

# The Philatelic Communicator

Quarterly Journal of  
Writers Unit 30, American Philatelic Society

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Third Quarter 2002

## STAMPSHOW Literature Awards

The STAMPSHOW Literature Awards were presented at the Writers Unit 30 Breakfast on Sunday, August 18, 2002. WU30 president, Dr. Dane S. Claussen, presided. As usual at STAMPSHOW, there were many entries. The awards were:

### GRAND AWARD AND GOLD

*The Imperforate Sitting Helvetia - Strubel* by Herbert Brach

### ARTICLES

**Silver-Bronze:** *The 1866-68 15-Cent Black: History, First Day, Production, Varieties and Uses of the First U.S. Commemorative*, Eliot A. Landau.

*Starting from the Back*, David L. Straight

**Certificate:** *The Lincoln Story*, Eliot A. Landau.

### CATALOGS

**Gold:** *Catalogo Enciclopedico Italiano 2000/2003: Repubblica Social Italiana Luogotenenza Comitati Di Liberazione*, CEI Milano.

*Catalogo Enciclopedico Italiano 2000/2002: Repubblica Italiana Territori Libero di Trieste*, CEI Milano.

*Catalogo Enciclopedico Italiano 2000/2001: Citta del Vaticano Repubblica di San Marino*, CEI Milano.

*Colour-Illustrated Stamp Catalogue of China (1878-1949)*, Philatelic Publications Limited.

*Specialized Stamp Catalogue of the British Virgin Islands*, Dr. Giorgio Migliavacca.

*Vaccari Catalogue 2001-2002, Postage Stamps and Postal History*, Vaccari SRL.

### Vermeil:

*Catalog of the 19th Century Stamped Envelopes and Wrappers of the United States*, Allen Mintz.

*Catalog of Private Express Labels and Stamps*, Bruce H. Mosher.

*Catalogo Enciclopedico Italiano 2000/2001: Antichi Stati Italiana -- Uffici All'Estero Colonie Italiane Repubblica Somala -- Repubblica Eritrea*, CEI Milano.

*The Commonwealth King George VI Catalog*, Murray Payne Ltd.

### Silver:

*Postal Stationery of Ireland*, Barney Clancy & Otto Jung.

*Protected Fauna*, Domifil Catalogos Tematicos Internationales.

*Sports - Olympic Winter Games*, Domifil Catalogos Tematicos Internationales.

### Certificate:

*Vaccari - La Libreria Filatelica per corrispondenza*, Vaccari SRL.

*Vaccari - Vendita A Prezzo Netto*, Vaccari SRL.

### HANDBOOKS

### Gold:

*Orange Free State Philately - Vol. 1*, R. W. Hisey and R. T. Bartshe.

*A Philatelic Bibliography for Colombia and Panama, 1865-1999*, Mitchell & D'Elia & Copaphil.

*Postal History of the Spanish Philippines from 1565 through 1898*, Don Peterson and Geoffrey Lewis.

*A Postal History of the Prisoners of War and Civilian Internees in East Asia During WWII*, David F. Tett.

### Vermeil:

*Deutsche Lufthansa South Atlantic Airmail Service 1934-1939.*

*Forgeries of the Dragon, Cherry Blossom, and Koban Postage Stamps of Japan; ISJP CD-ROM Monograph 1, 2nd Edition*, Lois M. Evans-de Violini.

*Congress Book 2001*, Richard Helbock.

*The Italian Military Occupation of the Ionian Islands of 1941*, Mario Perini & Maurizio Raybaudi Massilia.

*The United States Post Office in World War II*, Lawrence Sherman M.D.

*Ethiopia 1867-1936 with Addendum, History, Stamps and Postal History*, Vaccari SRL.

### Silver:

*Jewish Chess Masters on Stamps*, Felix Berkovich.

*The Philatelic Adventures of Sherlock Holmes*, Larry Dodson.

*1946 Commonwealth Victory Issue: Parliament Buildings Design*, Larry Goldberg.

*Italian Postal Rates 1862-2000 - 6 Volumes*, Vaccari SRL.

### Silver-Bronze:

*Identifying the Cancellations of Trinidad & Tobago*, Larry Goldberg.

*World War I in East Africa: Civil Censorship*, Regis Hoffman.

*The Unissued Stamps of King George VI*, David Horry.

*Postal Markings Somaliland Protectorate 1903-1960*, Germain Mentgen.

*A Study of all Three Plates of the 2d Grey of the Kangaroo and Map Series*, Greg Pope.

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# The Philatelic Communicator

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Third Quarter . . . . . July 15  
Fourth Quarter . . . . . Oct. 15

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Rockford, IA (2003)

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# The Quill

Joe Foley

### STAMPSHOW

There are several items in the issue that "revolve" around our activities at STAMPSHOW in Atlantic City. The Writers' Roundtable was of particular interest. If the promises come to hand, there will be some very useful "follow-up" articles forthcoming. If any member has a particular area that they would like to see addressed in *The Philatelic Communicator* send a letter or e-mail to me and we'll do our best.

WU30 vice-president Barth Healey who is also a senior staff editor at *The New York Times* has offered his services as a Writing/Layout mentor. See the note on page 11. Past president Charlie Peterson will continue to offer his critique service. I've seen what Charlie does and it is really useful. A few years ago I suggested to two editors that they obtain a critique from Charlie. They didn't. They could still use one.

### TARDY

The best laid plans . . . I knew I was going to be running at the "edge" of the third quarter. (I'll let you guess which edge.) Time had been allocated to wrapping up the issue before my wife and I left on an extensive trip. An illness of a member of my family became a higher priority. Thanks for your patience. If the "promises" mentioned above become reality (soon), the fourth quarter should be in your hands before year's end.

### ACROSS MY DESK

Krause Publications has distributed a catalog of their stamp books and collecting supplies. Some specials were noted, but it would be best to check their Web site for current availability: <http://www.krause.com>.

The Mexico Elmhurst Philatelic Society, International has recently published their *Membership Directory 2002-2004*. With future year-dates in the title, it's hard to suppress a smart remark—but I'll do my best. This is a well-done directory and any group contemplating such a publication might consider it as a model.

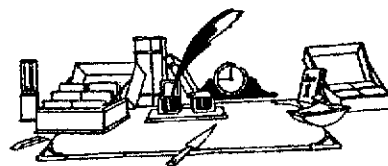
Stanley Gibbons has a literature list available that can be accessed on the 'net at [www.stanleygibbons.com/bookshelf](http://www.stanleygibbons.com/bookshelf).

The *St. Pierre & Miquelon Philatelic Journal* is an example of effective use of color for a relatively small group. The *Journal*, now in its eighth year is a modest affair. While some of the scans could be a bit sharper, the overall effect is pleasing. One approach they have is to collect dues for two years at a time. Considering the volunteer effort dues collection entails, not a bad idea.

Speaking of color, *The Canal Zone Philatelist* is using it. The Canal Zone Study Group is celebrating their 50<sup>th</sup> anniversary, and the Second Quarter thirty-six page issue is indeed a special one. Additionally, all members received a very nice commemorative letter opener—a nice touch □

# President's Message

by Dr. Dane S. Claussen



The difference between a good and a great periodical—newspaper, newsletter, magazine or journal—is often hard to define for the average reader and sometimes even for the discerning. The reader can say that he liked the mix of articles in one issue or one volume's issues better than in a previous one or in a competing or complementary periodical. However, the reader will wonder if the preference is solely a matter of taste or perhaps just luck and coincidence.

What good editors do is to make this happen quite deliberately and yet make it look so effortless that the readers are simply very pleased by how it all turned out. Frankly almost none of the readers will give much thought to the processes, behind the scenes, even inside a black box, behind it all.

When I became the editor of *The Heliograph*, for the Postal History Foundation (PHF), more than one philatelist asked me if I had moved, or was going to move, to Arizona to work at the PHF headquarters. (I was then Associate Publisher & Advertising Director of Milwaukee's alternative newsweekly—Wisconsin's second largest weekly newspaper—and of course was not about to move to Arizona for a volunteer position on a quarterly publication.)

This story showed me that many collectors have absolutely no idea how much or how little work can go into a periodical, and even makes one wonder whether they know about technology or services, respectively, called the telephone, fax machine, Federal Express or even our beloved U.S. Postal Service!

I was thinking about the intangibles of editing again lately after having judged the literature competition at STAMPSHOW 2002, along with WU#30 Vice President—East Barth Healey and former APS President Bill Bauer. We were impressed by a separate, special supplement to *The Cuban Philatelist* on tuberculosis stamps. This is not the first time that philatelic literature judges have been impressed by a society journal issuing an "extra," and a particularly excellent "extra" might gain a journal "felicitations"

or even a higher medal level. My point is not so much that journals should be issuing "extras," but that if society journal editors want to impress their readers (let's forget about judges now, because only a small minority of philatelic periodicals are ever entered into a literature competition, and judges are not the primary—or even an important—audience for society journals), they should be thinking about ways to pleasantly surprise their readers at least often enough for the readers to remember the last time they were pleasantly surprised when there's a new pleasant surprise.

Over the years in various different forums, I have made many, many suggestions for ways in which philatelic editors can fill space at the last minute when they need to, vary the content of typical issues of their journals, or do something special. I don't even remember them all. Some are actually listed in the standard scoring sheet used by philatelic literature judges: question-and-answer columns, auction results for items of interest to the society, lists of articles of interest that have recently appeared in other journals, letters to the editor, the society's own auctions, publishing bibliographies of relevant references, obtaining display and classified advertising, and so on.

I've already mentioned above another idea: putting out some sort of "supplement" or "extra." Just think what a pleasant surprise that will be for members, particularly if you don't tell them about it ahead of time and they simply get it in the mail one day.

Here are some other ideas to increasingly serve as comprehensive ("one-stop shopping") periodicals in your specialty:

- 1) Reprint articles that appeared in your journal before most of your current members belonged to the organization.
- 2) Update old articles—you can do this in one of three ways:
  - a) republish the original article and then tack on an "afterword" or "update";
  - b) ask the original author for a revised, updated version; or
  - c) simply publish the update and make reference in an editor's note to the title and date of the original article.

3) Sponsor "pro-con" debates between two specialists who disagree on a point of interest to many other members.

4) Translate articles from other languages about your organization's specialty.

5) Serialize exhibits in your specialty.

6) Reprint, with permission, articles from other journals about your specialty; try to make an educated guess first about whether most of your members do not also subscribe to the other journal.

7) Serialize an old book-length reference that is still valid, difficult to get, and not still protected by copyright (or get the copyright holder's permission).

8) Ask living philatelists to update/correct the writings of deceased ones through methods a) and c) mentioned in #2 above.

9) Run articles about collateral material of interest to your members, or general historical background pieces (not a great use of space in a philatelic periodical, but better than nothing).

10) Ask members to write first-person accounts of great finds, great buys, how they got into the specialty, etc. (Again, many members will find this interesting, although it is not optimal content for society journals.)

11) Publish "how-to" articles. For example, instead of only publishing the latest flyspeck discovery, also publish articles on how to actually beginning flyspecking.

Once a journal editor learns that he or she can provide valuable services for members while not always feeling compelled to commission full-length, original research articles, the less pressure he or

➤➤ continued on page 5

**Bronze:**

*Handbook of Classic Mexico*, Mark E. Banchik.  
*In the Land of Make Believe*, Karen Cartier.  
*Identifying the Cancellations of Basutoland*, Larry Goldberg.  
*Identifying the Cancellations of Uganda*, Larry Goldberg.  
*The Half-A Collection Revisited*, Clyde Jennings.  
*Identifying the Cancellations of Southern Rhodesia*, Larry Goldberg.  
*With the Zeppelin to South America*, Vadim Moroz.  
*The Revenue Stamps of Tonga and Niuafo'ou*, Steven Zirinsky.

**PERIODICALS**

**Gold:**

*Postal History Journal*, Diane DeBlois & Robert Dalton Harris.  
*Collectors Club Philatelist*, Joseph E. Foley.  
*First Days*, Barry Newton.  
*The American Revenuer, 2001 Volume 55*, Kenneth Trettin.  
*Fakes Forgeries Experts Journal*, Paolo Vollmeier.

**Vermeil:**

*The Posthorn*, Paul Albright.  
*The Cuban Philatelist*, The Cuban Philatelist.  
*Ukrainian Philatelist*, George Fedyk.  
*India Post*, Peter Leever.  
*State Revenue News*, State Revenue Society.  
*Vaccari Magazine 2001 - N.25/26 Specialized in Philately and Postal History*, Vaccari SRL.

**Silver:**

*The China Clipper*, Donald R. Alexander.  
*The Computelist*, Robert de Violini.  
*Menelik's Journal*, Ethiopian Philatelic Society.  
*Old World Archaeologist*, George Holland, Editor.  
*Post Mark Collectors Club Bulletin*, Post Mark Collectors Club.  
*ROSSICA Journal*, Jeff Radcliffe.  
*The Cinderella Philatelist*, P. F. Rogers.  
*The Canadian Philatelist/Le philatliste canadien*, Tony Shaman.

**Silver-Bronze:**

*Reflections*, Ebony Society of Philatelic Events and Reflections.  
*Journal of Fine and Performing Arts Philately*, Fine Arts Philatelists.  
*HPSA News Bulletin*, Hellenic Philatelic Society of America.  
*The Alaskan Philatelist*, Eric Knapp.  
*NJPH, The Journal of the New Jersey Postal History Society*, New Jersey Postal History Society.  
*South Atlantic Chronicle*, Everett L. Parker.  
*The Page and Panel Journal*, Ron Walenciak.

**Bronze:**

*Camden County Stamp Collectors Newsletter*, Camden County Stamp Collectors Newsletter. *First Issues*, First Issues Collectors Club. *Sixth Sense - Philatelic News from Murray Payne Ltd* Murray Payne Ltd.

**Non-Competitive:**

*Colorado Postal Historian (Noncompetitive)*, Colorado Postal History Society □

## AskPhil.org, the Website of the Collectors Club of Chicago

by Les Winick

AskPhil.org, the web site of the Collectors Club of Chicago continues to improve its site. The latest addition is a search mechanism that allows viewers to find the answers to previously submitted philatelic questions simply by entering a few key words.

Since its inauguration on June 1, 1999, AskPhil has received 5,688 questions, all of which have been individually answered. Using this as a database, collectors can immediately find the answer to their question simply by using key words.

Go to [www.askphil.org](http://www.askphil.org). Then to Questions & Answers. If you recently have inherited a stamp collection and want to know how to proceed, use the word inherited as your keyword. If you want to know something about a stamp depicting horses, use horse as your keyword.

If your question is about an organization or type of organization, try as your keyword a word you would expect in the organization's name or that would describe the organization. Do not query on acronyms, i.e., use "American Philatelic Society" rather than "APS." If it is in our database, your reply will come up almost immediately.

AskPhil contains no commercials of any kind. The site is provided solely as a service to our hobby. While on the site, check the Resource Library and the AskPhil Academy. An illustrated description of the Washington-Franklin issues has been added, as well as learning course for juniors. Incidentally, juniors get a certificate upon completion of the course.

The site has been averaging 14,000 visitors per month for the last six months. Click on [www.AskPhil.org](http://www.AskPhil.org) and see for yourself why so many collectors have found it useful. We are also open to suggestions as to additional services that we can provide to the collector. □

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### AMERICAN PHILATELIC CONGRESS BOEHRET AWARD WINNERS

The Diane D. Boehret Awards of the APC were announced at WU30 Writers' Breakfast by Pat Walker who chaired the selection committee. Joining Pat on the committee were Joe Foley and Alfred Kugel. The awards were:

Periodical: *Fakes Forgeries Experts Journal*, Paolo Vollmeier, Editor. A periodical with permanent reference value; excellent coverage in both the varied geographic areas and in the time periods of the subject matter.

Handbook: *The Imperforate Sitting Helvetia - Strubel, 1854-1863*, by Herbert Brach. An outstanding definitive study of the stamps and their usage; enhanced by excellent illustrations, and references.

Catalog: *Zumstein Specialized*. Serves as a model for a catalog/handbook for the stamps of any country; exceptional depth and breadth. □

## Resources of Interest to Editors and Authors on the Internet

by Kenneth Trettin

As the Internet continues to expand and diversify, there are more and more sites of interest to philatelists and philatelic editors and writers. I am purposely ignoring the philatelic sites. Instead I will take a look at some of the non-philatelic sites where we can find information of interest to us as editors and writers.

<http://www.desktoppublishing.com/> contains just what we would expect. While highly ad driven (to the point of annoying) you will still find information about every facet of desktop publishing here. This is also a very important source of links to other sites on related areas.

<http://www.fontsite.com/> first attracted me since they have several free downloadable type fonts. (They are also selling a collection on CD I would highly recommend over anything you would find elsewhere. The owner of the site is also the author of the book *Digital Type Design Guide: The Page Designer's Guide to Working With Type* that, if you do not have any other book about typography or design, I would recommend this one. It also comes with a CD of more than 200 Mac and Windows fonts.)

Ironically this site is also the source of a number of very good articles that can be of great use to the amateur philatelic editor. Current articles are grouped under "The Style Guide," "Production Artist Survival Guide" and "Rules of Typography." Older articles can be found in the "Archives."

The U.S. Federal government provides an abundant amount of useful information. <http://www.gpo.gov/> gets you to the Government Printing Office. There you will find online access to searchable versions of the US Code and the Code of Regulations as well as a number of other public documents. Additionally, you can download in FTP format the Government Printing Office's *Style Guide*. It may not be as inclusive as the *Chicago Manual of Style* but it is much cheaper and available within minutes.

<http://www.loc.gov/copyright/> is Library of Congress' site for information about copyrights. Here one can download or read in text or PDF a large number of documents grouped in About / Search / Copyrights / Publications: How to Register, How to Record and Law and Policy areas. All of the information and forms necessary to register your work is available here.

Yet another resource is The Online Books Page at <http://onlinebooks.library.upenn.edu/>. This is a searchable database of more than 20,000 online books and links to them. The listing is added to several times per week. I have yet to find anything by looking for "philately," but "post office" and "mail" has yielded several results.

Additionally, you can find information needed for researching related fields or persons or just for enjoyment. Many of the books are from the Gutenberg Project that is attempting to make as many books in the public domain available as possible. There are also many books made available by government agencies, universities, libraries and special interest groups that want to promote their point of view (take that as a word of warning, some books are very biased in their content).

Another source of information to search out are the online magazines or "zines." **Desktoppublishing.com** in particular has a great number of links to them. They are often created by individuals, small business or large. They often promote their own interests, either as a hobby or as a profession. In the future I will bring some of what I would consider the better or the more useful to you attention as well as other useful resources on the web.

If there is any site you think I should comment on, please bring it to my attention. I can be reached at [revenueer@omnitelcom.com](mailto:revenueer@omnitelcom.com). □

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### ►► President's Message (*continued from page 3*)

she will feel. Perhaps putting out the journal won't seem like such a chore. Readers can tell in subtle—and sometimes not-so-subtle—ways whether an editor finds getting each issue done to be an adventure or a struggle. Readers can tell when an editor is bored, burned-out, lazy and/or boring. It is not particularly relevant that journal editors may not have endless time, and they may not have endless resources. They don't even need to be particularly creative, because this column just gave editors a long list of possible ways to vary the content and improve the usefulness and interest level of their journals.

Many journal editors think that they make their journals fresh again by periodic redesigns. But interest in a redesign, even a good one, lasts only for an issue or two; what readers really want is content that is useful and, above all, interesting. □

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### AFDCS SEEKS A NEW EDITOR

The American First Day Cover Society is seeking a new editor for their publication, *First Days*. The magazine, published every six weeks, includes coverage of the society business and events as well as first day cover research and articles for beginning to advanced collectors.

Responsibilities of editor include all editorial content and production decisions of *First Days* including soliciting, planning, and refining articles and features, defining and coordinating deadlines, processing manuscripts and acquiring the best quality illustrations, formatting and producing camera-ready pages and, most importantly, insuring the magazine is mailed on time. The editor must be able to work with others in the society and consult regularly with the various activities committees and departments as well as work closely with the executive director and printer. Candidates must be techno-savvy about various computer and software methods of publication production and communication.

Current editor, Barry Newton, is willing to insure a smooth transition. During his tenure, *First Days* earned many awards. His experience will be a valuable resource to the new editor.

The job includes compensation dependant on experience or qualifications, payment for reimbursable expenses, and convention attendance stipend. Inquiries should be directed to Doug Kelsey, AFDCS Executive Director, at: Box 65960, Tucson, AZ 85728, phone: 520 321-0880, fax : 520 321-0879 or e-mail: [afdc@aol.com](mailto:afdc@aol.com). □



# WU30 WRITERS' ROUNDTABLE AT STAMPSHOW

Atlantic City, New Jersey ~ August 16, 2002

Based on comments at the Writers' Unit Breakfast in Riverside, California, a Writers' Roundtable was scheduled at this year's STAMPSHOW.

Dave Herendeen, working with WU30 president Dane Claussen and with the assistance and cooperation of Ken Martin, developed a two-hour session for Friday, August 16, 2002, from 10:00 a.m. to noon.

Attendance varied during the two hours. However, for most of the session, there were approximately sixteen present. WU30 president Dane Claussen opened the meeting and welcomed the group. As planned, the roundtable was unstructured.

Discussions ranged over the following topics:

- Usefulness of ISSN's & ISBN's.
- Procedures for obtaining ISSN's & ISBN's.
- Citations for electronic media.
- Statutory Copyright.
- Common Law Copyright.
- Graphics, including the desirability of step-by-step guidance & production.
- Graphics cost for both high and low volume publications.
- The concept of "fair use."
- Computer software & hardware for writers, editors and publishers.
- Enhancement of illustrations and related ethical considerations.
- A bibliography on scanning & related technology.
- Desirability of "How To" workshops at future STAMPSHOWS.
- WU30 Mentors.

Some topics were touched rather lightly, others in considerable extent. In still other cases, a need for an in-depth treatment in a future issue of *The Philatelic Communicator*. We have some promises in hand on this aspect.

It was originally intended to have the follow-up, in-depth articles in this issue, but they are still in various stages of preparation.



Some of the participants at the Writers' Roundtable. Seated from left: WU30 president Dane Claussen, *Philatelic Communicator* editor Joe Foley, WU30 past-president Charlie Peterson and WU30 vice-president Barth Healey. Standing: Joe Crosby, Bill Bauer, Eliot Landau and WU30 vice-president and Roundtable coordinator Dave Herendeen. (Photo by WU Council member Gene Fricks.)

As far a mentoring is concerned, for some time we have had WU30 past-president Charlie Peterson's critique service and that will continue. Additionally, we have two new volunteer mentors. Both WU30 vice presidents have offered to help members. Barth Healey will mentor in the area of design and Dave Herendeen on technical matters. Their addresses are given on page two.

For the future, another session is being considered for next

year's STAMPSHOW in Columbus. However, a couple of changes will probably be made.

It was felt that the title of the Roundtable might have indicated that it was limited to WU30 members. This was certainly not the intent, but a broader title might take care of any confusion on that point.

Secondly, a little more care in scheduling would be helpful. There were a number of other very interesting seminars underway at the same time as the *Writers' Roundtable* (e.g., *Judges Roundtable*, *Preserving Electronic Documents*, *Computers and Philately*, *Judging Postal History*, *Library Resources*, etc., — tough competition).

There was general agreement that it was a useful session and should be continued.

JEF □

# The Sixth Canadian National Philatelic Literature Exhibition Results

By Joseph Monteiro

The Sixth Canadian National Philatelic Literature Exhibition was held on May 4 to May 5, 2002 as part of ORAPEX 2002. The Canadian literature exhibition is an event held every two years. This exhibition coincided with the 50<sup>th</sup> Anniversary of the Canadian Tulip Festival. It also coincided with the release of tulip flower stamps by Canada Post to recall Canada's role in liberating the Netherlands. There is a long story behind this historic event going back to the Second World War that we commemorate today on a more colourful note.

## THE SIXTH CANADIAN NATIONAL PHILATELIC LITERATURE EXHIBITION (CNPLE)

The 6th CNPLE at ORAPEX 2002 paid tribute to the accomplishments of Ralph Donald Mitchener, a prominent philatelist, by depicting his image on two pre-stamped envelopes (the American goldfinch and the scarlet tanager). Mr. Mitchener was a philatelic judge who made a major effort to promote the development of philatelic literature in Canada.

The literature exhibition consisted of 123 entries in various classes from all over the globe. The various classes of entry consisted of: Class A - Handbooks, Class B - Catalogues, Class C - Periodicals or Newsletters, Class D - Newspapers and Class E - Electronic publications. The entries covered a wide range of topics from postal history in Sicily to basketball philatelic news.

## THE SIXTH CNPLE RESULTS

The results of the sixth Canadian National Philatelic Literature Exhibition (i.e., CNPLE) and their awards are briefly described hereafter. The awards were: four golds, four vermeils with felicitations, twelve vermeils, forty silvers, forty-nine silver-bronzes, ten bronzes, three certificates and one non-competitive. The awards in the top categories were: 3.25% gold; 3.25% vermeil with felicitations; and 9.75% vermeil. The majority of awards fell into the silver (32.52%) and silver bronze (39.84%) categories.

Since, the contestants winning gold were only 3.25% of all the entrants, it suggests that winning gold is quite difficult. It not only depends on the quality of research involved but also on how the exhibit appears (i.e., is it printed or photocopied, is it in colour or black and white, is it produced on high quality paper, is it hard cover or soft cover, etc.). Therefore, those contestants who aspire to go to the top should keep these factors in mind as there are usually more than a hundred exhibits at national literature exhibitions and several hundred exhibits at world literature exhibitions. Book manufacturing is an art and ensuring high quality production normally requires several thousands of dollars. However, for literature writers all is not lost with the development of modern technology. Personal computers enable one to print high quality scanned colour pictures that can make the publication quite attractive.

## THE COUNTRIES THAT FARED THE BEST AT PHILATELIC LITERATURE

The Countries that received the highest awards (gold, vermeil with felicitations or vermeil) were: Great Britain (5), USA (4), Italy (4), Canada (3), Switzerland (2), France (1) and Greece (1). The gold awards were won by Paolo Vollmeier from Switzerland,

Daniele Zanaria, Gabriele Serra and Francesco Dal Negro from Italy, Herbert Brach from USA, and Charles J. Peterson from USA. Three of the above four awards were in the Class A category and one was in the Class C category. Most of the highest awards were in the Class A category (8), Class C (5) and Class B (4). However percentage-wise, Class E and Class D fared better than the other classes. Too much weight should not be placed on this finding because of the very small number of entries in Classes D and E.

## CONCLUDING REMARKS

In summary, the 6th CNPLE was an interesting philatelic event. There was the usual stamp auction, the literature awards ceremony at which the awards were given and the Wine and Cheese party afterwards. The exhibits could be viewed on request as they were stored in a cupboard. The Palmares for the philatelic literature were printed and made available on time and the event did not produce any spectacular surprises. □

## 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 22-4, 2002

CHICAGOPEX 2002, Sheraton Chicago Northwest, 3400 West Euclid Ave., Arlington Heights, IL 60005, entries have closed. Website: [www.chicagopex.com](http://www.chicagopex.com).

### November 29-30, 2002

Chester 2002, North Western Federation of Philatelic Societies on behalf of the Association of British Philatelic Societies, entries have closed. Information from Mrs. Joan Crowther, e-mail: [j-jscrowther@supanet.com](mailto:j-jscrowther@supanet.com)

### February 14-16, 2002

COLOPEX 2003, Greater Columbus Convention Center, 400 North High St., Columbus, OH, entry fee \$25, deadline for entries: January 3, 2003, prospectus available from Larry Richards, 1194 Manfeld Dr., Columbus, OH 43227-1436, e-mail: [richards11@att.net](mailto:richards11@att.net) or may be downloaded from Website: <http://ourworld.compuserve.com/homepages/wbeau/>

### August 7-10, 2003

A.P.S. STAMPSHOW, Columbus Convention Center, Columbus, OH. For information contact Ken Martin, APS, Box 8000, State College, PA 16803, phone 814 237-3803 ext 218, fax 814 237-6128, e-mail: [stampshow@stamps.org](mailto:stampshow@stamps.org), Website (which will contain prospectus and entry forms): [www.stamps.org/directories/dir\\_Shows\\_Exhibitions.htm](http://www.stamps.org/directories/dir_Shows_Exhibitions.htm).

### October, 2003

SESCAL 2002, Radisson at LAX Hotel, 6225 W. Century Blvd, Los Angeles, Bob de Violini reports that the "2003 dates are uncertain because of the flopping around of the ASDA *Gorilla*. They have now scheduled their Fall thingy for 3-5 October - the dates SESCOAL has had posted for several years." Check the SESCOAL web site at <http://www.sescal.org> for further details. □



## Writers Breakfast at STAMPSHOW

Attendance at the Writers Breakfast at Atlantic City must have been close to a record breaker. President Dane Claussen presided. Secretary-treasurer, George Griffenhagen and *Philatelic Communicator* editor, Joe Foley, gave brief reports. Dane introduced Pat Walker who chaired the Diane D. Boehret Award selection committee of the American Philatelic Congress (see page 4). The STAMPSHOW Literature Awards were presented by Dane (see page 1). Following this, the inductees to the APS Writers Unit Hall of Fame were announced. The citations follow.

The featured speaker at the breakfast was WU30 Council Member Lloyd de Vries. While many of us have been realistically concerned about the state of the hobby, Lloyd has been doing something about it. His comments follow in this report. Lastly, the traditional drawing for literature prizes brought a very enjoyable session to a close.

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### APS WRITERS UNIT HALL OF FAME INDUCTEES

by John M. Hotchner

#### Hugh M. Southgate (1871-1940)

Our deceased honoree was multidimensional, serving as the founder of organizations and tireless worker and officer in them, contributor to and supporter of a wide range of philatelic literature, and researcher of and expert in U.S. philately and the printing of stamps. It all came together when he became a leading light and guiding spirit of the Philatelic Plate Number Association in 1926.

Four years later the PPNA widened its horizons to include all products of the Treasury Department's Bureau of Engraving and Printing, and took the name Bureau Issues Association. He became its first president, and held that position until his passing in 1940. During this time he also served a term as a vice president of the American Philatelic Society (1935-1937).

More notable than his leading the BIA during its formative years, is the fact that he set the tone of scholarship in the first ten years for the BIA's fledgling magazine, which became known as *The Bureau Specialist* (now *The United States Specialist*). It is our honoree who contributed two and three items per month addressing technical aspects of U.S. philately, based on a growing set of relationships with both technical people and the leadership of the Bureau of Engraving and Printing. The quality of his writing can best be summed up by saying that he specialized in making the complex comprehensible.

Because of its beginnings, *The United States Specialist* has encouraged the scholarship of such later giants as Sol Glass, George Turner, George Brett and Charlie Yeager, among others. Because it remains today, the premier scholarly publication on U.S. stamps, more will follow.

Capping his many awards while alive, our honoree was inducted into the new American Philatelic Society Hall of Fame (for deceased members) in 1941, in the first group of people so honored.

The American Philatelic Society's Writers Unit #30 is

proud to place the name of Hugh M. Southgate in its Hall of Fame; the latest to be inducted, joining just more than 100 of the most renowned contributors to philatelic literature.

#### Jack Beachboard (1925-)

Described as a gentleman of integrity yet strong opinion, our living honoree has served the United Postal Stationery Society as editor of five editions of the *United States Postal Card Catalog*, through 2000 and nearly half of the Society's fifty-seven year existence. As editor of the *USPCC* since the fifth edition, he developed the *Catalog* to a volume of 470 pages; a 60 page increase over 1995s edition alone, with the *Catalog* becoming the all-inclusive reference with such new material as international rate tables, descriptions of the complex area of modern postal card papers, and exposition postal cards and cancels.

But it is not quantity of production alone that recommends this honoree as a standout; it is his high level of scholarship that makes him an outstanding candidate. Our honoree's methodical attention to the content and accuracy of the *Catalog* was an ongoing effort; even allowing for a five-year publication interval: keeping up with new issues, checking reported varieties and corresponding with collectors as well as working with the *Catalog's* editorial board and sixteen-member dealer advisory group for pricing updates.

He elevated the editorial integrity of the *Catalog* by documenting each editor's note and comment with a permanent record in the *Catalog* files, and felt it important to include historic information using photographs of contemporary printing equipment and UPSS technical descriptions so as to help the reader visualize the cause of varieties as well as the improving capabilities of presses that were reflected in the products issued. A measure of his efforts to educate is the fact that he increased the *Catalog's* introductory section to fifty-seven pages; more than three times that of edition released before he took over.

An honorary life member of the UPSS, our honoree has contributed twenty-seven articles on postal cards to the Society magazine, and served on its editorial board as Associate Editor, *U.S. Postal Cards* from 1991 to 2000.

The American Philatelic Society's Writers Unit #30 is pleased to add the name of John H. (Jack) Beachboard to the distinguished assemblage of the very best in philatelic literature by inducting him into the APS Writers Unit Hall of Fame.

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### The Non Traditional Media

by Lloyd de Vries

I've been asked to write up my speech at the American Philatelic Society Writers Unit breakfast at STAMPSHOW 2002 for publication, but doing so illustrates some of the differences between the non-traditional media about which I spoke and traditional ones like this publication. The non-traditional media for which I write are the Internet (new media) and radio (hardly a new medium, since the first commercial stations went on the air in the early 1920s and the first radio network, NBC, in



1926). So this article isn't exactly what I said at the breakfast (I only had keywords written down anyway) and may even contain some new material. Imagine that! There's an example of the differences between radio, the Internet, and print.

If I write "That's great" in print you assume I think it's pretty good — but my tone of voice while giving a speech or on the radio may indicate that I was sarcastic, and that it's really not-so-hot. On the Internet, a sarcastic comment might be indicated by what we call an "emoticon" — a symbol indicating an emotion. In the case of a sarcastic "That's great" I might add the wink emoticon: ";)." I would never have used a sentence like the first one in this article in radio. Radio is "aural" — written for the ear — and not only do we use short sentences, we use short, well-known words. For instance, of the 270 or so one-minute radio features I have produced for CBS News, Radio, since April 1997, I doubt I used the word "philatelic" in more than a dozen. A "cover" becomes a "specially-decorated envelope," and a "first-day ceremony" is a "launch ceremony."

Both of these media feature immediacy: I can pick up the telephone and file a report for Radio, and if it isn't broadcast live (not usually the case for stamp stories), it could still end up on the air within the hour. On the Internet, it's just a matter of finding the connection and typing out the message to make the story available. Contrast that with the "lead time" in traditional philatelic media. Let's see, I gave the speech August 18th, I'm writing this August 20th, and you're reading it when? The two media, Radio and the Internet, both offer large potential audiences, most of whom may not be what we call "serious collectors." (As an aside, I suggested to a friend who was subscribing to those high-priced Unicover or Franklin Mint or *Readers Digest* series that he wasn't a serious collector, and he was insulted. I would imagine that someone paying \$5.95 for a common first day cover for which you and I would pay a dollar is spending some "serious money.")

Radio has more of a non-collecting audience than the Internet, where the audience chooses which stories and material it will access. Radio is, for the most part, broadcast, which means to cast or sow broadly, like sowing grain. A listener to an all-news station, such as many of the CBS Radio Network stations, will hear a variety of reports on a variety of subjects, one of which may be stamp collecting. The listener for any radio station may be driving, working, dozing or otherwise occupied. There are of course major differences between these two media: Radio is aural, as I said above, and the Internet is largely visual. I can hold that Jenny Invert up to the microphone until I'm blue in the face, but you still won't know what it looks like until I describe it. (You won't know my face is blue, either, come to think of it.) Radio needs to be sold, while you can "self-publish" on the Internet. All you need for the latter is one of those free Web sites that every Internet service provides, or e-mail service, or access to newsgroups and message boards, and your message, no matter how esoteric, can be disseminated — published, in effect.

The first place that a radio feature has to be sold is to the programming people. If it's a network feature, that means first you have to convince the network programming people to use it, then convince the local station programming people to use it. The general public is no higher than third on the list, and often lower if sponsors and their advertising agencies are involved.

Sorry! There are three types of radio, and it's important to understand the difference: Network, Syndication and Local. Network material is heard everywhere at once. The network plays it, and it goes directly through the local station to the listeners. The network newscasts are an example of this. Syndication is where the material is distributed by some sort of a network to local stations, which run the material when and where they see fit, or where their contract with the syndicators dictates.

Examples of this are the *Star Trek* and *I Love Lucy* reruns on television. But the local station is king, especially in radio. This changed about the time I was getting into the business, about twenty-five years ago. Before then, stations largely did what they were told by the networks. For example, the CBS Radio Network used to insist that its affiliates had to run the entire 10-minute newscast every hour that the stations were on the air. But that prevented some stations from running live sports broadcasts, which can pay pretty well, and soon major stations were dropping off the networks or making their own rules. Today, for example, WCBS-AM in New York, the station owned by CBS, runs Yankees games and doesn't carry the newscasts those hours at all. Other times, the station runs the first three minutes of the network newscasts, the first commercial, and then dumps out before the final minute and final commercial.

Listeners tend to confuse "network" and "local," especially in New York and Los Angeles, where the station call letters may be the same as the network acronym: KABC, WCBS, and so on. Let me tell you, the network-owned stations can be just as contrary to the networks as any other. In the late 1980s, realizing that its imperial attitude was losing it stations, CBS Radio and CBS News, Radio (that's the official name of the department, because it's the radio department of CBS News, but "CBS Radio News" rolls off the tongue more easily) began to offer more services to its affiliates. One of those was a package of non-sponsored features that stations could run as they saw fit.

My weekly stamp collecting feature eventually became one of them. I had lobbied for it for several years, until, while I was producing the weekly package of features, I finally got approval for it: "Yeah, go ahead." You see how difficult it is to convey tone of voice in print? Let me try that again: "Yeah. [sigh] Go ahead." You can, I hope, now see the rousing support the idea received. CBS News, Radio, does not pay for most of the features in the package, but it does pay me, because I'm in New York and therefore the American Federation of Television and Radio Artists rules apply. I get the union minimum, \$25.25. This is worse than philatelic writing! Because there are no commercials attached to the pieces, there is no requirement that stations report to the network where and when they are run. Stations are free to run them regularly, once in awhile, forwards, backwards, or not at all.

One station in California told me that it would save all my features and then run a month's worth on Wednesday nights during its once-a-month stamp collecting talk show. People have heard it on KNX Los Angeles, but when I asked the assistant news director where it was on the schedule, he insisted the station didn't run it. I said people were hearing it. He checked and found that the Sunday morning editor was using the piece ad hoc, when she had a free minute in the

programming.

Speaking of minutes, that's how long my feature runs. Exactly. One or two in the past five years may have run as long as sixty-two seconds, but all the others ran fifty-nine, sixty or sixty-one seconds. If they are too long or too short, I do them again (and sometimes again and again), changing the pace, adding or dropping words, until the timing is right. That's because the news director of WTOP-AM in Washington, whom I have known for more than twenty-five years now, declared that any feature that ran more than sixty seconds wasn't "fit for a major market." Shortly afterwards, I told him that another news director had complained that features less than ninety seconds or two minutes weren't worth anything. "Well, it must not have been a major market," Jim responded. "KNX Los Angeles, Jim." "Oh. I sit corrected."

Still, while some of the features in the package can vary each week as much as twenty or thirty seconds from a previous installment, I figured a dependable sixty-second piece was more likely to be used, and I already knew stamps on the radio was going to be a tough sell. Shorter is better in network radio these days. News reports used to run a minute or more; now thirty seconds is about the maximum. It's a real challenge to "write short," and to make sure everything is easily understandable by the casual listener.

The toughest piece I've written was on first day covers, my own specialty, because there was so much I wanted to say, and the jargon rolls off my tongue. In fact, nearly every feature I have produced has been checked by a non-stamp collecting radio editor. I insist upon it. You may be hearing me more often on the radio lately. That's because about a year ago, I decided to get more aggressive. I was seeing and hearing too many stamp stories based on the Associated Press' mediocre rewrites of Postal Service press releases. I decided if anyone was going to profit from mediocrity, it was going to be me!

The other reason is that I am now also doing features on another network. Sort of. NBC Radio News hasn't been produced by NBC News for more than twenty years; the network was sold to the Westwood One service, and it was producing its own newscasts and material. Westwood also produces programming under its own name and once did so for the Mutual Broadcasting System. In fact, Westwood — which is owned, separately, by the CEO of Viacom, which owns CBS — also produces programming for CBS Radio.

A few years ago, Westwood shut down its news operation, and CBS News, Radio, won the contract to supply the newscasts, when it was discovered that some contracts with local stations stipulated that Westwood supply a newscast. The upshot of all this is that CBS News produces not only CBS Radio newscasts but also those heard on NBC Radio stations. And Westwood/NBC (even I have trouble telling them apart) produces a morning news feature show called *America In The Morning*. I discovered that not only did *AITM* want my stamp material, it also paid twice as much as I get for my feature, if the producer decides to use it. I am a mercenary writer and can be bought. It's the same feature, just a different start and end, although sometimes I add a little material for *AITM*, where slightly longer is acceptable.

There was one more similarity for these two media: Not only can you put radio on the Web — more and more stations

are offering their programming on the Internet — but you can put the Web on radio. CBS does not permit its radio stations to offer their output on the Internet, but CBS does not control anything but the few dozen stations it owns. So if you want to hear the CBS radio newscast at the top of the hour, go to WTOP-AM's Web site (<http://www.wtopnews.com/>) and hear it there. My feature is available each week at my own Virtual Stamp Club ([www.virtualstampclub.com](http://www.virtualstampclub.com)) Ted Bahry is hosting a live one-hour radio call-in program, on the Internet, each week titled *Major Ted's Stamp Talk* ([http://112.162.161.64/cart/ProductDetail.asp?PR\\_ProductID=178](http://112.162.161.64/cart/ProductDetail.asp?PR_ProductID=178))

But the Web on radio? Sixty or thirty seconds isn't very long, and there's not too much detail you can cram into that time, so more and more advertisers (and feature writers) are adding "for more information, go to" and an Internet address. Well, at this point during the talk, I looked down and WU president Dane Claussen seemed very impatient, and as I look at my keyboard now, I can see that *TPC* editor Joe Foley, too, is giving me the thumb-across-the-neck signal that my time is up.

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## WRITERS UNIT BREAKFAST IN BILOXI

The Writers Unit #30 Breakfast will be held Sunday, March 2, 2003, at the Deer/Chandelier Holiday Inn in Biloxi, Mississippi, in conjunction with the APS AmeriStamp Expo being held February 28 - March 2, 2003, at the Mississippi Coast Coliseum & Convention Center. Commencing at 8:30 a.m., the Writers Unit breakfast will include poached egg on English muffin, Canadian bacon, fresh fruit, breakfast breads, juice, and coffee or tea.

Tickets are \$12.00 per person until January 31, 2003 (\$15.00 after February 1, 2003) payable by check (payable to "APS") or by MasterCard or VISA. Tickets should be ordered from APS AmeriStamp Expo, P.O. Box 8000, State College, PA 16803; by telephone at 814-237-3803, extension 217; by FAX at 814-237-6128; or by e-mail at [StampShow@stamps.org](mailto:StampShow@stamps.org). Tickets can also be ordered using the APS AmeriStamp Expo Preregistration Form on the inside front wrapper of the November 2002 issue of the *American Philatelist*. □

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## MAJOR TED'S STAMP TALK

Welcome to *Major Ted's Stamp Talk*. The show is hosted by well known and long time stamp collector Major Ted Bahry, USMC (ret). If you can not listen live we will have the archives up for each Saturday show by the following Monday afternoon. The show is webcast live every Saturday at 12:00 PDT (3:00 Eastern). Utilizing the visual aspects of web sites, listeners are able to see the stamp collecting items involved. The purpose of the show is to educate and inform collectors worldwide. Besides listening, stamp collectors are able to call in via a toll free number in North America or a separate direct number for callers outside of North America. The show features a regular American Philatelic Society segment. Writers from the major stamp publications are also featured. The URL is: [www.wsradio.ws](http://www.wsradio.ws) and click on "stamp collecting." □

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People do not deserve good writing, they are so pleased with bad.

*Ralph Waldo Emerson*

## Horace White Harrison 1920-2002

Horace Harrison, patriot, jazz enthusiast, golfer, naval officer, benefactor, businessman, writer, philatelist extraordinaire and close friend for more than forty years, died on October 4, 2002.

Except for foreign service in the Navy during World War II, Horace lived in the greater Baltimore area where he had been born and raised for his entire life. He began collecting in 1929 and in 1936 won his first medal at the International Exhibition in New York for his Philippines exhibit, later sold to finance part of his education at Princeton. He graduated *cum laude* in 1943 with a major in history.

He was commissioned in the Navy and saw duty in the North Atlantic, Mediterranean and Pacific from 1943 to 1946. He continued in the Naval Reserve, retiring in 1967 with the rank of commander having served in a number of command and staff positions.

Horace was an extraordinary philatelist. While best known for his love of Canadian material, he also formed exceptional collections of New Zealand stamps with adverts, Hawaiian postal stationery, United States and Newfoundland. Among his Canadian interests were the large Queens and Admirals. Over the years his chief interests evolved to Canadian postal stationery and Canadian registry. His exhibits in these two areas were widely acclaimed earning grand awards and international large golds and special prizes.

Always a student, he shared his knowledge with his fellow collectors. In stationery, his contributions have long been acknowledged in *Webb's Postal Stationery Catalogue of Canada and Newfoundland*. In the late 1960s he began a series in the *American Philatelist* on Canada's registry system which culminated in his book *Canada's Registry System: 1827-1911* published in 1971. His work in this area never ceased. In 2001 he and his co-authors George Arfken and Harry W. Lussey received the Collectors Club medal for the best article in volume 79 (2000) of *The Collectors Club Philatelist*—"Canada's Five Cent Registered Letter Stamp, The Anomalous Plate 2." His magnum opus *Canada's Registered Mail, 1802-1909: from Money Letters to Insurance for a Fee*, coauthored with Arfken and Lussey is about to be released by the Collectors Club of Chicago. This well illustrated book of more than 500 pages promises to be the standard for years to come.

Horace's work on behalf of our hobby was extensive, ranging from local to international. He was vice-president of SIPEX and designed the frames used by that show and Interphil. Among his many services were: trustee and treasurer of the American Philatelic Research Library, Ethics, Literature and Insurance Committees of the American Philatelic Society, president of the Baltimore Philatelic Society and accredited international judge. He supported stamp shows and organizations at all levels.

The full extent of his extensive financial support of philately may never be known. As he disposed of his collections, several groups received very large donations. He established charitable remainder unitrusts with both the Baltimore Philatelic Society and the American Philatelic Research Library

for the purpose of establishing library funds with the proceeds. Called "The Vooy's and Harrison Library Fund" they will have as a primary purpose the publishing of philatelic books, especially indices to philatelic periodicals. Shortly before his death he arranged for his philatelic library to be distributed among the American Philatelic Research Library, the Baltimore Philatelic Society Library and the Rocky Mountain Philatelic Library.

At a time when many would rest on their laurels, Horace continued to serve the hobby. In the early 1990s he again chaired BALPEX. At the time of his death, he had just completed a term as president of the British North America Philatelic Society, where he had previously served in a number of positions. Over the years many groups recognized his contributions. Prominent among his awards are the American Philatelic Society's Luff Award presented in 1974 and election to the British North America Philatelic Society's Order of the Beaver in 1991.

A professional in the field of insurance, Horace developed an insurance plan for stamp collectors and dealers that was heretofore unavailable at reasonable rates. In 1983 he retired from active involvement in the business. He had many and varied non-philatelic interests. Golf and music rated high among them.

He had an irascible sense of humor, sometimes bordering on mischievous. Examples are recorded in an irregular series he wrote under the title: "Phunny Philatelic Phables Phrom Phiphty-Phive Years of Philately" for several publications. Horace held himself to a high ethical standard and expected no less from others. He did not suffer fools gladly and was never reticent in sharing his views.

Horace was active in Maryland politics and actively participated in local civic and professional organizations. He held membership in many philatelic groups.

He died of pancreatic cancer at his home in Ruxton, Maryland. Edward R. Goldstein, musical director of the Baltimore Jazz Orchestra and Peabody Ragtime Ensemble led a musical tribute as part of the funeral service at St. Thomas Episcopal Church. His first wife Elizabeth Harris died in 1983. He is survived by his wife of seventeen years, the former Catherine Hunt France and a daughter, Dr. Ellen Spears Harrison of Annapolis, Maryland.

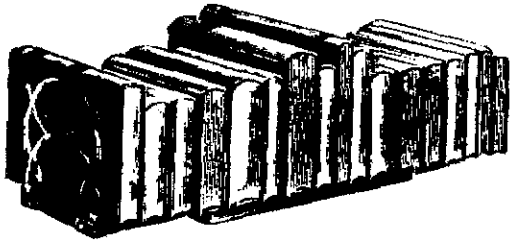
He will be sorely missed by his many friends.

Joseph E. Foley □

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### WRITING/LAYOUT MENTORING

Barth Healey, a senior staff editor at *The New York Times* and an accredited national and international literature judge, is ready, willing and able to review society journals and other publications and offer some constructive comments. He has also had extensive writing and layout experience. Send two or three recent issues to him at 86 Bar Beach Road, Port Washington, NY 11050-4029. (Supplying return postage would be a nice gesture.) □



## 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.

***Outer Space Mail of the USSR and Russia* by Vyacheslav N. Klochko, translated by Andrew Cronin, 2000, 80 pages, approx. 8¼ x 11½", comb bound, Zvezdnyi Gorodok, Moscow, Russia.**

Klochko is an FIP-accredited judge for astrophilately, a gold medal exhibitor, and author of many articles on space philately. His book is an important contribution to the philatelic literature, and the admirable translation by Andrew Cronin now makes this information more widely available in the English language.

This is a priced guide to covers that were sent to and from crew members on board outer space flights as well as covers canceled on board. The book begins with the *Soyuz 4* and *5* flights and proceeds with the expeditions to the *Salyut 6* and *7* stations and the *Mir* orbiting station. Each flight or visit to a space station is presented with text that identifies the key personnel and dates of the event and illustrations of cachets and cancels as well as examples of entire covers. Even more important are examples of the autographs of the crew members as they often signed covers that collectors seek. Some varieties of cancellers are identified, and some examples of forged markings are presented in comparison with genuine ones.

The author does not address bogus cachets that were prepared before or after the events, but focuses only on mail that was officially authorized. For the space stations, cancellation dates are listed for specific events such as arrival of the crew, docking, uncoupling, specific space walks, etc. The illustrations run from fair to very good and help identify the specific postal markings and cachets. Pricing is in U.S. dollars for inbound and outbound crew mail as well as onboard cancellations. Three supplements discuss the first experimental rocket post of the 1995 *Volna* experiment, special cachets used at the Baikonur launching site, and the postal markings of the astronaut training center in the Shchelkovo region of Moscow known as Zvezdnyi Gorodok.

Although acknowledgment is given to cosmonauts and others who verified much of the information presented, there is no bibliography to lead researchers to other references for study. An index would have been useful but the chronological presentation of the data by flight or space station makes this tool less important than in most books. Author Klochko and translator Cronin are to be commended for making this information on

Russian astrophilately available to collectors.

Alan Warren

***China-Tianjin Postal and Cultural History 1878-1947* by Michael J. Leyden II. Tianjin People's Fine Arts Publishing House, 2002, distributed by James Bendon Ltd., P. O. Box 56484, 3307 Limassol, Cyprus. 152 pp., softbound, in English and Chinese. \$95.00 (+ \$4 postage), \$10.00 additional for air mail.**

This is a lavishly illustrated book, entirely in color except for those picture postcards that were printed in black and white. After two pages of text about the history of the Chinese Postal Service in Tianjin (Tientsin), there follow twenty pages of a mix of illustrations (mostly from postcards) and detailed explanatory text that develop the subject further.

Then comes a long section on "Alien Post Offices in Tianjin," in which stamps, cancellations, and covers of the Austrian, British, French, German, Italian, Japanese, Russian and US post offices are shown, as well as the stamps prepared for an aborted Belgian post office. The various military postal services are also represented here.

A more cultural part is titled "The Old Views of Settlements"; it relies heavily on picture postcards, which show public buildings, street scenes, monuments, clubs, hotels, etc. For each there is given much historical detail. A related section, "Culture, Customs and Social Events in Tianjin," is next, showing temples, railway stations, funeral processions, river scenes, and early newspapers. The last section is called "Exotic and Esoteric Philatelic Treasures," which are covers, illustrated in full size, mostly with the backs and the fronts. Each is discussed and extensively analyzed. An example among these is an incoming postcard from Philadelphia, handled through the United States post office in Shanghai (backstamped there), in 1904.

The approach taken by the author is unusual in that so much historical and cultural material is included. This greatly increases the breadth of interest, which not only has appeal for philatelists who do not collect China, but even for those readers not philatelically inclined. While one might wish for more purely philatelic detail, to have included it would have upset the happy balance chosen, and increasing the size of the book massively.

There is a two-page section on references (both philatelic and non-philatelic) and various forewords, prefaces, postfaces, and tributes. I understand that this is the first book attempted by the publishers in a language other than Chinese. Although it is not free of the typographic pitfalls that can plague such an effort (for example, James Bendon's address is written in the Bibliography as "Cypress"), it is indeed a commendable accomplishment. There is no index, but one is not really needed.

Peter A. S. Smith

***Scott Classic Specialized Catalogue of Stamps & Covers, 1840-1940*, James E. Kloetzel, et al, Scott Publishing Co., 911 Vandemark Road, Sidney, OH 45365, 2001, 1004 +44 pages, soft cover, \$40, ISBN 0-89487-278-8.**

While there are certainly some interesting modern stamps such as the British Machin Heads, the U.S. Liberty Series or the Canadian Centennial Definitives, much of what has been issued in the last fifty or sixty years might be said to fall into the "LTB" category (less than bronze).

Given that, this volume of the *Scott Catalogue* may be of particular interest. It comes at the end of the line in terms of release date. It has gradually grown in scope and depth. The British area now includes issues to the end of the reign of KGV I

(with the exception, so far, of the WWII Japanese occupation stamps for British colonies).

The application of detailed information is progressing and while it remains uneven in total, is extensive in some areas. For example, the listings for early Netherlands provided prices stamps on cover, single franking on cover, a number of shades, blocks of 4 and used pairs, as well as strips of three and four.

Occasionally comments that some of these prices are too high or too low are heard, but in the main, the data is useful. We look forward to the extension of this detailed information.

JEF

***Numbered Army & Air Force Post Office Locations, 7th Edition, Volume 2: Temporary APOs 1941-1947* by Russ Carter, Military Postal History Society, Box 32, Cypress TX 77410, 420 pages, 8½ x 11", 3-hole punched, \$65.**

Publication of the new APO directory, as this reference has come to be known, continues apace with a second volume that lists the Temporary Army (and Air Force) Post Offices during the WW II era. The author notes that this listing has more than 21,000 entries, and yet there are potentially a few thousand more out there that are not yet recorded.

TAPOs as they are known were short lived and were numbers assigned to units temporarily when they went overseas. The troop destination was often an existing APO, so the TAPO was usually in use for only a few weeks. Lack of information has been the stumbling block in the area of temporary APOs. The author has spent considerable time in the national archives researching this area in order to produce the current volume. Not only troops used these temporary numbers, but also civilian employees, entertainers, congressmen, and even an occasional Navy or RAF person on a liaison assignment. Carter's introductory pages discuss how the numbers were assigned, their length of service, mail sent from a TAPO, cancels used on TAPO mail, and provide a brief glossary and the abbreviations used in the listings.

Copies of pertinent government documents and a guide to understanding the lists conclude the introduction. The numbers are usually found in the return address area of the envelope, and indicate the postal concentration center (PCC), e.g. c/o of Postmaster New York, N.Y. (or San Francisco, Miami, New Orleans, etc.) The bulk of the book is devoted to a numerical listing of the TAPOs along with their PCC, approximate dates of use, and destination assignment, usually just a country. Sometimes a special note is included in the listing.

Recognizing the incompleteness of the listings, author Russ Carter asks collectors to send any information they may have on TAPOs to his attention, for the next edition that will undoubtedly appear some day. The listings are nicely printed, and a few covers are shown to help one recognize a TAPO item. The book sells for \$41 to members of the Military Postal History Society and \$65 to nonmembers. Since dues are only \$20, it pays to join. A membership application is available from Secretary Robert Kinsley, 5410 Fern Loop, West Richland WA 99353, or from the MPHS website: <http://homepage.mac.com/mphs/home.html>

Alan Warren

***The Australian Air Mail Catalogue, 2002 Edition.* Edited by Nelson Eustis, Hobby Investments Pty. Ltd., Adelaide, South Australia, 2002, 410 pages, hard cover, US\$57.00 plus \$4.00 surface postage, or UK£36.00 plus £2.60 surface postage, from Aerophil, 12 Chemin des Tuilots, CH-1293 Bellevue (GE), Switzerland.**

This is the 7th edition of this Catalogue, the first being published by Nelson Eustis in 1937. The Catalogue is a priced and numbered chronological listing of first and special flight air mail covers and postcards, and crash covers of Australian domestic and overseas connections with Australia. The last edition was published in 1997. In the latest edition, the Papua New Guinea section has been extended with listings until 1960, and has many price changes to the earlier flown covers. In the Rocket section, all known special and recognized dates are listed and priced for unflown covers connected with the Woomera rocket experiments since their beginning in 1964.

There are six appendices giving cross checks with catalogue numbers for all known pilots and airlines operating the mail flights. A new reference is the appendix listing all the 364 names and addresses of the covers carried by Ross and Keith Smith during their 1919 flight from England to Australia. In addition to this listing, there is an identification of all covers known to still exist.

In the new edition, there are hundreds of cover value increases since the 1997 edition, especially dramatic increases for most Australian pioneer covers. The new Catalogue is very well done and is an essential reference for Australian air mail material.

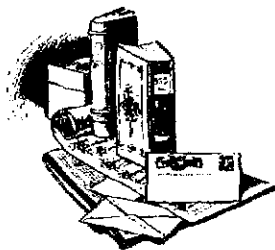
Ken Sanford

***The Postmarks of Moscow, Part One 1765-1917*, Gary A. Combs and Noel C. Warr, Rossica Society of Russian Philately, 1999, 284 pages, 8½ x 11", comb bound, illustrated, Available in print form for \$50 plus postage or in CD-ROM for \$45 postpaid from Gary Combs, 8241 Chalet Ct., Millersville MD 21108.**

The authors have mined the literature in Russian, German, French and English in order to collect information in this English language book, which is the first of a projected 5-part series on the postmarks of Moscow. The period covered in this volume is from the 18th century to just after the turn of the last century. As background the authors begin with an historical overview of the early postal systems in Russia such as the system of relay stations and various efforts to establish postal communications in the 17th and early 18th centuries, culminating with the effects of introducing the telegraph and the railroad. This is followed by a detailed discussion of the Moscow City posts including their offices and branch offices, and where they were located over the years.

The actual postmarks are shown beginning with the straight-line markings that were first recorded for 1765 for the main post office, followed by the many dispatch and branch office markings. Dot-numeral cancels came along just after postage stamps were first used, and similar markings were later used from sub-offices in the city posts. In 1874, devices with "City Post" wording were introduced and these varieties are designated CP-1, etc. Postal section marks, geometric marks, and mute postmarks are also shown. In fact, to the authors' credit, the markings are seen here with good illustrations, often on entire covers. For these the authors had access to many collectors who shared copies of their materials. The book concludes with a bibliography and a classification table for the various types of markings. For the English-speaking collector of postmarks of Moscow, this volume, and presumably its successors in the series, will be invaluable.

Alan Warren□



## LETTERS

**From Alan Warren:** In the Editor's "Quill" column in the 2nd quarter *PC*, you suggest that society journals ought to include financial information from time to time, with the idea that such matters are above board and for the membership to see. I heartily support this idea and in fact note that some societies, besides those mentioned, are doing so. Off the top of my head I recall that the Scandinavian Collectors Club and the American First Day Cover Society publish a Treasurer's report.

In fact this is the sort of thing that I look for when judging a society journal to get an idea of how well it serves the membership by providing information. As others have observed, the journals are the glue that holds the members together, especially those that have no desire or ability to attend conventions. Therefore it is imperative that society activities and information should be made available to members via the journal.

**Editor's Note:** The American Philatelic Society recently rejoined the list of organizations publishing financial data in their journal. The APS Board approved an initiative of Janet Klug at STAMPSHOW and an abbreviated report was included in the November 2003 *American Philatelist*.

**From Terence Hines:** Larry Goldberg's lead article in the second quarter *PC* carried the question marked title "When Is It O.K. to Retouch?" It's a good title and an important question. Unfortunately, however, Goldberg spent almost all of the article describing how to retouch. Very little was actually said regarding the title question of the article or responding to the fellow who argued, correctly in large part, it seems to me, that retouching is dishonest, whether or not one is trying to sell a cover.

In my opinion an author who publishes a retouched cover illustration should, at the very least, make it absolutely clear that the illustration is retouched and describe just which aspects have been improved. Not doing so confuses and misleads readers, as the question Goldberg got so clearly demonstrates. To the extent that undescribed retouched illustrations are seen by many readers, it changes the perception of the average quality of covers that are available.

Another issue is the reason for retouching. If the purpose is to more clearly show a postal or other marking, then fine. Of course, here again, it should be made clear that retouching was done. But why would one retouch an illustration just to pretty up and square off the borders, as Goldberg did in his article? As far as I can tell, the retouching of the illustration shown in his article did not improve the clarity of the postmark one bit. It just made the cover outlines regular and evenly colored. This contributes nothing to philatelic knowledge.

As noted above, such retouching just misleads readers about the quality of material available. In summary, it seems to me that retouching should only be done to enhance the visibility of some important aspect of an illustrated item and then the exact nature of the retouching should be described.

**Editor's Note:** Along very similar lines, the following exchange between

John Hotchner and Larry Goldberg was received with concurrence from both parties to publish:

**From John Hotchner:** Hi Larry I want to emphatically disagree with your practice and message on visually enhancing covers in the Second Quarter *PC*. Reality is better. It may be pleasing to your artistic sense to make it look better, but you are rewriting history. To the extent that I (or anyone else) is relying on your monograph to understand the area under consideration, making the illustrations more aesthetically pleasing is as wrong as intentionally leaving out or changing a fact you don't like.

In an extreme case I can see beating up an exhibitor for not having the pristine condition you show because I see yours and "know" that better condition should be the standard. In my view you are doing this because you can, but you shouldn't.

**Reply from Larry Goldberg:** Dear John: I don't totally disagree with you, but still contend that the objective dictates how one handles it. I think that if you have a battered cover and you are showing it so people will recognize markings on the cover, it behooves you to get rid of anything that can confuse the reader.

One major oversight in my article is that when I do enhance an image, I always say so in order that people know that it was not as pristine to start with.

Be that as it may, you're entitled to your opinion and your opinion has its merits. Thanks for writing. Do you mind if I send a copy to Joe Foley or have you already done so?

**From John Hotchner:** Hi Larry If you are indicating in the cut line that the cover has been graphically restored, I have a lot less problem with the practice, but we will have to agree to disagree to some extent: I would not do this except to make a feature I wanted to illustrate be more understandable. I can't put in that category fixing rough edges as something that would confuse the viewer.

Had not sent my message to Joe Foley. Feel free if you want to.

**From Larry Goldberg:** At least we agree that we disagree. (grin) I think Joe should publish your comment. It is very valid.

**From Chester M. Masters:** I am a new member this year in Writers Unit 30. I edit the newsletter for the Strait Stamp Society (*Strait Stamp Talk*). Looking at copyright laws, I don't understand, how long a copyright lasts.

The case in point is Bill Olcheski book of *100 Trivia Quizzes for Stamp Collectors*—can I use his bio with one Trivia Quiz in a newsletter for club members to bring to a club meeting to check answers.

**Editor's Note:** In this particular case, the American Philatelic Society is the copyright holder and Mr. Masters was referred to the APS Executive Director. For a broader answer to the question, WU30 president Dane Claussen, has kindly provided the following:

**From Dane S. Claussen:** You asked about reprinting one of Bill Olcheski's trivia quizzes in your stamp club newsletter. The Copyright Law of 1976 protects the original work of an author or other creator for that person's life, plus seventy years. An item doesn't have to be registered with the U.S. Copyright Office in Washington, D.C., for the copyright holder to maintain copyright rights, for there is a "common law" of copyright in addition to statutes.