



## *Should I Self Publish?*

### Some Issues To Consider Before Taking the Plunge

By Jeremy A. Lifsey

You have already written a book, or at least enough to show others so they can judge the worthiness of the work and your writing style. Now you have to find an agent or locate a publisher. Either way you have to write a book proposal to sell your book. If you don't find a publisher you may want to self publish. Or you may choose to avoid the time and anxiety of the book proposal, agent, and publisher path and immediately seek an on demand print and publishing service.

#### Start at the End

Finding a printer to cater to your publishing desires is easier than finding the right package that meets your needs. Many services are available to make your publishing experience a happy one. However, before you buy, you should determine what you want. Finding the proper path will be a lot easier if you know where you are going.

#### Advantages and Disadvantages

The greatest advantage is that you can include anything you want in your book. You don't need anyone's approval for anything. If you want to use slang or clichés and your editor disagrees, tell him or her this is what you want. If you want to include a picture that the editor thinks is off-the-mark, stand your ground. It's your book and if what you want fits the purpose of why you are writing the book, go for it. That's the second big advantage. You are in control all the way. If your package doesn't include a service you want, add it.

Another advantage is that the contract is simple. No legalese telling you who has movie rights, electronic rights, foreign rights or anything else. You don't have to hire a lawyer to make sure you understand the contract terms. You own all rights foreign and domestic. The only risk you have is if the company should ever be sued because you plagiarized, violated copyright laws, libeled someone, used pornography, or for any other reason because of something you wrote. You are responsible for the company's legal expenses. That shouldn't bother you because you are in control and will make sure there are no violations.

When your book is edited by an editor familiar with your topic, that person will recognize where your writing might get you in trouble. With an on demand print and publishing service and a subject as specialized as stamps and philately, the chances are that the editor will not be familiar enough with the topic to keep you out of trouble. You are really on your own.

The biggest disadvantage in self publishing is how others regard you. Some large book stores will order your book

if someone requests it, but they won't stock it on their shelves nor will they let you do a book signing. You are buying a publishing service. There is no third party willing to risk their resources and reputation and willing to commit their publishing staff, experience, capability, and marketing organization

to you. There is a strong measure of prestige when a publishing house puts their name on your book.

#### Your Reasons for Writing a Book

Determine why you want to write the book. Are you seeking financial gain? You have to sell many, many books to earn a comfortable living. Royalties are typically 10 percent of the selling price. If you sold 1,000 copies of your book, would that make a difference in your lifestyle? The number of books sold might gratify you, but, if you want to sell many books, then you have to be prepared to launch a strong marketing campaign.

One reason to put a bound book on your shelf is to share memories with your family and your descendants. These memories could include childhood pictures, scenes from the city where you grew up, or wedding photos. No one but your family and close friends will likely buy this work. You might prefer to give them the books. Thus, you would be interested in the number of free books you get when you purchase your package. Maybe you can negotiate more free books than the company initially offers. It is usually easier to get items added to a package than to negotiate the price of the package.

#### *Why do you want to publish?*

- ▶ For money?
- ▶ To offer your family some memories?
- ▶ You have something scholarly to preserve?
- ▶ So posterity can see your name in print?
- ▶ Or just for fun?



# THE PHILATELIC COMMUNICATOR

ISSN 0147-36456  
Volume 44, No. 4, Whole No. 170

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Writers Unit #30, a nonprofit organization, publishes *The Philatelic Communicator* four times a year. A subscription to *TPC* is included with dues paid by members of the Unit. *TPC* is printed and distributed by Wilcox Printing & Publishing, Inc., Madrid, Iowa. Content ©2010 Writers Unit #30; Design ©2010 Albert W. Starkweather / Design on Demand.

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. Electronic submissions are preferred. Opinions expressed in *The Philatelic Communicator* are those of the authors, and not necessarily of Writers Unit #30, APS, its officers, editor, publisher, or agents. Letters and e-mails received by the editor may be printed unless labeled "Not for Publication." Every effort is taken to ensure accuracy, but validity is not guaranteed. Some product names and images may be trademarks or registered trademarks, and are used only for identification and explanation, without intent to infringe. All editorial matters must be handled by the editor.

### Deadlines for receipt of copy by the editor:

First Quarter: January 15; Second Quarter: April 15;  
Third Quarter: July 15; Fourth Quarter: October 15

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Special Events: Kenneth Trettin  
USPS representative: Peter Martin  
Webmaster: vacant  
WU #30 Breakfast: Steven J. Rod



## Albert W. Starkweather Editor's Domain

# A Farewell From the Editor

This is the last issue of *The Philatelic Communicator* that I will edit. Due to financial circumstances beyond my control I am forced to resign the position as well as that as Writers Unit #30 webmaster. To ensure a smooth transition to my successor, I also have resigned from the Executive Committee and Council.

I am reminded of how I began my first column 19 issues ago — "Life is what happens when you're busy making others plans." Overall this has been an enjoyable journey, thanks largely to the help I have been given by some older friends and some newer, namely:

**Dennis Wilcox** of Wilcox Printing & Publishing, who provided invaluable insight into the redesign and his willingness to provide better paper and spot blue color beginning with my first issue for the second quarter of 2006. Later, he was instrumental in *TPC's* conversion to full color beginning with the first quarter 2009 issue, including a substantial financial concession.

Wilcox will continue to print the *Stamp Insider* that I edit for the Federation of New York Philatelic Societies.

**Heather Sweeting** for taking on the thankless job of associate editor which included contributing the electronic media and software column, supplying copy on demand when a page came up short, proofreading, and moral support.

While she too is severing ties with *TPC*, she will continue as associate editor of the *Stamp Insider*.

**Alan Warren** for taking on the "NPM Notes" column, acting as liaison with the National Postal Museum, suggesting great article ideas, and proofreading.

**Francis Adams** for his long-running series providing unique insights into the world of internet and other forms of digital information delivery in a time of change.

**Everyone** who has contributed articles, news items, and artwork, especially those who submitted their material on or before the deadline without a reminder.

*TPC* and the WU #30 web site have undergone a significant number of changes during my stewardship, notably we:

- Redesigned and modernized the publication's appearance, including new typography and graphics;
- Added spot color and upgraded paper quality;
- Transitioned to full color at the beginning of 2009;
- Expanded the reviews section to include journals, newsletters, electronic media, and software;
- Sought expanded content reflecting the rapidly changing complexion of communication during the first decade of the twenty-first century; and
- Rebuilt and expanded the web site, with the goal of making it user friendly.



**Peter Martin**  
*President's View*

## StampShow 2010 An Outstanding Affair

The APS STAMPSHOW 2010 at in Richmond, Virginia was outstanding with strong attendance, great exhibits, and excellent presentations. About 70 attended our breakfast. Each received a cacheted cover designed by stamp artist Chris Calle. *Linn's Stamp News* editor Michael Baadke's presentation included news about *Scott Stamp Monthly's* demise. *Linn's* will have a monthly special edition featuring some content previously in *Stamp Monthly*, including new issues.

The 2010 class of Bill Bauer, Soloman Glass, Janet Klug, and Dick Winter was inducted into the Writers Unit Hall of Fame, STAMPSHOW literature awards were presented, including the WU #30 Literature Grand to Dick Winter for volume two of *Understanding Transatlantic Mail*.

The board met after the breakfast. Officer and committee reports were reviewed. While the society remains in good shape, based on

an in-depth analysis of society finances presented by Secretary-Treasurer George Griffenhagen, the board approved belt-tightening measures until new revenue streams are identified.


### Position Changes and Election

Breakfast chairman Steven Rod is stepping down due to circumstances beyond his control. He added his innovative ideas and the lively breakfasts were inundated with ever-popular door prizes. Rod will remain as the WU#30 historian.

Albert W. Starkweather has resigned as editor and webmaster. His first journal as editor was the second quarter 2006 issue. He was responsible for the dramatic redesign of the journal and the transition to all-color printing. He always offered interesting content and volunteered when our original webmaster could not continue.

Next year will be an election year for the Writers Unit and this is an official call for nominations for all officer and three council positions for the term beginning after STAMPSHOW 2011. The only requirements are that you have a sincere interest in advancing the society's goals, that you actively chair one of the committees and that you participate in board meetings. If interested, e-mail me at PMARTIN2525@YAHOO.COM no later than November 30.

### AmeriStamp Expo 2011

APS AMERISTAMP EXPO will be February 11-13, 2011 at the Charleston Convention Center. We will have our normal WU#30 Sunday morning breakfast at the event. Plan now to attend. 



**The Readers Speak**  
*Letters*

### Concerned About Costs Over Quality

As I struggle to reduce the cost of *Tennessee Posts*, the publication I edit, the lead story about online printing services ... got me to thinking. With some extra space to fill in my editor's space for my next issue I jotted down my thoughts. Here is what I had to say:

"Postal history continues to attract attention and it is easier than ever to publish the results of philatelic research. The lead story in the recent edition of *The Philatelic Communicator* ... was all about online services for self-publishing. It seems that the vanity press publishers of yesteryear have been reinvented as online printing services. And they are *cheap*: Kendall C. Sanford reported getting his book ... published for less than \$16 a copy for a press run of only 93 copies! That is truly affordable. It is also scary!

"With affordability will we become heir to mediocrity? One of the good things about previous printing expense was that it tended to weed out the bad and the ugly, leaving only the good, better, and best philatelic research to reach book form.

"This also led to book reviews of new philatelic publications that were anemic at best. There was little responsible criticism. Philatelic reviewers have been little more than cheer leaders, who beat the drum for each new publication that has made it into print.

"In my view, that has to change. Knowledgeable philatelic re-

viewers now are needed to produce objective book reviews that both will drum up enthusiasm for the good, but also deal openly and fairly with the deficiencies. I know I have painted with a broad brush. Perhaps I've done prior philatelic book reviews dirty. Or perhaps not."

*L. Steve Edmondson, editor Tennessee Posts*

### A Little Lulu

I have used the internet printer [WWW.LULU.COM](http://WWW.LULU.COM) for over three years, during which I published three full-color handbooks relating to fish and game stamps; a fourth is almost ready to go. I found the quality of the color printing remarkably good and liked being able to offer both saddle stitched and spiral bindings for the same publication; hard-cover also was available, but was too expensive. User support is awful, but the instructions are clear and I was able to muddle through the first handbook, after which the others were much easier.

What I really like about Lulu is that it truly is an on-demand printer: I can order just one copy at a reasonable cost and have it shipped directly to a customer, so I don't have to buy and retain any inventory. Customers buy my books through my web site ([WWW.PAPERQUESTPRESS.COM](http://WWW.PAPERQUESTPRESS.COM)), pay with PayPal, and I fulfill orders through Lulu. An additional bonus is that AMAZON.COM is listing many Lulu titles, including several of mine, which provides that much more exposure. None of my titles have ISBNs, and being able to be found on AMAZON.COM without an ISBN is useful.

AMAZON.COM itself seems to be getting into the on-demand publishing business but I have not tried them. I just don't want to go through another learning curve!

*Ira Cotton, by e-mail* 





**Alan Warren**  
**NPM Notes**

## George Brett Papers at the Museum


The late George W. Brett (1912–2005) will be remembered by collectors of U.S. stamps as the preeminent authority on these issues. In addition to his legacy of published works, he left his personal files of notes and source materials to the National Postal Museum. About 100 banker's boxes from the Brett estate have now been reorganized at the museum, thanks to the staff and many volunteers.

A finding guide to this vast document collection was prepared by Michael Plett, Kenneth Gilbert, and Richard Bates. That 32-page document itself gives us but a glimpse at the extensive files accumulated by Brett over his lifetime of philatelic study. Some of the gems found in these boxes include photocopies of the papers of Hugh M. Southgate, and correspondence from the 1930s to the 1990s with some of the great names in philately. The latter

is organized alphabetically by name of the correspondent.

There are extensive files on the Bureau of Engraving and Printing, Bureau Issues Association, U.S. Post Office Department, stamp design and production, printing presses, paper and gum, colors and inks, coils and booklets, plate numbers, essays and proofs, notes and binders by stamp issue from 1847 to the late 20th century, and even materials on foreign issues. A dozen boxes relate specifically to Canal Zone materials.

Anyone interested in researching just about any aspect of U.S. philately will have a field day with this tremendous resource. The finding guide to the Brett papers can be seen at [WWW.POSTALMUSEUM.SI.EDU/FINDINGGUIDES/GEORGE\\_BRETT\\_COLLECTION\\_FINDING\\_GUIDE.PDF](http://WWW.POSTALMUSEUM.SI.EDU/FINDINGGUIDES/GEORGE_BRETT_COLLECTION_FINDING_GUIDE.PDF). After studying the finding guide and narrowing the search to one or more specific boxes, one can make an appointment with the NPM staff to visit the collection and examine it in detail.

Collectors will be indebted to Brett for accumulating and preserving this extensive archive, and indebted to the museum staff and its volunteers for making it accessible for research. 



**George W. Brett**



## Short Takes News & Commentary

### Serafini Honored by Federation

The Rev. Augustine Serafini of Oshkosh, Wisconsin has been inducted into the Wisconsin Philatelic Hall of Fame by the Wisconsin Federation of Stamp Clubs. He was recognized for his contributions to philately and continued work in support of the hobby. Serafini is best known in conjunction with the Collectors of Religion on Stamps. He is its current president and has edited *The COROS Chronicle* since 1985. He belongs to many other specialty organizations and is recipient of the American Topical Association Distinguished Topical Philatelist Award for 2000.



**Serafini**

### ASDA Directory Available

The American Stamp Dealers Association has released its 98-page 2010–2011 membership directory — *Connection*. It is color coded for easy searches — blue: member listings, contact information, and services; purple: location; orange: specialty index of each dealer's major inventory; yellow: cross reference to find a dealer by business name or company name; and green: retail shops. Copies are \$3 each, including postage and handling from ASDA Connection Directory, 217-14 Northern Blvd, Suite 205, Bayside, NY 11361. Payment by check only.

### Chicago Manual of Style Turns 16


Check out [WWW.CHICAGOMANUALOFSTYLE.ORG](http://WWW.CHICAGOMANUALOFSTYLE.ORG). Fifteen editions between 1906 and 2003 and now the sixteenth release on August 1. On the web page above you can check out what is new, which seems primarily to be new information regarding electronic publishing and referencing electronic publications.

You no longer need to buy a printed copy. The manual is on line and easily searchable. I have used the search before and since I did not subscribe to the electronic version I only got the citation to the book and could look it up in my copy. Online subscription is \$35 per year or \$30 per year for two years. At that you could buy a new print copy — nothing like holding the book in your hand but then with an online sub you could access it with your iPad or iPhone. It is available for \$39.47 including free shipping at [WWW.AMAZON.COM](http://WWW.AMAZON.COM).

— Kenneth Trettin

### SI Announces Research Prizes

Cheryl R. Ganz, Chief Curator of Philately at the Smithsonian National Postal Museum, is one of ten recipients of the SI Secretary's Research Prizes for 2010 announced by Secretary Wayne Clough. Ganz' *The 1933 Chicago World's Fair: A Century of Progress*, published in 2008 by the University of Illinois Press, was the only history book in this year's awards.

These pan-institutional prizes recognize excellence in recent research by the Institution's employees, Clough said. The recipients will be honored at the time of the Secretary's Distinguished Research Lecture later this year. 



**Ganz**

## Scenes from the 2010 Writers Unit #30 Breakfast by Kenneth Trettin



President Peter Martin presents Janet Klug with the Writers Unit Hall of Fame award, above left, while Richard F. Winter, another recipient, is congratulated by Steven J. Rod, above center. *Linn's Stamp News* editor Michael Baadke talks about changes at *Linn's* and *Scott Stamp Monthly*, above. The breakfast, with Rod at the podium, was well attended.

## Col. Stephen Luster — 1938–2010

Col. Stephen Luster, U.S. Army retired, 72, of Lansdowne, Virginia died on October 13 after a long battle with cancer. He was the senior vice president and general chairman of *WASHINGTON 2006*. A national and international judge and exhibitor, he is best known for his award-winning thematic exhibit, "Toward a United Europe."



**Col. Stephen Luster**

A lifelong stamp collector, Luster was president of the Europa Study Unit and edited its newsletter, *Europa News* for the last 21 years. He was named the American Topical Association's Distinguished Topical Philatelist in 2004.

He had been an APS member since 1977 and had contributed articles to the *American Philatelist* and the *Philatelic Exhibitor*.

Luster was born in Boston, Massachusetts on June 30, 1938.

He received a bachelors degree in accounting from Northeastern University. He received a masters degree in education from Boston University. He joined the Army in 1961 and had a 27-year career.

He is survived by his wife of 50 years, Susan Luster; three daughters; six grandchildren; and a great grandson.

Services were held at the Arlington National Cemetery with full military honors. Donations may be sent to the Myeloma Institute, Director of Development, 4301 West Markham Street Slot #816, Little Rock, AR 72205.

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# How To Improve Your Show Program

By Arthur P. von Reyn

The author's guide points for judges' evaluation of stamp show programs entered into the annual APS Chapter Activities Committee competition are just as relevant to societies and editors looking to improve their own efforts. As a rule, a program should have related material grouped together. It also never hurts to provide more information than is necessary. Conversely, a scarcity of data makes a program ineffectual.

## Content Coverage

### Show Presentation

**Table of Contents** — Include this in programs of more than two dozen pages or those having heavy advertising. A listing isn't necessary for productions of a couple of pages or folded single-pages.

**Schedule of Events** — In the schedule of events, organize listings in this order: (1) time, (2) description, and (3) location. Don't say *inquire at the registration table* unless you are intent on diminishing attendance at meetings, seminars, judges' critique, or the awards banquet.

**Credit Host / Sponsor Organizations** — Make the sponsor or host's name evident on your program's front cover, in the welcome letter, and wherever else appropriate. Don't be afraid to use the words *sponsored by* or *hosted by* prominently in conjunction with the organizer's name. Credit is certainly deserved for any group making the effort to promote the hobby by sponsoring a show.

**Details of Visiting Organizations** — When societies meet in conjunction with your show, have them submit short paragraphs about their history and purpose along with membership information, addresses, etc. Give each society a separate heading.

**Youth or Beginner Activities** — Include a paragraph or two on the type of activities afforded youthful visitors or beginning collectors. Do not use this as a forum to solely acknowledge youth or beginner area volunteers, which does little to attract visitors to this important sphere of show activity.

**Floor Plan** — Keep the floor plan simple. Indicate dealer locations as boxes with big numbers inside, activity locations as boxes with the appropriate label, and exhibits as lines with the frame numbers.

For larger shows, include the location of refreshment/rest room facilities. The word *entrance* should appear boldly on the plan so visitors can orient to where everything is. Don't confuse visitors by taking the lazy way out and just reproducing a complicated show setup plan with its detailed table and chair locations.

**Activity Descriptions** — Have separate paragraphs detail distinct continuing activities on the exhibition floor, as opposed to seminars and programs at specified times that should be in the events schedule. Such activities might be video showings, door prize drawings, society tables, free handout tables, special museum displays, USPS / UN postal stations, and concession stand.

### Depth of Listings

**Exhibits** — List frame numbers, titles of exhibits, and names of exhibitors. Most exhibitors want to see their names in the program, so

use *anonymous* for those who don't. If space allows, an additional line or two can be inserted after each exhibit title to further describe what it is about and entice more potential viewers.

Use frame numbers to cite an exhibit's location rather than exhibit numbers; the latter have fallen into disuse because they are extremely difficult to relate to floor plans, yet some clubs still insist on using them and confusing visitors because "it's the way it's always been done."

If there are different divisions or classifications such as adult, display, youth or one-frame, group them separately rather than mixing them together. If a show qualifies for the APS World Series of Philately, the North American Youth Stamp Exhibiting Championship, or any other such competitions, an explanation of such programs is recommended, either an adjunct to the exhibit listing or in separate paragraphs with their own heading. Finally, if all the exhibits are non-competitive, state that fact so the absence of judges and awards listings will be self-explanatory.

**Judges** — Minimally, list judges' names and cities of residence. While your judges may receive some monetary compensation, it usually covers only their lodging and meal expenses. They deserve extra recognition with short biographical data detailing at least their areas of judging expertise. Optionally, society involvements, collecting interests and judging experience might be included.

**Awards** — A description of the actual awards might whet the appetites of potential exhibitors, so describe your show's grand and reserve grand award prizes. Don't forget to mention your medals and ribbons for the open competition and special awards such as the APS and many of its affiliates offer. All societies making awards available should be named. Some societies require that copies of programs be sent to them to make sure they are getting recognition.

**Bourse** — Dealers pay the bulk of the cost for most shows, so give them a decent program listing. For exhibitions with only a couple dozen dealers, list them alphabetically along with their specialties, the city they're from and booth numbers as given in the floor plan. You may also want to include complete dealer's addresses, especially if you're not selling advertising space in the program.

Shows with large numbers of dealers often list dealers using multiple methods:

- alphabetically by dealer name, referencing booth number and specialties,
- numerically by dealer booth number, referencing dealer name only, and
- under headings according to dealer specialties

**Show Committee / Members** — Recognize your committee members with a listing of their names and committee positions held. This is also a good place to mention other volunteers if your program does not have a separate acknowledgments section.

### Show Theme Presentation

**Theme Article** — Include an article providing the history and background relating to the show theme, even if the only other development of the show theme is a cachet.

**Cachet / Cancellation** — Under a separate heading from the theme article, give a description of the cachet and cancellation offer. Illustrations help sell what you're offering, so include a picture of the cachet you're offering. Remember to include cachet prices and info for ordering by mail, including a mailing address.

## Host / Sponsor

Holding a stamp show is perhaps the best way to publicize your organization, be it a small local club or a large regional federation. Inevitably some of

your visitors, having experienced your marvelous show, will clamor to join your organization or at least want to know more about it. Including title the following information in the program will convey the message your organization welcomes new members.

**History / Purpose of Participating Organization(s)** — In one or more paragraphs describe how your organization evolved, what it does, and the benefits of membership.

**Contact Person for Participating Organization** — Mention at least one contact person's name and phone number, preferably the organization's corresponding secretary or whoever can most easily be reached. This can also be accomplished by including phone numbers in the officers/board of directors listing.

**Membership Information** — Tell where applications can be obtained at show or include one in each show program, give limitations on membership and indicate the cost of dues. Do not be afraid to quote the latter; some collectors never inquire joining philatelic organizations because they think it's expensive.

**Meeting Dates, Times, Locations** — Encourage prospective members to attend meetings. A map showing the meeting place helps.

**Mailing Address** — It is an almost unbelievable fact that the majority of organizations sponsoring a show never mention a mailing address in their programs.

**Officers / Board** — List the names of the officers and the board of directors. Include phone numbers to encourage prospective members to call.

## Additional Content

**Club President / Show Chairman Welcome** — Typically, you will want to thank visitors for coming to the show, mention the host / sponsor, highlight some information pertaining to the theme, exhibits, bourse dealers and special activities, promote membership in host / sponsor club, and express appreciation for the efforts of the volunteers.

**Philatelic Articles** — Write an article or two on a facet of stamp collecting not related to the show theme. You might address a currently hot speciality such as collecting U.S. press sheets or Princess Diana topicals, a particularly interesting stamp or cover on display at the show or how to buy stamps from dealers at stamp shows. Promotional articles describing an organization meeting in conjunction do not fall into this category.



**Research Articles** — Include research articles of interest to most show visitors, either on a general philatelic topic, as an expansion of the show theme article, or in connection with the interests of a visiting organization. Research articles should be original to the program, not reprints of material published elsewhere.

**Advertising** — Use advertising to defray program costs, but do not get so carried away with trying to break even on the show program that other content is neglected or the program becomes inconvenient to use.

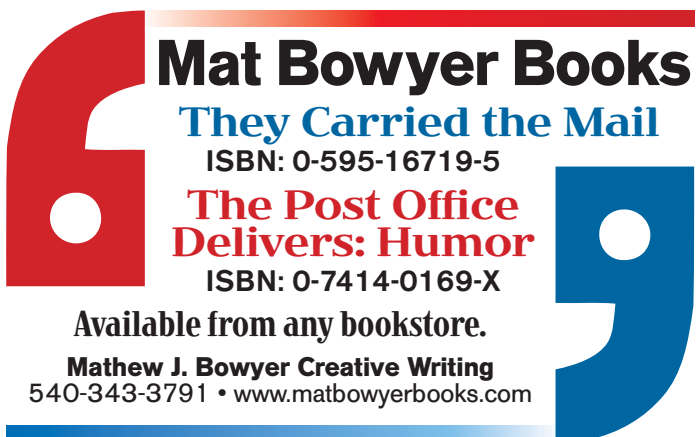
**Area Philatelic Activities** — Include information on upcoming stamp bourses in the area, local philatelic libraries, area clubs other than the show host, etc. For the latter, give the club names, meeting times/places, contact persons/phone numbers and mailing address. Programs of shows sponsored by federations should have a unified listing of all composite federation clubs / societies on one or more pages.

## Production Quality

### Effective Cover

The cover components should include the name of show, host / sponsor's name, show dates, location of the show including city, state and name / address of facility used, and an illustration of either the show theme or the club logo, but not both.

Continued on Page 8



# Mat Bowyer Books

**They Carried the Mail**  
ISBN: 0-595-16719-5

**The Post Office Delivers: Humor**  
ISBN: 0-7414-0169-X

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Mathew J. Bowyer Creative Writing  
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## Improvement — Continued from Page 7

Names of visiting organizations, title designation World Series of Philately Show if applicable, and the show hours may also appear, but avoid making the cover appear too busy.

### Format / Readability

**Ease of Use** — Organize the program so it *flows*, beginning with a *welcome* letter and *schedule of events* at the front. The most referenced portions, the lists of exhibitors and dealers, should precede or follow the floor plan, which is best located in the program's centerfold. Group similar parts together. For example, situate illustrations of the show cancel/cachet adjacent to the paragraph(s) promoting them, not pages apart.

Physically, avoid programs with strange dimensions. Most are 8½ × 11 inches bifolded booklets for the simple reason they are cheapest to produce and easiest for visitors to handle. Large programs such as 11 × 17-inch bifolds or single page trifold programs are unwieldy because the pages flop around. Conversely, with small programs, the pages become difficult to manipulate. If your program is multiple page, be sure to staple the pages together.

Finally, if you're composing your program on a computer, use easy-to-read type fonts such as Times New Roman or Helvetica for body text in a size of 10 to 12 points.

**Use of Space** — To avoid a cluttered appearance, provide adequate margins around each page — about half inch on an 8½ × 11-inch bifold program or ¾ to one inch on programs with larger size pages. Cue the reader to differentiate between unrelated topics on the same page with sufficient *white* space (at least one blank horizontal line). Filler material should be appropriate and not out of place. Leaving pages blank for *notes* is a waste of valuable space; put such space to work by reproducing your organization's membership application, plugging next year's show, etc.

**Neatness** — Maintain a professional appearance by eliminating strike outs, hand lettering and crude drawings. Many programs begin to look messy when editors try to make odd-size "camera ready" advertisements fit to the program format. When faced with that problem, editors should find a copy machine with a reduction / enlarge mode, a feature found on most machines at copy shops.

**Titles / Headers** — These should be substantially larger and darker than the body text to call attention to differing types of information.

**Content versus Number / Size Pages** — The larger the program, the more detailed its editorial (non-advertising) content should be. The program should not be overwhelmed with advertising to the detriment of editorial content.

### Reproduction Quality

**Clarity of Text** — Keep text crisp and large enough to be easily read. Avoid using computer dot-matrix printers for production of text. Instead, try laser or ink-jet printers.

**Illustrations** should be reproduced clearly and crisply. Halftones (images made up of tiny dots like newspaper pictures) are recommended for illustrations requiring shades of gray.

**Paper Thickness / Color** — Paper should be thick enough that pages can be turned easily. Pastel colored paper adds distinctive-

ness. If only black ink is used for printing, colored paper should at least be used for the cover.

### Language Skills

Nothing detracts more from a proficiently assembled program than a plethora of errors in grammar, syntax and spelling or punctuation.

Authors tend to read material as they meant to write it, not as it actually appears in print, so never rely solely on your own proofreading abilities! Always have at least one person and preferably two proofread the finalized program before it is sent to the printer.

### Other Content

In addition to the elements on the judge's work sheet, consider adding to your program some of the following to round out your opus:

**Acknowledgments** — Thank persons who helped with the show but are not members of the show committee or the host/sponsor organization, i.e., USPS, exhibition facility staff, donors of free publicity and door prizes, Boy Scouts helping with the show setup, etc.


**Mention of Next Year's Show Dates** — Let everyone know there will be a show the following year.

**Promote the APS, ATA and Other National Societies** — Even if your show is too small for large collector groups to send representatives, mention of them and the fact you have their application forms available at the registration table may help your club or society qualify for free dues or other benefits offered by the APS, ATA, and other national societies.

**Explain the Significance of Special Exhibit Competitions** — Many show visitors haven't the foggiest idea of the importance of the APS World Series of Philately or other competitions. If your show qualifies to participate, tell your visitors about them.


**Area Attractions, Maps** — If your show attracts a good number of visitors from out of the area, let them or their non-collecting spouses know what else is going on and how to get there.

**Dealer Coupon Section** — Offering the opportunity to place coupons in the show program can generate income from dealers who usually refuse to advertise.

**Application for Club/Society Membership** — Imagine everyone at your show taking home a membership application for your club or society. Including one in your program makes that vision a reality! 

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### Expert Help for Writers and Editors

Dane S. Claussen, Writers Unit #30 immediate past president, offers free critiques of periodicals and books / manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary, depending on length and other commitments. Include a SASE. Send to: Dane S. Claussen, 1211 Buena Vista St. Apt 4, Pittsburgh PA 15212-4562; DSCLAUSSEN@HOTMAIL.COM. 



# How To Enliven Philatelic Talks

By Mathew J. Bowyer

Many new authors are soon invited to the rubber chicken circuit of after-dinner speakers. My first such experience was upon the publication of my first hard bound trade book in 1972. *They Carried the Mail* had been reviewed in the book section of *The Washington Times* and then featured in the philatelic column of the *Washington Post*. This was back in the days when every major newspaper had a stamp columnist.

I was invited to speak to the Washington Book Club. It was a new experience for me. I managed to endure it, and learned a few things. I later was invited to be the after-dinner speaker for the North Washington Lions Club. I was living then in the metropolitan Washington, D.C. suburb of Fairfax, Virginia, an area having many organizations seeking speakers.

Upon my being introduced, the presiding Lion remarked, "I hope he tells us something about the post office that is not all about mathematical statistics." That turned me on. Being a postal supervisor, a columnist ("Mat's Chat") for the National League of Postmasters and a columnist ("Washington Wrappers") for *Linn's Stamp News* and a stringer about postal affairs for the then North American Newspaper Alliance, I had brought with me a folder full of mathematical statistics.

I opened my remarks with a question: "Did you know that the lady in the Statue of Liberty that stands in the New York Harbor is holding a stamp album in her left hand? That's right, it's not a Bible. It's a stamp album! Look closely and you can tell the difference. It's a fact that there is an intrinsic quirk for artists to hide a secret message in their masterpieces. This inborn quirk of the masters eventually exposes itself."

I was two-facedly speaking to my audience — putting them on; tongue in cheek. But they were eating it up. That was much better than reciting such as the statistical number of letters delivered last year, or the number of carriers bitten by dogs. Or, unrelenting facts about the latest postage stamp.

To give creditability to my assertion about Lady Liberty, I pointed out that "postage stamps were invented in Paris in 1653, and in London in 1680. Stamp collecting was prevalent, especially in France, in 1865. Bound pages, expressly made and sold for stamp collectors, were available then, being the first stamp albums. During this time period practically all of the learned, intelligentsia and nobility were considered to be stamp collectors.

"It was not until 1886, a generation later, that France gave the Statue of Liberty to the United States. The message that the great artist-sculptor Frédéric Auguste Bartholdi was conveying to the multitudes of immigrants coming to America, seeing his monument on their way to the immigrant processing facility at Ellis Island was 'Letters will connect us!'


"The fact that the great artists almost always have hidden messages in their masterpieces has been graphically illustrated in recent years. From the secret societies such as the Free Masons of former years, the modern world has witnessed Dan Brown's book *The Da Vinci Code* become an all time, worldwide best seller."

At the conclusion of my remarks I sold a few books, accepted their applause, and the table decoration of flowers "... to take home to your wife."

The crowning glory was my audience's acceptance of my impromptu message. I had not tried to cram cold facts in their faces. It seems as if most philatelists are staid and straight-laced when talking about stamps. So, it will make you feel better if you just loosen up and recite the lighter aspects of our hobby or profession. Simply feature a tongue-in-cheek smile while reciting the humorous side of our calling.

My tip to you: Simply employ such techniques in your philatelic mouthings and scripts. You and your audience will be glad you did. It is as one of my listener's quipped, "It will do you good and help you, too!"

## About the Author

Member Mat Bowyer, in addition to his book, *They Carried the Mail*, is the author of *The Post Office Delivers: Humor*. Both are considered to be collector items by postal enthusiasts. *They Carried the Mail* continues to be listed in the USPS's official bibliography. His web site is [WWW.MATBOWYERBOOKS.COM](http://WWW.MATBOWYERBOOKS.COM). 

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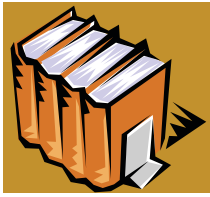
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# Reviews

## Print and Electronic

### Books & Catalogues

#### Attracting Youngsters

***Philatelic Treasures* by George Wildman. 20 pages, 8½ × 11 inches, e-book. ©2010 Wildman Creative Studios, Hamden, Connecticut. \$3.99 online download from [WWW.WILDTOONZ.COM](http://WWW.WILDTOONZ.COM).**

In a tribute to the U.S. Postal Service and the hobby of stamp collecting, this 20-page booklet is geared to elementary school age children, but is interesting to beginners of all ages. Purchasers pay for and download *Philatelic Treasures* from the author's web site and then output a copy on their own printer.

Illustrated by award-winning cartoonist, George Wildman, the intricately detailed page designs feature a blend of stamp collecting components, as well as postal history ties.

He has illustrated more than 90 comic and childrens books featuring Popeye for various publishers. His work has appeared in Disney, Henson, Hanna Barbera, Western, Marvel, Scholastic, Time/Warner, and Field publications featuring their respective licensed properties.

To provide a secondary activity to the mix, Wildman includes hidden objects embedded within his illustrations, an activity that most children find very appealing. Designed in such a way that they are suitable for coloring, the multitude of activities featured throughout the booklet frequently display a comical component,

adding a spark of humor overall.

The story content, suggested by avid stamp collector John Withers, a neighbor of Wildman and a member of the Connecticut Cover Club, brings the history of the U.S. Post Office Department and successor USPS to life, from the early post rider days to the present.

In a setting where a young grandson is visiting with his grandfather, the experienced collector is delighted when the boy's curiosity is piqued by his stamp collection. As grandpa explains the various aspects of stamp collecting and the history of the mail, the illustrations depict a setting that perfectly coincides, making it easy for the reader to follow. The booklet is divided into six sections: "An Awakening Visit," "Who Delivers Your Mail?," "The Iron Horse Moves Our Mail West," "America Begins To Expand," "Mail Crosses the Ocean," and "Today's Mail Service."

This booklet would make an ideal classroom, stamp club, or Stamp Camp supplement to provide basic hobby information, while providing a fun activity that can be enjoyed individually, or as a group or family. If philately and the history of the U.S. mail is a subject you are seeking to explore and share, then *Philatelic Treasures* is a perfect tool to help you accomplish that end.

— Cheryl B. Edgcomb



#### Covering India

***Collector's Guide to First Day Covers & Folders of India 1947–1964* by Praful Thakkar. 116 pages, 8½ × 11 inches, perfect bound, stiff covers. ©2010 Thakkar Numismatic and Art Foundation, Cary NC. \$25 from [ORDERS@STAMPSOFINDIA.COM](mailto:ORDERS@STAMPSOFINDIA.COM).**

This catalog of first day covers of India covers the period from 1947 when India became an independent country to 1964. It includes not only FDCs, but also presentation folders and souvenir albums. There is also a section of special event covers with special cachets and cancellations.

Special cancellations were used on the first day of India's independence, August 15, 1947 and these are shown on covers. However, the first stamp issue is November 21, 1947. The FDCs are shown in color and include both private cachets as well as those printed by Indian Posts & Telegraphs. Two dozen producers of private cachets are known but many of the cachets depicted in the catalog are unknown.

The catalog numbering system is based on the year of issue and the number of the issue within the year, i.e. first, second, third, etc. The stamps are described by denomination, and the cachets are described by design and text as well as color, and the dimensions of the cover are given.

The cachets are illustrated in color. A rarity factor of six levels is shown but it is limited to terminology from Normal to Exces-

sively Rare with no numbers associated with those terms.

The section on special events cancels and cachets is only six pages. Such events include scout conferences, prevent blindness, fire prevention week, international Eucharistic congress, and the visit of Pope Paul VI. The souvenir folders have a separate listing. They were not published for every new issue but served as information brochures. They were free up until 1962.

The illustrations of the cacheted covers are quite clear even though reduced in size. The cancellations are not always distinct and it would have been nice to have some of them depicted by themselves, particularly the pictorial cancels that have some thematic elements. The catalog will serve those who collect the first day covers and souvenir folders of this period in India's philately.

— Alan Warren



## For All Swiss Aficionados

*Philately of Switzerland: An Introductory Handbook*, Richard T. Hall editor. 354 pages, 8¾ × 1¼ inches, casebound. ©2010 American Helvetia Philatelic Society. Foreign dictionary CD-ROM included. \$65 postpaid to USA, \$80 to Canada and Mexico, \$96 elsewhere; \$10 less for AHPS members, from American Helvetia Philatelic Society, 20 Whitney Rd., Short Hills NJ 07078.

This new handbook for beginners as well as experienced collectors of Swiss philately is the product of the written contributions of more than 30 members of the American Helvetia Philatelic Society. The introductory chapter invites the collector into this specialty area not only with superb illustrations of a variety of Swiss stamps, but also examples of postal history such as mixed franking, censored mail, and a zeppelin cover.

Each chapter focuses on a specific area that might attract the novice as well as the serious collector. These topics include the popular Pro Juventute semipostals that promote children's health and welfare, the national festival stamps and Bundesfeier cards, the pre- and postwar commemoratives, definitive series, self-adhesives, the classic cantonal issues, the Strubels, sitting and standing Helvetias, and the first federal issues.

The discussion of air mail stamps includes special flight covers. Swiss official stamps are described in terms of purpose and use. Other types of stamps have their own chapters — postage dues, franchise stamps, postal stationery, booklets, stamps and postal history of international organizations like the League of Nations and the International Labor Organization, revenues, the soldier stamps of World Wars I and II, and the hotel and telegraph stamps.

Back of the book philately continues with a chapter that introduces collectors to ATM stamps, railway and streetcar stamps, printed-to-order stationery and advertising collars, and the Campione d'Italia stamps. Another chapter invites more serious collectors into the world of postal history with descriptions of cancellations and other postal markings, war related topics like censored and POW mail, covers related to the International Committee of the Red Cross, and internee and displaced persons' mail.

New collectors are advised of the pitfalls of forgeries and the need for expertization. Beginners are informed of handbooks, catalogs, and album publishers that focus on Swiss philately. More specialized resources are described for advanced collectors. An interesting chapter on "tricks" informs the reader of ways to iden-

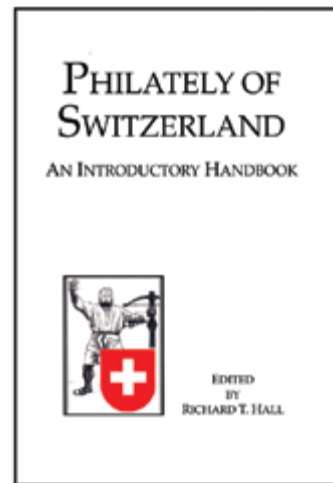
tify stamp varieties, discusses gum including the grilled gum, and watermarks and perforations among other topics.

Rather than presenting a bibliography at the end of the book, each chapter ends with an annotated list of references for further reading. The book concludes with a brief glossary and an index. An interesting device is used to avoid blank pages. Every chapter begins on a right-hand page. If the preceding page would be blank, it is decorated with an outline map of Switzerland and the phrase "Collect Swiss Stamps." The map consists of pieces of overlapping Swiss stamps and each time the image appears, different stamps are used. The typography, layout, and use of large color illustrations throughout the book are a delight for the eyes.

A wonderful companion to this handbook is a CD-ROM in PDF format, that contains terms in German, French, Italian and Spanish with their English equivalents. The terms are listed alphabetically within each of the four foreign languages. Two additional tools included on the CD are a list of the Swiss cantons in each of the four languages, and a list of town names of Switzerland that are different in German, French or Italian. The cantons list is not identified in the bookmarked index but can be found with the linked contents box on page 1 of the CD. The list of Swiss town names includes the canton in which they are located, but the cantons are identified with two-letter abbreviations. These abbreviations are not readily identifiable from the cantons list.

Despite these minor problems, the CD is a wonderful asset and is essentially another 220-page book in itself. The CD was simply inserted in the back of the book. It would be better to have a pocket on the inside back cover to keep the disc from going astray. This splendid handbook together with the accompanying compact disc dictionary sets an excellent example to attract beginners into single country collecting and to entice them to delve into specializing in that country's philately.

— Alan Warren



## Parks Book Falls Short

*The Grandest Things: Our National Parks in Words, Images, and Stamps*. ©2010 U.S. Postal Service. Hardbound, 11¼ × 1¼ inches, 115 pages. \$49.95 (Item 886900) from the USPS at [www.usps.com/shop](http://www.usps.com/shop) or 800-Stamp-24.

The latest USPS book was released April 20 at first day ceremonies for the Scenic American Landscapes premium stamped postal cards booklet. The 116-page coffee table style book tells the story of America's national parks through stamps and other memorabilia. It features overviews of more than 75 parks and monuments and includes nine stamps and mounts. The stamps are from the American Landscapes series plus the 1972 eight-cent Old Faithful, Yellowstone National Park stamp (Scott No. 1453).

The book is well illustrated with high quality national park service

related images but, after the first chapter, the text is minimal and one is left with a visual tour of national park entities from coast to coast.

The book ends with illustrations of past National Park related stamps but this section is the weakest part. Since this book was supposed to promote the parks, I expected to see all of the U.S. park related stamps illustrated. There surely was enough room. Unfortunately, the editors didn't make this a useful reference section. Two of the most obvious stamp misses were the 1947 Everglades stamp, the only national park to have a stamp issued for its grand opening, and the 1956 Devils Tower issue, the nation's first national monument.

While quite attractive, at \$49.95 this is a pricey picture book, even with the nine mint stamps.

— Peter Martin



## An Exemplary Catalogue

**GF 10: Faroe Islands Stamps and Postal History, 21st edition; Geoffrey Noer, Brian Hague, and Preben Jensen, editors. 264 pages, 5¼ × 8¼ inches, card covers, perfect bound. ©2010 DAKA / Philtrade, Copenhagen. Approximately \$59 from Jay Smith & Associates, P. O. Box 650, Snow Camp, NC 27349, www.JAYSMITH.COM.**

After 10 years of using the 20th edition, Faroes Islands collectors now have an expanded new version of this catalogue. In addition to having 40 more pages, the bilingual format has been changed entirely to English. Color replaces former black and white illustrations. There are new section on pre-1870 postal history, expanded 1919 provisional material listings, and new WW II field post office varieties listings. Also new is inclusion of freight, revenue, and vacation stamps. Postmark listings reflect new discoveries and further research.

The listings begin with the bisected and overprinted provisionals of 1919 and scarce use of non-provisional Danish stamps at that time. Values are shown for the overprinted 2-øre on 5-øre used on first and last day covers, and paying specific rates like post card, parcel letter, registered, and printed matter.

Details of stamp and overprint varieties follow the 1940–1941 provisionals. The *Franco Betalt* marks are described and valued with various cancels. The 1943 Neopost meter stamp has its own page.

The Faroes Independent Postal Administration was established by Denmark so the Faroes could issue its own stamps. The first definitives, released in 1975, are valued mint, used, and on cover. Major color, perforation, and plate flaw varieties are described. First day covers of these issues have a separate listing.

The new franking labels are shown for 2008–2009 created with the self-service Post & Go machines, year packs and year books, maximum cards, official exhibition post cards, and the postage paid labels are shown as well as two perfins identified with the Faroes.

New to this edition are freight stamps for handling of parcel mail. The section describes their purpose and the companies that used them. The first set of five values appeared in 1915. Freight stamps were issued continually until 1984. Revenues, vacation savings stamps, and Christmas seals listings complete the story.

Also new is a section on postal history prior to 1870 and the *skyds* system for conveyance. Examples of domestic letters and others to and from Denmark, Norway, and Great Britain are shown. World War II postal history includes censorship, routing marks, undercover mail via Lisbon, Red Cross letters, and British Field Post Office mail.

A first flight section lists events from 1946–1991. The postmarks section will be of special interest to postal historians. It begins with definitions and illustrations of the many types of markings, including numeral, lapidar, star, bridge, CDS, machine, and roller cancels. The types of cancels used are listed by town or location. Special event or commemorative cancels are shown as well as slogan cancellations.

Maritime markings are listed separately with local, incoming, and outgoing handstamps including navire and paquebot types. Postal rate tables for various classes and services of mail from 1870 to the present conclude this wonderful catalogue / handbook.

— Alan Warren



## Following the History of a Stamp Printer

**Posthuse og plovmand: H. H. Thieles Bogtrykkeri 1770–1936 (“Post Offices and Plowmen”) by Søren Chr. Jensen. 208 pages, 9 × 9½ inches, hardbound, in Danish, Københavns ©2010 Philatelist Klub, Copenhagen. Approximately \$50 plus shipping from www.KPK.DK.**

The story of Denmark’s famous stamp printing firm is told with sumptuous color and historic photos and drawings. The firm was started by the German immigrant Johan Rudolph Thiele who bought a small printing house in 1770. Hans Henrik Thiele (1787–1839) took over the company in 1815. Various members of the Thiele family are briefly portrayed as many played a role in running the business.

Events leading up to the printing of Denmark’s first postage stamp are summarized, including the work of engraver Martinus William Ferslew. The selection of color and paper in the final stages resulted in the first printing of the *fire RBS* (4 Rigsbankskilling) by Thiele firm that had been contracted to print stamps. The story continues with the 2 RBS, introduction of perforating machines, and the printing of the crown-and-scepter and bicolor issues.

Over the years other members of the Thiele family ran the business as their forbears passed on. Thiele also designed and printed some stamps for Greenland, Iceland, and Finland. Production aspects such as printing presses, gum, and perforation equipment are described as well as the control of the papers used. The firm even-

tually printed Denmark’s postal stationery as well.

The printing of subsequent issues such as the arms type and wavy line stamps, the overprinted provisionals, etc., is told. A formal agreement between the General Directorate of Post and the Thiele firm was drawn up in 1913 to confirm the close relationship.

An interesting chapter, presented in both English and Danish, is a research study of the inverted frame printings of the bicolor issues. The author introduces the term *isolated frame* to explain the constant position of inverted-frame clichés within a sheet. This was not a printing accident. Placement within each sheet was intentional and served as a control for printing and accounting purposes.

The Thiele story continues with the introduction of new presses in 1913 and the production of the Christian X, provisional, and later issues. The formal contract between the postal service and the Thiele firm ended in 1933. H. H. Thieles Bogtrykkeri closed in August 1936, completing an 80-year relationship of printing Denmark’s postage stamps.

Pagination was not checked when the table of contents was created; every chapter location is off by two pages. There is an extensive listing of literature and other resources but there is no index. The story of Denmark’s legendary stamp printing house is beautifully told here, including details of interest to students of stamp production.

— Alan Warren

## A Proud Heritage

**WESTPEX — The First 50 Years** by Kristin Patterson. 200 pages, 8½ × 11 inches, card covers, perfect bound. ©2010 WESTPEX. \$30 from WESTPEX, P. O. Box 210579, San Francisco CA 94121-0579, WWW.WESTPEX.ORG.

As one of the premier World Series of Philately shows, WESTPEX produced this well-illustrated history for its golden anniversary in 2010. The success of this west coast show depends on its corps of volunteers. Over the years more than 200 hard-working volunteers have insured the success of this highly respected exhibition.

The groundwork was laid by the Council of Northern California Philatelic Societies that was established in 1940. The council's first show was held in 1941 and was hosted each year by one of the member clubs. One weakness recognized in this early period was that every year the show depended on different organizers and volunteers as it moved to different locations. The council decided in the 1950s to establish an annual philatelic exhibition to be held in the spring so as not to conflict with its southern California cousin, SESCOAL.

In 1956 the Association for Western Philatelic Exhibitions (WESTPEX) was incorporated and a permanent planning committee was appointed with Joseph M. Clary as chairman, since he had chaired the successful 68th APS convention and show in San Francisco in 1954. Seed money was attracted through individual dues, donations, life memberships, and loans of \$50 notes. After the committee supported several area expositions with exhibits, plans proceeded for the first annual WESTPEX in 1960 at San Francisco's Whitcomb Hotel. Brand new frames were built for the event and a major attraction was the first day of issue of the 25-cent Lincoln air mail stamp.

The following year the show moved to a new permanent location, the Jack Tar Hotel in San Francisco. With the foundation laid for future annual shows, the following chapters of this book relive each one of them beginning with the inaugural 1960 event. Each show is described in terms of major activities with photos of souvenir covers, seals, and programs, ribbon-cutting ceremonies, admission tickets, and committee members. The major officers are listed for each show as well as the convening societies.

In 1975 it was decided to close the show by 6:30 Saturday evening

to encourage wider attendance at the awards ceremony. In 1989 Joseph Clary was named WESTPEX General Chairman Emeritus after 30 years of dedicated service. The success of the shows was sometimes acknowledged with a volunteers appreciation cruise. In the meantime, the show moved to the Cathedral Hill Hotel where it was held for many years. With a pending sale of that site and no guaranteed location for 2004, WESTPEX moved to the San Francisco Airport Marriott where it holds forth today.

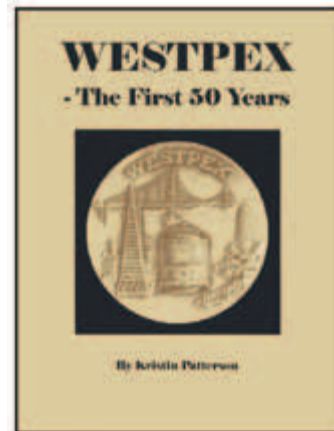
In 2005 the show committee established team leaders for key functions such as bourse, facilities, exhibits, events, and promotion. With this structure the many volunteers reported to their respective team leaders to insure smooth operation despite increasing complexity.

Following the review of the 2009 show, succeeding chapters focus on show chairmen over the years, exhibits and judges, a history of the bourse, and youth activities. Appendices include a list of volunteers over the years, grand award exhibits, and a list of judges and their years of service.

Author Kristin Patterson plowed through many boxes of WESTPEX archives to prepare a 9-frame display of the show's history for WESTPEX 2010. With this in-depth exposure to the history of the organization, she was a natural choice to prepare this anniversary book. Other show committees can learn a lot about organizing and presenting exhibitions by reading through this wonderful history. WESTPEX has set a high bar for the standards of such shows and this record of achievement attests to that success.

The black and white as well as color photos are nicely interwoven into the text and will bring back memories for those familiar with the show.

— Alan Warren



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# Journals & Newsletters

## A Lot of Research

**The Chronicle of the U.S. Classic Postal Issues. Published quarterly by the U.S. Philatelic Classics Society, Inc., 7 × 10 inches, saddle stitched, 192. Editor: Michael Laurence, 324 East 41st Street, Apartment 1001-C, New York, NY 10017. WWW.USPCS.ORG.**

Two recent issues were submitted for review. The February 2010 issue contained 88 pages cover to cover. The May 2010 issue contained 192 pages! Based upon the number of pages in both issues it is safe to say that there is still a lot of research being done on classic U.S. stamps.

Also noted is the editorial board comprising well-known collectors which reads as a who's who led by Michael Laurence, formerly *Linn's Stamp News* editor-in-chief.

The articles themselves are subdivided into their respective periods. A brief article by Wade E. Saadi exploring manuscript cancels on the 1847 issue explains how these rarely conformed to postal regulations in force at the time. Illustrated are many forms of cancels several of them humorous. The article, as with all the others, is succinctly written but not overly technical.

Such is the case with Steven R. Belasco's in depth articles covering the proliferation of the stamp collecting hobby in the United States through the postal history of the period in question. He methodically traces each cover as it relates to

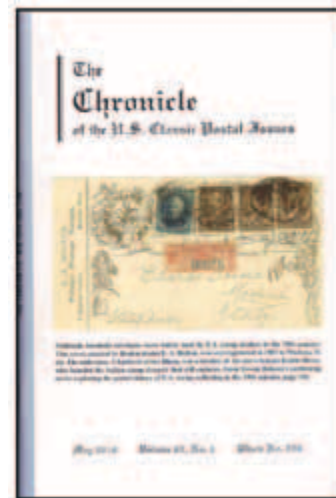
specific regions of the United States during each time period. This article is peppered with many examples of covers that complement Belasco's narrative.

Also of interest is Greg Sutherland's regular feature, "The Cover Corner," where he presents a problem cover with questionable markings or unusual usage and invites readers to figure out the covers or to at least provide additional information. It is interesting that in the February 2010 issue Sutherland reported since that no responses were received for the previous cover there were two problem covers for the current issue.

One issue did present reviews of books covering this period. Absent was news on society happenings.

This periodical is a must read for both serious students of the classic era and those collectors with a passing interest.

— Alfred Carroccia



## A Perfect Example

**Tell. Published bimonthly by The American Helvetia Philatelic Society, 8½ × 11 inches, saddle stitched, 16 pages. Editor: George Struble, 210 18th St. NE, Salem, OR 97301-4316. GSTRUBLE@WILLAMETTE.EDU; WWW.SWISS-STAMPS.ORG.**

It is amazing the amount of philatelic information available for even small countries. A perfect example is Switzerland which has a rather exciting postal history to go with its stamps. This is the conclusion the reader of *Tell* should reach after reading one of its issues.

*Tell* is the bimonthly journal of the American Helvetia Philatelic Society and is named after William Tell, the legendary Swiss folk hero. It has a rich history tracing its lineage back to 1938 when Swiss and American collectors banded together to form the Helvetia Society. Its web site has scanned the entire run of *Tell* and its predecessor journals which are a goldmine to anyone interested in this area.

Each issue of *Tell* contains original research articles, translations, a question-and-answer column, literature reviews and society news. It is printed on coated stock with most illustrations in color. The paper stock draws out the vivid color in the illustrations. Even the black and white illustrations are clear so the reader can easily examine them.

Richard Hall's article on *LANDI* '39, the Swiss National Exposition, is an excellent article about this exposition which almost did not take place because of the looming threat of

war. This article presents the theme of the exposition, Swiss nationalism, in its context with historical events, stamps and postal history.

It is peppered with maps, covers, cancels and ephemera to enlighten the reader of the dark days that followed the exposition.

Another major article is a translation of a study of early Swiss airmail by Hugo Ruoss. Covers with certain airmail overprints on common stamps are not common and indeed rare. Numerous covers are shown to distinguish these uncommon covers. George Struble presents society news in his What else is going on? column. Richard Hall returns to write a three page extensive review of the four volume Swiss machine cancel handbook together with illustrations, tables and formulas.

This journal is interesting even if you did not collect Switzerland. After reading an issue you may find yourself with a new collecting interest.

— Alfred Carroccia





# Electronic Media & Software

## Interesting Cinderellas

**LOPP Labels Catalog** by Chris Kulpinski. 64 pages, compact disc or spiral bound. ©2010 Chris Kulpinski. \$30 postpaid in the U.S., \$35 elsewhere from [www.POLISHPHILATELICLITERATURE.COM](http://www.POLISHPHILATELICLITERATURE.COM) or Chris Kulpinski, 9350 E. Palm Tree Dr., Scottsdale AZ 85255.

This interesting publication will appeal to collectors of cinderella items, Poland postal history, and aerophilately. The English language catalogue is the first one to update the information on these labels published in the 1966 *Sanabria's Air Post Catalogue*. It is based on the 2006 publication by Wladyslaw Lugowski and Jacek Kosmala on the "Fund for National Defense" that more than doubles the number of such labels recorded.

The version reviewed here is the CD of the work in PDF format. The LOPP was an organization established by the 1928 merger of two similar groups resulting in the "Liga Obrony Powietrznej i Przeciwgazowej" or LOPP (League for Air Defense and Anti-Gas). The LOPP labels were a fundraising effort to promote Air Weeks and help provide revenue to support the air defense of Poland.

The labels were produced between 1924 and 1938 and sold by post offices for affixing to envelopes, but were not intended to be cancelled. The funds raised helped support the purchase of airplanes and the construction of airfields. The catalogue listing begins with several forerunner labels issued by the League for Defense against Gas Attacks by Air. The labels are described in terms of denomination, dimensions, and perforation.

Section 2 presents LOPP labels in color with descriptions of size and perforation, and associated catalogue numbers. Notes include the purposes of the labels like membership dues, construction of airport

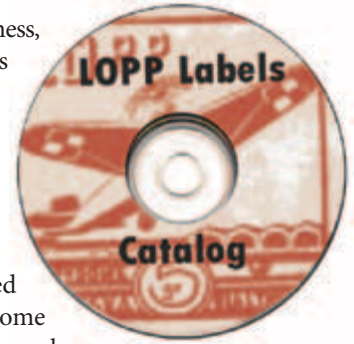
hangars, aeronautics week awareness, and related activities. Many labels are described as locals for cities such as Warsaw, Lublin, Krakow, Lodz, and Poznan. Perforate, imperforate, and misperforated varieties are listed.

Some labels were used on balloon mail, some are identified as proofs or specimens, and some have perforated initials. Values are shown using a scale of relativity for the current year (2010) so that future values can be estimated. Values for labels on documents are considerably higher.

In section 3 of the catalogue, those labels for membership dues are listed by town name to assist those who collect by location. Section 4 lists the so-called locals by cities, townships, and provinces. Section 5 is a geographical listing by purpose like construction of specific airports, purchase of airplanes, and acquisition of particular air defense equipment. Section 6 identifies labels issued for military naval purposes—a National Maritime Fund, and section 7 lists balloon labels and special handstamps and commemorative cancellations used with them.

The LOPP labels are interesting cinderellas used on mail and sold to raise funds for the aerial defense of Poland. They provide an interesting glimpse at peacetime efforts to protect the country and present an ominous interlude prior to World War II.

— Alan Warren



## USCS Journals in Searchable Format

The Universal Ship Cancellation Society has completed converting its 78-year run of its journals into computer-readable digital format. The set of 916 issues is fully searchable Adobe Portable Document Format (PDF), which fills three DVD disks.

The Universal Ship Cancellation Society was organized in the fall of 1932, when the first issue of its journal, then titled the *USCS Bulletin*, was issued. The name of the journal was changed to the more nautical *USCS Log* in 1935.

Through the 1930s and 1940s most issues were produced in mimeograph form, at times on colored paper, making it difficult to scan the originals with optical character recognition software. More than 100 early issues were instead rekeyed by hand. Whether scanned or rekeyed, the electronic images were then converted to fully searchable PDF format. In order to take full advantage of the PDF search function, the issues should be copied from the DVD disks to a computer hard drive, where they will fill approximately 12 gigabytes of space.

For those issues that were scanned, all original images and illustrations were retained. The disks include an introductory *Read-Me* file, an index of the issues, and some early society documents.

The complete set of three DVDs is \$40 postpaid in the U.S. and \$45 elsewhere from Paul Helman, 2710 H St., Sacramento, CA 95816-4324. USCS members are eligible for a discounted price,

as noted in an article in the July 2010 issue of the *USCS Log*.

Collectors who purchase the set can keep their library up to date by joining the USCS, which now produces its monthly journal in both paper and electronic (PDF) formats. Annual membership dues for the electronic version are only a bit more than a dollar month, while a *paper* membership costs a few dollars more (higher outside the U.S.) All membership expire on April 1, and dues are prorated to the month joined. The complete dues structure, and a membership application with a provision for payment by PayPal, is posted on the society's web site, [www.USCS.ORG](http://www.USCS.ORG).



Material for reviews may be sent to the editor. Reviews are also welcomed from others. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors, and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication. ➡

## Self Publish — Continued from Cover

Perhaps you have always enjoyed writing and your topic needs extensive research and depth required in a treatise of 50,000 words or so. Producing such a work is fun and satisfying. It adds prestige to your life, lets you meet new people, scale new horizons, and may even involve travel to distant cities, encourage you to meet knowledgeable people, and learn about organizations involved in your subject. You now have a mission.

### What You Need To Buy

The type of book you are going to write will determine the computer skills you need. Do you have a plot involving stamps so that you can write compelling fiction? Or are you writing a non-fiction opus? Is it scholarly or folksy? Do you need special symbols? Do you expect to use illustrations to bolster your text? If so, are they to be in black and white or color? Color is certainly more attractive, but it also significantly increases the retail price of the book which decreases the likelihood of a sale.

A fiction book requires fewer computer skills than a non-fiction book because there is no index, table of contents, or reference notes where page numbers need to be tracked.

You should evaluate your skill in using word processing computer software. The more proficient you are, and the more you do yourself, the lower your costs will be. Costs range from a bare bones \$200 package to one with extensive marketing support for \$7,000. A friend of mine is truly skillful with getting the computer to do what he wants done. He bought a package for \$500, but he had to do all the formatting, indexing, and graphics, and all the marketing. He was also able to insert foreign language quotes using the non-English alphabetic symbols of that language.

The package I bought was originally priced at \$3,000. The company ran a promotion and the package was offered at slightly more than half the original price. Promotions happen often.

### What You Need To Do

Formatting is more than just arranging margins and indenting paragraphs. Do you want drop caps at the beginning of each chapter? How about headers on each page? Some people like the title of the book at the top of even numbered pages and the author's name on the odd numbered pages. Others prefer the chapter title on the odd numbered pages. Do you prefer footnotes or endnotes? If you are using illustrations and want to wrap text around the picture, can you do that if the picture is oval shaped and you want it in the middle of the page and the text wrapped around both sides?

If you are writing a non-fiction book you need an index. You could wait until you have finished writing the book and compile the index and page numbers by hand. It is much better to develop an index that will track the page numbers when you add text or pictures. Then you don't have to go through the process all over again every time you want to add or rearrange something. Then you are always free to change or add text or pictures whenever you like.

In a non-fiction book, you also need a table of contents that has the page numbers linked to the pages that the chapters appear on when you insert text or pictures. If you have illustrations, your list of illustrations will also have to track changing page numbers. You can do this by hand, but why go through

this time consuming task when the software is available?

There are graphic design considerations for the cover. You can design it yourself or have the self publisher's graphic designers mock up a cover for your approval. If you have illustrations, you may choose to consult with the graphic designer as to how they should appear.

### Marketing

Marketing includes book signings, lecture tours, attending book fairs, obtaining reviewers whose reviews will appear in prestigious journals or on web sites, and sending out e-mails and press releases to your target audience. Much of the marketing, such as sending out e-mails, press releases, and review copies, will be done by your publisher, but you will have to decide to whom you want them sent. If any reviewer is overseas, does your package allow for international mailing? You are responsible for arranging book signings, lecture tours, and getting your books displayed at book fairs.

### Avoid Lawsuits

You want to stay out of court. You are not likely to use obscene language or pornographic pictures in a book about stamps. Nor are you likely to write words that will ruin someone's reputation. But you might inadvertently infringe on a copyright, either in the text or illustrations. There is a fuzzy line between fair use and copyright violation. I found that lawyers disagree on where that line is. I don't think you want to go to court to find the answer. Even if you win, it could still cost several thousand dollars. It is always better to get approval from the copyright holder.

I wanted to use an image from a national magazine. The magazine was copyrighted, but the holder of the copyright to the picture was a photographer in New Zealand. An exchange of e-mails granted me approval within a day. The outcome is not always so satisfying. Others refused to grant me license to use their work.

Did you know that the stamps of the United States have been protected by copyright since 1978? Unless you have a pane of stamps you won't see the copyright icon, ©, on the selvage. You can probably get permission from the U.S. Postal Service, but you will have to pay a fee and sign an agreement.

The Scott numbering system is copyrighted. They, too, will likely license you to use their numbers, but you will have to pay a fee and sign an agreement. Depending on the reason you are writing the book will determine whether or not it is worthwhile paying their fee.

The terms of the contract should be agreeable to you. One agreement I was offered extended my liability to my heirs. That means that after I died, if someone decided to sue because of what I did, my heirs would be responsible. If your heirs are your pets or you have willed all your assets to a charity then you probably wouldn't mind signing such an agreement. I didn't want to pass on any potential liabilities to my children, so I didn't sign the agreement, and didn't use the copyright material.

### Accolades

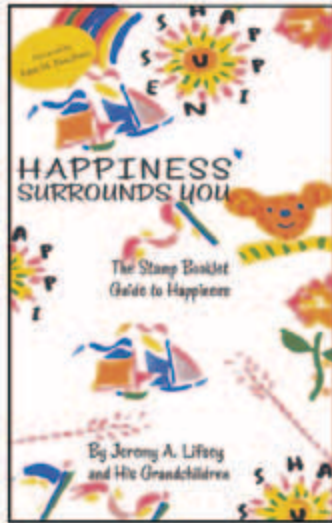
You might want someone well known in the philatelic world to write a foreword for you. You also would benefit from having some well known people write testimonials, and/or short blurbs for the dust jacket and back cover. These are things that an agent or an editor at a publishing house would probably arrange for you,



but when you use a self publisher, you have to rely on your own contacts. Maybe you can negotiate more review copies than your package allows.

It is worthwhile to study other stamp books similar to the one you want to write, and see what they include. This will give you some ideas on format and what should be included. The more books you study the better your manuscript will be.

Doing this preliminary analysis will save you time because it is burdensome to be halfway through the production process and discover there is something else you need. You will probably be happy with your choices, but if not, remember, you can always add to



your package or start over with another company.

### About the Author

Jeremy Lifsey has been collecting stamps for more than 70 years. He has narrowed his interests from worldwide, to U.S. to federal revenues, and now collects worldwide stamp booklets. His goal is to obtain one from every country. He has written two books based on his booklet collection. His articles have been published in philatelic journals in the United States, Great Britain, and Australia. Read more about him and his latest book at [WWW.TRYHAPPINESS.COM](http://WWW.TRYHAPPINESS.COM).



## Another Option in On Demand Publishing

### *How I Resurrected A Classic Book by Lewis Robie*

By Kenneth Trettin

Since the appearance of Aldus PageMaker in 1985 publishing has not been the same. That is when I began desktop publishing with PageMaker 1.0 and a LaserWriter. However, the printing end of the process did not catch up until much more recently with the appearance of a number of internet on demand printers.

For ten years or longer a friend and I sat on a project. We wanted to reprint the 1898 book *Stamp Hunting* by Lewis Robie. He was a traveling salesman for one of the companies that issued private die proprietary stamps in 1898. During his travels he also searched for old proprietary stamps and Confederate stamps. Text had been rekeyed and additional commentary written. The book had been laid out but a problem remained: We needed to put up the money to print about 500 copies, then store and distribute them, if we sold any.

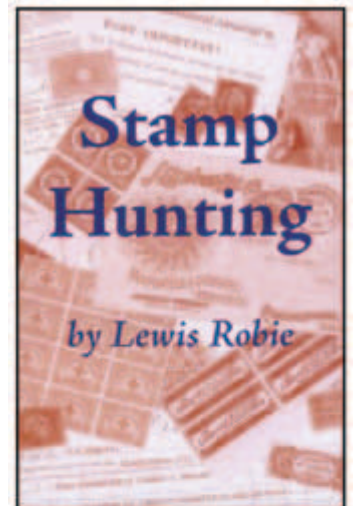
Jump ahead to the present. I had visited several on-demand printers web sites. [WWW.LULU.COM](http://WWW.LULU.COM) had a minimum order of one. I chose them as they offered an option much the opposite of what Kendall Sanford described in the last issue of *The Philatelic Communicator*. I had done several books the traditional way so I simply sent Lulu a PDF of my book; no templates, instructions, suggestions. I did download a small file which I dropped into InDesign's export folder which allowed me to create a PDF according to their specifications, which was then uploaded to their computers.

With a strong magnifier you can tell that the book has been printed xerographically but otherwise it appears to be a traditionally produced paperback on a nice quality paper. Other options include saddle stapling, spiral binding and case binding but not Smythe sewn signatures. Color is also available on a better grade of paper. These options all affect cost which can be calculated online before any order is placed.

I declined their offers to sell the book for me. I can change this in the future, but now I am the only one who can order this book. I also declined the option to sell copies in electronic format. Printing costs can be quite reasonable but shipping and handling are not always; watch as they do run specials with free shipping for orders of a minimum size. There are quantity discounts; payment is made by credit card.

I sent sample copies to several dealers that handle philatelic literature; two placed orders. I offered them discounts based on quantity and I sell single copies of the book at full price.

For me, not using any of Lulu's ancillary services has worked. I was an experienced book publisher; I knew what to do, all I needed was someone to print and bind the book. With one being the minimum press run the system works and should for any very short run publishing venture. By the way, I have a long way to go before I sell 500 copies.





# APS StampShow 2010 Literature Palmares

Winners in the literature competition at APS StampShow in Richmond, Virginia August 12–15 have been named. Judges were Chair Richard E. Drews, Nancy B. Clark, and Michael D. Dixon.

## Grand and Gold

*Understanding Transatlantic Mail*, Volume 2, Richard F. Winter, APS

## Reserve Grand and Gold

*The Postage Stamps of New Zealand: 1855–1873*, The Chalon Head Issues, Robert P. Odenweller, Royal Philatelic Society London and Royal Philatelic Society of New Zealand

*The Floyd E. Risvold Collection: American Expansion & The Journey West*, Spink Shreves Galleries

## Articles & Columns

### Silver-Bronze

Collection of Articles in the *EFO Collector* (2009–), Joseph Monteiro, Errors, Freaks & Oddities Collectors' Club  
*Stamps & Stories*, Peter Mosiondz, Jr.

## Catalogues

### Vermeil

*Peru: Cancellation Handbook 1858–1873*, Erik A. Emsing  
*The Postal Stationery of the Possessions and Administrative Areas of the United States of America*, George T. Krieger, United Postal Stationery Society

*U.S. Revenues: Perfins*, Arthur J. Mongan editor and publisher

### Silver

*Philatelic Literature Offered by HH Sales Limited, 1987–2007*, Clive Akerman

*The Revenue Stamps of Bolivia*, second edition, Clive Akerman

*Naval Cover Cachet Makers' Catalog*, Volume II, Robert D. Rawlins, Universal Ship Cancellation Society publisher

*The McCoy Printing Company Picture Postcard 1900–1910*, Michael J. Smith and William P. Angley

### Silver-Bronze

*LOPP Label Catalog*, Chris Kulpinski

*Catalog of United Nations Postal Administration Personalized Sheets*, Jim Matyasovich, United Nations Philatelists, Inc.

### Bronze

*Sellos Postales Argentinos 1856–2010* (Argentina stamps catalogue), Mello Teggia and Daniel Hugo.

## Handbook and Special Studies

### Gold

*American Astrophilately*, David S. Ball

*The History of the Post Offices in Barbados*, Volume III, Edmund A. Bayley

*Stamps and Postal History of Trieste, Pola, Fiume, Istria and Slovene Litoral under Yugoslav Military Administration 1945–1947*, Damir Novakovic author and publisher

*The Maritime Postmarks of the Danish Kingdom*, Stefan Danielski and Ernst Schilling, Scandinavian Philatelic Foundation

*The Congress Book 2009*, Ken Trettin, American Philatelic Congress

### Vermeil

*WW II U.S. Censor Enclosure Slips and Return-to-Sender Labels*, Russ Carter, Military Postal History Society

*Postal Cards of Spanish Colonial Cuba, Philippines, and Puerto Rico*, Robert Littrell, United Postal Stationery Society

*Netherlands Philatelists of California: 40th Anniversary Yearbook 1969–2009*, Netherlands Philatelists of California

*The History of Mail Bombs*, Dale Speirs, Wreck & Crash Mail Society

*The History & Local Post of Rattlesnake Island, Lake Erie*, Revised & updated 2009, John Wells

### Silver

*The Postage Stamps of Siberia and their Forgeries*, R. J. Ceresa, WESTPEX — *The First 50 Years*, Kristin Patterson, Westpex, Inc.

### Silver-Bronze

*Swiss Post International Activity in Italy*, Charles J. LaBlonde  
*Happiness Surrounds You*, Jeremy A. Lifsey

*Lithuania Philatelic Society Journal 237*, Lithuania Philatelic Society

*The Nuclear Option*, John Walden

## Periodicals

### Gold

*Vorläufer*, John Kevin Doyle, German Colonies Collectors Group  
*German Postal Specialist*, James W. Graue, Germany Philatelic Society

*The Penny Post*, Larry Lyons, Carriers and Locals Society

*The Confederate Philatelist*, Randy L. Neil, Confederate Stamp Alliance

*The Collectors Club Philatelist*, Robert P. Odenweller, The Collectors Club

*The American Revenuer*, Volume 62, Kenneth Trettin, American Revenue Association

### Vermeil

*First Days*, Richard L. Sine, American First Day Cover Society  
*The Israel Philatelist*, Donald A. Chafetz, Society of Israel Philatelists

*Postal History Journal*, Diane De Blois and Robert Dalton Harris, Postal History Society

*Menelik's Journal*, Ulf Lindahl, Ethiopian Philatelic Society

*Forerunners*, Peter Thy, Philatelic Society for Greater Southern Africa

*Astrophile*, Jim Roth, Space Topic Study Unit

*The China Clipper*, Ralph Weil, China Stamp Society

### Silver

*Upland Goose*, Bill Featherstone, Falkland Islands Philatelic Study Group

*Reflections*, Don Neal, Ebony Society of Philatelic Events and Reflections

*Florida Postal History Journal*, Deane R. Briggs, Florida Postal History Society

*Philippine Philatelic Journal*, Hans-Werner Becker, International Philippine Philatelic Society

*Methodist Philatelic Society Newsletter*, Methodist Philatelic Society

*Cat Mews*, Marci Jarvis, Cats on Stamps Study Unit ▶



# Secretary-Treasurer's Report

October 21, 2010

## New Members

**1977** Wade E. Saadi, 93 80th St., Brooklyn, NY 11209-3511; e-mail: WADE@PENCOM.COM. Editor: *The Chronicle of U.S. Postal Issues* "1847 Section." Sponsor: Peter Martin.

**1978** Northwest Philatelic Library, President Charles Neyhart, P.O. Box 6375, Portland, OR 97228-6375. Transfer of membership of Tom Current (member number 1916) due to ill health.

**1979** Alan R. Barasch, P. O. Box 411571, St. Louis, MO 63141-3571; e-mail ALAN@MOPHIL.ORG. Editor: Greater Mound City Stamp Club *Perf-Dispatch*; editor: *Bear Tracks* (Webster Groves Stamp Club); webmaster: WWW.MOPHIL.ORG. Sponsor: George Griffenhagen.

**1980** Thomas Richards, P. O. Box 9637, Columbus, OH 43209-0637. Columnist: *Stars and Strife* (MPHS Journal); freelance writer: *Christmas Seal Society Journal*, *Confederate Stamp Alliance Bulletin*, *Liberia Philatelic Society Journal*, *Philatelic Congress Yearbook*. Sponsor: George Griffenhagen.

## Reinstated

**1332** Peter Mosiondz, Jr., 26 Cameron Circle, Laurel Springs, NJ 08021-4861.

## Change of Address

**1359** Parker, Everett L. , 249 N.W. Live Oak Place, Lake City, FL 32055-8906.

## E-mail Address Correction

**1976** Paul E. Bezanke: PBEZANKER1@AOL.COM.

## Missing

**1714** Alejandro Grossman of Mexico is no longer receiving the *Philatelic Communicator* at his previous address. Please contact us if you know his new address.

## Resigned

**1900** Albert W. Starkweather, Tampa, Florida

**1916** Tom Current, Portland, Oregon, resigned because of poor health.

## About Writers Unit #30

Purpose of Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communication, knowledge, and comradeship. Membership is open to any philatelic writer, columnist, editor, or publisher, as well as anyone interested in philatelic communication.

## Join Us Today

Membership includes a subscription to *THE PHILATELIC COMMUNICATOR*. Applications received before October 1 will be recorded as members for that calendar year and will receive all four issues of *THE PHILATELIC COMMUNICATOR* for that year. Applications received on or after October 1 will be recorded as members for the following calendar year.

An application may be downloaded from the Writers Unit #30 web site at WWW.WU30.ORG. Existing members are encouraged to download this form and give it to potential members.

## Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses.....	\$20.00
Canada and Mexico .....	\$22.50
All Other Addresses .....	\$25.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order, payable to *APS Writers Unit #30*. Some overseas members prefer to send U.S. bank notes by certified mail.

## Updating Your Mailing Address

Please notify us of address changes to ensure that you receive each issue of *THE PHILATELIC COMMUNICATOR* without delay. This will also save WU#30 several dollars because the USPS charges us when it has to send us an address correction and we still have to pay the postage for reshipping the issue to the member.

George B. Griffenhagen  
WU #30 Secretary-Treasurer  
12226 Cathedral Drive  
Woodbridge, VA 22192-2232  
ggriffenhagen@aphanet.org or dcsmith3477@gmail.com  
703-966-1739

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*Mourning Notes*, Elmer W. A. Cleary, Mourning Mourning Stamps and Covers Club

*The Peninsular Philatelist*, Charlie Wood, Peninsular State Philatelic Society

*Méxicana*, Michael D. Roberts, Mexico Elmhurst Philatelic Society International

*State Revenue News*, Scott Troutman, State Revenue Society

*Silver-Bronze*  
*The BCCC Bulletin*, 2009 issues, Donald J. Landis, Bullseye

Cancel Collectors Club  
*South Atlantic Chronicle*, John Coyle, St. Helena, Ascension, and Tristan da Cunha Philatelic Society

*Chesstamp Review*, Jon Edwards, Chess on Stamps Study Unit

*The Alaskan Philatelist*, Eric Knapp, Alaska Collectors' Club

*The Canadian Connection*, Volume 23, John G. Peebles, Canadian Study Unit

*Pitcairn Log*, Steve Pendleton, Pitcairn Islands Study Group

*Bronze*  
*Tee Time*, John La Porta, International Philatelic Golf Society

**Writers Unit #30, APS**  
 George B. Griffenhagen  
 12226 Cathedral Drive  
 Woodbridge, VA 22192-2232

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