

The Philatelic Communicator

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Writers Unit 30, American Philatelic Society

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Some Formatting Suggestions

by Barth Healey

In a perverse sort of way, the explosion of easy-to-learn layout programs has caused deterioration in the quality of some philatelic journals because the (mostly) volunteers who proved so adept at handling the necessary research and word editing were fooled into thinking they were design mavens, too. *It ain't necessarily so.*

There are undeniable benefits in preparing formatted, camera-ready copy for a print shop to run off a society journal, not the least being a great cost savings. But just because even baby iMacs come today with a wealth of typography tricks does not mean that we all know how to use them to greatest benefit. Let me suggest a few basics that, I hope, will increase readability and thus readership, which in turn makes any journal a more desirable outlet for writers.

TYPE

There is a tradeoff between the readability of a type font and its "bulkiness." That is, a slimmer type face without serifs (those little stubby bits at the top and bottom of an L, for example) can be read at a smaller size than serif type. That's why telephone books are in sans serif type.

But the wider the columns, the more that serifs are needed to guide the eye from one letter to another. Thus, the wider the column, the larger the type needed. Italic type, in my experience, is harder to read than bold, and much harder to read than standard roman, so italics should not be used in small type measures (something the editors of the *Scott* catalogs seem not to appreciate).

As a rule of thumb, ordinary body type should not be less than nine points high, and 10 or even 12 is better.

Leading (pronounced ledding) refers to the space between lines of type. Long ago, in the last century, each line of type was set in lead, and the lines were stacked up in long shallow trays called galleys to make a column. If the lines of type did not fill the allotted space, slivers of lead were inserted between the lines, a process called leading. Today, of course, this process is electronic. The type in *The New York Times*, for example, is 8.7 points high but is set on a "slug" that is 9.6 points high. Thus, each line has nine-tenths of a point of "lead" built into it. Believe it or not, fine-tuning to tenths of a point makes a real difference, both in appearance and in wordage. (The face, by the way, is Imperial, digitized by Autologic from the original by Intertype, which was designed by Edwin W. Shaar in the late 1950s. *The Times* currently uses a Postscript version.)

There is often the temptation to cheat on type size or the leading (the size of the slug that the type is set on) in order to save space. You can change the type size easily in most formatting programs. It's a bit more difficult, but you can also change the leading, going from what is typically a 12-point type face on a 13-point slug to a slug that is only 12½ points high.

Don't do it. The cramped look that results will only drive away readers. Negotiate trims in the article with the author instead. She needs readers more than she needs all those adjectives! So trim out the adjectives instead.

PAGE LAYOUT

Countless studies of how people read show that the eye finds it difficult to follow a line of ordinary type that is more than about three inches long. Thus on a basic 8½ by 11-inch page, given an inch or two of margin on either side, the basic layout should be two columns at least unless you are prepared to surrender a good deal of space in the form of leading, as book designers do.

The eye also likes white space on a page, and the easiest way to maximize the white space without sacrificing editorial matter is to use a ragged-right command. This means that the lines of type will not line up on the right-hand margin. (To pre-empt letter writers, I recognize that this just moves the white space from within each line of type and bunches it on the right margin, but the eye does not really "see" the internal white space.)

If you use this ragged-right format, remove the vertical rule between the columns, since it just eats a bit of the white space you have just created.

Another gimmick to increase white space (albeit at the cost of some editorial space) is to keep paragraphs very short. *Linn's* does this, but I sometimes find that it impedes comprehension: I think the author has completed a thought when I get to the end of a paragraph, only to find that he has something to add or subtract from said thought.

A counterexample is *The New Yorker*, with paragraphs that run entire columns. With its pretty wide margins and lack of vertical rules (lines) down the page, this does not "darken" the look of the page much, but I find it also slows comprehension because the writer shifts gears in mid-paragraph, where I am not ready for the change.

Another rule of thumb: Paragraphs should not be any

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Manuscripts are solicited on subjects of interest to writers, editors and publishers of all forms of philatelic literature. All submissions for publication, without exception, are subject to editing. Opinions expressed in *The Philatelic Communicator* are those of their authors, and not necessarily of Writers Unit 30, APS, its officers, editor, publisher or agents. Letters received by the editor may be published unless labeled "Not for Publication." When possible, furnish copy, including letters, on diskettes (WordPerfect 8 or ASCII). Include printed copy with diskettes. All editorial matters must be handled with the editor.

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Please report address changes to the Secretary-Treasurer as soon as known in order to avoid loss of issues.

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The Quill

Joe Foley

Our lead article in this issue provides some very useful advice on formatting by Barth Healey. It's a great advantage to have a professional like Barth available to share his knowledge with us.

Taking this article to heart, we decided to do a little experimenting in this issue. The lead article is two-column, ragged-right format. The "Editors' In-Box" series is also two columns but with a justified right format.

The "President's Message" is three columns, justified right and Alan Warren's article on copyright is three columns, ragged-right. Why all the mix and match? This gives us all an opportunity to compare these variations and decide how we want *The Philatelic Communicator* to look in the future.

There will probably always be a need for a few pages to be in two columns, but the rest is up to you. Please send us a post card or e-mail and state your preference: two or three columns, justified or ragged-right. While you're at it, we use 10 point *Times New Roman* for most of the text. Let us know if there is something else you prefer.

Another change based on this same article is the use of boldface for URLs and e-mail addresses, without any punctuation. This should avoid any confusion, particularly if this "code" has to be split between two lines.

THE NET

Like it or not, the 'Net is here to stay. We doubt it will completely replace other media any more than radio replaced newspapers. However, it will (and has) impacted other forms of communication. Our hobby has a wide offering of Websites as noted by Ken Sanford in his "Computer Corner." In fact it's very difficult to keep up with all of them (assuming anyone would want to). We have found that certain types of rapid reading, quickly turning pages that contain little of interest, is much slower on the 'Net.

Additionally, archival questions of electronic media are open to question. At a seminar at the Library of Congress it was noted that there exists today a vast quantity of information stored on media no longer in use and thus with no way to "read" it.

Buying and selling stamps and covers on the 'Net is certainly convenient and we have acquired some great material that way. However, listings such as eBay don't seem to be able to organize material in the same orderly manner as a hard copy auction catalog. Finding specific items of interest can be a slower operation. Yet some very prominent dealers and auction houses are very active in both electronic and conventional media. Again, impact certainly, but not complete replacement. □

►► **Formatting Suggestions** (continued from page 1)

longer than they are wide. So in a column 15 picas wide (about 2½ inches), paragraphs should not be more than 2½ inches deep.

A TYPOGRAPHICAL NIT

I have a pet, Peeve, who is particularly annoyed at how some editors handle Web addresses. Since the Net is so unforgiving, any stray punctuation will yield incorrect addresses. Question: How do you render a Web address that runs for more than a line and thus will end up with a stray hyphen?

Linn's and *The American Philatelist* have a rather elegant solution: run the address as a separate centered line, like this:

www.stamps.org

with no final period or any other punctuation. And what happens with a long address in a narrow column? My suggestion is to center the first bit, then start the second line with a Web address punctuation mark, like this:

JFoley4197@aol
.com

again, with no final period. *The American Philatelist* does something similar, but ends the top line with a punctuation mark; since some Net addresses do end with a slash, for example, it is not always immediately clear that the second line is part of the address. Another hint: put the full Web address in bold or italic.

Those carets (as they are called) that are sometimes used (<address>) are unnecessary in normal type. They are machine-readable, but totally unneeded in giving addresses. They are left carets ("less than") and right carets ("more than").

In response to a question posed by Joe Foley, the consensus here is that Web and Internet and Net will be upper case for some time; the capitalization really does speed understanding and avoid ambiguity.

A REFERENCE

A good number of layout and design books seem to presume that everyone wants his magazine to resemble *Wired* or *Fast Company*, and has the computer smarts to achieve this. Not true, of course. For a good basic book on designing with type, try *Designing With Type*, by James Craig and William Bevington, fourth edition (1999), published by Watson-Guptill Publications, New York. The ISBN number is 0-8230-1347-2. The price is \$24.95, and well worth it.

CONCLUSION

Basic page design is very much a seat of the pants operation. So take a good look at your publication and ask yourself: Is this a page I would want to read if I came to it cold? If the answer is no, you need some more practice.

Barth Healey, a vice president of WU30, is deputy editor of the *Long Island Weekly* at *The New York Times*, twice received the Lidman Award and served as editor of the *Congress Book* from 1995 to 1998. He has invited editors of journals or newsletters who would like specific comments on the layout of their publications to feel free to send him a copy or two, with enough mint stamps to cover return postage, and he'll be glad to annotate them as seems appropriate. Address is 86 Bar Beach Road, Port Washington, N.Y. 11050-4029. JEF □

Secretary-Treasurer's Report (continued from page 16)

Membership Dues: The response was excellent to the 2000 membership dues notice mailed by postal card on December 10, 1999. However, there are still 39 members who have not yet responded. Therefore, this is the very last issue of *The Philatelic Communicator* which the following members will receive unless we receive their 2000 membership dues:

Jon Allen, George Amick, Raymond Avrutis, Roy Baker, Dan Barber, Albert Boerma, Harold Brown, Raymond Buse, John Campbell, Thomas Clarke, Gary Combs, Wallace Craig, William Critzer, Edna Cummins, Edward Davis, David Durham; Barry Ellis, Kenneth Grant, Myron Hill, George Holland, Jesse Knight, George Kramer, William Kreibel, Diana Manchester, Peter McCann, Norma McCumber, Laurence McInnis, Andrew Morse, Robert Moskowitz, Jeffrey Needleman, Chad Neighbor, David Phillips, Ian Robertson, Michael Rogers, Lawrence Sherman, Harold Stral, Steve Turchik, Charles Verge and Irving Weinberg.

The membership dues are:

USPS ZIP Code Addresses	\$15.00
Canada and Mexico	\$17.50
All Other Addresses	\$20.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order, payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes by registered mail. Other methods of payment are not acceptable due to high bank exchange charges.

Postal Cards Available: Each year, we use three or four different types of postal cards for the annual membership dues notices. This year, we received letters from several members indicating that they could/would not return their postal card as proscribed on the membership dues notice because they or their spouse wanted to keep it for their collection.

This presents no problem when the member sends their name and mailing address with their check. Some checks only include the firm name with which the member is affiliated. Since we may have two or more members affiliated with the same firm, we want to be sure that we credit the funds to the correct member.

Any WU#30 member who now wants one or more used samples of all three types of postal cards used for the 2000 membership dues notice, send your secretary-treasurer a #10 SASE.

Keep Your Mailing Address Current: Please notify us of address changes to assure that you receive each issue of *The Philatelic Communicator* without delay. This will also save WU#30 more than one dollar because the USPS charges fifty cents when they have to send us an address correction, and we still have to pay the postage for re-shipping the issue to the member.

George Griffenhagen
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Editors' In - Box

by Karen Weigt, Tom Wilson and James W. Graue

This is a continuation of a series that began in the last issue. We expect to continue it. Don't feel the need of a special invitation. Comments from all are more than welcome.

From: Karen Weigt, editor of the *Across the Fence Post* (and former editor of *The Philatelic Observer*)

I just received the Fourth Quarter 1999 issue of *TPC* and noted your series on "Editor's In-Box." It reminded me of a seminar I prepared for presentation at STAMPSHOW '97 titled "Tips for Procuring Newsletter Articles - Motivating Writers." I was asked to do the seminar because in my editing experiences, I've never had a problem with keeping my in-box full. Upon arriving at the seminar and finding just *one* participant, I came to the conclusion that in spite of the usual grumbling, the majority of editors must enjoy the same good fortune!

In any event, I have several extra copies of my outline and handouts tucked away in a file and thought you might be interested in these materials, which are enclosed. If you have any questions/comments, I can be contacted via e-mail at: karenweigt@cs.com

TIPS FOR PROCURING NEWSLETTER ARTICLES MOTIVATING WRITERS

Three major components for motivating writers:

1. Project a sense of *organization*
2. Follow up with loads of *communication*
3. Continually offer *thanks and praise*

ORGANIZATION

- A. Starts with a publication that is organized, accurate, and pleasing to look at.
- B. Requires --
 1. Keeping good files
 - a. Working files include:
 - (1) planning ideas
 - (2) filler/reprint material
 - (3) show calendar information
 - (4) finances
 - (5) monthly issue folders to keep paperwork together for each issue
 - b. Other correspondence file folders include:
 - (1) one for each regular column
 - (2) features
 - (3) specials
 - (4) miscellaneous
 2. Planning ahead at least six months in advance
 - a. Consider timely and timeless material:
 - (1) regular columns either timely or timeless
 - (2) special articles usually timely, or as they come up
 - (3) feature articles usually timeless, which allows advance planning

- b. Consider annually redundant items such as:
 - (1) announcements
 - (2) club news
 - (3) show calendar
 - (4) ads
- c. Use a planning worksheet to:
 - (1) make sure some item isn't forgotten
 - (2) ensure variety of content
 - (3) determine needed/available space for contact with regular column writers
- d. Keep writers organized, too, by providing advance schedules and immediate notification of any changes.

COMMUNICATION

- A. Starts with personal face-to-face or telephone contact followed by:
 1. Initial follow-up letter
 2. Second follow-up letter if needed
 3. Acknowledgment of receipt of article
 4. Proof copy if needed
 5. Affirmation article has been published
- B. Locating potential new writers includes *continually* keeping eyes and ears open by:
 1. Asking about collecting interests
 2. Talking to others
 3. Showing interest in even the most insignificant comments/contributions as a possible building point for the future

THANKS AND PRAISE

- A. Initially projected in the form of:
 1. Acknowledging unique or special knowledge/talent
 2. Significance of sharing that special knowledge/talent with others
 3. Assurance that sharing will not be a difficult task by:
 - a. Building confidence
 - b. Ensuring that with editor's assistance, writing project will not be a long venture
- A. Continually supplied through regular contact in the form of:
 1. Recognition of both writer and writer's works
 2. Value of writings
 3. Appreciation for writings
 4. Providing printouts of final copy and entire issue where writings appear
 5. Accolades in many forms, but always with sincerity!

From Tom Wilson, editor of the *Philatelic Quill* (and former editor of *Medi Theme* [newsletter of the Medical Philately

Study Group in the UK)

MEDI THEME

I founded *Medi Theme* in January 1982 and was its editor for the next seventeen years. At age eighty-two, I felt it was time my successor was appointed, so in August 1999 I handed over to Stuart Menzies, MD, on his retiring from general practice. I never had any difficulty in filling the pages of *Medi Theme*. My correspondents were awesomely prolific. My problem was a surfeit of material I would like to have used.

Any increase in the size of the magazine would result in a rise in postage, so I was concerned to keep costs to a minimum. At annual general meetings I would oppose, usually in vain, any suggestion that the annual subscription be increased.

I used a regular plan of layout for every issue and tried to include as many illustrations as possible. For four years, 1989-1993, we enjoyed the benefits of sponsorship from a pharmaceutical company that supplied us with a four-page centerfold in full colour with each issue, as well as printing the magazine free of charge.

PHILATELIC QUILL

In January 1993 I took over from the previous editor, Derek Lang, who told me he had difficulty in obtaining material and he was sometimes reduced to writing his own articles in order to fill the pages. It soon became apparent that philatelic writers generally were either reluctant or else unable to find the time to write anything for their own society journal.

Usually I managed to scratch together sufficient material to fill twenty A4-size pages (9" x 11"). I always include in each issue an appeal for subscribers to submit material and I supplemented this with personal letters to my regular correspondents. I was also grateful to American editors who allowed me to use material from their journals, such as *The Philatelic Communicator*. Lately, my correspondents have been more generous in writing for the magazine; long may this last! A charter for the society's requirements seems a novel idea. Perhaps this corresponds to my layout plan, below. I must suggest this to our members in advance of the next annual general meeting.

SPECIMEN LAYOUT FOR *Philatelic Quill*

1. Editorial
- 2 & 3. Messages from Chairman & Public Relations Officer
4. Postbox—Members' Views
- 5 & 6. Feature
7. Membership News, Palmares
8. Profile of a member (details supplied by subject)
- 9 & 10. Feature
11. Publications reviewed
12. "Chit Chat" - Light news & notes
13. End Notes, future events, miscellany

From James W. Graue, editor of *The Airpost Journal*.

In response to your note of December 26 asking for my experience and views on the challenge of attracting articles for *The Airpost Journal*, I offer the following:

Every editor has a major impact on what the membership

reads. By and large, the editor controls the overall content, organization, format, and layout of the publication. There is a great "editorial imprint" in every journal impacting all of these aspects. One cannot separate oneself from the product. What the editor would like to read in the journal if he or she was receiving it as a member will have a prominent presence.

The Airpost Journal is the monthly publication of the American Air Mail Society, requiring a steady and consistent stream of material for publication. How can one fill that demand?

KNOW THE READERS

The first task is to gain an understanding of the readers. Who is reading the publication, and what are their interests and expectations?

As a society publication, the foundation is the membership. The American Air Mail Society is regarded as a specialist society, i.e., its members have a special interest in airmail. That is probably the only common thread. There is a broad field of diverse interests within that arena. Interests run from passive to intense, broad and general to very narrow and highly specialized. Every approach to collecting airmail is represented. There are: novices to world experts; exhibitors on every level, and those who will never exhibit; members with an active interest in society affairs and meetings, and those who, by choice, have no involvement. Some readers do not collect at all, but are fascinated with the history.

While the society membership is the foundation, it is important to recognize that nonmembers will also be readers. The journal will work its way into local, regional, national and international philatelic circles of all kinds. Libraries will hold them forever. Other editors will look to them for ideas and inspiration.

The American Air Mail Society is not simply "American." It is a worldwide membership with worldwide interests. Open the way!

DEFINE THE SCOPE

What is the scope of the publication? Ideally—as diverse as the readership. Diversity and balance of content are two of the great challenges to the editor in making up each issue or volume. These open the way to new approaches. Look for areas that are, in your view as editor, under represented. Seek out writers or columnists to address these. Create new sections and columns.

Understand the effects of history and time on what the publication can and must be. Two major shifts have affected the scope and content of *The Airpost Journal*.

First, airmail changed. Rather than a developing premium service with major current events, it became the common and usual standard for mail transport. First flight service was discontinued by the USPS and special airmail stamp issues disappeared. Consequently, so did the columns and features about them. "Current" airmail interest was largely lost, and the primary focus shifted to the past as opposed to the present. Aero-postal history and the development of airmail systems became prominent. It is not a static world. *Recognize and adapt for change.* ➤➤

Second, the international stature of *The Airpost Journal* became increasingly important. The content became more international, with more members around the world and a great number of articles contributed by writers in other countries. *Recognize the international aspects and assure their inclusion in the scope and content.*

EDITORIAL POWER

The power of the editorial is the best reason for taking on the editorship. It is the forum for the uncensored voice of the editor. It carries with it a great measure of responsibility because it is viewed by many as the position of the underlying society. This is not always true, of course, but perception is reality, and a measure of recognition and due caution need be taken.

That said, the editorial is a forum for controversy, challenge, appeal, viewpoint, prediction, reflection, praise, criticism, recognition, advocacy, persuasion and passion.

Do not pass on the opportunity to write regular editorials. They provide content—both substantive and physical—in themselves. Most importantly, whether by inspiration or provocation, others will respond. Controversy is good; it brings out new perspectives and exposes true passions. All of this will prove valuable as content and, best of all, most readers love it.

Occasionally, one can direct an editorial to an appeal for articles. Challenge the readers to step up as writers. Recognize and address the natural concerns, even fears, that attend writing. It is not a perfect world. Some of our best information has grown out of writings that were misdirected or incomplete, inspiring others to share aspects and facts that may otherwise have remained hidden. Perfection and “all the answers” are not prerequisites to writing. Emphasize the importance of sharing, for if no one did, there would be no journal at all.

QUALITY OF PRODUCT

As editor, my pledge is to make every author's work the very best presentation possible.

Not everyone is a gifted writer. In fact, some aspiring writers, and even some prolific writers, are pretty bad. Live with it, work with it, and make it the best it can be. Every writer wants to have pride in his/her work. The editor's challenge is to make that happen. The result will be more work by that writer and articles from others that see what can be done.

A key—maybe *the* key—in every work is the illustrations. There is no substitution for top quality illustrations, and no excuse should be accepted for anything less. It is better to decline publication than to accept second rate illustration quality. Be certain that every writer knows how to get excellent illustrations. Provide specific directions, and include the offer to do it for them if they are in doubt or have difficulty. Never accept second rate. It affects the entire issue, not just the one article.

The assurance of quality will draw serious writers. Its absence will repel them.

BE CREATIVE

Do not be afraid to give life to new concepts and ideas. Be

receptive to them, whether they arise in others or from within yourself. Look at what others are doing, not to copy or follow but to draw inspiration for new approaches.

Our hobby is not static. It is dynamic, constantly changing and shifting. Our publications cannot be static either. Tradition has its place but it is not an end. Take an active role in philately beyond editorship, so that you are part of the dynamics, and let it be reflected in your publication. Get out of the box!

Are you aware of changes and trends in philately, in what, how and why people collect? Have you looked at the philatelic exhibits? What are they showing, why, and how? These are clues on the direction of the hobby. Even traditional exhibiting of classics has changed drastically over the years, to say nothing of postal history and thematics. Does your publication recognize and build on these changes?

INVITE PARTICIPATION

We all know others that could contribute. A simple personal invitation can sometimes turn the trick. Be encouraging and positive. If you do not know the right people to directly get what you need, seek the assistance of others that do know them.

Keep the requests simple. Do not ask for major research works, but only for relatively simple things like a write-up on a cover of special interest. With some this will be an end, but with a few it will be a beginning.

If all of this makes you think that I am sitting back with a large inventory of articles to draw on, think again. The challenge is ever ongoing. There are good times and bad. Once in a while I do an article myself, sometimes because I simply want to make the contribution, and other times just to be sure there is something on the shelf I know that many other journals are far worse off than I am, and I am most thankful for every one of my contributors—regular, occasional, or once-in-a-lifetime.

Editor's note: We hope to continue this series. Suggestions from all are very welcome—don't wait for a special invitation.

JEF□

1999 CIRCULATION OF STAMP HOBBY PUBLICATIONS—A CORRECTION

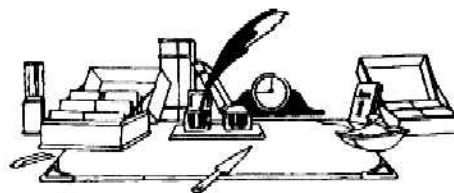
We inadvertently failed to correct a typo in Ken Lawrence's annual circulation review in the last issue. The 1999 number for *First Days* should be 2,807 and not the 2,607 printed. The correction was noted on the draft, but we failed to correct the final. JEF□

USPS POSTAL NEWS UPDATE

On February 5, 2000 we received two of the United States Postal Service's *Postal News*. The first was dated December 23, 1999 and noted an appointment to the Citizens' Stamp Advisory Committee. The second was dated January 5, 2000 announcing the Patricia Roberts Harris stamp. Both bore the statement “FOR IMMEDIATE RELEASE.” □

President's Message

by Dr. Dane S. Claussen



(Note: I am writing this just a couple of weeks before our breakfast at the APS winter meeting [AMERISTAMP] in Portland, Ore., and so can't give you a report on that yet.)

At the same time that philatelic periodicals are establishing Websites, new philatelic periodicals are being launched only on the Internet, and many are hailing the Internet as a boon for philately, some officers of some philatelic organizations are, as usual, resisting a new development that is a good thing. One wonders if they need to be brought, kicking and screaming, into the 1980s or if perhaps they are just now getting used to the 1970s. (Hey, some stamp shows have barely changed since the 1950s.)

I refer, of course, to Les Winick's report in his Dec. 29 *Linn's* column that 10 philatelic organizations refused to be even listed on the non-profit *AskPhil* (www.AskPhil.org) Website, although it is strictly informational (and a lot of it!) in nature. According to Winick, one organization speculated that the public would misinterpret its name. (I was unaware that any philatelic organization's initials spelled "S.M.U.T." or "M.O.N.E.Y." or "T.I.C.K.E.T.S." or anything else that is popular but nonphilatelic on the Net.)

Another group said it has enough members. (This, in a hobby in which only the APS has a significant percentage of active collectors as members. For example, the memberships of the U.S. Philatelic Classics Society and the United States Stamp Society [formerly the Bureau Issues Association] are tiny compared with the total number of collectors of U.S. stamps and postal history. Full disclosure: I'm a long-time member of the former, and a former member of the latter.)

Other groups, wrote Winick, asserted that they wouldn't give anyone a free copy of their publication, and two threatened to sue. (I can imagine that argument: "Judge, even though our

organization is a non-profit, tax-exempt organization on record with the IRS, U.S. Postal Service, and at least one state government, the group is a secret. And although the organization is a secret, we have trademarked and copyrighted the group's name; we completely control the name's use in any and all manners.")

This, also in a hobby in which only a handful of groups have treasuries that significantly exceed current needs and/or are large enough to be used for new projects. On the contrary, most philatelic organizations need new blood and new money, and therefore all the help they can get with publicity and public relations. And in fact, Writers Unit members may want to volunteer to help out your favorite organization(s).

On a lighter note, I often think that many of us love the culture, the mystique, and the history of journalism or the mass media as much as we love actually doing the writing and editing. Certainly I can't complain about my opportunity now, as a journalism professor, to spend more time than ever reading and writing about mass communication's past.

And so I subscribe to an e-mail newsletter called *The Burned-Out Newspaper Creatures Guild's Newsletter* (the *BONG Bull* for short) produced most weeks by Charley Stough at the *Dayton Daily News*. Charley gave me permission to reprint from his newsletter, apparently in part because (if I recall correctly) his mother collects first-day covers. Here's a story from a few months back, contributed to Charley's newsletter by Rich Gotshall of the *Indianapolis Star*:

"The stories of penny-pinching newspaper general managers reminds me of the first newspaper I worked for after college, the now-long-extinct Champaign-Urbana (Ill.) *Courier*. Reporters were not supplied with reporter notebooks because the bean counters were sure everyone was using them for

stationery or giving them to their kids for school in place of the required steno pads. The managing editor finally got around that by ordering them and describing them as "cleaning supplies" in his quarterly budget report.

"This was still in the days of hot type, and copy editors edited with pencils. Again, the general manager nixed ordering soft-lead editing pencils because 'they'll only take them home!'"

Stough adds that when he was a copyeditor for the *Houston Post*, that paper solved the supposed problem with pencils: "Imprinted with the company name, they were seldom stolen." Before that, Stough had worked for the *Arizona Journal* in Phoenix where he "was scolded by the publisher for overfilling paste pots. Two employees were hired to run the supply closet and dispense stuff in frugal dollops. To the publisher's chagrin, the paper went bust anyway."

Do you suppose there's a lesson in that for philatelic organizations that think they have enough members already or seem to spend too much energy refusing free opportunities for publicity? □

UPDATE ON LITERATURE JUDGING SUBCOMMITTEE

Dr. Michael Dixon has provided the following update on the Subcommittee of the A.P.S. Committee on Accreditation of National Exhibitions and Judges (CANEJ) that is reviewing literature competition standards, etc.

"The committee continues to struggle with the delicate issues involved. I met with Janet Klug this past weekend and we had some exchange of views. It is anticipated that the subcommittee will present recommendations to CANEJ within the next several months. We further anticipate the whole of CANEJ will conclude its deliberations and confirm, or alter, those recommendations for presentation to APS at the meeting in Providence." □

Will Copyright Prevent Copy Wrong?

By Alan Warren

In order to review the copyright statement used in a society journal to see whether it was adequate, I decided to examine some similar statements found in other philatelic organization journals. The range was quite varied and I began to wonder whether the various statements did in fact discourage others from using material without proper credit or permission.

Following are some examples of statements I found and the sources are listed among the references to this article. Some are rather simple with just a statement of copyright with the year and the name of the society.¹ Another adds: "No portion of this magazine may be reproduced without the permission of the editor."² Another has the copyright statement and year along with "all rights reserved."³ Still another includes the authors as well as the society in its copyright statement and adds: "Permission to reprint articles should be requested *in advance* through the Editor."⁴

Some journals provide blanket permission to reprint or quote so long as proper credit is given to the source, and a copy of the reprinting is desired by the first editor. An example of one such permission statement is: "It has always been our policy that material can be used in whole or in part by individuals or other nonprofit organizations, provided credit is given to *The Bay Phil* and the individual authors of the reproduced material. A copy of the publication in which the material is printed is requested."⁵

Another states: "Permission to reprint articles published in this journal is granted to philatelic journals as long as the source of the article is properly cited. The Editor would appreciate a copy of the reprint."⁶ And another simply notifies that "Reprints from this journal are encouraged with appropriate credits."⁷

One journal refers to the Copyright Clearance Center and the need to conform to its requirements when making copies beyond individual personal use. "The CCP is registered with the Copyright Clearance Center. We do not give implied or other consent for copying for

more than personal use and specifically require that appropriate fees be paid to the Center for copying for general distribution (including classroom use), for advertising or promotional purposes, for creating new collective works, or for resale."⁸

One question that arises is whether permission is needed from *both* author and editor. Some journals state this in their policy. Others imply this with a copyright © symbol preceding the author's by-line. Be sure to read the journal's statement before proceeding.

DISCLAIMERS

In addition to the copyright statements many journals include a disclaimer with respect to the accuracy of the information printed or the opinions rendered. One example states: "The Editors and Officers of the American Air Mail Society assume no responsibility for the accuracy of statements made by contributors or advertisers. Every effort is made to ensure correctness of articles."⁹ Another variation on this theme is: "Opinions expressed by the authors are their own and do not necessarily reflect those of the Bureau Issues Association, its officers, or staff."¹⁰ And still another: "Opinions expressed in articles in this magazine are those of the writers and are not necessarily endorsed by the Society and/or the magazine. *The American Philatelist* cannot be responsible for the accuracy of any information printed herein."¹⁰

The most detailed copyright statement *cum* disclaimer I came across was: "Contents of *The Computelist* are copyright © 1999 by the PCSG. Permission for reproduction in whole or in part is granted to other philatelic or computer organizations for internal nonprofit use provided that credit is given to *The Computelist* and the authors of the reproduced material. A copy of the publication in which material is reprinted is requested.

"Opinions expressed here are solely those of the authors, and do not necessarily represent those of the PCSG, or its officers. All trademarked and regis-

tered trademarked names are acknowledged to be the property of their respective owners, and are used for editorial purposes only. The information provided is believed to be correct and useful. However, no warranty express or implied is made by the PCSG, its officers, editorial staff, or contributors. This disclaimer extends to all losses, incidental or consequential, resulting from the use or application of the information provided."¹¹

OTHER REFERENCES

In our own journal there have been articles over the years that address some of these issues. Two more recent examples are Dan Siegel's overview of the Copyright Law¹² and a similar review of the revised Copyright Act of 1989 by Peter Mosiondz, Jr.¹³ Peter also suggests that writers obtain some of the copyright related publications offered by the Library of Congress.

Lastly, there are some very pertinent observations stated by P. E. Robinson in a recent issue of the *Rossica Journal*.¹⁴ He points out that scanners, desktop publishing, photocopy machines, and non-print media such as the Internet and electronic forms of "published" material lend themselves to abuse of the copyright norms. Technology has made it an easy task to reproduce and disseminate material in the form of "pirate" editions. Most philatelic organizations are nonprofit and can ill afford the legal fees necessary to cope with obvious abuses. He points out that one way to deal with such a culprit is to expel him from the specialist society.

1. Scandinavian Collectors Club, *The Posthorn*
2. American First Day cover Society, *FIRST DAYS*
3. Bureau Issues Association, *The United States Specialist*
4. The Civil Censorship Study Group, *C.C.S.G. Bulletin*
5. Friends of the Western Philatelic Library, *The Bay Phil*
6. United Nations Philatelists, *The Journal of United National Philatelists*
7. American Association of Philatelic Exhibitors, *The Philatelic Exhibitor*

8. Collectors Club, *Collectors Club Philatelist*

9. American Air Mail Society, *The Airpost Journal*

10. American Philatelic Society, *The American Philatelist*

11. Philatelic Computing Study Group, *The Computatelist*

12. Siegel, Daniel J. "Copyrights and the Writer." *The Philatelic Communicator*, vol. 27 no. 4 p. 77 (4th quarter 1994).

13. Mosiondz, Peter, Jr. "Copyrights and the Writer." *The Philatelic Communicator*, vol. 31 no. 1 (1st quarter 1997).

14. Robinson, P.E. "Philatelic Books: Printing, Publishing, and Plagiarism." *Rossica Journal* Number 133, p. 95, October 1999. □

CHICAGOPEX

In the last issue we reported the CHICAGOPEX palmares and noted that Dr. Peter A. S. Smith received a gold medal and a special award of merit for his distinguished work *Egypt: Stamps and Postal History*. Since then, Eliot Landau, the Literature Chair of the Show Committee has supplied us with further information.

In giving the award, Jury Chair Stanley Luft stated that fellow jurors James Graue and Kenneth Trettin and apprentice Daniel Warren all joined him in considering Peter Smith to have created "a new paradigm for handbook structure, organization and quality. It is a worthy successor to Carroll Chase's 3 cent 1851 handbook as a model for what a handbook should be."

Landau further noted that Kenneth Trettin was awarded a special gold medal by the Chicago Philatelic Society in recognition of his many outstanding achievements, his election to the APS Writers' Hall of Fame and for the current volume of the *American Revenues*. □

There is always a point in the writing of a piece when I sit in a room literally papered with false starts and cannot put one word after another and imagine that I have suffered a small stroke, leaving me apparently undamaged but actually aphasic.

—Joan Didion
(on Writer's Block)

Literature Exhibition Calendar

Coordinators of Literature Exhibitions are encouraged to submit full information for these listings. Please contact the editor well before the closing date for entries.

March 31-April 2, 2000

COLOPEX 2000, Columbus, Ohio. \$15 entry fee + 2 copies of entry (returned on request at cost of return postage), entries close on Feb. 29, 2000. Data & prospectus available from Harold E. Wilson, 4092 Virginia Circle East, Whitehall, OH 4313-2825, phone 614 237-3672, fax 614 237-4075, e-mail: ruwilson@ix.netcom.com

May 5-7, 2000

OKPEX, Oklahoma City, OK. \$15 entry fee + 2 copies of entry (returned on request provided packaging, postage & return address label are enclosed with entry), Categories include handbooks & special studies, philatelic periodicals and auction catalogs, (also a noncompetitive section), entries close on March 30, 2000. Data and prospectus from Joe H. Crosby, 5009 Barnsteep Court, Oklahoma City, OK 73142-5405 phone: 405 749-0939, e-mail: jocrosby@home.com

May 6-7, 2000

Canada's Fifth National Philatelic Literature Exhibition (C5NPLe), Ottawa, Ont. Canada [location of exhibition not stated], \$20 Canadian entry fee + 2 copies of entry (returned on request at cost of return postage), entries close on March 31, 2000. Data & prospectus available from Charles J. G. Verge, Box 2788, Station D, Ottawa, Ont., Canada K1P SW8, phone (613) 738-2770, fax (613) 738-7863, e-mail: vergecc@sympatico.ca

August 24-7, 2000*

A.P.S. STAMPSHOW, Providence, R.I. \$25 entry fee + 2 copies of entry, entries close on May 15, 2000. For further information contact Ken Martin, APS, Box 8000, State College, PA 16803, phone 814 237-3803, fax 814 237-6128, e-mail: kpmartin@stamps.org

October 6-8, 2000

SESCAL, Wyndham Hotel at LAX, 6225 W. Century Blvd., Los Angeles, Calif. \$12 entry fee + 2 copies of entry

(returned on request at cost of return postage), entries close July 10, 2000, handbooks and special studies must not be earlier than July 1997, periodicals—most recent complete volume or most recent equivalent. Electronic versions of publications are accepted. Prospectus from Larry Parks, P.O. Box 1116, Thousand Oaks, CA 91358, e-mail lcpphil@aol.com.

November 17-9, 2000*

CHICAGOPEX, Rosemont Exposition Center, O'Hare, Chicago, Ill. No detailed information yet received. For general information contact Eliot Landau, 5329 Main St., Ste. 105, Downers Grove, IL 60515, phone 630 852-8282, e-mail: land1942@aol.com

November 17-9, 2000

GLASGOW 2000, Includes the second Association of British Philatelic Societies' International Literature Competition, Scottish Exhibition and Conference Center, Entry fee not available, information from Roy Erskine, 22 Ochloch Park, Dunblane, PK15 0DU, Scotland, or Margaret Morris, 81 Ellon Way, Paisley, PA3 4BW, Scotland, e-mail: mmorris671@aol.com

*Information from A.P.S. Website. □

WU 30 CRITIQUE SERVICE

Past president Charles J. Peterson operates the Critique. There is no charge for the service. Details are:

Periodicals — Submit the four most recent issues. Include postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days.

Books/manuscripts — Inquire before sending, with a brief description of the item. Please include a stamped, addressed envelope for the reply. The time element for a book or manuscript can vary depending on length, other similar requests at hand and other commitments.

All submissions & correspondence should be sent to Charles J. Peterson, Box 5559, Laurel, MD 20726, phone 301-776-9822, e-mail: cjp7777@aol.com □

Computer Corner

by Kendall C. Sanford

Want to save time searching for something on the Internet? Use any of the following megasearch engines that scour all possible Websites:

Dogpile - Taps the power of fifteen search engines, plus news group postings and news services - <http://www.dogpile.com>

Inferencefind - It does the dirty work for you by organizing results into a single list - <http://www.infind.com>

Mamma - Use this to examine listings in the yellow & white pages to assist with finding companies and people - <http://www.mamma.com>

Savvysearch - It puts more than a dozen search engines at your disposal - <http://www.savvysearch.com>

Google - This is a very good search engine, which gives excellent results on your search - <http://www.google.com>

FAX

Faxes Anywhere - You don't need a fax machine - or even your notebook PC - to send and receive faxes while you travel. All you need is a Web browser. If you only need to receive faxes (not send them), you will find several Web-based fax services, and most of them are free. The services assign you a personal fax number, which you can use to receive all your faxes on the Internet. Senders will not know that faxes are going to an Internet account rather than a regular fax machine.

When you receive a fax, the service alerts you by sending an e-mail - or you can choose to be paged if you're waiting for an urgent message. One of the best services is Jfax.com. Go to <http://www.jfax.com> and register for the free Fax Plus program. The basic service is free, but if you want to pick the area code for your fax number, Jfax.com charges \$12.50 per month, plus a \$15.00 setup fee.

Y2K COMPATIBILITY

Keep Your Microsoft Programs Year 2000 Compatible - Microsoft provides quarterly updates on compact disk to keep your Microsoft programs Year 2000 compatible. For the latest Year 2000 information from Microsoft, visit their Web site at: <http://www.microsoft.com/y2k>, or to subscribe to the quarterly update CDs, go to: <http://www.microsoft.com/technet/year2k/y2kcd.htm>

HOAXES

Virus Hoaxes - In the last issue I talked about the various virus "warnings" I receive from people by e-mail. As I said, most of them are hoaxes. I suggested that if you receive such a warning, before sending it on to others, that you check to see if it is a hoax. Probably the best Website on which to verify such warnings is the Symantec Web site at: <http://www.symantec.com/avcenter/hoax.html>. Just fill in the name of the virus and the Web site will tell you whether or not it is a hoax.

PHILATELIC WEBSITE

There are more and more philatelic Websites being added to the Internet every day. One of the best Websites that lists most of the known philatelic sites, and has links to them, is Joe Luft's, which now has about 2,200 sites listed. Have a look at: <http://www.execpc.com/~joeluft/resource.html>. If you don't find what you are looking for there, then try the SearchStamps Directory - A search index listing virtually every stamp Web site on the Internet. The URL is: <http://www.searchstamps.com>

AskPhil Website - Ask various questions about numerous philatelic subjects. This Website was recently introduced with philatelic information in five major categories, as follows:

- "How To" Articles
- Planning Your Philatelic Estate
- Salm Foundation Reports
- The "AskPhil" Reference Library
- Public Philatelic Auctions - Lots of information about auctions, including worldwide philatelic auction houses

The URL is: <http://www.askphil.org/>

Stamp Show Listings - Need to check the date or other details on an upcoming stamp show? Go to the Stamp Shows Web site at: <http://www.stampshows.com>

YOUR OWN WEBSITE

Are you starting an Internet Web site? Add a free Web page counter which will show the number of "hits" on your site. Go to: <http://dashboard.netscape.com/support/>

After you have your Web site up and running, run a "tuneup" on it at: Web Site Garage, at: <http://dashboard.netscape.com/support/> This will tell you if you have any links that are no good, if you have any words mis-spelled, and many other things that might be wrong with your site. It will also provide suggestions for improving your site. I run this about once a month on my site just to check any broken links. It is a lot faster than checking each one separately.

KARNAK.COM

Karnak.com sounds like a new millennium version of the old Johnny Carson Show. Remember those skits featuring Karnak the Magnificent? Carson apparently adopted the name from the city of al Karnak, a center of wisdom and knowledge in ancient Egypt. Now there's an online name-sake that may prove helpful in Web searches. A visit to <http://www.karnak.com> will show you something closer to knowledge than comedy.

The Internet Karnak is described as "the library of infinite knowledge," a tall claim indeed. I doubt if they really can hit "infinite knowledge," but they can provide a great deal of knowledge. Karnak can search the Web for knowledge resources. The user can construct a "personal library" of information. Karnak's menus help you structure your research to yield only the knowledge you desire. Then Karnak scours the Web for weeks or even months, apparently digging

deeper than other search engines. The resultant information is added to your personal library, which you can access from any Internet-capable computer. It even checks for dead and stale links before providing your results. Karnak regularly updates you on the status of your research by e-mail.

Karnak claims to do this much more efficiently than normal search engines and also claims to produce more accurate results. In short, Karnak claims that normal search engines simply find "a tremendous quantity of raw and unrelated information." Karnak claims that their service is much more effective because:

- Karnak compiles information from multiple sources, weeding out obviously bad information, storing findings in your personal library, and providing you a summarized, condensed, and highlighted report.
- Karnak uses hundreds of Web sites to cross-reference topics, verify Internet sites, pages, and requested information, and sort out non-pertinent links. Karnak does the tedious work for you. Unlike the many search engines, Karnak:
 - * Eliminates dead links.
 - * Eliminates questionable links.
 - * Creates customized and relevant summaries.
 - * Creates e-mail notification and updates.
 - * Stores research results in your personal library.
 - * Is accessible anywhere you can connect to the Internet.
 - * Alerts you to new and changed items.
 - * Accesses pages with rapidly changing content that cannot be indexed by search engines.

The site has a lot more information detailing the operation; I will leave it to the reader to visit the site for further details.

Karnak is not a philately-specific site. Indeed, it is designed to collect information about any topic the user desires. Karnak offers basic services at no charge. However, some of the more advanced features do require payment of a fee. I decided to see what I could obtain at no charge.

Joining Karnak is a simple procedure, although it asks a lot of questions about your age, gender, education and other personal information

The results of the search you specify are later available on Karnak's Web site, and a confirmation of new data available are sent to you by e-mail. Free users receive their initial results in about 15 minutes, but paying subscribers normally obtain their results in less than 4 minutes. Either way, the software continues the search even after you power down your computer.

The procedure described above assumes that the user is only interested in one topic. That one search goes on for weeks or even months. If you change the topic of the search, the original search stops running, and you receive no further updates on the original topic.

To subscribe to additional services, the user pays fees. The most common additional service probably is the capability to conduct multiple simultaneous searches. For instance, I might want to conduct the above search while also searching for information on a totally different topic, such as BMW

automobile repairs or raising a certain variety of tropical fish. The capability to conduct multiple searches costs \$2.00 per search. However, even the first search stops being free. Conducting only two simultaneous searches will cost \$4.00 a month. One cute trick for anyone with multiple e-mail addresses might be to join multiple times, using a different e-mail address each time. You can then conduct one free search per e-mail address. (Don't tell the folks at Karnak that you read this here; they might close that loophole.)

All in all, this seems like a useful tool for philatelic research as well as for thousands of other uses. It is one more tool to be added to the "toolbox" of the online philatelist. You can try this free service any time by going to: <http://www.karnak.com>

TRANSLATING YOUR E-MAIL MESSAGES INTO OTHER LANGUAGES

It may not be a philatelic treasure but it's a tool treasure for Windows 98 users. Did you know that you can translate your e-mail into many languages, including Greek, Turkish, and Russian? Check out the installed components window on Windows 98, click on Multilanguage Support and select which languages you want. Your e-mail will be translated into the incoming language when you send it. I recently used this to contact someone in Belarus whose English was minimal but who had some great research capabilities. Not sure how to do it? Click Help at the Startup Menu, then Reading and Sending International Messages Mini Browsers.

MINI-BROWSER

What is a mini-browser? (what does it do?) Mini-browsers are small, free desktop programs that help you navigate the Web and your PC desktop faster. Mini-browsers enhance your favorite browser, making it easier to get to any Web site or Web search.

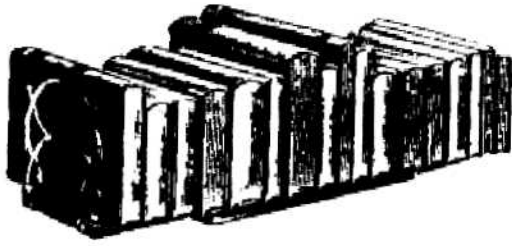
They appear in dozens of fun multimedia designs, with special effects; like the desktop alarm; silly sounds and awesome animations. Check out the unusual at: <http://www.wotch.com/>

EDITPLUS

EditPlus is an Internet-ready 32-bit Text editor, HTML editor and Programmer's editor for Windows. While it can serve as a good replacement for Notepad, it also offers many powerful features for Webpages authors and programmers. See <http://www.editplus.com/>

PRINT SCREEN

Have you tried using the "Prt Scr" function on your keyboard, and nothing happens? Under Windows, the PrtScr key captures your screen image, but instead of sending it to the printer, as it did in DOS, Windows copies it to the Clipboard. Note that you can capture just the active window by pressing Alt, PrtScr. Once the image is on the Clipboard, you can paste it into a graphics program--such as Paint Shop Pro, or if it is text, into a Word document. □



REVIEWS

NOTE: Material for review may be sent to the editor at the address noted on the inside front cover. Reviews are also welcomed from others. Reviews from those having an interest in the item such as publishers, distributors, etc., must include a copy of the publication with the review (which, on request, we will return). *Philatelic Communicator* reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers.

Yvert & Tellier Catalogue des Timbres Fiscaux et Socio-Postaux de France 2000 by the Société Française de Philatélie Fiscale (S.F.P.F.) Yvert et Tellier, 37 rue des Jacobins, 80036, Amiens, Cedex 1, France, 176 pages, 155 x 230 mm, card covers, illustrated (all color), priced, French text, price 160 francs (Fr), ISBN 2-86814-104-8.

This is new edition of the 1994 catalog published by Yvert and Tellier. Riley, in his fiscal philatelic literature handbook of 1997 had listed that catalog as the third edition of the S.F.P.F. (formerly ARA-France) which it was not. As Yves Maxime Danan, president of the S.F.P.F., has stressed, Yvert & Tellier first published the French revenue catalog in 1990. Gary Ryan has pointed out that the "Yvert" label on the French revenue catalog helped considerably in the creation of a Revenue Class within the F.I.P. in 1991. It was a commercial venture just as the Scott catalog listings in the U.S. helped to establish the legitimacy of revenue collecting in this country. The 1994 Yvert & Tellier catalog was almost completely rewritten from the previous catalog with a greatly changed numbering system, section introductions and the inclusion of many new areas. It was, as described in the introduction by Jean-Francois Brun, a "new one." It was this "Yvert" label that helped the catalog grow and to encourage other collectors to take up fiscals.

The 2000 edition is again at least a major update of the 1994 catalog if not again a "new one." Most noticeable is the use of color illustrations in the entire catalog. Other major changes include the addition of many types and varieties and the revision of some categories (Automobiles and Viandes). Additions include new categories for Eaux minérales, Spiritueux, and Timbres pour "Cibistes" and the expansion of listings for essays and proofs throughout the catalog. Each category of stamps now has an abbreviation that can be used with the catalog number to make it easier to identify the stamp. Yvert & Tellier have called upon the expertise of the members of the Société Française de Philatélie Fiscale to write this catalog. The catalog lists the national revenues and social stamps of France and of Alsace-Lorraine categorized by usage. (Local revenues are listed in a separate catalog published by the Society.) Each section includes an introduction briefly telling of the legislation that created the stamps. The catalog is well illustrated including illustrations of varieties, essays and proofs.

Prices are in French Francs with a minimum value being F1 and all prices in even francs. The prices have remained fairly stable due in large part due to the lack of speculation seen in postage stamps. About 15% of the valuations have increased. Most of these changes occurred in the medium priced and very rare stamps as well as corrections in the values of many issues from the Second Empire that were previously under priced. Some sixty revenues or socio-postal stamps have had their prices reduced from the 1994 edition. This is the result of a large number of stamps that have entered the market from three or four archives; that is sixty out of several thousand prices. And of course, many of the categories now have priced listings for proofs and essays.

The catalog is all in French, but like most well written catalogs it is understandable in large part by the majority of collectors and usable by virtually all. An absolute necessity for the collector of France. *Kenneth Trettin*

A STUDY IN CONTRAST

Postal Stationery, "Membership Directory," United Postal Stationery Society, September-October 1999, Vol. 41, No. 5, Whole Number 308.

And

American Philatelist, "My APS—Your Guide to APS Member Services 2000-2001," American Philatelic Society, November 1999, Vol. 113, No. 11, Whole Number 1,186.

In his August 1999 "Your President's Two Cents Worth" then APS president John Hotchner discussed the 20-year absence of the APS Membership Directory. At about the same time, the "successor" to the *APS Directory, 1998-99, Dealers, Clubs, and Specialty Societies* must at least have been in the planning stage. Customarily published with the November issue of the *American Philatelist*, the last issue was 88 pages and included listings of APS Chapters, Affiliates and dealer members as well as APS services.

The new version re-christened *My APS, Your Guide to APS Member Services 2000-2001*, at 16 pages, is a shadow of its former self. About seven pages are advertising. Gone are the useful listings of chapters, affiliates and dealer members. Primary reliance for this information is apparently placed on the APS Website. This Website, while arguably one of the best in the hobby, is certainly not a replacement. There are many members who do not have access to the Internet and for many applications, the printed word remains the most appropriate venue. Another section omitted from the new "directory" was the photos of officers and directors and a listing of committees. This was included in a two-page spread in the January *AP* (pages 88-9).

Shifting gears, the United Postal Stationery Society (UPSS) in October 1999 published an excellent directory that, based on information provided by members, included member's name, membership number, address, phone, fax, collecting interests and e-mail address. A reissue is planned at two year intervals. A collecting friend who also belongs to the UPSS was delighted with this directory and the ability to discover others in our area who share his interest.

Sadly, the new version of the APS "directory" is really not worth the trouble to remove it from the journal. To their credit,

the APS published in the January *AP* a letter from WU30 past president Bob de Violini critical of the change (p.14). *JEF*

Danmarks Poststempler: Annulleringstempempler by Vagn Jensen and Jan Helsing, published by Jan Helsing, Frederiksberg, Denmark, 1999, 160 pages, approx. 7 x 10 inches, hardbound, illustrated, Danish text, ISBN 87-987396-0-3.

The focus of this book is on the cancellations used on the stamps of Denmark during the early stamp period. Therefore, it is limited to the 19th century. Values are shown for each cancel, making this an important reference for collectors and dealers. Three basic types of cancels are examined. The first is the so-called mute cancel, which consists of four concentric circles with a dot in the middle. The second type is very similar but the dot has been replaced by a numeral that identifies the town where the cancel was applied. The third type is a combination of the numeral type with a CDS of the town or possibly a railway mark.

The cancels are listed in numerical order with the mute cancels indicated for those towns that had them, and each type or subtype is well illustrated as an aid to identification. Each cancellation entry includes the earliest and latest known uses where known. Some of the numerals were inscribed by hand and there is a separate list of those. There is a handy alphabetical list of the towns and cities with the numerals they are associated with. The list of values is again in ascending order of the numerals. Prices are shown for dark or light cancels and in many cases there are different values depending on the year, if this can be determined by other information on the cover. Photos scattered throughout the main listing show many examples of cancellations on stamps and even on cover. This book updates the work of earlier catalogers of these cancels, who are briefly acknowledged, and is well printed and illustrated. However, a bibliography would have added value to the work. The listings are self-explanatory and the use of Danish text in this book is minimal.

Alan Warren

Sir Edward Denny Bacon, KCVO (1860-1938), Our National Philatelist, A Short Biographical Sketch by Ron Negus, FRPSL, The Royal Philatelic Society London, 41 Devonshire Place, London, W1N 1PE, 1999, 24 pages, 7⁵/₈ x 10¹/₄", soft cover, saddle stitch, illustrated, list of sources & acknowledgments, (Supplement to the *London Philatelist*, December 1999).

From time to time we cite in a review a work that could serve as a model that other authors could refer to. This somewhat brief biography of Sir Edward Denny Bacon falls into this category. It covers his life in terms of family, commerce and philately, with appropriate emphasis on the latter. The illustrations and quotations are well chosen.

There are a small number of collectors whose achievements and contributions to the hobby should be memorialized, if for no other reason than to inspire others to follow in their footsteps. Bacon is a prime example. The author has done a fine job of introducing us to an exceptional individual who left us more than half a century ago.

A very minor criticism is the mixed style of quotation marks, sometimes " and " in others. On page 14 a brief quota-

tion begins with " and ends with ". The apostrophe is treated similarly. *JEF*

Service Stamps of Denmark 1871-1923, Danmarks Tjenestemærker by Henry Regeling, Copenhagen Philatelist Club (KPK), Copenhagen, Denmark, 1999, 186 pages, approx. 7 x 10 inches, hardbound, illustrated, text in Danish and English. ISBN 87-983015-4-3.

The so-called service stamps are better known to collectors here as the officials. During this period official mail was not free, but rather required the stamps that are considered back-of-the-book material by many. A distinct advantage, which makes this book useful to a wider audience, is the bilingual feature of presenting the text side by side in English and Danish.

This is a detailed study of the stamps, which are discussed chronologically in six groupings by period of issue. In the introductory section the author explains how the stamps were printed, the arrangement of the stamps in the sheets, the settings of the clichés, perforation, paper, watermarks, and a table of rates for letters and post cards during the period of use. The major part of the book is devoted to a detailed analysis of the various printings or settings and the plate flaws that can be identified, and where they are found in the sheet. Very good illustrations pinpoint the flaws for each issue.

Most of the book is devoted to the stamps, including the overprints, but a few pages address the official postal cards also. The book ends with a bibliography that lacks the basic elements expected such as place and date of publication and publisher's name for books, and the volume and issue numbers for periodicals. However, the collector of the official stamps and cards of Denmark will find just about everything he or she needs in this well presented book.

Alan Warren

Les Messages Croix-Rouge pendant la Seconde Guerre Mondiale et jusqu' à nos jours. 1 - Les Messages Civils dits M 61 (Red Cross Messages during the Second World War and until our days. 1- Civilian Messages called "M61) by Marino Camévalé-Mauzan, published by the author, Résidence Elysée, 8 blvd. R. Salengro, F-3 8 1 00 Grenoble, France no price given, Grenoble, 1989, 40 pp., 6¹/₂x9", saddle stitched, 23 ills.

This booklet brings together three articles, originally published elsewhere but here enhanced by illustrations and supplemented by detailed statistics: (1) Civilian Red Cross Messages in WW II (actually includes some details about messages sent in the Spanish Civil War as well); (2) More on So-called "M 61" Red Cross Messages; and (3) Collaboration of the Red Cross With the Vatican in Sending Private Messages During WW II.

The enigmatic designation derives from the fact that some, but by no means all, printed forms for civilian messages of restricted length, some of which could be sent postage-free, carried the form number 61 or M 6 1.

The International Red Cross is said to have transmitted nearly 24 million messages, including telegrams, from and to civilians in WW II and through the middle of 1947. Details are presented in a 2-page table.

→→

Various relationships are considered, e.g., traffic between the (German occupied) Channel Islands and the UK, but also traffic across the lines during Israeli wars (when the Star of David replaced the Cross occasionally).

An Italian general in German captivity exceptionally used form 61 in mid-August 1944.

The cumulative index 1957-93 of the *Postal History Journal* contains fewer than a dozen references to Red Cross communications, showing the general neglect of the subject by postal historians. This little booklet presents another useful lead to needed research in an interesting area. Some knowledge of French helps, but the illustrations alone are worth having and largely self-explanatory.

Ernst M. Cohn

Report Number 1, 2, 3, 4 & 5, Arthur Salm Foundation, Collectors Club of Chicago, 1991-1999, available from the Club at 1029 North Dearborn St., Chicago, IL 60610, for a stamped self addressed #10 envelope [\$1.01 for all].

These leaflets treat, in order, *No. 1* Album Pages, *No. 2* Stamp Hinges and various Philatelic Paper Products [includes some plastics], *No. 3* Plastics, Testing for Paper Permanence and Hinge Testing Procedures, *No. 4* Non-Existent Cities, States, Territories or Countries for Which "Stamps" or Overprints Have Been Printed and *No. 5* Pressure-Sensitive Adhesive United States Stamps.

Except for *Report Number 4*, these publications are reports based on chemical and physical analysis underwritten by the Arthur Salm Foundation, funded jointly by the Salm family and the Collectors Club of Chicago. They deal primarily with materials that safeguard or possibly injure stamps and covers. With very few exceptions, these technical reports are written in laymen's terms and should be easily understood by all. However, they should be taken collectively as a more recent leaflet may provide further understanding of a point made in a previous publication. A case in point is the definition of "archival" where this reviewer considers the treatment in *Report Number 3* more realistic than *Report Number 1*.

While this series is probably not intended to be a great piece of philatelic literature, it might well do more for the hobby than many pretentious works. Recommended both for content and style. *JEF* □

New Literature Categories at CHICAGOPEX

CHICAGOPEX Literature 2000 is adding categories (a) for major articles and (b) for auction catalogs. Recently approved by the Show Committee is the following draft guidelines.

Eliot Landau, who is the show's Literature Chair, has requested that we publish the draft so that all members of the WU30 who wish to offer comments could do so and send them to him for further committee consideration. It is their hope that in this way, the guidelines that emerge could be used more broadly as a definition that could be adopted for literature competitions throughout the country.

They would also greatly welcome the receipt of guidelines for major articles prepared by or under consideration by any

other committee.

Correspondence may be addressed to Eliot Landau at Landau & Associates, P.C., 515 Ogden Avenue, Suite 101, Downers Grove, IL 60515 or at his e-mail address **Land1942@aol.com**

DRAFT LITERATURE COMPETITION RULES MAJOR ARTICLES

For purposes of qualifying for the Chicago Philatelic Society literature competition category for published articles, an article must be a major article, and comply with the following rules:

1) Its length must not be less than 2,000 words regardless of its printing format or the number of pages. In counting the number of words, captions for illustrations are not included unless they are more than two lines in text and add pertinent material substantively related to the article which is not already contained in the article's text.

2) Articles will be judged on all standard APS literature judging rules with special attention given to originality. In determining originality, the jury will especially consider whether the article contains original new material and/or research not previously published elsewhere or compiles and interrelates material from multiple sources not previously available in comprehensive format.

3) No article shall be accepted which was published more than two years preceding the first day of the CHICAGOPEX show at which it is submitted for exhibition and judging.

4) Articles must be complete. This means that all articles which are published serially in installments must include the first through the final installment and all be submitted together.

5) Articles which are published serially will be eligible under the two year limitation based upon the publication date of the final installment.

6) Articles which are under submission for publication must provide proof that the article has actually been accepted by the editor and, if required by the publication's own rules, by the publisher or society, and be scheduled to be published prior to the first day of the CHICAGOPEX show in which competition it is entered.

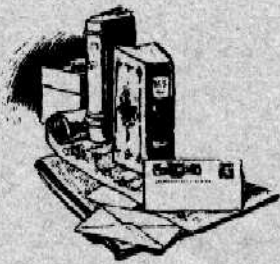
7) An article must include all illustrations, maps, diagrams and similar illustrative material published with the original article.

8) While all published major articles are eligible, no article which has not been published in the English language will be considered unless the two copies required to be submitted in the original language are also accompanied by a complete translation into English, including the translation into English of any captions, diagrams and tables published as part of the original article.

9) Articles should be well referenced with appropriate footnotes and bibliography. □

Unless one is a genius, it is best to aim at being intelligible.

—Anthony Hope Hawkins



LETTERS

From Ken Trettin: Back when the July issue of *The Airpost Journal* came, I read Jim Graue's illustration guidelines--guidelines for his journal. While I agree with him on some points, he is asking his authors to do exactly opposite what I ask of mine. Is one right and one wrong; one way better than the other; will one set of guidelines yield better results than the other? No, no and yes, dependent upon the publication one set of guides is better for that publication.

The important thing is to know the requirements of the publication that you are sending your article to. I submitted a book review to Joe Foley for *The Philatelic Communicator* as an attachment to an e-mail message, the way I prefer to receive them. He replied that he often has trouble with attachments and requested I include it as part of the body of the message, not my preference for my publication but that is what works best for his.

When submitting illustrations to *The Airpost Journal*, Jim Graue requests authors to place a piece of white paper behind the original so they do not have a black background; when submitting to *The American Revenuer* a black background is preferred. Jim requests that a very fine black line be drawn as a border of the illustration (usually covers); to me these are a major irritation and have to be cropped out. If I do receive an illustration with a white background, I use PageMaker to place a very precise keyline around it rather than relying on one that was hand drawn. Jim asks one not to use a scanner; I prefer scanned images--not a print but the original scanner file on a floppy, zip or CD disk or sent as an e-mail attachment. We are in agreement on some things, many other editors may also agree. Color laser copiers are the best. Copies of covers and documents should be 100% (if the fit in the copier), stamps bigger but never enlarge a copy of a copy just to make it bigger. Leave clear margins around the stamp, cover or document.

To these I would add several other obvious don'ts. These are all from experience--they have been sent to me and occasionally still come.

- Do not use staples or paper clips--wrinkles and holes show up in the illustration.
- Do not draw arrows or write figure numbers, captions or descriptions on the area to be illustrated--on a photocopy or photograph write far outside the area to be illustrated.
- Do not write on the back with a pen or pencil so that the front is embossed. Write on a separate piece of paper then tape it to the back.
- Do not fold photographs or copies. It takes a lot of time

with Photoshop to remove folds just as it does staple holes.

- Do not trim the illustrations and tape or glue them into the manuscript or on a separate sheet or board--leave them loose and place in a separate envelope if they will get lost.
- Do not send color slides. If the article is going to be illustrated in color consult your editor first.

I have yet to find a philatelic editor who will not be happy to discuss with you their requirements and preferences. I encourage you all, ASK FIRST.

ADVERTISING REPRESENTATIVE FOR MEKEEL'S & STAMPS AND U.S. STAMP NEWS

John Dunn, publisher of *Mekeel's & Stamps Magazine* and *U.S. Stamp News*, recently announced the appointment of Sabrina Morton as advertising representative for Stamp News. The two publications are collectively referred to by Dunn as "Stamp News."

Ms. Morton was previously with Scott Publishing, Inc. and has considerable experience in advertising as well as a media consultant for Ohio newspapers. She can be reached at 937 441-5001 or by e-mail at: smprintpromo@mail2.westnet.com

DOCUMENT RETENTION

Drafts and manuscripts will usually be retained for approximately ninety days after the issue in which the article, etc., appears is published. Correspondence will normally be discarded after approximately six months.

KRAUSE CATALOG

Just in from Krause publications is their *2000 Spring/Summer Hobby & Collectibles Books Catalog*. This is a 96-page color catalog of a plethora of books covering a wide range of hobbies. Stamp books account for two pages, and five more for other philatelic products, chiefly albums.

NOTES IN PASSING

Recently received is *Mexicana*, journal of the Mexico Elmhurst Philatelic Society International. The most recent issue ran sixty pages, 8½ x 11", saddle stitched. The layout makes effective use of white space and the quality of most of the illustrations is good. Advertising rates are published. We noted the offices of production editor, technical editor and contributing editor & advertising. In the issues we have seen, there's a nice balance between classic and modern philately as well as society news. JEF

All good writing is *swimming under water* and holding your breath.

—F. Scott Fitzgerald

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In America only the successful writer is important, in France all writers are important, in England no writer is important, in Australia you have to explain what a writer is.

—Geoffrey Cotterell

SECRETARY-TREASURER'S REPORT

(As of February 6, 2000)

Welcome Our New Members

- 1859** James W. Graue, East 11911 Connor Road, Valleyford, WA 99036. Editor: *The Airpost Journal* (American Air Mail Society); Coauthor: *Commercial Flights to South America*. Sponsor: Joseph Foley.
- 1860** Hans Kremer, 252 Balceta Court, Danville, CA 94526. Editor: *Netherlands Philately* (American Society for Netherlands Philately); Author: *Illustrated Dutch-English Philatelic Glossary*. Sponsor: Joseph Foley.

Contributions:

In addition to the payment of membership dues, the following have made a supplemental contribution for which we thank each of the following:

- 0078** Barbara R. Mueller of Jefferson, Wisconsin (\$5.00).
0113 Charles J. Peterson of Laurel, Maryland (\$15.00).
1401 MaryAnn Bowman of Waukesha, Wisconsin (\$5.00).
1447 Diane D. Boehret of Virginia Beach, Virginia (\$5.00).
1801 Edwin Anglero of Bronx, New York (\$5.00).

Address Changes:

- 1332** Peter Mosiondz, Jr., P.O. Box 8, Bellmawr, NJ 08099-0008.
1667 Jeanne H. Zonay, 225 Frederick Street, #1, Hanover, PA 17331.
1756 Joseph C. Sullivan, 607 Stevenson Lane, Towson, MD 21286-7602.
1774 Eliot A. Landau, 515 Ogden Avenue, Suite 101, Downers Grove, IL 60515
1827 William P. Barlaw, Jr., 1182 Market Street, #400, San Francisco, CA 94102-4921.

Resignations:

- 0214** Mary Ann Owens of Brooklyn, New York. **1371** Charles Teed of Grand Junction, Colorado. **1552** Leon Daniel Mayo, Jr. of Indianapolis, Indiana. **1840** Karen Lemiski of Chandler, Arizona.

>>> continued on page 3