " "	4/USN 2-22-87
SILKOTE PAPER	" 6-62-92
PARTIAL TO FULL CARDS	" 1-24-94

I refer to these cards on average half a dozen times a week, and they save many hours of guesswork searching.

There is a danger in not doing the cards myself since no two people will categorize the same subject the same way every time. Thus, I do not always find easily something I know ought to be there, but that is a small price to pay for being able to rely on my friend to do this time-consuming work for me.

My *Stamp Collector* columns (about 350 of them) are backed up much less satisfactorily by a list I have done in date of publication order of the topics covered over the years. I found I was not referring to it much, and stopped doing it several years ago.

It's just as well since the column is concerned with the running of stamp clubs, and there isn't much technical or directly related to stamps in it, so there is little need to refer to prior columns.

"One of these days" I do intend to do a better job of indexing the series, in hopes that someone some day might publish a compendium of the columns. After all, it could save a lot of people a lot of work constantly re-inventing the wheels that make stamp clubs run smoothly.

Another useful backup, used for all my written output, is a set of three-ring binders, at least one per publisher, in which I keep one copy in sequence of everything I write as printed.

Like the folders, leafing through these books often allows quick retrieval of something needed so long as I have a good idea of the date of publication. These books are also useful in putting in portable form the work you have done.

In summary, if you are a philatelic writer, the earlier you start to apply some logical system that allows you immediate access to specific columns and subject matter, the better. There are many ways to do this, including computerizing your indexing system. Choose one that is no more complex than needed to serve your needs. □

## Mexican War

By Ken Lawrence

The March 1, 1994, issue of the eight-page *Journal of MEPSI Problems* arrived here at the end of May. It is a diatribe by Leo Corbett, former chairman of the Mexico-Elmhurst Philatelic Society International, against the current chairman and board of directors of MEPSI, levying charges of misusing money and general malfeasance against them, supposedly in collusion with the Collectors Club of Chicago.

The explicit charge of a plot "to capture our Handbook program for the CCC," places philatelic literature at the center of a brewing scandal. MEPSI officials scoff at Corbett's accusation, and even outsiders without a clue to its origin can readily characterize the newsletter's text as sour grapes.

But that isn't all.

Corbett also accused the MEPSI expert committee of certifying bogus items as genuine. "That is absolutely false," said James Mazepa, chairman of MEPSI board. "If there are any errors in expertizing, they are corrected. He is referring to an area where he has a difference of opinion with other experts."

Corbett avoided using names—even his own, except for one reference buried deep in the text—but serious collectors of Mexico will recognize most of the leading characters. Meanwhile, Corbett has set up a rival organization, also called MEPSI, and has asked existing MEPSI members to support his rump group. To avoid further confusion, Corbett helpfully added, "This is not a joke."

The cause of all this was MEPSI's collaboration with the Collectors Club of Chicago in publishing its handbook series. CCC absorbs all costs of producing the books it publishes, but it also keeps all the income from sales. CCC does not pay fees or royalties to authors.

Having tried and failed to get CCC to change that policy, or to make an exception for him, Corbett then insisted that MEPSI should pay him almost \$9,000, which he calculated to be 20 percent of his cost in preparing the book. He argued that MEPSI should pay him out of a \$10,000 publications fund that had been donated to the organization by Robert Paliafito several years earlier.

When Paliafito took Corbett's side in this argument, MEPSI returned the \$10,000, even though the donated money actually had been spent long ago, according to my

sources. With three other handbooks in progress awaiting publication, MEPSI could not single out one author for payment while it had no money for any of the others.

Corbett had itemized expenses for entering data into his computer; the costs of expensive software, service, training, assistance, and upgrades; and travel to Mexico; as well as the usual out-of-pocket reimbursable expenses such as telephone, photocopying, and supplies.

Corbett is evidently unaware that some of the things he proposed are illegal. For example, he demanded to know why MEPSI did not obey Paliafito's instruction to give him the money. An organization that accepted such a dictate from a major donor would quickly lose its tax exemption (but if Paliafito wants to make a taxable gift direct to Corbett, he is free to do so). Corbett wanted to know why MEPSI did not return interest on the money. Again, he seems ignorant of the federal ban on such money-laundering by nonprofits.

As an outsider to this dispute, I was at first as bewildered as others who received Corbett's screed. Many of us were drawn to this section:

"We understand the Chairman has a Doctorate in Psychology, which presumably permits diagnosing and treating of mental diseases. Certainly sometime in his life he must have been cautioned not to use the terminology of his profession carelessly. Yet soon after the above episode he wrote a CONFIDENTIAL letter to all the Board and Officers of MEPSI suggesting I might be paranoid and that I couldn't be trusted."

Neither I nor my colleagues who got copies in the mail have degrees in psychology, but the consensus I heard was: Whoever wrote this thing must be nuts. (To which I as a writer and editor would add, I hope the quality of writing in his book was a lot better than this. If not, it is hard to imagine it being of use to anyone.) □

## Can Everyone Collect?

By Russell H. Anderson

No less a philatelic writer than Herman Herst Jr. has commented on collecting in prisons. I recall reading one of his articles some years ago, the essence of which indicated that to his knowledge, no prisoner who collected stamps at the Walpole State Prison in Massachusetts was a recidivist.

Appropriately, *Linn's* carried another of his articles in the January 17 issue. A warden in Concord, New Hampshire, has stated that there is no collecting at that prison because he doesn't want it.

No amount of evidence that hobbies are the best thing for filling idle time in prison seems to change the mind of wardens with that attitude.

There is ample evidence that filling idle time prevents it from being used in creating friction that leads to disturbances. By a roundabout way my involvement started with a request to *Linn's* for information about some Pony Express locals that were obvious fakes or counterfeits. ▶▶

(Obvious, because Wells Fargo never issued a \$3.00 version and those I had from back in the forties had one.)

The question was published, and brought an answer from a prisoner in San Luis Obispo Men's Colony. He had the same items but had no idea of who had produced them.

We did know that J. Walter Scott, founder of the catalog, had bought many stones and reprinted locals. A completely different set of Pony Express stamps can be found, probably but not certainly from Scott's activity.

That contact led to questions about collecting in the California prison and the sending of stamps for what turned out to be a large active club with strict rules. Additional contacts with other prisons indicated a variety of clubs, rules, restrictions, and activities.

Information gathered from these contacts provided material for three articles in *Stamp Collector*. During that period I discovered that Dr. Duane Koenig had also written several articles on the subject and also sent stamps to prisoners and prison clubs.

Comparing notes, we agreed on the diverse personalities of some of the prisoners as we dissected their letters. We also agreed that we may have had some positive influence with our very minor input. Altogether, the time and effort needed to help prison collectors and clubs has to be limited to a small circle of no more than a half-dozen institutions.

Others are involved, of course. Mary-Anne Martin has been the prime mover for *Stamp Insight*, the Lincoln, Nebraska, prison club paper. Before the ill-fated riots at Lucasville, Ohio, effectively stopped all collecting activities, Harry Knighton was the outside mentor providing stamps and supplies for an active club.

We have heard that two club members there, who went back to the cell area to salvage collections, were killed during the riots. That club called itself the Southern Ohio Stamp Club to avoid a title that might turn off stamp donors.

Stamps for the clubs and their members are of course those with little or no value. One source has been the "floor sweepings" box. After a dealer who has bought a collection for resale of items of value has stripped the dross, it goes into a grab bag of material.

Some is packaged in bulk for resale. A \$20 bill obtains a large shopping sack half full, which provides thousands of run-of-the-mill stamps at minimum cost.

Smaller amounts arrive in donated packages, personal mail covers, and in one case a flow of material through an appeal in an ethnic magazine.

Supplies provide a different problem. Most prison collections are of necessity contained in three-ring notebooks using ordinary filler paper, and often homemade hinges similar to those occasionally found on classics from very early collections.

The variety of prison collections is just as diverse as we find them on the outside. The limitations of stamps available dictate how the collections develop. For exam-

ple, one man attempts at least one stamp from every country in the world and is gradually exploring additions to that small start. Another has a surprisingly well-developed collection of Denmark.

It was a simple matter to discover that from the questions he asked in return letters. Many prisoners gradually put some of their limited funds into purchase of sets and packages as their interest grows.

One club is known to set aside enough money to buy a one- or two-year-old set of Scott catalogs for general club use.

A club at one minimum-security facility runs an annual juried exhibition. Of course the categories are totally different from those at outside exhibitions.

All collecting activities in prisons are dependent on the warden. An enlightened administration understands the points that Herst makes, that collecting is a very important part of rehabilitation. Some wardens either do not care or will not listen to the idea.

When my very first prison contact was transferred to another facility, he was refused when he requested to continue collecting. On a whim, I wrote the warden for an opinion. The answer essentially said that prisoners were not allowed anything of value that could be used in buying favors. He thought a collection had monetary value, patently false under the circumstances.

A letter to the state authority drew a reply that it was strictly the warden's decision, even though other prisons in the state had large and active clubs. All one can hope to do is point out the advantages of collecting in a closely regulated club with its own strict rules, and hope the idea is adopted as part of a rehabilitation program.

In sum, those so inclined can help in a small way by sending leftover stamps in small packages to prison clubs, much as you and I do to elementary school children's clubs. In addition, stamp hinges are a frequent request.

Whatever one can do will contribute to the enjoyment and learning of a prisoner who, when released, is very unlikely to return, as Mr. Herst is convinced will be the case. □

## Letters

**From Ernst M. Cohn:** I should like readers of my "Postal History Comments" to know that, as a result of *Stamp Collector* having dropped the column for three months running, without informing me about their action beforehand or during that time, I have severed my connection with that journal. □

**From Kendall C. Sanford:** Like some of your other readers, I read the Second Quarter 1994 issue of *The Philatelic Communicator* from cover to cover and with great interest. I was especially interested in the letter from John Campbell, editor of *The Mail Coach*.

He asked for advice regarding his Council, who feel that book reviewers should donate a copy of a reviewed book to the society library. As a regular reviewer of aerophilatelic books, I strongly disagree with his Council and consider it an unreasonable demand.



A book reviewer sometimes receives a free copy of a book to be reviewed, which he normally keeps for his own library as a form of payment for doing the review. Why should reviewers be required to donate books to the library of the society just because they write reviews of them?

Also, many times a reviewer does not receive a free copy of a book; the reviewer buys it out of his or her own pocket because he or she is interested in the subject and is willing to review it for the society. It would be even more demanding to expect the reviewer to donate his or her copy in such a case.

The reviewer is not advertising the book. In fact, if the review is not completely favorable or complimentary, it can hurt sales of the book rather than help it. I recently reviewed a book, in which I was rather critical on some aspects, which I feel was completely justified. The author was very upset, and publicly accused me of hurting sales of his book.

I suggest that John's society find a better way of expanding its library, like buying the books it needs.

I also agree with John that he refuse to show proofs of the copy (to the Council members) before it goes to the printers. With a Council such as his, if they had a "crack" at his copy before publication, he would probably never get his issues published, at least not on time.

If his Council isn't careful, the society might be looking for another editor. □

**From Toni Heisey:** As a writer I take offense at George Griffenhagen's comment in the Fourth Quarter 1993 *Philatelic Communicator* where he stated he is about to institute a procedure of requiring a statement from authors that a work has never been published before.

Why should republishing permission be requested from an original editor if the writer holds rights to the piece? Most publishers buy only first serial rights and most smart authors don't sell all rights to an article. A note at the end of the article stating, "Previously published in . . ." should be sufficient.

I'm a proponent for simultaneous submissions. Would a person applying for a job to a corporation wait to hear back from the personnel office before applying somewhere else? Of course not. Job applicants submit résumés to many companies at one time, so why not writers? We also must earn a living. □

**From Alan Warren:** It was interesting to read Charlie Peterson's item in the Second Quarter 1994 issue, that the Writers Unit has affiliated itself with the Association Internationale des Journalistes Philatéliques (AIJP). WU30 members might be interested to know that the AIJP *Bulletin* carries short items, often in French and German as well as in English.

Most issues also reproduce the table of contents of the FIP publication *Flash* and include the calendar of upcoming international shows. I was particularly interested to see that the February 1994 issue reproduced our WU30 press release on last year's elections.

WU30 members who might be interested in joining AIJP can write for details to their treasurer, Jean M. Frising, 16 domaine des Ormilles, 8088 Bertrange, Luxembourg. □

**From Janet Klug:** Just a quick note to add my voice to those who will be lamenting your decision to depart as editor of *The Philatelic Communicator*. As far as I am concerned, it is not happy news.

Your six years have flown by. Although I haven't always agreed with you, I can honestly say I have always been entertained and enlightened by your editorial musings. You have been especially kind and generous to the periodicals I edit, and for that I am especially appreciative.

You will be missed! (Won't you reconsider?) □

**From George Griffenhagen:** Congratulations on an outstanding issue of the Second Quarter *Philatelic Communicator*. I have read it from cover to cover, and found it very interesting. I especially like your in-depth review of the *PC* since you assumed editorship.

I also appreciate the kind words you paid to what you describe as "the guardian of WU30's financial health." And I believe that you treated Pat Herst and his "recycled" article very fairly. □

**From Jane King Fohn:** It will never be the same without you! □

**From Merritt Jenkins:** Thank you so much for the copy of *The Philatelic Communicator* with the article you wrote on the plate block of U.S. Scott No. 218. I especially enjoyed finding out about the travels of the piece between sales.

The fact that the block underwent perf repair and regumming has nothing to do with the unethical (read fraudulent) way it was subsequently marketed. In fact, I am all for the preservation and restoration of these pieces as long as they are accurately described.

It was also interesting to note that George Fredericks and Dana Okey were not only involved in this deal, but in the \$20 Official affair, too. How many others, do you suppose?

When I come across another butchered piece, I'll let you know. □

## Reviews

### The Henry W. Beecher Memorial Book

By Stephen L. Suffet

*U.S. Domestic Postal Rates, 1872-1993* by Henry W. Beecher and Anthony S. Wawrukiewicz. 8½ by 11 inches, soft cover, xi + 157 pages. 1994. \$29.95 plus \$3.50 shipping from The Traditions Press, 10660 Barkley Lane, Shawnee-Mission, KS 66212-1861. Hard cover available for an extra \$10.

This book was a long time a-coming. I first corresponded with the late Henry W. Beecher in 1986 when I was preparing a postal history exhibit. At the time he

▶▶

informed me that he was just finishing up a massive compendium of United States postal rates, and he would soon be looking for a publisher. Perhaps the APS or the Bureau Issues Association would be interested.

What I did not know was that Henry had begun work on his *magnum opus* several years earlier. At the time of his death in 1992, Henry was still just finishing up the book. It then fell to his friend Anthony Wawrukiewicz finally to put the work into publishable order. At least the portion of the work dealing with domestic rates, that is. The foreign-bound rates will remain for one or more future volumes.

*U.S. Domestic Postal Rates, 1872-1993* may have been a labor of love for Tony, but it was a labor nonetheless. We all owe him our thanks, for without his Herculean efforts, Henry's decade of research may have forever remained a jumble of handwritten note cards.

What finally emerged from The Traditions Press is certainly a useful book and a good book, perhaps even an indispensable book. *But it just misses being a great book.*

Like many other United States specialists of the current generation, I had sought out Henry W. Beecher because of his reputation as the greatest living authority on this country's postal rates and regulations. He did not disappoint me. Not only did Henry answer each of my specific inquiries, but he also provided the documentary citation for every answer. I could, if I so desired, check the original sources myself. I seldom did. Henry was a perfectionist—some would say “nit-picker”—and I came to believe that if an explanation were good enough for him to commit to paper, then it was surely good enough for a lowly mortal like me who besieged him with queries. I doubt that Henry intended to render me lazy, but he too often succeeded.

That, in essence, is the weakness of what may soon become known as *Beecher's Bible*. I fear that the name Henry W. Beecher will give it the imprimatur of Gospel, and the book is far from it. As I said earlier, this is a useful book and a good book, but it contains more than its fair share of ambiguities, misinterpretations, misstatements, and typos. Here are just a few examples:

Page 18: “The first experimental airmail flight in America took place on Sep. 23, 1911, between the two Long Island towns of Golden City Estates and Mineola.” Actually, the flight originated in Garden City Estates. As far as I know, there never has been a Golden City Estates on Long Island.

Pages 35 and 139: “From Jun. 8, 1872, until Dec. 31, 1874, statutes for some second-class rates for matter mailed by publishers indicated that payment was to be made by regular stamps (see notes in Table 15)” This sentence would lead one to believe that from January 1, 1875, onward, regular postage stamps could *not* be used on such second-class matter. Absolutely untrue! Once we turn to Table 15 as recommended, we find that the postage on the articles in question, certain newspapers and periodicals addressed for local carrier delivery, could be paid with ordinary stamps at least through September 8, 1954.

Pages 118, 120, and 121: A note in table 8-1 indicates that from November 10, 1942, on, the ordinary continental airmail rate, then 6 cents an ounce, applied between Puerto Rico and the U.S. Virgin Islands. However, table 8-2 lists the airmail rate between those two possessions as 10 cents per half ounce until March 24, 1944. Which is correct? I suspect the former is, but the contradiction should have been detected, researched, and resolved before the book went to press.

Page 126: Table 12, which lists V-Mail rates, omits any mention of a 6-cent rate for V-Mail lettersheets from the continental United States sent by airmail to the processing center. Such a rate was in effect from June 15, 1942, through October 29, 1945, and it does appear in one of the book's airmail letter rate tables, Table 8-2. Wouldn't it have been more logical and helpful to place it with the other V-Mail rates instead of burying it elsewhere? In fact, the 6-cent rate easily could have been listed in both Table 8-2 and Table 15. Now it is not even cross-referenced.

There is even one domestic rate category that has been left out of the book entirely. It is for what were once called controlled circulation publications and are now known as requester publications, a type of second-class mail. A PMG's order dated May 16, 1952, and appearing in *The Postal Bulletin* of May 22, 1952, ended the option of using stamps on such mail. But, at the very least, a rate table for controlled circulation publications up to that time should have been included in *U.S. Domestic Postal Rates, 1872-1993*.

So what does all this mean?

First of all, somewhere in the Philatelic Great Beyond, the ghost of Henry W. Beecher is having one helluva time crying out “Gotcha!” over and over again. We have all had a taste of Old Doc Henry's medicine, so it's only natural to imagine that Tony (who really is a medical doctor) is now swallowing a freshly concocted, heaven-sent dose of the same.

But in a more serious vein, let me suggest that the responsibility for the book's shortcomings belong neither with Henry's research nor with Tony's writing, but with The Traditions Press. This was to be a book of record, and Henry himself recognized that throughout the preface and introduction, both of which he wrote while in the terminal stages of illness. He also recognized his own human fallibility. “Obviously,” he declared, “a volume containing many thousands of figures, necessarily copied many times (and some from microfilm of poorly printed originals), cannot claim to be absolutely free of error.” Henry went on, however, “The claim is made that extraordinary care was taken at every step to insure accuracy.”

True enough, no doubt. But one more step could have been taken. *The editor, or even the publisher, could have circulated proofs of the entire book among U.S. postal history authorities and asked for feedback.* Nearly all the

errors, omissions, and ambiguities would have been caught and corrected before the book was printed. Now we must wait for a page of errata.

I know for a fact that Tony did circulate proofs of certain individual chapters and tables, but what I am suggesting goes far beyond that, and is an issue of editorship rather than authorship. Such editorial action would have pushed back the date of publication, certainly by several months and possibly by a year or more. But it would have been worth the extra wait. As I stated at the outset, this book was a long time a-coming. Better it would have taken a wee bit longer.

Messrs. Beecher and Wawrukiewicz invested an enormous amount of mind, body, and spirit in *U.S. Domestic Postal Rates, 1872-1993*. Their investment warranted a better return. □

## The Whole *Perfins Bulletin*

By Charles J. Peterson

*Cumulative Index to The Perfins Bulletin, Issues 1-453 (1945-1992)* compiled by Rudy Roy. 8½ by 11 inches, card cover, looseleaf, 3-ring punched, xiv + 125 pages. Published 1993 by The Perfins Club.

*The Perfins Bulletin* has been and remains a major reference for U.S. stamps with perforated initials/symbols, and is in fact a leader in documenting such collectibles on a world-wide basis. A cumulative index to this treasury of specialized information is therefore most welcome.

However, the compilers had to deal with some decided problems. The thrust of the journal is not to present detailed and comprehensive articles—although in 50 years it has produced a goodly number of them. Instead, it has primarily served to provide catalogs-in-progress of U.S. and other perfins, as well as countless “additions & corrections” and brief for-the-record reports. Further, a good deal of the information has been in supplements or enclosures, rather than in the journal itself.

Roy and his colleagues have handled this situation with noteworthy success. They made the conscious decision to exclude rigorously from the index anything that did not pertain to perfins or facilitate the collection and study of such material. Conversely, everything on perfins was indexed, with explanatory notes where appropriate, and with separate entries for each subject treated in the cited reference. Depending on the subject heading, entries are listed alphabetically or chronologically.

The cumulative index has a rather limited number of *see* and *see also* headings; instead, it has a large number of cross-listings. Further, the book has an extensive contents list, plus a 7-page alphabetic index; with those two guides, readers should be able to find everything they need.

There are some structure and subject heading decisions that I tend to disagree with (such as establishing a major section for The Perfins Club at pages 1 to 29,

while all citations to the *history* of The Perfins Club are relegated to page 114, under “General—History of Perfins”). However, even though some items weren’t located or labeled in the way one might expect, they showed up clearly in both the table of contents and the index. The only subject heading or index reference I missed was any pointer to foreign perfin/security endorsement societies; that means that either there was no such information in the 453 issues of the journal, or (as appears more likely) the compiler overlooked or chose not to index that aspect of perfin collecting activity.

The checklists for various types of enclosures appear under appropriate subject headings within the main cumulative index, as do all the remarks on various misnumberings and misdatings of the journal. While that may have been a well-reasoned choice, a note to that effect in the introduction would have been welcome. In fact, standard practice with cumulative indexes is to include a brief history of the journal plus a checklist of issues. While there is a useful chronology of editors, there’s no summary history, and almost all bibliographic data are buried within the body of the index—and nowhere is there mention of the name change from *Perfins* to *The Perfins Bulletin*.

Regardless of its weak points and its somewhat idiosyncratic approach, this index works well for the type material it covers, and the compiler is to be congratulated for it. Others who face similar problems of indexing might profit by looking at Roy’s pragmatic approach. □

## Catalogs and Other Reference Books

By Ken Lawrence

*Catalogue Yvert et Tellier 1994, Timbres d’Outre-Mer d’Aden à Éthiopie (A-E)*. 1,248 pages, 8¼ by 9¼ inches, soft cover. ISBN 2-86814-056-4. Available from Éditions Yvert et Tellier, 37, rue des Jacobins, 80036 Amiens Cédex 1, France.

*DNK Deutschland Briefmarken-Katalog 1994 mit Europa (CEPT)*. 810 pages; 4½ by 6¼ inches, soft cover. ISBN 3-920548-01-9. Available from Lighthouse Publications, P.O. Box 705, Hackensack, NJ 07602-0705.

*1994 Durland Standard Plate Number Catalog*. 352 pages, soft cover. ISBN 0-930412-22-2. \$20 postpaid (\$16 to BIA members) from Bureau Issues Association, P.O. Box 23707, Belleville, IL 62223.

*Israel Postage Stamps 1948-1992* (Catalogue no. 12) edited by Yacov Tsachor. 361 + unnumbered prefatory pages, 6¾ by 9¼ inches, hard cover. \$22 from Israel Stamp Agency in North America, One Unicover Center, Cheyenne, WY 82008-0006.

*Linn’s U.S. Stamp Yearbook 1993* by George Amick. 432 pages, 6 by 9 inches, soft cover. ISBN 0-940403-60-9. \$18 postpaid from Linn’s Stamp News, P.O. Box 29, Sidney, OH 45365.

*Michel Asien 1994 Übersee Band 5. (A-J) and (K-Z)*. 2,388 pages + fold-out map, 6 by 7¾ pages, soft cover. ISBN 3-87858-742-2. ▶▶

*Michel Australien, Malaiischer Archipel, Ozeanien 1994 Übersee Band 4.* 1,224 pages + fold-out map, 6 by 7¼ inches, soft cover. ISBN 3-87858-741-4.

*Michel Automatenmarken-Spezial-Katalog 1994.* 172 + unnumbered advertising pages, 6 by 7¼ inches, soft cover. ISBN 3-87858-466-0.

*Michel Bildpostkarten- und Motivganzsachen-Katalog Deutschland 1993.* 236 pages, 6 by 7¼ inches, soft cover. ISBN 3-87858-625-6.

*Michel Deutschland-Spezial-Katalog 1994.* 1,557 + unnumbered advertising pages, 6 by 7¼ inches, soft cover. ISBN 3-87858-125-4.

*Michel Ganzsachen-Katalog Deutschland 1993.* 424 pages, 6 by 7¼ inches, soft cover. ISBN 3-87858-624-8.

*Michel Ganzsachen-Katalog Europa West 1992.* 720 pages, 6 by 7¼ inches, soft cover. ISBN 3-87858-622-1. The U.S. distributor for all Michel catalogs except the Junior is Lighthouse Publications, P.O. Box 705, Hackensack, NJ 07602-0705.

*Michel Junior-Katalog 1994.* 660 pages, 4½ by 7½ inches, soft cover, ISBN 3-87858-826-7. Available from Schwaneberger Verlag, Muthmannstrasse 4, D-80939, Munich, Germany.

*Minkus 1989 Aden and Protectorate States Stamp Catalog.* 45 pages, 6 by 9 inches, saddle stitched.

*Minkus Specialized American Stamp Catalog.* 29th edition. Individually numbered chapters with separate pricing pages, 3-hole drilled in plastic ring binder. ISBN 0-912236-19-1. \$27.95 from Novus Debut Inc., P.O. Box 806, Fort Mill, SC 29715.

*Mystic's 1994 U.S. Stamp Catalog.* 104 pages, self cover, saddle stitched. Complimentary copies from Mystic Stamp Co., 24 Mill St., Camden, NY 13316.

*The Postage Stamps of Siam to 1940, A Descriptive Catalog* revised by Richard Ostlie. 1993. 126 pages, 8½ by 11 inches, soft cover, with 8-page saddle-stitched supplementary pricing guide. \$30 postpaid in the U.S. (\$35 overseas) from Michael Rogers Inc., 199 E. Welbourne Avenue, Suite 3, Winter Park, FL 32789-4324.

*Sakura Catalog of Japanese Stamps 1995.* 30th edition. 264 pages, 6 by 8¼ inches, soft cover. ISBN 4-88963-502-5. 600 yen plus postage from Japan Philatelic Society Foundation, Box 1, Shinjuku, Tokyo 163-91, Japan.

*Scott 1994 Standard Postage Stamp Catalogue.* Volume 4, including countries of the world J-Q. 48A + 919 + unnumbered advertising pages. ISBN 0-89487-193-5. Volume 5, including countries of the world R-Z. 48A + 911 + unnumbered advertising pages. ISBN 0-89487-194-3.

*Scott 1994 Specialized Catalogue of United States Stamps.* 72A + 647 + unnumbered advertising pages. ISBN 0-89487-195-1.

*Scott 1995 Standard Postage Stamp Catalogue.* Volume 1, including the United States, United Nations, Canada, Great Britain, and the British Commonwealth. 34A

+1,325 + unnumbered advertising pages. ISBN 0-89487-200-1. Volume 2, including countries of the world A-C. 40A + 959 + unnumbered advertising pages. ISBN 0-89487-201-X. Volume 3, including countries of the world D-I. 38A + 977 + unnumbered advertising pages. ISBN 0-89487-202-8. Available for \$33 per volume postpaid from Scott Publishing Co., 911 Vandemark Rd., Sidney, OH 45365.

*Sellinger's Inverted Center Stamps of the World Catalog 1994-1995.* 56 pages, 6¾ by 9¾ inches, saddle stitched. Available for \$10 postpaid from Martin Sellinger, P.O. Box 47, White Plains, NY 10602.

*U.S. Errors—Inverts, Imperforates, Colors Omitted 1994-95* by Stephen R. Datz. viii + 120 + unnumbered advertising pages, 6 by 9 inches, soft cover. ISBN 0-88219-028-8. \$12.95 from General Philatelic Corp., P.O. Box 402, Loveland, CO 80539.

*War Dates 1911-1950* by Theo Van Dam. 1993. 80 pages, 8½ by 11 inches, soft cover (spiral bound). \$13 postpaid in U.S. (overseas add \$2) from Postal Covers, P.O. Box 8809P, Anaheim, CA 92812-0809.

*Western Post Offices* by Richard W. Helbock. 1993. iii + 215 pages, 8½ by 11 inches, soft cover. \$30 from La Posta Publications, P.O. Box 135, Lake Oswego, OR 97034.

From this past year's crop of stamp catalogs and reference books, we can discern several trends that are worthy of writers' attention. Automat postage has finally established itself as a category worthy of mainstream attention. The dramatic rise of thematics and postal stationery has brought forth better reference listings for both than have previously been available. Postal history continues to go its own way in the literature, which nonetheless is indispensable to writers and researchers.

As always, Michel catalogs from Germany are the world's best overall, and its specialized is the best for a single country (but Japan's Sakura catalog is the best single-country color catalog). Scott continues to make progress, but fumbles its mission in frustrating ways. Minkus has returned after a long absence, but as yet offers no serious competition to Scott. Yvert et Tellier brings up the rear.

Michel's surprise is its catalog of automat postage of 41 countries, which its news release claims to have coincided with the 25th anniversary of such postage. Many scholars would argue that France's 1969 labels (valued at 50,000DM in this book) were not the first, but that is a quibble. It is high time that a major stamp catalog publisher entered this field. (But don't discard the specialized volumes by Wolfgang Maassen and Bodo Weber published between 1984 and 1988 if you have them. Michel is not as thorough, and lacks the lavish color photos that graced two of the Maassen-Weber volumes.)

Also of great value are Michel's postal stationery volumes. Any writer who has ever tried to use the erratic and sloppy Higgins and Gage pamphlets will rejoice at every new country covered by Michel. So far we have Western Europe; unfortunately the Eastern Europe volume has been delayed. Meanwhile, Michel's coverage of Germany includes picture postal cards and thematic postal stationery.

Michel updates its worldwide volumes steadily, but Yvert seems to be falling behind, much as Charlie Peterson suggested would happen ("Worldwide in French," First Quarter *PC* 1992). A year that brought three thick volumes from Michel (Australia-Oceania and two books of Asia) included just one new update from Yvert. In frequency, Scott beats all its competitors, but it will be interesting to see whether the 1995 edition of Scott's volume 5 will be any help to the new legions of Vietnam collectors in the United States, now that the embargo has ended. Scott's 1994 news release said, "Viet Nam may be the next hot country in Asia."

The 1995 Scott volumes that are at hand so far offer a mixed bag. Here are some examples from the Middle East, but I could offer similar points for most parts of the globe: The issue date of Bahrain's first War Tax stamp has been corrected, for which I am grateful, but other issues of Arabia remain subject to irrational and inconsistent editing. Value-only overprints on British stamps are listed under Oman, even though they were issued as postage for use in Dubai, Qatar, Abu Dhabi, Bahrain, and Kuwait also. Stanley Gibbons corrected those listings long ago, but Scott editors evidently prefer consistency to accuracy. Even less rational are Scott's listings for the independent Trucial states.

Collectors who want a handy pocket-size reference of German stamps in color have a choice between Michel Junior and DNK (Netto) catalogs. DNK includes old German states, colonies, conquests, and local issues, plus the Europa omnibus sets; Michel Junior doesn't.

Without warning or explanation, the Sakura catalog's editors have renumbered all definitive stamps of Japan issued since 1966. One consequence is a reference in the "Information for Users" preface to a stamp number that no longer exists. Some sets have been grouped differently, which may account for the new numbers, but I wonder if these changes will cause the same consternation in Japan that Scott's changes have wrought here.

*Israel Postage Stamps* is bilingual in Hebrew and English, with Hebrew pagination (back to front). Illustrations, which include tabs and gutter margins, are in full color. Listings are chronological, so that (for example) the 1948 postage dues follow immediately the Doar Ivri Coins issue. The last edition was published four years ago. New to this one are back-of-the-book chapters on automat vended postage, and on the transition period of provisional posts during the time when Britain's Palestine mandate was ending but prior to Israel's May 15, 1948, declaration of independence.

Martin Sellinger's catalog of worldwide invert errors requires a context for evaluation. Most users have little or no exposure to the material covered by this booklet, and the author has provided no documentation whatsoever, so it is difficult to challenge his claims. On the other hand, he offers precise figures of scarcity and prices with such confidence that his work ought to withstand whatever close scrutiny can be brought.

In frustration, I offer this background: For many years Sellinger has been a leading U.S. dealer in stamps of obscure countries that have mainly topical appeal. One of his booklets in the American Philatelic Research Library collection is a U.S. edition of the Boringer & Schmuck 1968/69 special catalog of Aden-Kathiri and Aden Quaiti stamps. At that time, the first set of overprinted Aden Kathiri provisionals of 1966 was priced at \$24.50, presumably in mint condition. A decade later, Sellinger's 1987 *Aden Specialized Catalog* priced the same set at \$32 unused and \$47 used. (I am unaware of any truly used examples. These were stamps issued by the losing royalists in Aden's civil war.)

In 1988, Minkus Publications, Inc., published the *Minkus 1988 Aden and Protectorate States Stamp Catalog* for Marc Rousso, the well-known master of stamp scams. Rousso's name does not appear anywhere in the text, but the credits acknowledge Bruce Corson "for compiling and editing the catalog," and "Special thanks to Martin Sellinger for his assistance in his knowledge of technical facts of the Aden stamps." In the intervening year since Sellinger's catalog was published, the value of that set had risen to \$44 used and \$105 unused, perhaps a tribute to Rousso's entrepreneurship.

What had escaped my notice until recently, however, was that a second edition of the Minkus catalog had been published in 1989, also compiled and edited by Corson with special thanks to Sellinger. In this book, the first Kathiri provisionals were up to \$104 unused and \$210.50 used. Take my word that I have picked a characteristic example. Does anyone you know collect these stamps? Has any stamp paper or magazine carried evidence of this soaring market? Or is this just a relic of Marc Rousso's failed attempt to persuade the Vancouver stock exchange that his Aden provisional stamps were worth millions of dollars as assets?

At the end of December 1993, the APS received a donation of Aden provisional stamps from a non-member, presumably to serve as a tax deduction. The stamps were valued at \$526,690 according to the 1989 Minkus catalog values. The highest value for a single item was \$1,150 each for Aden Quaiti No. 270a, 60 copies of an imperforate "rare error." If the APS could sell these stamps for a significant fraction of their Minkus/Rousso/Corson/Sellinger value, most of our financial problems would be solved. No one considers that a serious possibility.

There is one set of concerns. Here is another: A stamp was submitted to the American Philatelic Expertizing Service as a 75-centavo 1960 stamp of Paraguay commemorating the United Nations, Scott No. 570,

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with the denomination and portion of the flag design inverted. Scott does not list an error version of the stamp. According to Sellinger's catalog, "100 exist," and the value is coded "V" (\$200-\$300). Fortunately the APS reference collection included pertinent stamps, a genuine Paraguay No. 570, and a genuine 3-guarani airmail from the same set, Scott No. C272. (Sellinger also lists an invert of that value; Scott does not.) As it turned out, the stamp was a genuine print of the background colors of the C272, with the inscription and flag detail of No. 570 added upside down. It could not have been from a production print.

Naturally, many of the listed inverts really do exist and have major catalog recognition. Others are well known varieties deliberately created for the stamp hobby market. But based on these experiences, I would hesitate to use Sellinger's catalog as a sole reference source on any stamp.

At the opposite pole on my personal credibility scale is *The Postage Stamps of Siam to 1940*. It should become a model for anyone who issues a specialized single-country stamp catalog. (This book is complete to the point where the country's name changed to Thailand.) Its illustrations are unsurpassed in clarity by any catalog I have ever used. Given the detail, it would be difficult for a user of this book to mis-identify a Siamese stamp or variety. By the way, Thailand was the "hottest country" in Volume 5 of the 1994 Scott catalog, according to Scott's meteorologist.

Now let us turn to United States stamp books.

Most novel was the new *Minkus Specialized American Stamp Catalog* in loose-leaf format, with separate pricing pages. In a word, the book disappointed me, perhaps because I had such high expectations for it. Most of my criticisms appeared in the January 3 issue of *Linn's*, but the largest obstacle facing Minkus is that the entire hobby in this country is tied to Scott's numbering system. Given that stubborn reality, the only real way to challenge Scott is to compete where Scott is weak.

Here is how Jacques Minkus introduced the first edition of *The New American Stamp Catalog* in 1954: "What is the story behind each stamp? Never before has any catalog attempted to bring such a wealth of descriptive and historical information about each U.S. issue." He assembled the hobby's top talent—Lester G. Brookman as editor-in-chief; Harry Konwiser, Prescott Holden Thorp, Ben Blumenthal, George A. Tlamsa, and Marion Hargrove as associate editors; and Frank Wasman as director of research. He paid the help. The owners of *Novus Debut* seem unwilling or unable to absorb any secrets of Minkus's success.

Unfortunately the people at Scott haven't absorbed them either. If their catalog were not already at the top of the heap, it would have a tough time getting there. To see the point most graphically, compare the treatment of new issues in George Amick's *Linn's Stamp Yearbook* with the same items in the Scott catalog. Amick's book

is truly specialized. For modern material, the Scott catalog is not, yet some of Scott's editors are smug and proud of their ability to shrug off criticism. Nevertheless, both books are indispensable references for every writer on U.S. stamps.

With older material, Scott has resisted change that would bring logic and consistency to the listings of stamped envelopes, and has worsened the booklet listings by deleting many of them a couple of years ago without explanation. Another unannounced change was when Scott renumbered most stamps in the Liberty Series of 1954, so that now the main listings for many values are the later dry-printed versions, and most first-day covers now have the lettered minor (wet-printed) varieties of the stamps. One corollary of these changes is that the years-of-issue shown for several stamps in the Volume 1 listings are no longer correct, because the catalog numbers apply to stamps that came out later.

These points barely scratch the surface of problems that cry out for solutions in the Scott catalog. Rather than attending to them, the editors further shot themselves in the feet in 1991 when they moved special printings to a back-of-the-book chapter of their own. Realizing their mistake, they tried to undo the damage in the 1994 edition, but managed to screw up even this task. Instead of putting them back in proper numerical order, they retained the old numbers, but put them back into niches that are neither numerical nor chronological. The 1875 reprints now follow the regular issues of 1883.

If you look for one of those numbers in its expected sequence, a bold footnote directs you to the proper location. But a user who turns inadvertently to those listings on page 30 is immediately confounded by the non-sequential jumble, with no footnotes to guide him back to the regular issues. It is as though someone at Scott deliberately chose to reintegrate these listings in a way that would generate the greatest possible confusion.

In one sense, these criticisms are too harsh. Scott has made plenty of improvements to the U.S. specialized catalog in recent years—adding essays (but not yet relocating those that are wrongly listed as proofs), dummy stamps (called "test coils"), beer revenue stamps, large- and small-hole coil varieties, booklet pane plate numbers, and many other innovations. I am genuinely grateful for the progress, and eager for more.

But Scott really needs a B-team comprising experienced and novice catalog users and a C-team of specialist experts (not mutually exclusive categories, but they should be independent of the editorial staff), first to address and overcome the structural problems that affect the entire catalog without regard for the opinions of individual editors, second to improve each section (and to test proposed additions or changes) from the perspective of each major category of user, and third to assure that listings are fairly and consistently documented.

The new Durland and Datz catalogs are both better than ever, and remain essential references on plate numbers and errors, respectively. For non-specialists, the full-color Mystic price list has been praised in many

quarters. Generally, I concur, but with an important reservation. The Mystic list does not include the rare stamps that are the subject of great legends, and are therefore important even to collectors who may never aspire to own them.

Two new postal history references tack in opposite directions. In *Western Post Offices*, Bill Helbock strives to be comprehensive, updating and consolidating the information previously published in individual state checklists. The book is arranged alphabetically by post office name. Each listing includes also the state, county, year dates of operation, and scarcity index. The index codes are translated into dollar values in a table of the introduction. For this type of listing, the date of a particular postmark is not factored into the value.

The underlying premise of Theo Van Dam's *War Dates* is that the date of a particular cover may be its central feature. He has compiled the key dates of 20th century wars into geographically coherent tables in order to assist the postal historian to place each cover in its proper historical context. □

## A Case of Appendicitis

By Charles J. Peterson

*An Encyclopedia of Texas Post Offices: Texas Post Offices Under Five Flags* by Walter G. Schmidt. Hard cover, 8½ by 11 inches, offset on glossy paper, vii + 279 pages, illustrated, maps. Published 1993 by Collectors Club of Chicago, edition of 300 copies. Out of print; available from literature dealers Leonard Hartmann, James Lee, and Subway.

There's a distinct genre made up of handbooks on the post offices of U.S. states. While there may be arguments regarding the "true" pioneers in this field, the most effective and influential practitioners—the ones who established the model which most others have closely followed—have been Chester Smith Jr., John Kay, Alan Patera, and John Gallagher. They laid out the essential sources and research methodology, and they were the ones who essentially codified the data that should be presented: name of office (including spelling variants), county subordination, date established, date renamed/transferred/discontinued, identification of succeeding office, name of first postmaster, amplifying notes.

By the time the late Walter Schmidt's manuscript was submitted, it consisted of 45 three-ring binders covering all Texas post offices from the 1830s to the 1980s, representing 17 years of work. The resulting book provides all the requisite information, and more. The primary listing is in alphabetical order by name of office. This is followed by: a listing of individual counties, with their respective offices; lists of Texas post offices during the Spanish jurisdiction and during the Mexican jurisdiction; a listing by counties under the Republic of Texas; and a listing under the Confederacy. (Jurisdictional changes are identified by separate entries in the primary listing.)

The data are enhanced by a generous selection of photos from Gordon Bleuler's collection of Texas postal history. There are also various appendixes that add a certain degree of background: a "plat" (*sfc*) [schematic tree diagram] of the original Texas land districts and the subsequent counties; an 1891 Land Office map (in sections) depicting the existing counties and earlier districts; a map of present-day counties and county seats; and an [undated] alphabetical list of Texas counties with their dates of creation and organization and their county seats.

Unfortunately, while the appendixes are helpful in many respects, they have not been reconciled with the basic work nor with each other. In a number of cases, they raise far more questions than they settle. The "plat" diagram, for example, shows the formation of new counties but fails to designate what happened to the counties from which they sprang [they continued in most, but not all, cases], and gives no dates, so counties that graphically appear to have developed contemporaneously may in fact be decades apart.

The original land districts identified in the "plat" schematic differ considerably from the "original land districts" ascribed to the Land Office map; the latter appears to be mislabeled, depicting instead a much later district structure. The list of counties with dates of establishment appears to include only current counties, with no coverage of earlier, now-defunct ones. Yet another problem shows up in the cross-reference table of counties and post offices. For the most part, offices that were transferred from one jurisdiction to another show up only under the final county heading, with no cross-listing.

The back-of-book material is, in fact, rather a muddle of not-quite-integrated reference lists. It's particularly disappointing because the great majority of state postal history collectors focus on the *county*, and that's precisely where the discontinuity lies in this book. Schmidt's basic listing of offices is important and useful, and commended to anyone interested in Texas postal history—but readers will have to be prepared for some appendix problems.

[The book is in high demand and short supply, by the way. The 300-copy printing (reportedly reduced by about 50 copies damaged in transit from the printers) sold out quickly, and it can only be found on the secondary market at prices up to \$50. It won't become cheaper.] □

## Counterfeits and Cinderellas

By Ernst M. Cohn

*Drawn to Trouble - Confessions of a Master Forger* by Eric Hebborn. 1991, Mainstream Publishing Projects Ltd., Edinburgh; also 1993, Random House, Inc., New York. 380 pages, hard cover, 6 by 9 inches.

*Unternehmen Bernhard - Die Geldfälscherwerkstatt im KZ Sachsenhausen (Undertaking Bernhard - The Money Counterfeiters' Workshop in the Concentration Camp*

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*Sachsenhausen*) by Adolf Burger. 1992, Edition Hentrich, 248 pages, soft cover, 7 by 9½ inches. £18 (plus postage to US, £2.04) from H H Sales Ltd., The Barn, Heaton Royds, Shay Lane, Bradford, England BD9 6SH.

It is difficult to imagine two more disparate books about the same general topic—Hebborn's lighthearted artistic treatise versus Burger's heavyhearted memoir of the sufferings of concentration camp inmates and their families. This being a review for philatelists, we shall not dwell upon the homosexual aspects of the former nor the description of human misery of the latter work but, instead, concentrate upon the main activities both authors were engaged in, one to make his life more comfortable, the other simply to survive.

Despite the subtitles of the books, both authors are at pains to explain that they never were professional forgers. Yet, even if they both started out as amateurs, which we can easily believe, they both became highly skilled practitioners of counterfeiting, at least one continuing with the practice until today, according to his own admission.

There were similarities not only in their procedures for manufacturing their products but also in the methods by which they were marketed.

Hebborn, who sketched, drew, painted, *etc.* "in the manner of . . .," would submit his products to experts for their opinions. It was frequently these experts who suggested that what Hebborn had found was a "so-and-so," that being the painter whom he had imitated. He would often let the expert pass on the merchandise to the auction houses.

Nothing was sold directly to the unskilled, inexperienced amateur by the originator himself, who considered that to be unethical or, rather, not to be any challenge.

Similarly, though for other reasons, when the Nazis had what they believed to be perfect British pound notes, they sent one of their men to Switzerland to exchange a batch, with the request that the bank official to whom they were offered examine them carefully: Having acquired them on the black market, he had some doubt about their nature.

After three days of thorough examination, the Swiss declared them to be genuine. The German even asked whether the Swiss would inquire at London, to find out whether the serial numbers and dates of issue agreed. Again, the answer showed that the forgeries were perfect. Only then did the Germans start to mass-produce the forged pound notes.

Both authors mention the need to have the proper paper for their products. In the painter's case, it had to be of the right age, for the time of the painter whose style he was imitating. It is surprising to the amateur to learn how much blank old paper of all ages is still available. Not all of it originates as flyleaves of books, either.

Sperati, of course, had got his paper for stamps by removing the imprint from authentic ones and then proceeding to put a new picture on it.

The Germans imported their linen from Turkey and found they had to manufacture cleaning rags from it first, use them for that purpose, and only then could they manufacture a paper that passed all tests for British money.

In general, the artist-imitator has much less of a problem than the stamp counterfeiter, particularly if the artist does not try to duplicate an existing work of art but wishes merely to suggest to an expert that some unsigned piece was produced by a well-known painter, or perhaps even by one of his pupils, which is still quite acceptable to the art world.

In some ways, the problem is parallel to one with, say, a privately produced adhesive; an official reprint not produced in a reliable print shop; or even a perfectly official printing by less than adequate or ethical printers and controllers. Who knows how many sorts of paper might have been used, where the plates were kept, whether they were destroyed as reported, and what else was done that we don't know or realize today?

So all of a sudden we are confronted with a black-print, a tête-bêche, an imperforate sheet, an unlisted value, something totally unique. And who is to say whether it is genuine or not? The paper matches, the dye is right, the design checks, the product can even be plated.

The more sophisticated the forger, the less likely his product is ever to be found out. As far as an artistic product is concerned, one should not take provenance seriously, according to Hebborn, simply enjoy the impression it makes upon the eye.

That, of course, totally ignores the question of investment. Yet the art as well as the philatelic market (and many others) simply would not continue to function the way they do today without that monetary aspect. In fact, the hypocritical Hebborn had banked on the financial angle when he fabricated his products in the manner of this or that well-known artist: How else could he have derived such large profits?

The Nazis did much more than print counterfeit British pound notes. They also produced U.S. dollar bills, albeit too late and too few to make any difference, because of Jewish sabotage. (For the pound notes the control team worked more slowly than necessary to keep down production.)

They prepared forged identity papers and passports for their agents and to save their own skins at the end of the thousand-year Reich. And they also produced the series of well-known propaganda labels, which look somewhat like British stamps. Burger calls the labels "stamp forgeries" although they are nothing of the kind.

Both books are well produced, the German one containing 14 pages of colored photos of the labels, in addition to a few pages in black and white. Proofreading, paper, printing, and binding are of top quality.

There is a great deal more that could be said about only the counterfeit texts of both of these books, but the above remarks will suffice for this review. Though neither book is primarily about philately or postal history,



and the German one requires a good knowledge of the language for an appreciation of the text, both are eminently useful to the philatelist who wishes to be informed about problems arising from counterfeits. □

## Air Mail Markings

By Kendall C. Sanford

*Jusqu'à Airmail Markings (A Study)* by Ian McQueen. (W. A. Page, Dartford, England, 1993) A4 size, 109 pages, soft cover. UK £10.00 (US \$15.00) plus postage. Available from Aerophil, 4 Ave. General Guiguer, CH-1197 Prangins (Vaud), Switzerland for \$18.00 including surface postage.

This is the first book I am aware of that shows all known air mail markings from various countries, to indicate that a letter was to be carried part way or to a particular point by air. The term *jusqu'à* is French meaning "up to" or "until." Thus, all such markings are known as *Jusqu'à* markings.

In the foreword, the author advises that it was not his intention to produce a complete or thorough study of the *Jusqu'à* markings, but to introduce the subject and give help to fellow collectors who in recent years have been showing interest in what has hitherto been a rather neglected subject. It is hoped that this study will stimulate interest and that readers will be kind enough to advise of any errors and omissions.

The book starts out by showing some examples of *Jusqu'à* airmail markings, and then explaining some countries' postal regulations regarding the carriage of letters by air. In order to keep the study within reasonable bounds, the author has concentrated on the true *Jusqu'à* and *Jusqu'à*-type handstamps, together with the air mail cancel handstamps that were used to mark the end of the flown mail service. The book describes and shows examples of the following various items:

- Mailbag Label Handstamps
- Air Mail Etiquettes showing certain city pairs or destinations.
- Routing Handstamps.
- AV2 and OAT Markings.
- "Au Dela" Cachets.
- Insufficiently Paid for Airmail markings.

The listings are by country and show each known type of marking from that country. Also covered are the bars that were normally stamped across an air mail etiquette to indicate that the letter was not to be carried further by air because of the rate paid.

The reproductions of the markings are not very good, but they are adequate for the purpose. There is a very short bibliography, and a list of periodicals that presumably have carried articles about *Jusqu'à* markings. Unfortunately, no date, volume, or issue numbers are given, which would make it very difficult to find a particular article. Finally, there is a useful listing of the countries and towns from which markings are shown.

The book should stimulate interest in *Jusqu'à* Airmail markings, and I recommend it to all aerophilatelists. □

## East African Air Mail

By Kendall C. Sanford

*East African Airmails to 1939* by Bill Colley. Published by Pier-point Publishing, Hurstpierpoint, England, 1993. 120 pages, soft cover. Available from Aerophil, 4 Ave. General Guiguer, CH-1197 Prangins (Vaud), Switzerland. \$24.50 including surface postage.

The author is well qualified to write a book such as this. He worked and lived in East Africa for many years, and he has one of the most complete collections of East African air mail material there is.

The book covers the early development of flying and the carriage of air mail in East Africa, which includes the former countries that made up British East Africa, *i.e.*, Kenya, Tanganyika, Uganda, and Zanzibar. The introduction outlines the hazards and difficulties of early flying in East Africa.

The next chapter covers precursors, with brief descriptions of the early survey and record flights that passed through the area: Sir Alan Cobham, the Royal Air Force, Walter Mittelholzer, Major Lord John Carbery, and Lieutenant Commander Glan Kidston, among others.

There are descriptions of the covers or cards carried and the cachets and special markings applied. At the end of each chapter is a checklist of the major flights with the dates and number of known covers and/or postcards flown.

The next chapter covers the North Sea and General Transport Ltd., operated by Captain Tony Gladstone. All the various flights, mishaps, and crashes are well described. Next is an extensive chapter on Wilson Airways, which was started in July 1929.

The next chapter is called "Interlopers," which covers services operated by Air Survey Co., Ltd., and East African Airways, Ltd. Next is the Tanganyika Government Air Service, which was a non-scheduled service that occasionally carried mail.

The chapter on Imperial Airways is somewhat sparse. Imperial operated the major international services during the period covered, yet this chapter is only 14 pages, including 1½ pages showing covers, and one page with a map of the East African routes.

For example, the first northbound Imperial Airways service in January had two mishaps, the first at Salisbury when the wheel sank into soft earth and was damaged. The replacement aircraft got caught in a severe storm and made a forced landing in a swamp 50 miles from Broken Hill. However, no details on these are given, only a cryptic reference to "mishaps in the Rhodesias."

Another example is the "Boadicea" crash in the English Channel, from which East African airmails were recovered. The book only says, "Most of the recovered mail was destined for Africa and included pieces to East Africa." It should have mentioned that covers are known to Kenya, Uganda, and any other of the East African territories to which covers are known. ▶▶

Also briefly covered are the flight from Australia by Mrs. Bonney and the Indian Ocean survey flight by the "Guba" Catalina flying boat. The final chapter covers various instructional marks used in East Africa.

There are four appendices that include: 1. a chronological checklist by date, route, type of service, carrier, page number, if mail exists, and remarks; 2. Tanganyika airmail rates; 3. Zanzibar airmail rates; and 4. Wilson Airways timetables. Curiously missing are the rates from Kenya and Uganda.

Finally there is a bibliography and an index. A number of misspellings and typographical errors have been noted. Also, this reviewer would have liked to see more illustrations of covers and cachets.

However, in spite of these and the other points noted above, the book will be a useful reference for the aero-philatelist interested in East Africa. □

### French Sources of Postal History

By Ernst M. Cohn

*Les Sources d'Histoire Postale* by Pierre Nougaret. Volume 1, 957 pages, and volume 2, 350 pages. 8½ by 12 inches, softbound, 1992. Ffr. 890 postpaid from Musée de la Poste, 34 blvd. de Vaugirard, F 75015 Paris, France.

This guide to research on French postal history from its beginnings to 1940 also includes French colonies and to some extent France's neighbors.

Volume 1 contains a foreword, guide to use, "generalities," lists of departmental and territorial archives with pertinent holdings; national, military, overseas, foreign-department, and chamber-of-commerce archives; eight sections on libraries, then postal museums, private archives, and a list of depositories.

Volume 2 contains the indexes to volume 1—persons, places, departments, foreign places, subjects, vocabulary.

Back to those "generalities": After a table of contents of his own bibliography, the author lists the catalogs of some libraries and of the National Archives. About three pages of references to documentary sources follow, with emphasis on ancient mails. Finally, a 1½ page listing of the principal archival sources for postal matters concludes that brief section.

Having perused both volumes not only to get the general feel of the book but specifically for information about my own specialty, the 1870 Franco-German War, I think that the book is excellent for French postal history up to about 1870 and perhaps not so important for students of matters more or less 100 years old or younger. There are occasional quotations from old documents.

While it is understandable that the author had to restrict his references to purely post-office documentation, researchers who want to study a subject in depth must go beyond the sources cited in this book.

Paper, printing, and binding are excellent.

Recommended to postal history students who read French. □

### Åland's Ten-Year Yearbook

By Russell H. Anderson

*Åland—Glimtar Genom Frimarken—10 Ar Vuotta* (Ten Years of Åland Stamps). Price 250 Finmark (about \$44 at recent exchange rate) from Filatelliservicen, PB 100, SF-22101 Mariehamn, Åland, Finland.

As with most Scandinavian yearbooks, this Åland compilation includes several language translations. In this case the basic text is Swedish, with translations in Finnish, English, and German—the English and German seeming to be shorter summaries—quite obviously catering to those most concerned in collecting the stamps of this autonomous division of Finland.

Åland started its own postal system and philatelic office just over a year ago. Previously its stamps were issued from the Finland postal agency. It seemed inevitable that Åland would get into the stamp yearbook act as soon as it had its own agency.

The book, a slim one of 80 pages, surely had the service of an excellent photographer and probably that of others familiar with production of philatelic yearbooks. It is an excellent production for coffee table-style conversation pieces or a collector's shelf. It is not for all collectors, but will appeal to those interested in Scandinavian philately or bibliophiles interested in all philatelic literature.

Unfortunately Åland did not have a supply of some of their earlier stamp issues and several stamp illustrations remain uncovered with actual stamps. Plenty of others are included.

Since Åland does not produce stamps strictly for philatelic income, the yearly production is small (ten issues in 1993). Åland projects a yearbook every second year. Even that may seem ambitious for a fledgling organization, but this review of ten years of operation indicates that they can handle it just as well as the big boys.

The ten-year book has done a fine job of illustrating the history, archeology, recreation, and life on the archipelago.

Åland is about halfway between Stockholm and Helsinki, and is made up of some of the larger islands that stretch across the Baltic between the two cities.

Life in the islands is a mix, slightly different from that in both countries. The heritage is seafaring, and numerous sailing vessels known over the world were built in Åland in earlier centuries.

The book is a fine addition to a Scandinavian collector's library. Åland stamps provide one of those rare opportunities to develop a complete collection inexpensively—mint or used.

Less than 100 different stamps have been issued and none is of the flamboyant style of the "Sand Dunes" while still having been beautifully printed with subjects strictly pertaining to Åland.

This small province of Finland, with a population of roughly 24,000, is highly-articulate, has self-rule, and is essentially happy with its lot. Its people go their own way as most Scandinavians are apt to do. (Accept this from a Norwegian-Swedish American.) □

## Literature Awards

### 1993 APS Chapter Activities Committee Show Program Critique

**Class I:** Publications that are single-page programs (*i.e.*, bifold, trifold, *etc.*) from shows sponsored by an APS Chapter.

#### Vermeil

1993 Birmingham Stamp Club Exhibit and Bourse, Birmingham (Michigan) Stamp Club, Stefan Karadian, editor.

17th annual Snowpex, Scandinavian Collectors Club of Minnesota (Minneapolis), Bill Anderson, editor.

#### Silver

Tonkapex 93, Lake Minnetonka Stamp Club (Excelsior, Minnesota), June E. Berwald, editor.

Winpex 93, Winston-Salem (North Carolina) Stamp Club, Art Klinger and Miriam Bumgarner, editors.

**Class II:** Programs with multiple pages from shows sponsored solely by an APS Chapter.

#### Gold

Airpex XVIII, Dayton (Ohio) Stamp Club, Howard Smith, editor.

Americover 93, American First Day Cover Society (held in Boxborough, Mass.), Lloyd de Vries, editor.

Gulfpex 93, Gulf Coast Stamp Club (Biloxi, Miss.), Robert T. Marousky, editor.

#### Vermeil

Brattleboro Stamp Show 93, Brattleboro (Vermont) Stamp Club, Janet C. O'Keefe, editor.

Ropex 93, Rochester (New York) Philatelic Association, Inc., Joseph K. Doles, editor.

Twin City Stamp Expo 93, Twin City Philatelic Society (St. Paul and Minneapolis, MN), Ross V. Olson, editor.

#### Silver

103rd annual Garfield-Perry March Party, Garfield-Perry Stamp Club (Cleveland, Ohio), Anthony M. Smith, editor.

Tolpex 93, Stamp Collectors Club of Toledo (Ohio), Frank C. Ellis, editor.

24th annual Spring-Ford Stamp Show (Formerly Valpex, Royersford, PA), Hansell Ritter, editor.

#### Silver-Bronze

Molpex 1993, Molly Pitcher Stamp Club (Freehold, NJ), Raymond Rossi, editor.

R. I. Stampshow 93, Rhode Island Philatelic Society (Cranston, RI), William F. Turner, editor.

Second annual Sussex County Stamp Club Exhibition

and Bourse, Sussex County Stamp Club (Georgetown, DE), Frank J. Morris, editor.

Sopex 93, Southern Oregon Philatelic Society (Medford, Oregon), Charlotte Park, editor.

36th annual Kent Philatelic Society Stamp Show and Bourse (Grand Rapids, Michigan), Joseph Scholten, editor.

**Class III:** Multiple-page programs from shows cosponsored either by an APS Chapter, a state federation, or a national or international show/bourse, including those that combine stamps with other collectibles.

#### Gold

Philatelic Show 93, Northeastern Federation of Stamp Clubs (Weston, MA), Peter Pierce, editor.

Rompex 93, Rocky Mountain Philatelic Exhibitions, Inc., (Denver, CO), Robert Ducharme, editor.

Sescal 93, Federated Philatelic Clubs of Southern California (held in Los Angeles, CA), Dulcie Apgar, editor.

#### Vermeil

Peach State Stamp Show 93, Georgia Federation of Stamp Clubs (held in Duluth, Georgia), Bill Beck, editor.

1993 Philadelphia National Stamp Exhibition, Associated Stamp Clubs of Southeastern Pennsylvania and Delaware, Inc., (Broomall, PA), Daniel J. Siegel, editor.

#### Silver

Aripex 93, Arizona Federation of Stamp Clubs (held in Tucson, Arizona), Elizabeth Towle, editor.

Wiscopex 93, Wisconsin Federation of Stamp Clubs (held in Wausau, WI), Fred Ziemann, editor. □

►► Illustrate, from page 49.

Office copiers are color blind. The final images were literally unreal.

Some high-resolution office copiers did not produce much better copies either, nor could we routinely produce the entire run of our journal on such machines. We tried "enhancement halftone screens" designed for copier use without satisfaction.

The upshot of this unacceptable situation was and still is editorially to refuse all office copies of stamps or envelopes. Authors are required to submit original philatelic material with their text, or a large photograph (continuous-tone positive print), or a negative.

As an aside, our problems were not only in production. We had and have—surprise!—a limited budget. We now spend about \$400 to \$600 per quarterly issue of 26 to 34 pages. The entire effort is divided between two unpaid volunteers, David Hendricker, the associate editor, who handles the printing and mailing, and me. I supply the press-ready issue.

As I now deduce, the poor production quality of many of our images came about because of a glitch in the production end of our process, namely a lousy platemaker at the press (not a person, a machine). Even when we improved our images, by a sequence I'm about to describe, the improvement (using the old platemaker) was not good enough. ►►

I'll return to my point that an editor must be concerned with the entire process and not just one component for marked improvement of the finished journal. Needless to say, we now have a new-billy-gee-whiz-bang platemaker and we are about as good as we can afford to be.

As I saw it, the platemaker was only one of our major problems. The other was how to produce good pictures for the press. A corollary concern was how to present these good pictures (*i.e.*, copy, font, layout, overall design, *etc.*). Everything had to fit.

I'll briefly mention our production methods before describing our stamp reproduction alternatives. *PCeP* is composed on a relatively fast PC computer (486DX2 at 66MHz, 256 KB on-board cache, 32 meg RAM, 0.8 gigabytes at 18 msec storage, NEC 4D monitor, with a Matrox MGA Impression video card with 2 megs at 1024 x 768).

This monitor and video card combination permits simultaneous viewing and editing of facing pages, albeit in small print. An HP Laserjet 4 printer with 10 megs, HP Scanjet IIC, CD, and tape back-up make life bearable. It takes a lot of time to produce the journal. Everything is run under Windows, using only Word for Windows, Pagemaker, Adobe Type Manager, Fontographer, Caere Omnipro, and Freehand.

To get the pictures "right," all copy (titles, subheadings, *etc.*) is first edited, proofed, composed, and set up on pages in Pagemaker without any accommodation for the special positive prints of the final sized stamp and envelope images. These special prints or PMTs, composed only of varying sizes of dots, are obtained from the printer in the first of the two phases of their involvement in the entire process. The dots made the details, lines, and the gradations of shading in the philatelic material printable and hence discernible.

We decided that to achieve the quality we could afford, PMTs were necessary. There were two alternative routes to get them. One way was quicker and cheaper, potentially more risky to the stamps and envelopes themselves, and left no negatives or prints of the original material for our files. The other route to the PMTs was slower (more steps), more expensive, probably safer, at least in our situation, and left us with a negative and print of the philatelic material for later use and for our files.

The quicker and cheaper approach required that the stamps and envelopes be attached to an 8½ by 11 page; this page, less likely to be lost among the paper debris in the print shop, was photographed as one item in order to get the PMT. Now is the time to briefly describe the PMT.

Our PMT (Photomechanical Transfer, a trademark of Eastman Kodak Company) is a positive photographic print of the submitted continuous-tone material, but the PMT image is composed entirely of many tiny dots. To get this, the page containing the original philatelic material is photographed using a special camera (process camera) and special PMT "paper."

The paper is really a composite sheet containing a high contrast "receiver sheet" (on which our positive dotted image will appear) that is in contact with a half-

tone negative. The halftone negative (a special screen, if you will) will convert the continuous tone image of our stamps and envelopes to a mass of dots of varying dimension, but within a specified range, that will appear on the receiver sheet.

The receiver sheet is what we get back, it's *the* PMT. (There are other companies that make this stuff, the process is really called diffusion-transfer, although in this country, everybody I've spoken to calls them PMTs.)

Depending on the final printing process and some other factors that I'll fly-by, the halftone screen is either coarse (about 65 lines per inch), used for most daily newspapers, or very fine (about 200 lines per inch), used in some museum, medical, and fashion publications, among others. *PCeP* material was shot at 100 lpi (lines per inch).

Although the halftone screens and their PMTs are generally identified in lines per inch, they are really dots per inch. Check this out if you are unaware of these mysteries. Use a magnifying glass on your daily newspaper photos.

What I haven't mentioned is that you have to tell the printer how big you want the PMT. They can enlarge or reduce it to produce images that you use in your final arrangement of the pictures and text in Pagemaker. The disadvantage here is that in order to save money everything on the page will of course be equally changed.

Another drawback of this approach is that if some of the stamps are light colored and some dark the photographer will compromise in picking an exposure. The result is not always acceptable. Some of the PMTs may come out looking washed out or too dark.

I put all the stamps and envelopes that are to be magnified (almost always magnified) to the same size on one piece of paperboard, and ask the photographer to shoot it at two different exposures. I receive two PMTs back of the same board and pick one of the duplicate images that looks best. (In my experience each PMT costs from \$4 to \$7.)

The other more expensive approach to getting PMTs requires that the philatelic material be first photographed. Each stamp or envelope is photographed using a studio camera (4-by-5-inch or 5-by-7-inch plate film, 150- to 200-millimeter lens). On each negative, I have the photo studio shoot two to four stamps, or one or two envelopes.

Each negative image is enlarged to make a 5-by-7 or 8-by-10 print (very slightly contrasty). We receive our original stamp material back, a permanent negative, and the enlargement. The enlargement too is permanent, provided we get it back after using it in the next step. (PMTs don't keep as well as photographs.)

The continuous tone enlargement (photograph) of our material is "sized." Well, I look at it and determine how much I want it reduced in order to fit my layout of the journal pages. When I have guessed what size will look good, I use a circular proportion slide rule that figures the percentage reduction going from say a photo image of 161.1mm wide to one that is 73.4mm wide.

You have to give the percentage reduction or enlargement for each item to the photographer. I write the

percentage on the back of the photo with a black marker. The numbers may read 70 percent or 132 percent, or whatever.

I send these sized photographs to the print shop, and I get back PMTs at the new sizes. Next I trim each PMT. Holding it in one hand and with Pagemaker on the computer in the other, I make a hole in the copy where I want to put the trimmed PMT. I tell Pagemaker to wrap the text around the hole, add my picture legend if there is one, and save.

The printed pages are my master pages. I use roll-on dry stick adhesive to paste the trimmed PMT onto the vacant spot, and go on to the next image, the next page, and so on. Finally, I send all my sheets with their PMTs to my Associate Editor, who takes them to his printer to be printed on an offset press (a Multigraph 2975 Tandem, with our new VR2500 plate maker).

For your information, we print on 60-pound white Scott offset regular paper; the covers are printed on 110-pound Flambeau Melcraft index card. We now tape bind PCeP using a Witco standard tape machine. All these items are important; it's very much like a stereo system, the output is as good as the weakest link.

We would use better (and more expensive) paper if our PMTs were shot at finer halftone screens, like 133 lpi or higher. Also, the best presses in the world won't do a terrific job (showcase printing) if you've submitted halftones at 65 lpi. There must be a qualitative match among all your journal's components.

By the way, there are perhaps four levels of printing quality: basic, good, premium, and showcase. Some have characterized *Time* and *Newsweek* as good, and *National Geographic* as premium. I don't know who showcase is. We are basic, with lots of room for improvement.

Some extra reading on the technical aspects of the subject may be desired. I recommend: *Getting It Printed*. 1986. Beach, M., S. Shepro, and K. Russon. Coast to Coast Books, 2934 NE 16th Avenue, Portland, OR 97212; and *Pocket Pal*. 1989. 14th Edition. International Paper Co., 6400 Poplar Avenue, Memphis, TN 38197. □

►► Neptune, from page 49.

ers, which the Philatelic Foundation has used in its *Opinions* series of expertizing case histories since 1983 without criticism (I think). Perhaps the paper selection makes the headers in this case appear uglier.

So this response to Charlie's review is not an argument with his criticisms, but with his assumptions that an editor can always do something about the following types of problems. This is a cautionary tale for all would-be editors who think that editors always get what they want.

By the time I joined the Philatelic Foundation's staff as director of education in September 1990, the author had already delivered his manuscript. The enthusiastic PF chairman, an international exhibitor of Cuba, had committed it to type without any editing. And the director of education serving before me had begun gathering maps and pictures of boats.

Because this first editor worked only part-time as director of education, the chairman permitted him to

bring in help, a fellow faculty member at a well-known university. This second editor received a generous fee for making recommendations on type styles and sizes, photo ideas, map subjects (which the author later rejected), and the book's organization.

When I became the third editor, and discovered that the red pencil of the second editor had not touched the text, I convinced the chairman that the first job was to clean up the author's prose. It was replete with run-on sentences, dangling participles, pronouns that didn't agree with antecedents, imprecise choices of words, incorrect punctuation, contorted sentence structures, misplacement of *onlys*, and misuse of words such as *which* for *that* and *over* for *more than*.

The most difficult part was to change all the author's abbreviations into full spellings in order to eliminate his habit of using up to three or four for the same term or place name. One thing Charlie couldn't criticize was the book's section listing abbreviations because I rendered it so useless that the author had to agree to eliminate it. That victory was one of my very few against the author.

Before discussing my role as third editor any further, I want to describe my relationship with the author to correct some other assumptions that Charlie made. It is not true that I knew the author and was familiar with his approach to writing books. Before inheriting his book's galleys, I had met him only two or three times in passing through U.S. philatelic exhibitions. Nor do I believe his declining physical health affected his mental control over his book. During my two and a half years at the PF, he called regularly to add material, rewrite passages, insert citations, and discuss inconsistencies, sometimes as often as three times a week.

I found myself dealing with an author whose writing and editing achievements (I realized later) were cited among his primary accomplishments when he signed the Roll of Distinguished Philatelists in England in 1984. Concerning his new book, he remained adamant on how he wanted the different sections (bibliography, maps, list of illustrations) handled. For example, he refused to let me switch the maps of the packet runs so the first of the month (Jamaica) was on the left page and the second of the month (Leeward Islands) on the right. Out of deference to his senior status among postal historians, I followed his instructions.

Incidentally, Charlie cites pages 50 and 51 in pointing out this illogical layout. Readers should know that someone did a poor job of proofreading his book review, since these maps appear on pages 150 and 151. Should I assume that this error is the fault of the reviewer or the editor?

The author and I discussed every point that Charlie criticizes and many others he didn't mention in his random examples of *laissez faire* editing, with the exception of the three different postmarks identified as YNDIAS Type B. I failed to notice this inconsistency. Of course, the author made the initial mistake by choosing to show three conflicting versions.

Meanwhile I was picking my way through the text

►►

at a painfully slow rate of editing. Remember, I was working on text set in single-space galley forms, and the author's descriptive inventories of known covers were set in very small 8-point type. After I squeezed in the many necessary changes, often as many as two or three a line, the galleys looked as though someone had bled ink all over them.

The printer did a remarkable job in making nearly all the corrections correctly. I kept returning to this editing process whenever I could find time among my other full-time PF duties. After 200 I stopped counting the hours it took me over a two-year period to reach the end. I'm certain I was unable to catch everything.

Next I turned to the author's illustrations of postmarks and covers, all photocopies he had collected from many sources during his lifetime of research. He had made no photographs of the covers as he recorded them for the book. To improve the photocopies, he employed ink to strengthen or complete postmark lines.

Although Charlie didn't pick on the use of photocopies instead of photographs, other reviewers have. This was not the first time an author has forced me to deal with second- and even third-generation illustrations. Several times I have edited the articles of another writer, also one of our leading postal historians, who often relies on picture clippings from early auction catalogs to illustrate his work. In an ideal world, this is another problem that shouldn't exist.

In several conversations with Bob Stone, I discussed how to integrate the illustrations with the text, since he had made no plans for this as he prepared his book. The author wanted the illustrations in their appropriate subject sections. That's where they are, arranged as close to the textual discussions as practical, taking into account the author's desire to bunch many postmarks within one illustration, the relatively small page size available to accommodate these large postmark illustrations, and the aesthetic need to use the cover illustrations singly in some cases to break up long passages of solid text.

Meanwhile, the rest of the PF's staff was growing impatient with the drawn-out nature of the project. They wanted to move to the printing stage because the PF had promised delivery of the book several years earlier, the author's physical health was declining, and the PF was concerned about mounting costs. It was not a good time for an editor to raise the question of an index, which I did once the text and illustrations stood in final form. The PF declined to hire a professional indexer. It had already borne the extra expense of a second round of typesetting to accommodate the text editing. There was a financial decision to move ahead without an index.

At this point it is necessary to challenge Charlie's assumption that the PF had ample resources to do whatever was needed to overcome the author's piecemeal approach to his subject. Under the chairman who had ordered the unedited manuscript set in type, the PF had run up cumulative deficit spending of \$1.4 million in four

years. The PF was approaching bankruptcy. Is it possible that Charlie doesn't read *Linn's Stamp News*, *Stamp Collector*, or *Mekeel's Stamp News*, which collectively ran dozens of front-page stories, editorials, and letters to the editor about the PF's financial troubles?

The PF's steadily deteriorating health became so poor that a reform group of philatelists took over and decided to suspend all operations on April 30, 1993, while it continued to seek ways to cut costs. On that day the PF fired its entire staff, including the book's third editor.

Even before the PF closed its offices, its new treasurer had become the *de facto* fourth editor. His mission was to figure out how to publish the book at no additional cost to the PF. He determined that the printer, who had gone bankrupt himself, could still handle the job. He found three Caribbean-area collectors willing to donate the publication costs. He made final choices on paper and cover material for the book. He also eliminated the dust jacket I had prepared for the book. After the PF reopened in smaller offices in June 1993, only for expertizing, I reviewed the book's final blueprint on a volunteer basis to make certain the printer had correctly incorporated my last editorial changes.

Although the book was published by the end of 1993, fulfilling the PF's fourth or fifth deadline promise (I've lost track of the number), I didn't see a copy until March 1994, when the PF decided that the list for complimentary copies should include me. I had no desire to see one earlier. I take no satisfaction in my work on the book. □

---

►► Secretary, from page 72.

1751 Justin B. Newman, P.O. Box 10038, Olathe, KS 66051-1338. Sponsor: Edwin Jackson.

#### Change of Address

0133 Romeo J. Routhier, US MILGP (Guatemala), Unit 3301, APO AA 34024.

0819 Richard L. Sine, 100 Poplar Street, Fort Mill, SC 29715-1824.

0962 Nicholas Shestople, DEH, 411th Base Spt Bn, CMR 419, Box 63, APO AE 09102.

1558 Douglas B. Quine, P.O. Box 153, Bethel, CT 06801-0153.

1639 T. George Gilinsky, P.O. Box 8785, Scottsdale, AZ 85252-8785.

1641 Russell White, P.O. Box 170, St. Joseph, MI 49085-0170.

1667 Jeanne H. Zonay, P.O. Box 527, Largo, FL 34649-0527.

#### Membership Status

With 24 former WU30 members having been dropped from the rolls for non-payment of 1994 membership dues, the membership as of July 16, 1994, stands at 377, with ten *Philatelic Communicator* complimentary subscriptions going to the major philatelic weeklies, APRL, Library of Congress, and the National Postal Museum.

Members now reside in these states and countries:

2	Alabama	14	New Jersey
1	Alaska	4	North Carolina
8	Arizona	27	Ohio
43	California	2	Oklahoma
6	Colorado	8	Oregon
9	Connecticut	15	Pennsylvania
3	Delaware	5	Rhode Island
6	District of Columbia	3	South Carolina
22	Florida	3	Tennessee
2	Georgia	12	Texas
12	Illinois	14	Virginia
3	Indiana	6	Washington
2	Iowa	10	Wisconsin
4	Kansas	2	Australia
6	Kentucky	23	Canada
3	Louisiana	1	Cyprus
1	Maine	3	Germany
18	Maryland	9	Great Britain
4	Massachusetts	1	Guatemala
8	Michigan	1	India
4	Minnesota	1	Mexico
3	Missouri	1	Netherlands
2	Nevada	1	New Zealand
2	New Mexico	1	Peru
1	New Hampshire	1	Romania
33	New York	1	Switzerland

..... Total 377 .....

### Keep Your Mailing Address Current

Please notify me of address change to assure that you receive each issue of *The Philatelic Communicator* without delay.

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

□

### The Last Words

By Joe F. Frye

A perk of this publisher's task is the pleasure of reading interesting copy "in advance."

Dennis Pollack's "How to Illustrate Stamps and Covers" beginning on front cover page 49 this issue was a special treat.

I've not seen the journal *Philatelia Chimica et Physica*, and can't even visualize—much less comment on—the finished product evolving from that formidable list of state-of-the-art equipment he mentions.

Sounds like he and his associate editor have the capabilities, hardware, and software they need to produce an enviably well designed and assembled journal.

Of course I feel a twinge of envy in reading about all those things so far above my humble 80386 "AT clone" with good old reliable *WordPerfect 5.1* (MS-DOS version), and the trustworthy Hewlett-Packard *LaserJet III* that turns out the finished product for the printer.

I urge all of you involved in the *production* of printed matter to read his article. Not only is it an excellent "how-to" guide but it's a nice demonstration of the art of writing (communicating!) in our hobby.

I seem to read an unwritten message in his article that the results now being achieved did not spring full-grown into being just because he and his associate obtained the tools. It takes work—and plenty of it—to learn how to produce even a so-so piece of printed matter from "scratch."

\*\*\*

This column has a bit more room for "Words" this issue because—*mirabile dictu*—the copy on hand didn't fill it to overflowing as has been the case for most of Ken's editorship. Not complaining, just commenting.

\*\*\*

Another unusual thing about this issue: Nearly all of it was produced with 10-point CG Times Scalable type on 12-point lead. Only a very little shrink or stretch needed for cosmetic purposes.

\*\*\*

### The dead horse shies away from my cudgel

Please keep in mind in all your activities—philatelic or otherwise—that when you furnish a return address it might make the user smile a little if you *keep it simple and keep it short*.

Yes, you can sort your incoming mail pile a bit more efficiently if you have Supercalifragilisticexpialidocious Exhibition Master of the Unknown Cosmos included in the return address to point out that it is a request for a prospectus. Think of all that wasted effort to write—and the even more think-about-it effort required to *read* it enroute, one hopes, to you. Be brief.

\*\*\*

In communications it helps the victim (he, she, or it on the receiving end) a little to have enough details mentioned before the nitty-gritty is dived into to allow some feeble cognizance of the subject being discussed.

I try to bear in mind that not everyone has the 101 percent recall and encyclopedic vocabewlery that I've, not to mention the kommandantura of the H'english tongue, and put in enough information to guide the reader's feet and eyes upon the proper trail.

\*\*\*

Any volunteers to join me in establishing—at long last—an international association for the preservation and use of the aitch (H)?

Thundering down the same path, mightn't we include the abominable miscegenistic H instead of W (LaH for Law, for example)?

\*\*\*

If any of you long-suffering readers get this far down in my space-filler, do you know of a *reasonably current*, priced catalog of Canadian and Australian areas' postal stationery? Source address (cost if available) and title(s) much appreciated. I'll even return your stamp if you wish!

\*\*\*

Thanks for tuning in. If you enjoyed it, tell the editor. If you didn't, tell me. He needs and deserves head-pats.

..... □

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### Secretary-Treasurer's Report (As of July 16, 1994)

#### Writers Unit Breakfast

Don't forget that the next APS Writers Unit 30 Breakfast will be held at 8:30 a.m., Sunday, August 21, 1994, at the Pittsburgh Vista Hotel, Pittsburgh, PA, during STaMpsHOW 94, the 108th APS annual convention, August 18-21, 1994. Breakfast tickets are \$15.00 per person (not \$14.00 as previously reported in this column), and should be reserved by contacting Daniel G. Asmus, APS, P.O. Box 8000, State College, PA 16803. Telephone (814) 237-3803; FAX (814) 237-6128.

A limited number of tickets *may* also be available at the show by contacting Dan Asmus at the APS booth.

#### Welcome

We welcome these new members, received since our last report of April 18, 1994.

**1744 Alexander S. Newall**, 338 City Road, London EC1V-2PX England. Editor: *FISA Bulletin*; Board member of AIJP. Sponsor: Charles Peterson.

**1745 Robert Joseph Stets Jr.**, P.O. Box 142, Walterboro, SC 29488. Editor: *South Carolina Postal History*; Author: *Postal Operations in the United States 1794*. Sponsor: Charles Peterson.

**1746 Randy Stehle**, 16 Iris Court, San Mateo, CA 94401. Regular author on postal history for *La Posta*. Sponsor: Jane King Fohn.

**1747 F. Carl Braun**, P.O. Box 407139, Fort Lauderdale, FL 33340-7139. Publications committee: Societe Philatélique d'Haite. Sponsor: George Griffenhagen.

**1748 Robert A. Haselwood**, 4416 Harvard Avenue, Montreal, Quebec, Canada H4A 2X1. Columnist: *Yule Log* (Christmas Philatelic Club) and *Canadian Connection* (Canadiana Study Unit). Sponsor: Kathy Ward.

**1749 David C. Lapan**, 106 Sumner Avenue, Central Falls, RI 02863. Author: *Dressing Up Your Philatelic Mail*; Editor: *Dot Publishing & Imaging*. Sponsor: David Tilton.

**1750 Duane D. Morford**, P.O. Box 60769, Sacramento, CA 95860. Columnist: *Stamp Wholesaler*. Sponsor: George Griffenhagen. ▶▶ Secretary- Page 70.

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#### Please:

Read the boxed door prize list on front page and Secretary-Treasurer's report, above, regarding the coming WU30 Breakfast at STaMpsHOW 94.

Your presence is solicited and welcome at this—and all— Writers Breakfasts! □