

# The Philatelic Communicator

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Writers Unit 30, American Philatelic Society

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Third Quarter 2001

*In Memoriam*

*Writers Unit 30, American Philatelic Society*

*extends its deepest*

*Sympathy*

*to the families and loved ones of the victims*

*of the dastardly and cowardly*

*acts in New York and Virginia*

*and we express our*

*admiration and gratitude*

*to the*

*Emergency Rescue Workers*

*who risked and gave their lives*

*to aid their*

*fellow citizens*

*Requiescant in Pace.*

# The Philatelic Communicator

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Writers Unit 30, APS, publishes *The Philatelic Communicator* four times a year. A subscription to TPC is included with dues paid by members of the Unit.

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 being edited. 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 Letters received by the editor may be published unless labeled "Not for Publication."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, RTF or ASCII). Include printed copy with diskettes. All editorial matters must be handled with the editor.

**DEADLINES**—For receipt of copy by the editor:

First Quarter ..... Jan. 15

Second Quarter ..... April 15

Third Quarter ..... July 15

Fourth Quarter ..... Oct. 15

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Writers Unit 30 has as its primary objective the encouragement and improvement of philatelic writing in all of its various forms. Calendar year membership dues, payable in advance in U.S. funds through a U.S. bank or Post Office are:

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All other addresses

\$20.00

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

I was running a bit on the late side in getting this issue ready to send to the printer. Up early and in my den. The computer is running, the drafts and disks are sorted and I'm just about ready to begin.

My wife calls to me and sounds upset "You won't believe what they're doing in New York!"

Those events tend to trivialize just about everything else. Somehow stamp collecting and *The Philatelic Communicator* just didn't seem nearly as important as they did the previous day. Yet as shock gave way to sorrow, sorrow to anger and anger to determination. We all witnessed an incredible spirit spread across the nation—but what a price.

The nation's leaders have called on us to get on with life and activity—it will never be the same, yet we cannot let those terrorists drive our vigor away and control our lives. And maybe in these times, our minds and our bodies can use a little respite—a little respite that our hobby can provide.

Meanwhile, none of us will forget those whose lives have been lost, or their families, friends and neighbors. There were many real heroes as well as victims. Those in the planes, the rescue workers and many others. Many of us have received messages from stamp collectors in other countries expressing condolences and sharing our grief. An outrage has been committed and will be addressed.

### PRESIDENT'S MESSAGE

Dane Claussen's customary "President's Message" will not be found in this issue. Instead, Dane has joined our authors and shared his insight on the subject of "fair use" on page 4. Vice president Barth Healy also has an item on this subject on page 8 as do I on page 5. Can we hear from others on this topic?

### WRITERS BREAKFAST

There will be a Writers Breakfast at the APS Winter Meeting, Ameristamp Expo, Riverside, California. Details will be in the next issue. In the meantime, the APS Webpage will probably have further information shortly and Ken Martin will soon be able to answer your questions.

### QUESTIONNAIRE

Enclosed in this issue is a questionnaire that I would really appreciate your taking the time to complete and return. This will give me a better understanding of what you would like this publication to be.

You can mail it, or if more convenient, just send me the essentials by e-mail at: [jfoley4197@aol.com](mailto:jfoley4197@aol.com)



I say to our enemies, we are coming.  
God may show you mercy. We will not.

U.S. Sen. John McCain

## STAMPSHOW Literature Palmares

The judges for the literature competition were James W. Graue from Washington as chairman, Stanley J. Luft from Colorado and Reuben A. Ramkissoon from Illinois as members with Joseph E. Foley from Maryland serving as apprentice.

There were four sections as noted in the listing of awards that follows. The show program gave a description, price and source for each entry. There were a few added starters that didn't make the program. This was the second year that the Literature Grand Award, sponsored by Scott Publications was presented.

### Grand Award & Gold: Zumstein Specialized

#### ARTICLES/COLUMNS

**Silver Bronze:** *CBS News Radio Stamp Collecting Report* by Lloyd de Vries and *The Philatelic Web* by Robert de Violini.

#### CATALOGS

**Gold:** *Catalogo Especializado Chile 2000* Sociedad Filatelica De Chile, *Webb's Postal Stationery Catalogue of Canada and Newfoundland, 7th Ed.* by William C. Walton & Earle L. Covert and *Zumstein Specialized* [Swiss] Zumstein.

**Vermeil:** *Centennial Definitive Series 1967-1973* by D. Robin Harris, *Railways: Thematic Stamp Catalogue* Domfil Grupo Afinsa, *Stamps and Postal Stationery of Palestine 1918-1948* by Edward G. Rosen, Ent. and *Zumstein General*, Zumstein.

**Silver:** *Basketball: Thematic Stamp Catalogue* Domfil Grupo Afinsa, *2001 Krause-Minkus Standard Catalog of U.S. Stamps* Maurice Wozniak, editor, Krause Publications and *Stamp Catalog/Handbook of Switzerland* The Amateur Collector, Ltd.

**Silver Bronze:** *Estampillas de Colombia Espana 2000* Literatura, *2001 Krause-Minkus Stamps & Prices* Maurice Wozniak, editor, Krause Publications, *Krause-Minkus Standard Catalog of Canadian & United Nations Stamps* Maurice Wozniak, editor, Krause Publications and *Duck Stamps 2001-2002* by Rita Dumaine.

**Bronze:** *Zeppelins in World War I, Catalogue* Nicole Peretz

#### HANDBOOKS

**Gold:** *The Duck Stamp Story: Art Conservation History* Bob Dumaine, *The Parcel Post Stamps of the Ivory Coast* by David L. Herendeen and *Rainbow Trials* Great Britain Philatelic Society also Felicitations of the Jury

**Vermeil:** *Philatelic Fantasies of British North America 1860-1910* Charles G. Firby Publications, *Postal History of the Spanish Philippines, 1565-1898* by Don Peterson and Geoffrey Lewis, *A Study of Israel's Dateless Cancellations 1948-1955* by Donald A. Chafetz, *Mute Cancellations of the Brazil Empire* by James A. Dingler & Klerman W. Lopes *American Philatelic Congress Book* Richard Helbock, editor and *The United States 1847 Issue: A Cover Census* by Thomas J. Alexander also Felicitations of the Jury.

**Silver:** *Origin Cachets of the UN, Its Agencies and Its Predecessors* B. Clement, Jr., *Space Covers: Dictionary &*

*Identifier, 2000 Edition* Bruce Cranford, *Air Mails of Canada: 1925-1939: The Development & Postal History of National & International Mails* Charles G. Firby Publications, *A Comprehensive Illustration of Covers with Sinkiang Provisional Airmail Stamps (1932-1933)* David I.u., *Joshua Bacon* Great Britain Philatelic Society, *All About Stamps* Krause Publications, *Identifying the Cancellations of Tanganyika* Larry Goldberg, *Identifying the Cancellations of Kenya* Larry Goldberg and *Vermont Postal History: The Branches, Stations, & CPO's of the Green Mountain State* Paul G. Abajian & Jason J. Granger.

**Silver Bronze:** *United Nations Postal Stationery Issued and Reprinted: 1952-1984* Duane Lamers, *Specialized Color Guides for United States Stamps* Richard M. Morris and *Specialized Color Guides for the Admiral Issue of Canada* Richard M. Morris

**Bronze:** *Mushrooms on Stamps* Albert J. Casciero & John Ultee

#### PERIODICALS

**Gold:** *The Chronicle of the U.S. Classic Postal Issues* Charles J. Peterson, *Postal History Journal* DeBlois & Harris, *FFE Journal* FFE Journal, *The American Revenuer* Kenneth Trettin and *The Penny Post* The Carriers and Locals Society.

**Vermeil:** *First Days* Barry Newton, *Ukrainian Philatelist* George Fedyk, *The Posthorn* Paul Albright, *The Cuban Philatelist* The Cuban Philatelist.

**Silver:** *Yule Log* Christmas Philatelic Club, *The Informer* Hugh Wynn, *The Canadian Connection* John G. Peebles, *The Philatelic Observer* Junior Philatelists of America, *George VI* Larry Goldberg, *The Czechoslovak Specialist* Ludvik Z. Svoboda, *The Journal of the United Nations Philatelists* Richard Powers, *Kiku Shimbu'* The British Society for Japanese Philately and *The Heliograph* The Postal History Foundation.

**Silver Bronze:** *ASNP - Newsletter* American Society for Netherlands Philately, *Reflections* Clarence McKnight, *The Alaskan Philatelist* Eric Knapp, editor, *Menelik's Journal* Ethiopian Philatelic Society, *Duck Tracks* Frank R. Jordan, NDSCS, *From Cover to Cover* George M. Hill, 3<sup>rd</sup>, *Journal of the Lithuania Philatelic Society* John Variakojis, *Pre Cancels/Canada* Larry Goldberg and *Cat Mews* Marci Jarvis.

**Bronze:** *First Issues* First Issues Collectors Club and *Confederation* Roy Sass.

**Certificate:** *Rambler* Marlene McCall, editor. □

### NICHOLSON HONORED BY IRISH GROUP

The Éire Philatelic Association recently announced that George Nicholson of Canada has been selected as the recipient of the Vincent A. Linnell Memorial Award in recognition of his article "Remembering the Irish Famines: 1822 and 1847" judged to have been the best published in volume Fifty of the Association's journal, *The Revealer*.

The Award Committee was chaired by Charles J. G. Verge, and included Harlan F. Stone of New York and Hans Moxter of Germany. □

## Fair Use and Copyright Law

by Dr. Dane S. Claussen

As one of several persons who are and will be contributing to this forum in the *Philatelic Communicator*. An entire series of books has been written about copyright. The main point I would like to make is this: virtually all publishers, and some authors, will assert that it is relatively easy to violate copyright law in the United States. Publishers, in particular, have a vested interest in exaggerating the ease of violating copyright law, as the easier it appears, the easier it is for publishers to charge reprint fees for material that otherwise would fall under "fair use" (republishing of copyrighted material under certain circumstances and limitations).

This philosophy also protects them, when authors quote from copyrighted material published by other publishers; it allows publishers to tell their authors to get permissions, whether legally necessary or not, from other publishers and decrease the probability that they (the publishers) will ever get sued (or even threatened with a suit) from another publisher.

All of this has been taken to ridiculous extremes: I have published books with two publishers (Pilgrim Press and McFarland & Co.) and I have three more books under contract (to be published by Rowman & Littlefield; Peter Lang Publishing; and Iowa State University Press, respectively). They all have dictated to me, as author and/or editor, strict guidelines for use of copyrighted material, such as getting permission anytime that I quote more than fifty words from anything that has ever been published by anyone else and isn't clearly in the public domain, despite the fact that copyright law says nothing about fifty words, or any other specific number of words, for that matter.

Part of the reason for the publishers extraordinary distortion of copyright law is, in addition to greed and avoiding lawsuits, that few (if any) publishers regularly have book manuscripts "lawyered" for copyright problems. When I asked Peter Lang Publishing if I could talk with its lawyer(s) about the firm's "fair use" guidelines for authors and editors, they told me that the firm has no in-house lawyer, and that the publisher bases its copyright guidelines on a book written about ten years ago by an English (not copyright law or media law) professor.

As a 1980 federal appeals court opinion said, "fair use" is a "rule of reason, to balance the author's right to compensation for his work, on the one hand, against the public's interest in the widest possible dissemination of ideas and information on the other."

Generally, courts, statutes and commentators have agreed that copyright law should be friendly to scholars in particular, but Section 107 of the 1976 copyright law defines "fair use" more broadly as a copyright law exemption for "criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship or research." I would argue that all five of my books either published or under contract engage *only* in "criticism, comment, teaching, scholarship [and/or research]" due to their author(s), contents and purposes. Certainly none of the publishers nor I stand to make much money off my books, let alone those parts in which material from other copyrighted works are quoted. But none of these arguments

make any difference to publishers' copyright policies, which has the perverse result of American book publishers themselves limiting and not taking full advantage of copyright law for the benefit of their authors or their readers.

To determine whether a particular reprinting or other reproduction of copyrighted material falls within the "fair use" exception, a court, as Professor Don Pember says, would make a judgment based on these criteria: the purpose and character of the use; the nature of the copyrighted work; the amount and substantiality of the portion used in relation to the entire copyrighted work, and the effect of the use on the potential market for or value of the copyrighted work. Uses of copyrighted material for criticism, comment, news reporting, teaching, scholarship and research are broadly protected under the "purpose and character of the use" criterion, regardless of what my publishers claim.

This would be particularly true for noncommercial and nonprofit uses, which should cover virtually publications (journals, newsletters, books, etc.) published by nonprofit philatelic organizations. It also should apply to nonprofit academic publishers, such as nonprofit university presses (although one of my publishers that one would think would be nonprofit, Iowa State University Press, was recently bought by Blackwell, a very much profit-oriented British firm). Law textbooks also note that teachers and professors have fairly wide discretion to, say, photocopy articles from newspapers or magazines and distribute them in class although their old practice of photocopying big "packets" of material and selling them through Kinko's or other copy services has been thrown out. I do not know what the law has said, if anything, on photocopying articles and passing them out in other nonprofit environments, such as religious services, museums, and so on. But my opinion (I teach media law, but am not a lawyer) is that "fair use" also would cover, for example, photocopying an article from *Linn's* to hand out at a stamp club meeting, as much under this "purpose and character" criterion as under the others.

The second criterion, as Prof. Don Pember points out, is satisfied or not by asking a series of questions: is the copyrighted work still available? is the copyrighted work what is called consumable (workbooks, crossword puzzle books, etc.)? Is the work an informational work or a creative work? and is the work published or unpublished? The first question mitigates to some extent the fact that the 1978 copyright law protects material produced since then for the life of the author plus seventy years and material produced before then for a total of ninety-five years.

I am not advocating that anyone violate either the letter or spirit of copyright law, but it simply is common sense that one is unlikely to get sued for quoting a few lines from a book that is out of print, or even yesterday's daily newspaper or a weekly magazine published last month. Second, we have slightly more room to reprint from published rather than unpublished sources because the author(s) of published sources presumably have had the opportunity to gain from their sale, while author(s) of

## Would Courtesy Take Care of Legality (And Other Problems)?

by Joseph E. Foley

unpublished materials have not. In any case, one should always get permission to reprint from unpublished materials. Third, we have slightly more flexibility to reprinting from informational works (such as newspapers, magazines, encyclopedias, etc.) than from creative works.

The third criterion is satisfied not through the arbitrary word limits that publishers often place on authors and editors, but from an overview of the percentage of a copyrighted work that is being reprinted. As Pember says, "The use of 500 words from a 450-page book is far less damaging than the use of twenty words from a 40-word poem." (Again, few publishers will ever admit to their authors or editors that quoting 500 copyrighted words may in fact be a "fair use.") I seldom want to quote 500 words by someone else, but I shouldn't be stopped at fifty words from a book. And I would argue that given the other "fair use" criteria above and below, that as a scholar or philatelist, for that matter, I shouldn't be stopped from quoting even fifty words from a 500-word news story.

The fourth criterion is in many ways the most liberating criteria for "fair use," and is given more weight by judges when copyright infringement cases go to court. In fact, judges will look at direct and indirect impacts. I can't imagine that any of my scholarly research, or virtually all philatelic publishing, that involves quoting or citing other sources would result in persons buying my books or philatelic books and result in those buyers who had previously planned to purchase books I quoted deciding not to do so. I would argue that, in fact, the opposite is true: when I mention someone else's book in one of mine, it is actually publicizing that other person's work, whether my quotation and/or mention of it reflect positively, negatively, or neutrally on that other person's work.

For Pete's sake, with the markets for all printed materials in the United States flooded, any author, editor or publisher should be happy to be quoted, paraphrased or cited as often as possible as long as the person(s) doing that quoting, paraphrasing or citing isn't essentially stealing part or all of your work. (They may be copying your idea for the overall work, but neither ideas, facts, methods and systems [think *Scott* catalog numbers], nor mathematics can be copyrighted; that's why there are hundreds of biographies of Lincoln, and Marilyn Monroe. Sorry.)

To win damages in a copyright infringement lawsuit, an author or publisher generally would have to win on as many aspects as possible on all four criteria: the purpose and character of the copier's use are not allowed under "fair use"; the copyrighted work is still being sold; the copyrighted work involved creative effort; the copier reprinted a substantial portion of the copyrighted work; and the copier damaged the market for the original work.

Under the law, it is very difficult for a philatelist or a scholar to exceed the limits of "fair use" and violate copyright law, whatever ridiculous limitations publishers try to place on their authors and editors. However, publishers and their lawyers don't want you to know that—because their ultimate goal is higher revenues and lower costs (together resulting in profits), not "to promote the Progress of Science and useful Arts" (U.S. Constitution's clause regarding copyright). □

In this issue we have two fine articles on the concept of "Fair Use." By implication this involves copyright law. I have to wonder if courtesy would take care of legality. Let me share two rather negative experiences. Both occurred a number of years ago.

I had written an article on Irish Philately for the old *Western Stamp Collector*.<sup>1</sup> It was a survey article touching rather lightly on a number of areas. As I continued to study this field, additional information came to light that was not in that article. Several months later a friend commented that the article had been picked up and reprinted in the British *Philatelic Magazine*.<sup>2</sup> I had no idea that this had been done. While there was an acknowledgment to the original article, I had not been contacted. If so, I would not only have been glad to agree to the reprint, but would have had the opportunity to *add the new information—a missed opportunity*.

For some time the late Jim Chemi, then editor of the *American Philatelist*, had been urging me to write an article on the Irish overprinted issues. It was published in 1975.<sup>3</sup> The article brought together not only my own studies, but built on the work of others. There were nine footnotes that acknowledged other works and provided references to more detailed studies. Indeed, the very first footnote cited eleven individuals. Ten years later the article was reprinted in the WESTPEX program.<sup>4</sup> Again, without my knowledge. It was a straight "cut-and-paste" copy. All of the footnotes were deleted. Someone had meticulously erased all but one of the footnote numbers in the text. Cutting these acknowledgments erroneously presented this study as entirely my own work and eliminated a link to additional information. It was also quite unnecessary. The WESTPEX program had more than the equivalent of two full pages of "white space" labeled "notes."

The point of this is that contact with the author, either directly or through a publisher, usually results in not only permission to reprint or extensively quote from the original source, but also facilitates additional information and cooperation. This may not be necessary in a brief quote or reference, provided the source is properly cited. However, if even a brief quote is key to the author's story development, contact might still be advisable.

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### Notes:

1. Joseph E. Foley, "A Bird's-eye Picture of Irish Philately," *Western Stamp Collector*, Nov. 26, 1966, 3 & 10.
2. Foley, "A Bird's Eye View of Irish Postal History," *Philatelic Magazine*, Feb. 17, 1967, 133, 135 & 137.
3. Foley, "Ireland: Distinguishing Among The Overprinted Issues," *The American Philatelist*, vol. 89, no. 4, April 1975, 311-316.
4. Foley, "Ireland: Distinguishing Among The Overprinted Issues," *WESTPEX '85*. (San Francisco: Association For Western Philatelic Exhibitions, Inc., 1985), 18-22. □

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Writing is a form of self-flagellation.

—William Styron

# The Layout Style Sheet

by Larry Goldberg

In the first installment<sup>1</sup> of this series, we discussed the Mission Statement, a basic statement of the purpose of your publication that is used to help make sure that your content is in keeping with the primary objectives of your journal. A second device that we use is the Layout Style Sheet. Essentially, it serves the appearance of your publication the same way the Mission Statement serves the content.

Appearance is a critical factor in developing an overall identity for your publishing effort. A combination of content and presentation (appearance) are the critical factors in your identity. Neither will support your publication by itself (although good content can make up for poor appearance). Content and appearance are the factors seen by people; the combination produces an identity, which is what your publication seems to be. I often believe that people frequently rely more on their perception of a journal than judging it on its actual merit.

The style sheet helps aid graphic or visual continuity. The idea is to provide a consistent format that will ultimately build reader comfort and make the publication a resource to which the reader looks forward to seeing and using. Your Layout Style Sheet covers two aspects of your publication, the format and the typographic specification. I have included a sort of worksheet that you can use for your publication. Bear in mind that the listing of factors that you use will vary depending on the design of your periodical. There may be factors that you need to consider that are not included and there may be some that are included that are not germane.

Being a pragmatist, I view the Layout Style Sheet as just another one of life's laundry lists, but a very important one. Included here is a sample of the Layout Style Sheet that I use for *GEORGE VI*, a quarterly journal for the KGV1 specialist. Explanations of some terms are in italics.

## LAYOUT STYLE SHEET

### Format

Number of Pages	32
Paper Size	11 x 17"
Page Size	8 1/2 x 11"
Paper	
Cover	70# Hammermill Color Text
Body	50# Hammermill Text
Ink Colors	
Cover	Pantone 361 + Black
Body	Black
Bleed	None
Number of columns	4
Cover	1
Body	4
Margins	
Top	3p
Inside	4p6
Bottom	4p

Outside	3p
Gutter	1p6
<i>"p" measurements are shown in picas. 12 points=1 pica, 72 points=1 inch.</i>	
Text Setting	Ragged right
Files Furnished	Pagemaker 6.5
<i>Adobe Pagemaker—page layout program</i>	
Scan Resolution	
Cover	600 dpi
Body	300 dpi
Scan Format	
Cover	tiff rgb
Body	tiff grey scale

*These are graphic formats for photographic images. "TIFF" is an acronym for Tagged-Image File Format. It is readable across platforms, i.e., by PC and MAC alike. TIFF grey scale is simply a TIFF image in black, grey and white. "RGB" is a method of specifying color. It is based on the idea that the vast majority of the visible spectrum of color can be represented by mixing the primary colors (red, blue and green, hence RGB). There is also a four-color model called CMYK (cyan, magenta, yellow and black). I like RGB for a number of reasons:*

- 1. RGB files are smaller than files using other color models.*
- 2. Monitors do a better job of displaying RGB (that's why many web pages use RGB).*
- 3. The RGB color model provides a larger color spectrum than CMYK and other color models.*

### Typography

#### Headlines

Leadin	AvantGarde Bold 12/14.4
Major Articles	AvantGarde Bold 24/28.8
Byline	AvantGarde Bold 12/14.4
Subhead	AvantGarde Demi 10/12
Text	Times New Roman 10/12
Head	Times New Roman Bold 10/12
Text	Times New Roman 10/12
Captions	Times New Roman Ital 10/12

#### Bibliographic

References	Times New Roman 8/9
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*The first digit is the size of the type, the next is the spacing (leading), both in "points." Thus, 10/12 is ten point type with two points of space between lines. One point=0.01389".*

### GUIDELINES FOR SUBMISSIONS

I also send authors and potential authors a "Guidelines for Submissions" that should be useful. However, a caveat is in order. I always send guidelines, but rarely has anyone followed them completely. Unfortunately, it is difficult to enforce them strictly because the submission is generally someone doing the editor a favor. Until then—a wish list. I long for the day that I can get a little fussy.

It's reproduced on the following page.

## Articles

1. Our text style allows approximately 500 words per page. Please try to provide text in increments of 250 words.
2. Check grammar, spelling, punctuation and figures for accuracy. We use the *MLA Handbook for Writers of Research Papers*<sup>2</sup> as a style manual.
3. Write a suggested headline for your article as you would like to see it in print.
4. Do not submit part of a story. Complete it in all respects before submitting it.
5. The deadline for articles is the 15th of the month preceding the month of publication.

<u>Issue</u>	<u>Month Issued</u>
Winter .....	December
Spring .....	March
Summer .....	June
Fall .....	September

6. Include all photos and artwork.
7. Submit article on disk along with a printout OR send it as an attachment to an email. In either case, please identify the word processing software that you used. Be sure to keep a copy for your own files.  
If you do not use a computer, please submit a double-spaced typewritten manuscript. Avoid the use of underscores.

## Illustrations & Photographs

1. Whenever possible, plan on providing a photo, table or illustration that will occupy approximately ½ page for each two pages (± 1,000 words) of text.
2. a. When submitting photographs, please furnish a print 4x5" or larger.  
b. When submitting photos on disk, please save them in a tiff format at 600 dpi.
3. If you would like us to scan material for you, please send via registered mail. Normally, we will scan and return anything you send us within twenty-four hours. Please query before sending, as we might already have the stamp and/or the scan.
4. Photos should be submitted with your original manuscript.

### Notes:

1. Larry Goldberg, "The Mission Statement," *The Philatelic Communicator*, vol. 35, no. 2 (Second Quarter 2001), 1 & 3.
2. J. Gibaldi, *MLA Handbook for Writers of Research Papers*, 5th ed., (New York: Modern Language Association of America, 1999).

Larry Goldberg is editor/publisher of *George VI* and editor of *Precancel Canada*, the newsletter of the BNAPS Precancel Study Group. He is also the author and publisher of *Falkland Islands Dependencies: 1946 Thick Map Issue*, the new Post Office Identification Handbook series, and the soon-to-be published monograph: *1946 Commonwealth Victory Issue: Parliament Buildings Design*. □

I write for myself and strangers. The strangers, dear Readers, are an afterthought.

—Gertrude Stein

## From the Top of the Pile to the Circular File

by Bill Welch

At our editor's invitation, I herewith offer some of "the attributes, both positive and negative," that I consider in deciding whether to publish an article in *The American Philatelist*. There are others; I am not sharing each and every ingredient in my secret formula.

### Negatives:

1. Content, tone, and length of the article suggest that the author has never read, or even seen, *The American Philatelist*.
2. The subject is one of the well-beaten dead horses of philately, e.g., the Apocalypse is right around the corner because of something the U.S. Postal Service has/hasn't done with its stamp program.
3. The article has already appeared in one or more specialized journals, whose readers represent 97 percent of those interested in the highly specialized subject.
4. The article is excessively specialized, i.e., too narrowly focused, for our highly diversified readership and has no value as an exemplum.
5. The "author" sends a brief note on how the magazine staff can turn his bright idea and a bag of parts — clippings, photocopies, maps, stamps, and charts — into an article.

### Positives:

1. Article shows the adventures into which stamps can lead us and the fun that ensues therefrom.
2. Article sheds light on a misunderstood, under-appreciated, and/or simply surprising subject.
3. Grammar, spelling, absence of typos, and correct philatelic references suggest the author has had prior contact with the language, and with the Scott catalogue.
4. Author writes in the active voice, in conversational style.
5. Author places philatelic subject in a real-world context.

Editor's Note: Bill Welch recently retired from a distinguished career as editor of *The American Philatelist* and *The Philatelic Literature Review*. We hope to follow this article with similar ones from other editors. □

## WU30 Doubly Praised

The October 11, 2001 issue of *Linn's* noted on page 11 our recent election results under the subject "Writers Unit No. 30 reelects incumbents." On page 43 of the same issue we have the same story under "Writers Unit No. 30 elects officers."

In all fairness, let's admit that *Linn's* very seldom makes such a mistake and your editor wishes he had their knack of effective proofreading. □

You never have to change anything you got up in the middle of the night to write.

—Saul Bellow

# If They've Got It, Swipe It

by Barth Healey

The recent kerfuffle over whether images in auction catalogues are proprietary causes your average general-assignment journalist to giggle. Reporters are constantly borrowing hot tips, data, quotes, background, you-name-it from other sources. It's not called plagiarism; it's called research.

But there are rules, and if you do not know and follow the rules, you'll get burned. You may not get sued, but you can suffer some harsh -- or at least embarrassing -- consequences.

To a large extent, the greatest encouragement to use other sources is The Associated Press. The A.P. is a vast cooperative whose members include every conceivable type of news outlet, spread over dozens of countries. I've seen estimates that up to 80 percent of ALL news received by the American public ultimately comes from the A.P., giving the news editors there a truly remarkable (but largely unnoticed) control over what we know about our governments, the military, the health system, the education system, the world.

Members of the cooperative agree to permit the A.P. to circulate news generated by each member. This network is what gives the A.P. its aura of omnipresence. Somewhere, on the state wires, you can find all the news of local politics or county school boards that interest you. The A.P., of course, does not send staff reporters to all these venues; the agencies' editors just pick up, usually without attribution, news reports from local papers. (Reuters and Agence France-Presse, the other large agencies in the United States, have similar, much smaller networks.)

This works, of course, in the other direction: A.P. members can use the agency's reports, usually with attribution, without fuss. But there is no routine way for a member picking up an item from the agency to know its true origin.

This habit of mind -- using the A.P. without thought of payment per item or concern about copyright -- has led journalists to crib from many other sources, especially local papers.

This is extremely dangerous, whether for general-assignment reporters or writers and editors in the stamp dodge. In fact, it may well be more dangerous for stamp writers because they often deal with events of long ago for which primary sources are lacking or very hard to come by. There are entire swatches of postal history, for example, where later writers must rely on secondary sources: rate tables, flight and train schedules, printing data.

So, beyond the legal niceties of copyright, the journalistic rules about using material from other media are pretty basic:

1. Never use facts that you should take the trouble to trace to primary sources. My experience, for example, has been that the United States Postal Service and State Department libraries, while somewhat disorganized, have willing aides who will go to quite a bit of trouble to fish out documents.
2. If you do use others' data because you need it and cannot find original sources, quote it verbatim and give

full attribution. Most fair-use statutes permit limited verbatim use of others' material, up to 600 words, for example, for a book review. Most of these secondary sources like the publicity.

3. The issue of images has created the most trouble; I'll leave more lawyerly types to discuss it in detail. But again, if the images are being used in a respectful way, my common sense does not see a problem. A photo of Marilyn Monroe used small and in black and white would, I should think, lead some readers to buy better copyrighted reproductions from her estate. The use of a cover illustrated in an auction catalogue serves as publicity for the auction house. And aren't such images in the public domain? The Paris Municipal Council cannot copyright images of the Eiffel Tower; the photographers can, perhaps, but not the "owner" of the object pictured. I'd be interested in hearing from the lawyers on this point.

Thus, borrowing is not sin; making your presentation look like original research is the sin. Credit where credit is due. And if the secondary source was wrong, and you are called on it, you can properly attribute the error to that source if you have attributed the original use of the data there. Be thorough, but be candid. Your readers will appreciate it. □

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## LITERATURE JUDGING COMMITTEE UPDATE

by Alan Warren

The literature judging committee is revamping the chapter in the fourth edition of the *Manual of Philatelic Judging: How Exhibits are Judged*. Under consideration are separate classes for auction catalogs, and separate categories for society journals based on the number of members.

The committee is also looking into a point system for the various categories of literature, spread among three major aspects of writing and publishing--for example the philatelic aspect, the authorship, and the editing/publishing aspect.

The committee consists of Alan Warren, Pat Stilwell Walker, Barth Healey and Ken Trettin. □

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## NORMAN GRUENZNER RECEIVES MILITARY LITERATURE AWARD

Norman Gruenzner was named author of the best article in the year 2000 issues of the *Military Postal History Society Bulletin*. Gruenzner was recognized for his article "The Korean War, 1950 to 1953" that appeared in the summer issue, vol. 39, number 3 of the society's journal. He describes the handling of mail during the war and illustrates several pieces of military mail, including a cover posted July 19, 1950, the day after free mail was authorized for servicemen in Korea. □



# \$s, \$s, \$s and more \$s

by Joe Foley

At STAMPSHOW in Chicago the quest for donations, contributions, funding—call it what you may—was much in evidence.

Washington 2006 had a well-prepared press conference and package. Included was a glossy pamphlet outlining various levels ranging from \$25.00 for a simple membership to \$25,000.00 for an *Honorary Chair* and several intermediate levels. From the published budget, it appears that just under \$500,000.00 is being solicited in donations.

The American Philatelic Society is seeking funds for the Match Factory project. While tax-exempt bonds that may total up to \$8,000,000.00 have been authorized by the Boards of the APS and APRL, \$1,500,000.00 through contributions are also sought. Ironically, the requested donations also range from \$25.00 (*Donor*) to \$25,000.00 (*Lamplighter's Club*).

The Arizona Philatelic Rangers announced a fund drive, at the Rangers' Dinner in Chicago, to raise \$65,000.00 for a computer-related project to be used in the very worthwhile youth activity projects of the Postal History Foundation.

Meanwhile, the Collectors Club in New York has recently completed an extensive and much needed renovation of its clubhouse. A Millennium Drive was initiated to rebuild their financial structure.

Unfortunately, all of these drives are occurring simultaneously. They are, in effect, competing with each other. This was brought home when an organizer of one commented that one of the others only had to receive \$X from each of their members and they would meet their goal, while they had a more difficult challenge. The history of "philatelic giving" might not support the \$X from each member theory—but that's another story.

Equally unfortunate, in a perverse sort of way, is the fact that *all* these undertakings are truly worthwhile. If a collector feels closer to one group, that organization will most likely benefit, but for many of us, they are all important. There is, however, but a finite number of stamp collectors that are able and willing to make truly significant contributions. That "pie" will now have to serve four.

That was the situation on September 10<sup>th</sup>. Many things changed on the next day—a day of despicable inhumanity. Priorities quite properly shifted. Many individuals and organizations have been donating to the victims of these horrible events. A small stamp group that I belong to recently contributed \$100. A modest sum, but one-third of their treasury. Another is making a four-figure donation. Additionally, many have concerns about, what I think we may kindly term, the uncertainty of some financial markets.

All of this points to a need to reexamine the planning assumptions made in these various ventures. Some may still be valid. Others may require modification.

It may well be time to reconsider some alternate means of raising funds that we have tended to shy away from. For example, in many parts of the world, semi-postal stamps are a

painless and appropriate way of raising funds for a number of worthy causes, including philately. True, this can be abused, but if done in reasonable moderation, the good far outweighs any possible harm. Indeed, looking at the emissions of the USPS over the past fifty years, many are semi-postal in everything but name—with *all* of the proceeds for those stamps that never see postal duty, going to the government. Isn't it about time for at least some postal paper to benefit our hobby directly?

So far, Washington 2006 has shied away from the concept of a guarantee fund. Apparently the financial disaster of Pacific 97 is the reason. Yet the guarantee fund was not the cause of the problem with Pacific 97. It was the other way around. The inept financial management of Pacific 97 caused the problem with the guarantee fund. This type of approach has served all of our international exhibitions, where it was used, before '97, quite satisfactorily.

Those responding to such a fund put up half of their pledge at the outset, which was returned at the end if everything went well, and prior to 1997, everything went very well. If things did not go well, as happened in '97, the other half was called in. I don't think the mistakes of 1997 are going to be repeated in 2006. However, by walking away from a guarantee fund, the organizers of Washington 2006 are, in effect, asking us to have more confidence in their abilities than perhaps they have themselves are showing. A bit harsh, perhaps, but not without merit.

So we have competition for available funds, changing overall conditions, a need for reexamination of many aspects of what we are about and goals and objectives still to be met. □

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## Literature Exhibition Calendar

Coordinators of Literature Exhibitions are encouraged to submit full information, including a prospectus, for these listings. Please contact the editor well in advance of the closing date for entries.

### November 16-18, 2001

CHICAGOPEX 2001, Donald E. Stephens Convention Center (formerly Rosemont Convention Center) 5555 North River Road, Rosemont, Ill., Entries have closed. Two new categories are: major articles (at least 2,000 words) and auction catalogs. For prospectus applications & hotel reservation cards contact John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532-3138 or e-mail: [doyle-stamps@att.net](mailto:doyle-stamps@att.net), or Website [www.chicagopex.com](http://www.chicagopex.com).

### February 15-17, 2002

COLOPEX, Columbus, Ohio.

### August 15-8, 2002

A.P.S. STAWSHOW, Atlantic City, NJ. For information contact Ken Martin, APS, Box SM, State College, PA 16803, phone 814 237-3803, fax 814 237-6128, e-mail: [kpmartin@stamps.org](mailto:kpmartin@stamps.org)

### October 4-6, 2002

SESCAL, Los Angeles, Calif. □

## Writers Breakfast at STAMPSHOW in Chicago

A near record breaking group of writers, editors, publishers and those just interested, gathered at the Hyatt Regency O'Hare on Sunday morning, August 26<sup>th</sup> for our Writers Breakfast. The officers and council members were introduced by president Dane Claussen who chaired the meeting.

There was the usual drawing for door prizes followed by the presentation of awards for the STAMPSHOW Literature Competition. Jury chair Jim Graue introduced the other literature judges and together with Dane announced the winners.

Inducted into the Writers' Hall of Fame by the Hall of Fame Committee, chaired by John Hotchner, was Calvet Hahn. The following citation follows this report.

The featured speaker at the breakfast was Peter Martin who recently took over the reins at the *American Philatelist* and the *Philatelic Literature Review*. Following is an abstract of the talk provided by Peter:

### *The American Philatelist*

We're investigating a number of changes that will make the magazine even more interesting and easier to read, but before we make any major moves we want to provide an opportunity for AP readers to have their say. So, in the November issue, we'll include a readership survey that allows members to tell us what they like, what they don't like and what they want more of.

Here are some AP areas under review. We plan to add more articles and columns to provide more variety and more content in each issue. Because more than 80 percent of APS members collect U.S. material, we'll aim for a U.S. to foreign article mix of at least 50 percent. We currently have an enviable article backlog of about 18 months, but most of the articles are related to foreign material so I have been on the phone soliciting articles related to U.S. stamps, covers and ephemera. Now is the time for anyone with a good, previously unpublished, manuscript related to a U.S. subject to submit it to the AP.

The AP will continue to have the best authors and the best articles anywhere. Many will take a scholarly approach, but we plan to offer something for almost everyone in each issue. We do not plan to run issues where only a couple of articles make up the whole magazine. To accommodate longer article subjects, we plan to serialize them or to introduce them in the magazine and provide a monograph with the complete story. For some subjects, we may serialize them in the magazine and combine the articles into a monograph.

One change readers will notice more quickly than others is our handling of book reviews. They'll continue to find listings of new books along with ordering information in the AP, plus we'll feature a book of the month, but all other traditional book reviews will be moved to *Philatelic Literature Review*. It's part of our plan to reinvigorate that publication and give it a niche and expand its reach. Another change will be a reduction in the number of letters to the editor that appear in each issue. There will still be lots of reader input but most issues will see a reduction of 30 to 50 percent in the number of letters in order that we can add more feature articles.

### *Philatelic Literature Review*

With a current subscriber base of about 2,300, the *PLR* needs a jumpstart. Everything about the *PLR* is under review. I believe the niche for *PLR* is book reviews, bibliography, biography, necrology and indexes. It serves the APRL, the serious researcher and those who would like to become one. Auction reviews are also under consideration. Auctions are an under served area that could help boost interest. We are also examining whether changing the magazine format would lead to significant cost savings. If any changes are made they will begin with the 1Q/2002 issue. We plan a readership survey for the 4Q/2001 issue to determine reader preferences. We'll add columns/features based upon these results.

### AP Monographs

The monograph concept is an extension of the magazine that will offer scholarly subjects featured separately. This is part of our educational mandate and a concept that I believe will add tremendously to philatelic knowledge and research. The primary focus will be on specialized U.S. manuscripts of 100 pages or less. The added benefit to monographs is that they maximize production time when they are run in part in the AP and they allow us to feature in-depth, subjects that would have to be serialized because of length. Four monographs per year are envisioned. The U.S. Great American Series by Stephen Esrati, planned for a December release, will be the first in the series.

### APS Books

We're also reinvigorating our book publishing operation so that authors can have their work, from short article to full-length book featured by the APS. Over the years, the APS has produced a number of books of varying content, sizes and quality. Recently, book publishing has been dormant. I plan to encourage author submissions for an APS book line. Book subjects will be primarily United States in orientation with long-term reference value. Some may be joint issues with affiliated societies who don't have the resources to do a professional job or who would gain from the exposure offered by the APS. *The APS Guide to Philatelic Estate Planning* is scheduled for 2002.

### Style, Style, Style

The APS will sponsor a Seminar on Philatelic Style on Saturday, June 22, 2002, just before the APS Summer Seminar. The one-day seminar will include presentations and discussions about philatelic style and usage with the goal of producing a style guide that can be used as a reference by all philatelic writers and editors.

Is it airmail or air mail; banknote or bank note; online or on-line, USPS or U.S.P.S.; India Scott C11-12 or India Scott C11-C12; Citizen's Stamp Advisory Committee or Citizens' Stamp Advisory Committee? What copyright rules apply; what's fair usage; how should figure numbers, captions, photo credits, Web addresses and references be handled? When do you use pane or sheet; surcharge or overprint? That's the type of

questions for which this style guide will provide the answers.

All writers and editors are invited to participate. Those unable to attend can submit style comments, questions or problems to me by email at: [pmartin@stamps.org](mailto:pmartin@stamps.org) or by mail at P.O. Box 8003, State College, PA 16803. Watch the *American Philatelist* and *Philatelic Communicator* for details.

Participants may also wish to stay for the June 23-27 Summer Seminar "How to Get Published" course taught by Rob Haesler.

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### Calvet M. Hahn

The usual practice of the Hall of Fame Committee is to prepare a citation that describes the contributions made by the new Hall of Fame member. However, because Calvet M. Hahn's statements about himself so appropriately capture his attention to accuracy and completeness, as well as his sense of humor, allow us to liberally quote Cal himself:

Hahn went to 16 schools before attending Yale for his undergraduate work and Harvard Business School for his master's. He is apparently the only college graduate of two of the schools, a one-room schoolhouse in New Jersey and an agricultural school on Lake Ontario north of Syracuse in the Snow Belt. He has lived from Florida to Massachusetts on the East Coast and in Illinois and Missouri in the Midwest. Following college he spent over a decade in the food industry, ending up as research director of a group of publications dealing with chain stores. He spent several years between in the newspaper industry, consulting and serving as research director of Maidenform, before taking the post of profit improvement director of CBS records. Finally, he spent a decade as a financial analyst with Texaco before establishing his own business, H&H Marketing, which he runs today. His major functions in this operation include serving as auction agent in addition to doing research and writing in the philatelic field.

Mr. Hahn is a third-generation stamp collector, with one grandfather having been a serious collector prior to World War I. His father, brother, and brother-in-law were all collectors as are various nephews and nephews-in-law as well as some of their children, so that it is a five-generation philatelic family. Hahn began collecting around six or seven and expertizing at about ten, at which time he discovered his father was converting perforated Washington-Franklin stamps into imperforates.

He followed the usual pattern of general collection and then specializing in the U.S. prior to college. He sold his stamp collection to help finance grad school and decided to engage in a cheaper collecting area—New York State stampless covers. In one of his worst economic analyses, he concluded that as the old Konwiser stampless cover catalog listed all New York stampless covers at about \$6,000, he could probably obtain examples of most postmarks in the field for around \$30,000. Currently his New York stampless collection comprises over 50,000 covers and they do not come at \$1 each!

He was a very private collector until about 1970 at which point he began to publish. As Cal puts it, "His published bibliography comprises eight single spaced pages"—or more than 200 major indexed articles. His articles reflect his interest in philatelic research and postal history, particularly in the areas of colonial and confederate era posts, locals and carriers, the 1847 and 1869 issues, the

Black Jack and the National Banknote Co. issues. He has also written important articles in the cross-border, transatlantic, steamboat, Confederate and Western cover area, as well as the history of collecting. He has received best article awards from the *Collectors Club Philatelist* and *SPA Journal* among others. He has also been honored with the Perry Cup, Wunsch 1869 award and the Classics Society's Neinken award, and was last year's winner of the APS's Luff Award for philatelic research. Cal also has been an editor of several journals, an officer of numerous societies, and an expertizer, among his extensive philatelic activities. □

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### Varro E. Tyler 1926-2001

Varro E. "Tip" Tyler, internationally recognized authority on both philatelic forgeries and herbal medicines, died at the age of 74 on August 22, 2001, in Lafayette, Indiana. Born in Auburn, Nebraska, he graduated in pharmacy from the University of Nebraska, and received a Ph.D. from the University of Connecticut.

Dr. Tyler served as dean of Purdue University school of pharmacy for twenty years, and as vice president for academic affairs at Purdue for an additional five years. He was elected as the first president of the American Society of Pharmacognosy, and president of the American Association of Colleges of Pharmacy, the American Council on Pharmaceutical Education, and the American Institute of the History of Pharmacy.

His initial interest in the postage stamps of Japan led him to serve eight years as chairman of the expertizing committee of the International Society for Japanese Philately. His philatelic pursuits expanded to include forgeries of all countries, serving as chairman of the American Philatelic Society's committee on fakes and forgeries, and lecturing annually on the subject at the A.P.S. Summer Seminars on Philately. Among his books on the subject is his *Focus on Forgeries*; one of his last philatelic articles appears in the September 2001 issue of *Scott Stamp Monthly*.

Dr. Tyler was equally well known for his extensive studies and educational efforts in the field of herbal medicine. He was the author of more than 270 publications, including three popular books: *Hoosier Home Remedies*, *The Honest Herbal*, and *Herbs of Choice*. He frequently appeared on television and radio talk shows, and was quoted extensively by the lay press. In recent years, he wrote a column on herbal remedies for *Prevention Magazine*.

A memorial service was held August 25 in West Lafayette, Indiana. Memorials to Purdue University school of pharmacy or Convent Presbyterian Church in Lafayette, Indiana.

George Griffenhagen □

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### Digital-Book Rights

*The New York Times* reported in a story dated July 12, 2001 that a federal judge in New York ruled that the term "book" in book contracts does not automatically include electronic books. At this writing, the article was still available on *The New York Times on the Web* at <http://partners.nytimes.com/2001/07/12/technology/ebusiness/12BOOK.html?todayshheadlines>. □



# LETTERS

**From Ben Floyd:** Could you please consider running an article on "Self-syndication" in a future issue of *The Philatelic Communicator*? I was thinking in terms of the non-philatelic press.

Thank you for your time and consideration.

Editor's Note: We'd be happy to run such an article—do I hear a volunteer to write one?

**From Bob Rawlins:** I read with fascination in the April 2001 *Philatelic Exhibitor* an article by Janet Klug outlining the six, count 'em, six divisions now available for philatelic exhibits. Everything from the most traditional to exhibits of non philatelic items can now be exhibited in APS shows.

Janet noted that "Judges will face new challenges. Judges will have to learn the basics of judging exhibits in new divisions, as well as the new criteria for Display exhibits. It won't be easy, but I'm confident our corps of nationally accredited judges is up to this challenge."

Is our corps of nationally accredited literature judges ready for the challenge of judging different classes of philatelic literature by separate rules? Will our nationally accredited committee looking into the matter be up to the challenge of actually establishing separate judging criteria for different categories of philatelic literature breaking ranks with FIP in this regard? Will we finally or ever break the mold of one size fits all?

It would be nice to have an article in *TPC* on what progress, if any, is being achieved.

Editor's Note: See the update on page 8 in this issue.

## ... and an e-mail spam from eBay:

Subj: Stamps Have a New Home!  
Date: 4/13/01 3:50:48 PM Eastern Daylight Time  
From: marketing@welcome.ebay.com (eBay Marketing)  
Reply-to: marketing@welcome.ebay.com (eBay Marketing)  
To: jfoley4197@aol.com

=====

Stamps Have a New Home!

=====

Go to eBay.  
Go to eBay Stamps.

## Fantastic Finds for Philatelists!!! [sic.]

Great news! We're expanding eBay's Stamps Category to bring you new information, special promotions and services to make buying and selling easier and even more enjoyable. . . .

Oh well, if they can't spell it, they can just call us stamp collectors! □

Journalism is the ability to meet the challenge of filling space.  
—Rebecca West

## A Changing of the Guard

Excerpted from APS Press Releases

BILL WELCH

Bill Welch retired on June 22 from his posts as editor of *The American Philatelist* and *Philatelic Literature Review*. Welch, who has held the posts for nearly sixteen years, is stepping down due to health reasons. He is recovering from a near fatal case of septic double pneumonia. Welch said "I will miss dealing with authors, readers, and the APS staff members who help to make these editorial positions the best jobs in the hobby."

At CAPEX 96, the *American Philatelist* became the first periodical ever to win a gold medal at a full FIP show. *PLR* is unique in combining coverage of the literature scene with publication of important indexes and bibliographies.

Welch, fifty-nine, joined the APS staff June 17, 1985, with more than twenty years experience in publishing. Formerly, he was executive editor and general manager of the *Centre Daily Times*, a Knight Ridder newspaper in State College. He began his career as a general assignment reporter in 1964, following graduation from the Pennsylvania State University with a degree in English.

PETER MARTIN

Peter Martin has been named editor of the *AP* and *PLR*. Martin, who was the APS Director of Development, will wear three hats as he will continue to perform his Development duties. He was already on the APS staff and had a proven track record with four record-setting years at *Scott Stamp Monthly*.

He was the Capital correspondent for *Stamp Collector* and *Stamp Wholesaler* from 1993-1995 and has also edited several society journals. His articles have appeared in most major philatelic publications. He has received awards for writing and editing. Martin also has a strong background with non philatelic publications, including a stint as an editor of *Soldiers*, an Army magazine. □

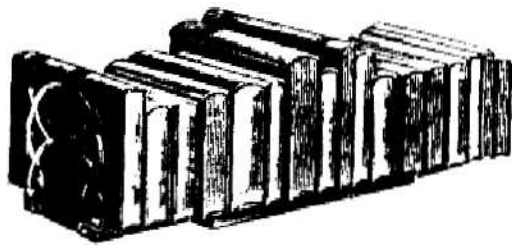
## IRISH GROUP DONATES \$1,000 TO NEW YORK RELIEF

The Éire Philatelic Association (ÉPA) has donated \$1,000.00 to The New York Police & Fire Widows' & Children's Benefit Fund. The EPA, now in its fifty-first year, caters to the interests of collectors of the stamps and postal history of Ireland.

Mindful of the long association of those of Irish ancestry with the New York police and fire departments and awed by the gallantry of those that risked and gave their lives to aid their fellow citizens, the Association decided to do what it could to aid the families of those that died so valiantly.

The New York Police and Fire Widows' and Children's Benefit Fund, established in 1985, is a nonprofit organization that assists the families of fallen New York City firefighters and police officers. The Fund provides funds to families at the time of a death to help with immediate expenses. In addition, the benefit fund distributes an annual check to each of the surviving families. For more information visit their official Website at <http://www.nypfwc.org/>

The Éire Philatelic Association was founded in 1950. Membership information may be obtained from the Secretary, Myron Hill III, P.O. Box 1210, College Park, MD 20741. The ÉPA's Website is <http://www.EirePhilatelicAssoc.org/> □



## 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.

***The Locally Registered and Foreign Air Services of British Asia*, by Charles Entwistle, Published by Chavril Press, Abernethy, Perth, Scotland, 2001, softcover, 24 pages, A5 format, Price UK£6.50 plus £2.00 postage, or US\$9.50 plus \$3.00 postage, available from Ken Sanford, 12 Chemin des Tuilots, CH-1293 Bellevue (GE), Switzerland.**

Fifth in the series of booklets on wartime airmail routes and companies from this publisher. The book covers the Middle East & Far East. The locally registered companies comprise Indian National Airways, Indian Trans-Continental Airways (which was originally 49% owned by Imperial Airways), BOAC, Qantas. Other airlines mentioned are CNAC, Mistr Airwork, Air France, KLM, KNILM & Pan American World Airways. It includes a summary of civil air services by country and six pages of postal history notes. A very useful book for the collector of WW 2 airmails.

Ken Sanford

***The "Sun" Collection of Red Revenue Surcharges of China, 1897 (auction catalog)*, Harvey I. Bennett, editor, Matthew Bennett Inc., 601 Washington Ave., Baltimore, MD 21204, 2001, 106 pages, 8 1/4 x 10 1/8", hard cover, profusely illustrated in color, no ISBN.**

The consideration of auction catalogs as literature is perhaps subject to some debate. Whatever the outcome of such a debate, this particular catalog is a reference work of lasting value.

It begins with a concise account of the issue, its background and variations. This is followed by a chart illustrating the surcharging sequence. Commentaries beyond that usually encountered in an auction catalog are provided for most lots. Provenance for much of the material is noted.

The quality of the color illustrations is nothing less than outstanding. Paper and printing are of equal caliber.

JEF

***First Cachets Revisited: A Review First Cachets Revisited, seventh edition*, Richard Monty editor, Wendy Doyle, Mark Goodson and Norman Elrod, MaxiMedia, Inc., 600 Harvest Court, Bel Air, MD 21014, 2001, \$39.95 postpaid in the U.S.**

The First Cachets project moves along with this latest

(seventh) edition. Author Dick Monty has spearheaded this venture for many years now and promises that an illustrated catalog of first cachets will appear one of these days. In the meantime, collectors need these checklists, and the latest edition appears a year and a half since the 6th edition. The catalog identifies the first cachet made by the famous as well as not-so-famous cachetmakers from the classics of the 1920s to date. Although updates to these catalogs occur regularly in *First Days*, the journal of the American First Day Cover Society, it is useful to have these editions of the entire catalog that put the updates into the database for easier reference. The format of the latest edition is the same as the earlier ones. The first of the two sections is an alphabetical listing of cachetmakers, increased to 201 pages from 198 in the last version. The second section is the listing by Scott catalog number, and that has been increased from 168 pages to 171. Considering that each page has about 40 entries, the increased number of pages reflects the extensive additions to the listings. However, more important is the fact that the latest edition carries corrections to the previous one. Due to the volume of material now in the database, electronic versions are not available. The print version, which is 3-hole punched for easy binding, can be obtained directly from the publisher (address above).

Alan Warren

***The Reform of the Post Office in the Victorian Era and its Impact on Economic and Social Activity* edited by Gavin Fryer FRPSL and Clive Akerman FRPSL, The Royal Philatelic Society London, 41 Devonshire Place, London WIN 1PE, 2000, volume I lvii + 630 pages, volume II vi + 674 pages, 11 1/2 x 8 1/4", hard-bound, profusely illustrated including 40 color plates, maps, indices, glossary, biographies, bibliographies, £150 (£135 to members of the RPSL) + £41 postage and insurance (£28.95 without insurance), ISBN 0-900631-46-5 (the two volume set), 0-900631-36-8 (volume I) & 0-900631-41-4 (volume II).**

The subtitle *Documentary History 1837 to 1864 based on Sir Rowland Hill's Journal and Ancillary Papers with Glossary, Bibliography and Comprehensive Index* is an apt preview of what is to follow. This set of books establishes a high standard for future editors and publishers of extensive historical postal records and transcripts.

Some may recall Robson Lowe's serialization of Hill's *Journal* in *The Philatelist and Postal Historian* and continued in *The Great Britain Philatelist*. While it was fascinating, it was somewhat tedious with such a small portion in each issue. Here we not only have it in its entirety, but much more.

The Editorial Introduction provides the genesis of Hill's *Journal* as well as this publication, some observations on Rowland Hill and acknowledgments. Following this is a thirty-five page Historical Introduction. Included here is a comprehensive account of Hill's background, contemporary conditions in general with emphasis on the overall reform movement, and the circumstances leading up to and following postal reform. A careful reading of this will greatly enhance the understanding of what follows.

The first chapter is Hill's *Post Office Reform* pamphlet of 1837. This is followed by the *Journal*. For the most part, each chapter contains a year of the *Journal*. At the beginning of each chapter is a brief boxed note titled "Also in 18 -" noting other

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events of the year and provides a bit of perspective. Interspersed throughout the *Journal* is a profusion of appropriate illustrations. This section of 663 pages is the bulk of the work and carries through to the second volume. Layout is clear and easy to follow.

In the Editorial Introduction, the editors comment that "At one point the projected Appendices threatened to overshadow the primary subject-matter." At 593 pages it was a near thing. However, it is the readers' great good fortune that the editors persevered in providing this very useful array of information. Not only do the appendices enhance the basic material, they provide an extensive array of material in their own right. Organized into sections that follow Hill's career, they contain published material, correspondence and reports. A Glossary that greatly aids the understanding of the terms used in the *Journal*, particularly, as the editors point out, where usage has changed over the years. Next is a selection of biographies, beginning with Rowland Hill and continuing with others involved in the Government, the Post Office and its reform. This is followed by a comprehensive bibliography. A complex work of this nature, particularly one where much is set forth chronologically, requires a strong index and this is provided. There are three main indices: Index to People (further subdivided into appropriate sections), Index to Places (grouped by nation or area) and a General Index. The indices comprise sixty-nine pages.

Something this extensive is bound to have a few typos. An obvious one is 1851 given as the date Robson Lowe presented the *Journal* to the Post Office (p. xiv). In the main, the volumes appeared to be refreshingly free of significant problems of this nature.

The illustrations add not only to the aesthetic quality of the work, but to its utility and understanding as well. They are of high quality throughout, with a few exceptions where the original material may not have weathered the years all that well. The color plates are extraordinary and the philatelic material chosen for illustration is of the first order.

Externalities of the books are excellent. This is a reference that will stand for as long as there are people interested in the history of the post and our hobby. However, true to the adage that "one man's meat is another's poison" — when showing these books to a philatelic librarian, the comment was "very nice illustrations, but really too much information." Well . . . .

JEF

***The Parcel Post Stamps of the Ivory Coast*, by David L. Herendeen, published by the author, 1641-D 237th Street, Harbor City, CA 97010, 2001, viii + 142 pp., 7 x 10", perfect bound, card cover, numerous illustrations and tables, \$24.95 postpaid (inquire for foreign rates), ISBN 0-9708234-0-1**

In this elegantly devised *tour de force*, Dave Herendeen has produced what surely must be—and perhaps for all time—the definitive study of what at first glance appears to be a most unimportant backwater of French colonial collecting.

But, if the subject matter (Ivory Coast parcel post stamps Cérés #1-22) may not be of prime importance to most collectors, the deductive processes by which the author has created order out of chaos are certainly worthy of praise and emulation. He most convincingly shows us the order in which the many series of overprints *must* have been printed, which were merely trials or essays, and which saw actual parcel-post use within the

colony rather than being produced primarily for collectors.

Introductory chapters 1 through 3 set the scene; one important purpose being to show that very few towns in the Ivory Coast could legitimately have had opportunities to use parcel post stamps. The inference is, of course, that many date stamps from small, inland post offices could only be favor cancels. They are followed by a chapter on the "underlying" dues stamps that served as vehicles for the parcel-post overprints.

The meaty part which follows consists of eleven mostly short chapters, covering each of the 1903-1905 overprintings, in the author's carefully deduced chronological sequence of production. Dave also explains most convincingly the reasons for the almost constant change in overprint formats. He has made exceedingly good use of his own vast collection, plus that of others, notably that of Paris dealer Pascal Behr. Combinations of multiples (mint or used) and of date stamps were used to determine not only the printings but also served to plate the many varieties (inverts, missing accents, replaced fonts, etc.) that appear in all of these issues.

Final chapters justify the author's methods and conclusions. They are followed by a detailed catalog with valuations, a three-plus-pages bibliography, and an index. All illustrations, except those on the front cover, are in black-and-white and are first rate for clearly showing the overprints, the location on individual stamps, and their varieties. Tables and flow sheets are uniformly excellent, informative, and easy to follow.

About my only qualms are that the book does not lie quite flat when opened and (more importantly), that valuations and perhaps also the classification may require some modification, should hitherto unknown pieces appear on the market. But then, that can happen with any other definitive study.

This, of course, is not a book for everyone. Nevertheless, I would never hesitate to recommend it, if only as an instruction manual on how best to conduct a really serious study of some neglected or poorly understood subject.

Stanley J. Luft

**Red Cross Stationery of A Military Ambulance of 1870**, C. Marsanoux, *L'Ambulance du Midi*, pp. 154-164 of 26th Mail Auction Catalogue, 8x 11", 17 color ills., Lahille & Marsanoux, 7 place Gailleton, F-69002 Lyon, France.

When I received this auction catalogue, I was impressed by the wealth of colored photos of old documents. Even more impressive was publication of an original study and research concerning Dr Albert Pizot's notes to his mother, written while he served with that ambulance.

He was chief of a section of 25 people, out of a total of 40, constituting the Ambulance du Midi [Ambulance of the South]. The correspondence covers the end of October 1870 to 13 February 1871, from the time they left Montpellier until they had returned there. Many cards and letters are imprinted with the title of the ambulance, together with a Red Cross.

Others show red handstamps used by the ambulance, sometimes circular, sometimes rectangular, even side by side or one atop the other. With one exception, they were free franked.

The exception, on unmarked stationery, is hand dated 28

January, franked with a Swiss 30-centimes stamp, postmarked the next day at Porrentruy, Switzerland, and with a Switzerland-Marseilles train cancel the day after. The text starts with 'I profit from an occasion, my dear Mother. ...' We don't know what that occasion was, only that the ambulance had been held prisoners by the Germans. Indeed, two earlier cards, both with the ambulance imprints, bear circular date stamps FELD-POST-EXPED./4. RESERVE-DIVISION. [Fieldpost Expedition, 4th Reserve Division] and date. One is hand dated 26 Jan. 1871 with the cds date illegible, the other is not hand dated, the cds reading 27 Jan.

Except for Strasbourg Red Cross cards, such French cards, envelopes, and handstamps from the 1870 war are hardly known. I have not seen them catalogued except only in Pierre Monot's *Les Précurseurs de la Thématique Croix-Rouge* [the Precursors of the Theme Red Cross]. As a result, they have been almost completely neglected by postal historians, who are now given a first chance to study a whole correspondence from France's Ambulance of the South. This is truly a rare opportunity for students of Red Cross and related activities and those interested in the Franco-German War of 1870/71.

Ernst M. Cohn □

## SECRETARY-TREASURER'S REPORT

(As of September 26, 2001)

### Election Results (number of votes cast):

#### President 2001-2003

54 Dane S. Claussen (now of Pittsburgh, Pennsylvania)

#### Vice President, East 2001-2003

54 Barth Healey (Port Washington, New York)

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### Welcome Our New Members:

**1868** Gerald James Gallagher, 460 Lombardy Road, Drexel Hill, PA 19026-1329. Author of articles in *The American Philatelist* plus 40 articles in other journals on military history and heraldry. Sponsor: George Griffenhagen

**1869** John R. C. Nebeker, 642 East 660 N., Orem, UT 84097. Will soon be writing some articles, and will send reprints after they are published. Sponsor: George Griffenhagen

**1870** Raymond Woods Ireson, 86 Cartier, Roxboro, Quebec, Canada HBY 1G8. Editor: *The Shoe Box* (Lakeshore Stamp Club, chapter #84 of the Royal Philatelic Society of Canada); Columnist: *The Canadian Philatelist*. Sponsor: Jane King Fohn.

**1871** Anthony S. Wawrukiewicz, 3130 S.W. Wilbard Street, Portland, OR 97219. Author: *U.S. Domestic Postal Rates 1872-1996; U.S. International Postal Rates 1872-1996*. Sponsor: Les Winick.

**1872** Dr. Harvey Tilles, P.O. Box 5466, High Point, NC 27202-5466. Free-Lance Writer: *Scott Stamp Monthly*. Sponsor: George Griffenhagen.

### Address Changes:

**1243** Dane S. Claussen, 1211 Buena Vista Street, #4, Pittsburgh, PA 15212

**1332** Peter Mosiondz, Jr., 26 Cameron Circle, Clementon, NJ 08021-4800.

**1835** Alena Pascual, P.O. Box 21014, Madowvale RPO, Mississauga, Ontario L5N 6A2, Canada.

### Closed Albums:

**1834** Alexander M. Unwin of Bellevue, WA, died January 24, 2001.

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

□

## Theron Wierenga Receives Cabeen Award

The Collectors Club of Chicago recently honored Theron Wierenga with his second Cabeen Award for *United States Incoming Steamship Mail, 1847-1875*, Second Edition. The award is a one ounce 14 kt gold medal picturing the building donated to the Club by Mr. and Mrs. Cabeen.

His work entails sailing data for over 120 different steamship companies, and numerous steamship lines, most with mail contracts. The 200 plus pages cover the routes in the Atlantic and Pacific Oceans.

The Steamship Mail volume sells for \$55. and is available from your favorite book dealer. □

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## 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

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## WU 30 CRITIQUE SERVICE

Past president Charles J. Peterson operates the WU30 Critique Service. There is no charge for the service. Details are:

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Another illusion, seldom entertained by competent authors, is that the publisher's readers and others are waiting to plagiarize their work. I think it may be said that the more worthless the manuscript, the greater the fear of plagiarism.

—Stanley Unwin