

# The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30



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Fourth Quarter 2017 Issue 198

## In Paris, Passion Battles the Decline of Stamp Collecting

The New York Times / By ELAINE SCIOLINO OCT. 18, 2017

Myself, a long time *New York Times* reader, did not see this article with my morning tea on October 18th. That story and its section was whisked out of the house by my dear wife as she went to work. She does that all the time. Gene Fricks sent me a copy. That's the main reason I got to read it. *The Times* would be happy to allow me to reprint that article but the price would be a bit high for our small group. I somewhat fear even using the photos they published. So I found a couple of similar photos from Google Images that might be safe enough. IFSDA, the International Federation of Stamp Dealers Associations, reprinted the article at their site IFSDA.com. Perhaps they paid the price. *Linn's* had a Paris stamp market article in April 2015.

I have been to Paris a few times. We even took a Rick Steves guided tour of France by train last spring. But I have yet to visit the stamp markets there. The Right Bank's Seventh

Arrondissement (district) has long been the city's stamp district. There are reportedly about 30 stamp shops that line the Rue Drouot near the Hôtel

Drouot, one of the world's oldest auction houses.

There are also a few more shops in the Passage des Panoramas in the Second Arrondissement as well as a few more shops in the Eighth Arrondissement. There used to be many more dealers in the Carré Marigny, an open air court that was donated to the city in 1860 to be used for stamp dealers. It is still busy on weekends but certainly not as much as even a few decades ago.

The annual four day Paris Philatelic Salon occurs in early November.

Perhaps the best stamp movie was the

1962 *Charade*, a romantic thriller with Cary Grant and Audrey Hepburn. It was set in the Paris stamp district.



Parisinfo.com



Movie Tourist Blog





# The Philatelic Communicator

ISSN 0147-36456

Vol51 No.4 Whole No. 198 2017

www.wu30.org

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Writers Unit #30 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.  
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#### Deadlines for receipt of copy by the editor:

First Quarter: February 1      Second Quarter: June 1  
Third Quarter: September 1      Fourth Quarter: December 1

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## David Crotty From the Editor

### Publication Change

We were kind of forced to change our publication and its distribution and that starts with this issue of *TPC*. There is some discussion about the danger of losing our intellectual property since a PDF file is easier to pass around. That has not stopped major publications from making themselves available to members in that form.

The very small Meter Stamp Society went into this experiment about 10 years ago. We made our entire history available on CD. Yes we charged for it and that became a major reason the society is still in existence because it became a small but important source of income.

We also allowed members to choose the form in which they obtained our *Bulletin*. Members can choose email or paper delivery. Many choose both. We think this is another reason we are still here.

The important issue is that we have seen no evidence that people have been spreading our literature around to the expense of the society.

### Idea Exchange

This issue of our *TPC* is largely about ideas. It is also about change.

The *New York Times* story about the Paris stamp dealer scene is a case of a borrowed idea. They came up with the story and we borrowed it. This one is just for fun really but the story is world wide.

The NPM laboratory and [www.Achedemia.com](http://www.Achedemia.com) stories are about tools for philatelists. These have been published previously but, as the authors have suggested, individual clubs and societies have not used them quite as much as they can. We writers and editors need to find ways to extend our reach to the technology available to us. We have included similar stories in the past but there must be more that we have not heard about.

Finally the real ideas come from the message strings. The methods of communication have and are changing. The exchanges of ideas even look different than they did in the past. And the more our own journals look like social media perhaps the more we will find our messages get to people who will carry our message after we are too old to continue.

*Dave*



## Lloyd de Vries *President's Message*

### Publication Issues

Welcome to our Brave New World! Rather than holding a paper copy, many of us are reading this issue of *TPC* on digital devices: Computers, laptops, phones, Kindles and other gadgets.

I myself have become quite spoiled by reading on digital devices. When the typeface on an article or book is too small, I can increase its size. When I don't know what a word means, or I want to make sure of its exact nuance, I can look it up. In fact, when I read a paper book now, I often find myself holding my finger on an unknown word, waiting for the dictionary to pop up!

And instead of making room in my luggage for four or five books when I travel, I only bring one paperback size Kindle. I just have to remember to bring the recharging cable, too!

Don't have your copy of *TPC*? (If so, then you're not reading this, but bear with me.) You can go back to your e-mail and retrieve it again, wherever you are.

There are certain dangers for publishers and authors in e-publishing. Chief among them is intellectual piracy, the distribution of works without payment. If a buyer gives a printed magazine to someone else, then only that second person has access to it at a given time, not the original buyer, and only one person. That is considered legitimate usage.

But it is easier to make an electronic file available to many people at one time, without additional payment, no matter how good the anti-piracy protection. The crooks are usually one step ahead of the good guys, and if the security is too stringent, even legitimate readers will find the work too difficult to read or use.

We haven't tried. *TPC* is being distributed as a simple .PDF file. We hope you won't send it to six of your best

buddies who aren't members of WU#30, unless as a way of saying, "Look, here's a group you ought to join."

The APS Writers Unit, and this journal, exist not to fill up space on philatelic resumes, but so that we can exchange ideas about writing, editing and publishing for stamp collecting, and helping each other solve problems.

One problem I hear about from almost all philatelic editors is getting articles to publish. Even editors with a file drawer (hard drive) full of submissions often don't have enough of the *right sort* of articles. They may need longer or shorter works, funnier or more serious ones, subjects that are more historical or more modern, and so on.

If you are an editor, how do you deal with this problem? Please share your ideas here. Do you call up a favorite writer and say, "Help!" Do you look through related publications for something to reprint?

A few years ago, I submitted to *First Days* an article on selling online. Editor Al Starkweather said he had been looking for something like that for another publication he edited, *Stamp Insider*, and asked if he could run it there. I said yes, instantly doubling my remuneration. (Twice \$0 = \$0.)

If you are a writer, do you repackage your article for multiple outlets? Multiple media? Do you squeeze every angle out of a philatelic activity? Someone once told me that is the only way a freelance writer can make travel pay. I try to leave stamp shows with material for my website, The Virtual Stamp Club, my radio features, my *Linn's* columns, and articles in *First Days*.

If you, say, go to AmeriStamp Expo in Birmingham, Alabama you could write about traveling to stamp shows without stopping at a rest area; searching at the show for stamps and covers of Lower Slobovia; staying awake at the first-day ceremony of the Jubilation T. Cornpone stamp; and how to deliver a philatelic lecture on a Sunday morning with a hang-over. One trip, four articles.

What are your tips for writers? How do you pitch a story?

My tip as a writer: I don't go anywhere at a stamp show without a notebook and pen in my pocket. Yes, non-digital writing equipment!

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## Major Seminar on Editing, Designing and Producing Society Journals coming to APS Summer Seminar Program

A group of editors of many of philately's top society journals led by Randy L. Neil are in the process of organizing a far-reaching seminar and national forum on writing for, editing, laying out, and producing society journals. The event will be part of the American Philatelic Society's annual Summer Seminar week in June 2018.

"The future of our hobby's journals and periodical publications will be the focal point of the event that will be open to anyone, whether currently involved in producing such publications or not," explained Neil. "A sizable number of experienced editors and writers will assist in producing the event, including assembling a special seminar handbook that will be distributed to all seminar participants. Included will be chapters by such folks as John Hotchner, Gary Wayne Loew, David Crotty, Steve Zwillinger, Peter Martin, Arthur Groten, myself and others."

The society journal forum and seminar will include how-to-do-it instruction on producing society journals, plus wide-ranging discussions on bettering the quality of our hobby's publications, online publishing, developing content, and most of all, forum discussions on creating the viable future of stamp collecting journal publications. Watch for more news of this important event. For more information, including being part of producing the seminar, email Randy Neil at [neilmmedia1@sbcglobal.net](mailto:neilmmedia1@sbcglobal.net).



# The Future of Organized Philately

## An Additional Perspective

### Gary Wayne Loew

Those of us concerned about the future of organized philately recognize that the literature side of the hobby represents some of our most important challenges. The concerns most commonly voiced include:

- The struggles and declining number of philatelic periodicals, from the “popular” to the “specialized”
- The declining number of authors writing for periodicals and the lack of new philatelic authors joining the fold
- The declining number of philatelic literature competitions at WSP shows

Admittedly, these are generalizations. There are success stories within each of these problem areas.

There is another aspect of the hobby’s literature challenges that I’ve not heard being discussed. Please allow me to speak directly: I am concerned about the aging of the pool of philatelic editors and the lack of succession planning for new philatelic editors. We appear to have entered a period of significant editorial dynamics. There have been changes at the very largest US philatelic publishers. The APS, the ASDA, Linn’s and the Collectors Club (NY) all have changed editors.

In a very encouraging sign for the hobby, the Spellman Museum has resumed publication of *The Museum Post Rider* after a hiatus of far too many years. Moreover, among the many masthead changes, there also has been an addition to the ranks of philatelic editors at the *American Philatelist*.

Surely these are good signs. But it is not enough. Our hobby is evolving (some would say devolving, but I do not agree). The facet we call “organized philately” is struggling. The worlds of publishing and editing are changing as well.

Problems abound. Philatelic editors must deal with declining readership, a paucity of content, disappearing advertising, rising postal distribution costs, the digital revolution and the imperative of social media. The historical role of editors is not merely changing, but expanding.

Organized philately is in decline, even if the number of worldwide collectors continues to grow. And it is not just our hobby that is experiencing this decline in central social fabrics, but most other hobbies as well. Youth sports leagues and religious institutions are also in decline. However, this is not social disintermediation that we are experiencing: it is social *re*intermediation! And the new social intermediaries are Facebook, Twitter and other social media. Editors, philatelic and otherwise, must assume the primary responsibility for ensuring that the content which is

the lifeblood of their organizations is actively distributed and moderated on social media sites and their own societies’ websites.

Note that these responsibilities are *in addition to* editors’ traditional responsibilities. I do not suggest for a moment that we abandon our current base of paper-centric philatelists. I do not expect that many of my sexagenarian and septuagenarian cohort will give up their hard copy. But I do not want our hobby to wander in an antiquarian media desert for forty years, requiring the next philatelic generation to save itself.

The boards of every philatelic society and association must actively participate in developing successor editors from their editorial committees. Moreover, it is incumbent upon every editor to mentor their successors at individual publications. But that is not enough. Additional steps must be taken to meet these challenges.

#### **I propose that three groups initiate a Philatelic Editors Roundtable:**

- The Writers Unit 30
- The APS Education Department
- The Strategic Initiatives and Technology Committee of the APS
- Other editors should participate as well.

I call for a plenary session of the Philatelic Editors Roundtable to be hosted by the APS. Subsequent meetings can be accomplished by conference call, much like the Philatelic Librarians Roundtable (founded and hosted by Tara Murray of the APRL). Perhaps AmeriStamp might be an effective venue. The plenary session should establish the objectives and operating parameters for the group.

My recommendation is that a priority of the group must be to mentor future philatelic editors. Specifically, I think a two-day course for aspiring or developing editors should be offered at the APS’s Summer Seminar. (This might also serve the purpose of attracting a different – incremental – audience to the annual Bellefonte seminar.)

Being a philatelic editor is hard work. And it is getting more difficult. We need to offer assistance to future editors.

My thoughts here are admittedly preliminary and incomplete. I do not pretend to have all the answers.

But I hope you agree that I’ve identified an important challenge.

Thanks for reading this. Please share your reactions with the distribution list. In the immortal words of SNL’s Linda Richman: “Talk amongst yourselves.”



# The Future of Organized Philately

## Comments

**Hello Fellow Scribes,**

I have been asked to conduct a seminar during the annual APS Summer Seminar Week in June of 2018--- and I am pondering the idea of turning it into a full-scale **Forum on the Future: Editing, Writing for, and Production of, Philatelic Society Journals and Other Publications.**

I don't believe an event on this subject matter and of such magnitude has ever been held but in my view, it is overdue to happen.

As Lloyd remarks, there are numerous issues those of us who do these sorts of publications face everyday along with, in my view, a future riven with traffic bumps and potholes. But if we meet together and talk seriously, I think we can engender a logical course for the future of publishing such periodicals for philately.

Please let me know your thoughts on the above and perhaps, too, to let me know if you would be interested in participating. I plan to edit a "handbook" of some kind to go along with the Forum which, by the way, would be a two-day event in the APS's seminar schedule.

All the best to each of you and with much thanks,  
**Randy Neil**

**Hi Gary,**

Many of us have the same concerns.

As you are undoubtedly aware, in a cooperative effort of several societies/organizations, the Council of Postal Collectors (COPC) was organized to try to deal with some of the issues facing our hobby today.

One of the committees generated from COPC was an Editorial Outreach Committee, currently headed by Dale Smith (President ATA and copied herewith as well); committee members currently are John Hotchner, Randy Neil, Wayne Youngblood and myself. Our focus has been to generate writers to contribute to non-philatelic publications, e.g., magazines for train collectors and other collectibles, to generate cross-over interest.

While this is not exactly what you are talking about, it is a parallel subject.

In haste,

**Trish Kaufmann**

**From Lloyd**

Sorry to comment so late, (email dated 2:45am just as Lloyd starts to work each day) but I'm catching up. This arrived while I was on vacation, something I should never do, obviously!

I'm concerned about the aging, and shrinking, pool of philatelic editors, too. I am looking for answers, both for my own organizations as well as philately in general. But let me offer some observations.

Producing high-quality publications like *American Philatelist*, *First Days*, and *Topical Time*, requires proficiency in high-end software. Knowledge of spelling and grammar and a sense of layout and what your readership wants is no longer enough.

I think many potential philatelic editors instead have become philatelic WEBSITE editors or philatelic BLOG editors. Since that's where many of the readers have gone, why not?

The Internet has fostered an expectation of a "free lunch." Why pay \$45 or \$30 or whatever to receive a print publication (which is often the biggest benefit of joining a stamp society) when you can get most if not all of the same information and features for free on the Internet?

I can't speak about literature competitions for books or catalogues, but I think philatelic literature competitions for periodicals are declining because they haven't kept up with the times. Philatelic periodical publication is moving to the web. We have separate competitions for websites (and even the one I participated in this summer hasn't kept up with the times), but literature competitions are only for printed periodicals. The DISPLAYS of publications at shows with literature competitions is only for printed publications. Where are the computers? Kindle readers?

As for postal costs, there's not much we can do about them. It's been apparent to me for years, maybe decades, that the USPS isn't really interested in second-class periodical service for small publications. More and more smaller philatelic societies are giving up on universal hard-copy publication and using electronic publishing. We just made that decision in the Writers Unit. It's not that hard to produce a PDF full-color newsletter without special software.

I don't have answers for all these problems. I think I may have answers for some of them. I've suggested a few answers here.

Time to get back to work!  
**Lloyd de Vries**



# The Forensic Laboratory at National Postal Museum



Specialized analytical equipment is available at three philatelic organizations. This equipment is used to expertize philatelic materials as well as to conduct research on philatelic subjects. In addition, there is a “Virtual” organization that directs and conducts research projects.

The National Postal Museum (NPM) (1) houses a laboratory with a unique combination of equipment for the analytical or forensic study of philatelic materials. Analytical philately is the study of the materials that make up the objects (papers, inks, pigments, gums, etc.) through the use of scientific and engineering tools, such as elemental and molecular analysis, microscopy and different light wavelengths, or through mathematical and statistical study. Such techniques go beyond what the human senses can register and allow characteristics and components of philatelic materials to be found, identified and examined. Such characteristics and components include a wide range of things from watermarks to plate flaws, and from color differences to the molecular breakdown of paper. These instruments and their usefulness will be described later in this discussion.

The NPM has a Foster and Freeman VSC6000, a Bruker Tracer III-SD as well as a Bruker Alpha FTIR.

Other organizations that have specialized equipment include the American Philatelic Society (APS) (2), in Bellefonte, which has an older Crimescope CS as part of its expertizing department. In addition, the Vincent Graves Greene Philatelic Research Foundation (3) in Toronto has the VSC 6000 H/S in its expertizing department.

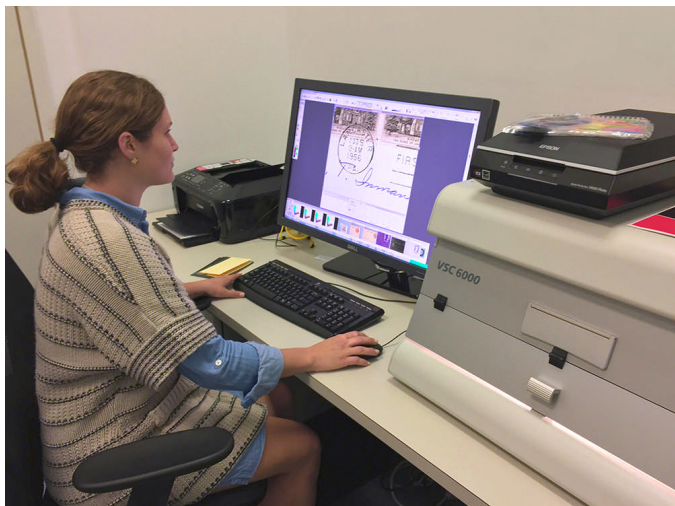
In conjunction with these and other organizations, the Institute for Analytical Philately (4) directs funding for research projects at several institutions including Western Michigan University, the Philatelic Foundation (5), the APS, NPM, and others. This Institute also sponsors the International Symposium on Analytical Methods in Philately. The most recent 2017 Symposium was held in London this last October. Symposia papers are available at the Institute’s website.

Researchers and scholars writing in the fields of philately and postal history are welcome to use the NPM laboratory for the study of philatelic materials. NPM staff will provide basic training and oversight on the machines but will not analyze research results. To make an appointment to use the laboratory, please contact the Blount Research Chair at the NPM.

## References:

1. National Postal Museum, [www.postalmuseum.si.edu/research/forensic-laboratory/index.html](http://www.postalmuseum.si.edu/research/forensic-laboratory/index.html).
2. American Philatelic Society, [www.stamps.org/Stamp-Authentication](http://www.stamps.org/Stamp-Authentication).
3. Vincent Graves Greene Philatelic Research Foundation, [www.greenefoundation.ca/expertizing.htm](http://www.greenefoundation.ca/expertizing.htm).
4. The Institute for Analytical Philately, [www.analyticalphilately.org](http://www.analyticalphilately.org).
5. Philatelic Foundation, [www.philatelicfoundation.org](http://www.philatelicfoundation.org).
6. International Symposium on Analytical Methods in Philately, [www.analyticalphilately.org](http://www.analyticalphilately.org).

The NPM lab holds the following machines, all of which work best with Windows operating systems and all of which offer non-destructive testing methods of philatelic materials.



### Foster and Freeman VSC6000 with a Leica M205C Microscope (magnification range from 78x to 1600x)

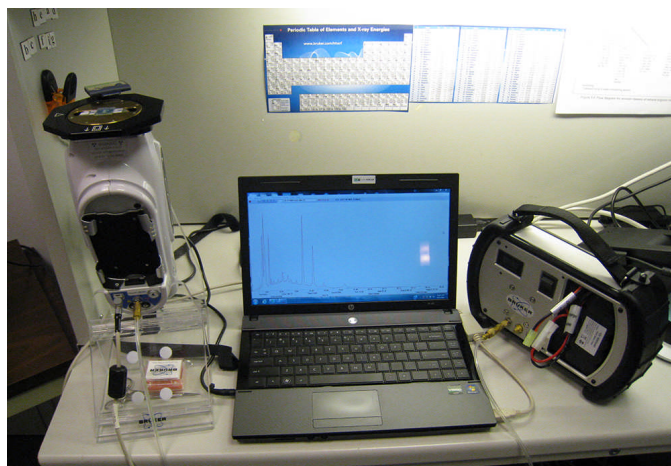
The Video Spectral Comparator (VSC) uses a variety of light sources and filters to image materials in the ultraviolet, visible and infrared wavelength ranges. In combination with a high-resolution color camera, researchers can examine, compare and photograph minute details on a variety of materials. Researchers can measure objects, pinpoint particular spots for study, locate flaws and alterations, study watermarks and other security devices, and overlay images for comparison. This instrument is frequently used for the study of color, which is defined by how light interacts with material. Materials reflect and absorb light at a particular wavelength depending on the optical properties of that material. The VSC also includes a spectrometer, capable of creating and storing spectra (visual representations of energy/wavelengths of radiation or particles emitted by a substance), and providing color values and chromaticity.

### Testing Machines Inc. Precision Micrometer

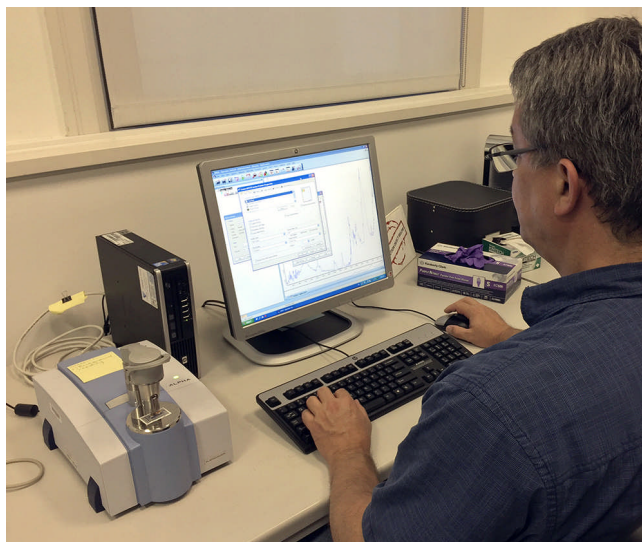
The Testing Machines Inc. precision micrometer has a measuring range of 0.000-1.250 mm with a resolution of 0.1  $\mu\text{m}$ . It is used to measure the thickness of sheet materials up to 1.25 mm thick and allows for data to be exported into Excel.

### Bruker Tracer III-SD

This handheld X-Ray Fluorescence (XRF) machine identifies elements and their relative intensity when the x-ray



knocks electrons loose from their shells in an atom which releases photons. The energy or wavelength released is unique to a particular element. The XRF counts the photons and reports the related energy as peaks in a spectrum allowing the researcher to identify the elements in the object. As with the VSC, spectra can then be compared and graphed. So, for example, the elemental composition of inks and pigments can be determined, and the differences in color exposed by the VSC6000 can be explained at the atomic level.



### Bruker Alpha FTIR

NPM's Fourier-Transform Infrared (FTIR) spectrometer uses infrared light to gather data about the structure of molecules by reading the molecule-specific vibrations that result when the molecules absorb radiation. This machine can be used for the study of both inorganic and organic compounds. While the XRF can explain the relative levels of elements in an object, it cannot explain how the elements are distributed within compounds. So, while several different objects may register similar levels of iron, each may contain radically different compounds that are represented by different colors.

**Editor's Note:** Much of this story was obtained from the NPM website (1). Used with permission.



# Using [www.Academia.edu](http://www.Academia.edu) A Source of Philatelic Publicity

## Gary Wayne Loew

Those of us who publish philatelic research invest a great deal of time in our endeavors. Our rewards are hardly pecuniary, but instead flow from the contributions we make to the literature and to our hobby. Therefore, it is worthwhile to seek additional venues to publicize our papers, articles and books. We want as many readers as possible to read what we write. And, because so much of our writing is *pro bono*, we want to improve the readership of the publications in which we appear.

Let me explain my approach to leveraging what I publish for the benefit of the hobby and, not incidentally, the benefit of our publishers. The personal publicity is worthwhile, too.

The educational website Academia.edu is a venture that enables academics and independent researchers to publish and republish their works on the web. According to the site: “The company’s mission is to accelerate the world’s research.” Academia.edu is a vast archive of digital content uploaded by authors. There are over 18 million publications to date. To the best of my knowledge, the site does not exercise any editorial limits on who or what can be published. At last count, I have uploaded more than fifteen of my articles, columns and book reviews without any suggestion of limitation. Not all of these have been scholarly works. Much of my “popular” writing draws worthwhile attention.

Authors can establish a free account and easily begin uploading their documents. Content can include both previously published and unpublished works as well as drafts submitted for public comment. Some authors upload entire books, chapters, or excerpts. The website enables authors to upload documents as PDFs and abstracts as text. Key words can tag documents with any of the website’s two million research interest groups (e.g., stamp collecting or postal history). Users of the site can select any number of interest groups and be notified whenever a new document is uploaded. For example, the “postal history” group has over 1,200 followers. Users also can follow individual authors. Each month, over 36 million unique visitors read and download papers. One may also establish a paid account with additional features (e.g., advanced analytics, full text site search), but I have not found that necessary for my purposes.

Anyone doing internet research will encounter Academic.edu entries as part of searches using Google or any of the other search engines. And the reach is worldwide. The site provides helpful metrics on frequency of access – by document – including City, Country and web source. The

preponderance of searches, unsurprisingly, emanate from the United States. But the distribution of locations can be quite startling. In my case, inquiries have come in from Tyumen, the Russian Federation; Mumbai, India; Mississauga, Canada; Taranto, Italy; Cordoba, Argentina; Malmö, Sweden; Minsk, Belarus; Patras, Greece; Netherlands, Australia and numerous locations in the UK. Taken together, I’ve added readers from well over 100 cities in more than 25 different countries.

Viewing the site’s metrics, it appears that few of the specialized academic articles generate large numbers of search hits. Interestingly, topics in philately – specifically postal history – (from me and many other authors) seem to generate larger than usual numbers of inquiries. Indeed, there have been months when one of my papers was ranked among the top 5% of papers being viewed! My most popular article was the first column I wrote for Kelleher’s Collectors Connection, titled “*Mastering Postal History: Where is that Postal History Book I Really Need?*” In addition to the periodical’s own circulation, I’ve had well over one hundred additional readers of that article on Academia.edu. Importantly, each of my older articles generate additional inquiries and readers every month. In January 2017 alone, nearly 700 pages of mine were read. Thus, it appears worthwhile for philatelic authors to use this site to extend their publications’ reach.

There are ways to extend the resulting publicity even further by leveraging Academia.edu uploads. Each time I upload a new article or paper, I copy the URL link to the document. I then write a brief Facebook message announcing the recent publication of my latest article and include the URL. I do the same thing on other social media venues. I can tell you that Facebook and other sites have driven traffic to Academia.edu where my papers are then read. Notably, Facebook is my largest single source of traffic. The metrics are clear on this. What is more difficult to determine is whether subscriptions to philatelic periodicals have been generated. But I do know that philatelists and academics have reached out to me through the site because of my uploaded articles. Academia.edu has clearly increased my readership. And readership is one of the reasons I write and publish.

I encourage all philatelic authors to give it a try. Indeed, I urge the editors and publishers of philatelic periodicals to encourage their authors to do so. It is free. And it works.

**Editor’s Note:** This article was first published in the Philatelic Literature Review, 4<sup>th</sup> Quarter, 2017. Used with permission.





# A Discussion, Digital Media and Catalogs

Richard Drews, John Hotchner and Steve Zwillinger

**Editor's Note:** John Hotchner passed this email string to me in September. The string started with several short emails amongst the group giving permission to pass this string to others, including for publication. I struggled with the concept of leaving the series in their natural email string form, being backward in time, or changing the sense of time. Personally I think it reads better in its natural form but I rearranged them anyway.

**1. On Sunday, July 30, 2017, Steven Zwillinger wrote:  
Hi John,**

I don't think I ever congratulated you on the literature judging manual. Congratulations. It is well done and far better than what we had before.

In the manual there are two sentences that I strongly disagree with and don't know what to do with my disagreement. In chapter 8, Notes on Judging Catalogs, page 13, it says

*"The best hard copy catalogs will be supported by a website where a novice can create a basic catalog, and a specialist can access very detailed listings with blow-ups of color illustrations of varieties, scholarly articles and links to specialized societies and expertizing houses and their archives, historical websites, and bibliographies. In such websites, a progression of auction realizations over time can be given (along with the condition description) for notable scarce items, or they can link to auction firm websites where such information is given"*

I disagree. What are the best catalogs? Scott Specialized US? Gibbons Great Britain by reign? The 5-volume Australian catalog? The Campbell-Patterson? New Zealand? American Air Mail Catalog? By the criteria listed none of these are best. Are there examples of a catalog that is supported by a website:

1. where a novice can create a basic catalog, [*sounds slightly tautological where a catalog creates a catalog*]
2. where a specialist can access very detailed listings
  - a. with blow-ups of color illustrations of varieties [*this is in printed versions of Scott and Gibbons - does it only count if it is online?*]
  - b. scholarly articles
  - c. links to:
    - 1) specialized societies
    - 2) expertizing houses and their archives,
    - 3) historical websites, and
    - 4) bibliographies.
3. a progression of auction realizations over time can be given (along with the condition description) for notable scarce items, or link to auction firm websites where such information is given"

I think this is a far stretch from what a catalog is. Some websites provide elements of this but this is no longer in

the realm of 'catalog'.

Further, the use of the term "the best" may be read as 'those which can be considered for a gold medal', following the concepts that when we judge we imagine what 'should' be there and compare the actual to the ideal. If the above is the description of the ideal for a catalog, all catalog entries will fall short. This description changes the concept of a catalog from a listing to a continuously updated source of information.

I wanted to respond to these two sentences and let you know what I was thinking.

**Steve**

**2. On Sun, Jul 30, 2017 at 5:13 AM, John Hotchner wrote:**

**Thanks Steve.**

I will give you a few thoughts, and then pass you off to Rich Drews, who formulated this language. We have entered a new world, and it is digital or digitally augmented. The fact that something does not exist now doesn't mean that it can't or won't. A part of the task in drawing up criteria is to identify the highest level of service that the piece of literature can attain. What Rich wrote is possible to do, and some aspects of it are indeed being done by innovators. That a given catalog does do it does not in my view eliminate attaining a gold. That is governed by much more basic issues. Yes, not having any of these features may make a Large Gold more difficult, but until the state of the art advances so that a large percentage of what is being produced does have them, I would never take away a LG otherwise earned, because these features were absent.

I suspect you are approaching this from the perspective of a producer, and would ask that you approach this from the perspective of utility to the user, which is how a judge must evaluate.

Ok, over to you, Rich.

**Best,  
John Hotchner**

**3. From: Steven Zwillinger Sunday, July 30, 2017 7:21 AM**

**Hi John,**

Thank you for your thoughts. I appreciate them and I understand them but I do not fully agree with them. I agree that everything in the manual is worthwhile and is the face of the future. I think I may be able to summarize my concern in this manner.:

1. The manual has a chapter on handbooks.
2. The manual has a chapter on Electronic Media in

**Catalog continued on page 10**

cluding websites.

3. The manual appears to be saying that a handbook is not a handbook unless it is also a website. A handbook has to address/excel in two different judging categories in order to be considered a handbook.

4. If websites were treated in a parallel way, they would have to have a hard copy component in order to be considered one of the best websites.

I look forward to Rich's perspective.

Thanks again.

Steve

**4. On Sun, Jul 30, 2017 at 10:03 AM, Richard wrote:  
Steve,**

Thanks for your disagreement and passion. At the very least you care strongly about the future of philatelic publications. Please try to keep form and function separate in your arguments. A handbook becomes a handbook based on what it does. At the simplest level, a catalog lists things and a handbook interprets things. A catalog with no digital content or links is still a catalog. A handbook with no digital content or links is still a handbook.

In the new manual John and I were attempting to chart a path for future philatelic publications, keeping in mind what has been in the past and what can be in the future. All other things being held equal, extra digital content will be a decided plus in future publications. As a member of the CCC publications committee, I can attest that costs of first class printed publications are getting out of control and shipping is absolutely ruinous. We regularly turn out international large gold books and struggle to break even. We have to take the risk of larger print runs to keep down the per unit costs and then try to make some bulk sales overseas to fight shipping costs. Our committee also includes Len Hartmann, Jim Lee, Jim Milgram and Dan Undersander. Dan has been in the forefront of digital publishing for the UPSS. In the not too distant future many philatelic publications will cease to exist in hard copy format.

I am not trying to be alarmist. Four years ago I went to my 45th reunion at CalTech where they were finishing emptying the 8 story library that had been built when I was an undergrad. They were also converting the bookstore into a souvenir shop. There were no printed texts used for any courses. Everything was digital. Except for the rarest books which are kept more in a museum type setting than a library, only the humanities divisions had a small library section. Every other book and periodical was sold off, donated or pulped. I spent several hours with the head librarian who had given a long talk on why this was happening. The costs of acquiring and storing the printed word were unacceptably high and climbing rapidly. Harvard had been spending \$14,000,000 per year just on periodical subscriptions and called a halt. They

were going as far as they could to completely digitize.

Bottom line, if we don't adapt to what current students are using, they will never even notice us. I still love the feel of a book and keep a reasonably large library, but have donated over 2000 works of fiction and 120 cartons of my periodicals and foreign philatelic works. I can't see moving them and only the rarities are worth selling. I'm learning to read more material in digital format and am downloading a few more gigabytes of philatelic publications each month. There will still be handbooks, catalogs and periodicals published with no digital content and no links to digital support. Unfortunately fewer and fewer of them will be accessible to all but a handful of enthusiasts and none of them will have a prayer of remaining current.

You are correct that no current catalogs reach the ideal. I would caution about letting the perfect be the enemy of the good, but I would argue that it is not a bad practice to try to come as close to perfect as is reasonably possible. Jim Lee and I have had sessions with Amos Press about best practices for catalogs. They are reaching the limits of what they can do in print. 6 volumes have just jumped to 12 due to the inability to bind the 6 growing volumes. 2 volumes are shrink wrapped together. I hope they will start digitizing the U.S. Specialized. There have been a series of articles over the years explaining each of the major changes that have been made into sections of the catalog. A good first step would be to put them online with full color illustrations and links to detailed illustrations of all the sub-types, tagging varieties, watermarks etc. They could gauge the response from the philatelic community while working out the problems of digital rights management in an effort to keep control of their catalog.

In the next few years several societies will only offer their periodicals online or delivered by email. It has already happened with smaller societies with worldwide memberships and no budget for printing and shipping abroad. They either lose the older members who are not computer literate or can offer to send their files to the local equivalent of Kinko's for printing and pickup.

In the last several years our CCC handbooks have not only been winning large golds, but have been receiving special mention for their digital content, rudimentary as it has been. By all means suggest better ways for us to phrase what we have said. Please, consider what your book could have been. What if each of the techniques illustrated could have been backed up by a link where the entire exhibit could be viewed? What if the AAPE hosted before and after versions of pages using your suggestions? What if every new column you published was added to that website? What if the actual code behind each page done in Word or Publisher or Indesign with commentary on how it was created was available to be downloaded? I'm asking a lot, but it is all possible.

Rich



# Reviews

## Print & Electronic

Reviews in *TPC* are indexed at [www.wu30.org](http://www.wu30.org) Journal page. Searchable by Google.



***Benjamin Franklin and Postal Services in British North America* by Gary Dickinson.** 80 pages, 8 ½ by 11 inches, spiral bound, stiff covers, British North America Philatelic Society, Ottawa, Canada, 2017. ISBN 978-1-927119-78-5, \$49 CAD from BNAPS Books, c/o Sparks Auctions, 1550 Carling Ave., Ste 202, Ottawa ON K1Z 8S8, Canada, or [www.sparks-auctions.com/bnapsbooks](http://www.sparks-auctions.com/bnapsbooks).

When author Gary Dickinson learned that Benjamin Franklin was the first postmaster general of British North America, he decided to look into some of the stamps issued by Canada and the United States that commemorated Franklin. He soon focused on the 1976 joint issues by the two countries, which marked Franklin's postal services, and the first day covers and other uses of those stamps.

Franklin served as Joint Deputy Postmaster General of British settlements in North America from 1753 to 1774. He was selected based on his prior service as Postmaster of Philadelphia from 1737 to 1753. During his term officiating for the colonies as well as Canada, he improved the postal services and routes, and made the post office profitable.

After the signing of the peace treaty between Britain and France, Franklin was urged to establish regular postal service between New York and Montreal. He saw to the establishment of post offices in Montreal, Trois Rivieres, and Quebec City. However, he spent much of his time living in England while acting as absentee manager. With the growing dissent of the colonies, Britain dismissed Franklin in 1774 and he returned to the colonies where the Continental Congress named him its first Postmaster General in 1775.

Two Canadian stamps issued in 1963 and 2013 are briefly described. The 1963 issue (Sc. 413) does not mention Franklin but depicts the first postal route he

helped establish connecting the three cities mentioned above. The 2013 stamp (Sc. 2649) shows Franklin and a scene of Quebec City and commemorates 250 years of land postal service in that country.

The core of the book is a study of the 1976 joint issues of the United States and Canada. The Canadian stamp (Sc. 691) was issued June 1 that year in Ottawa, and the U.S. version (Sc. 1690) was released the same date at the Interphil exhibition in Philadelphia. Both stamps were created by Canadian designer Bernard Reilander.

Plate numbering and layout are reviewed for both stamps and some examples of printing EFOs are shown. One chapter is devoted to first day covers of all three Canadian stamps (1963, 1976, 2013) showing many of the cachetmakers involved. A brief discussion of the cachet designers, in alphabetical order, together with the images, help identify them. Three unknown cachets for the 1976 Canadian joint issue are included.

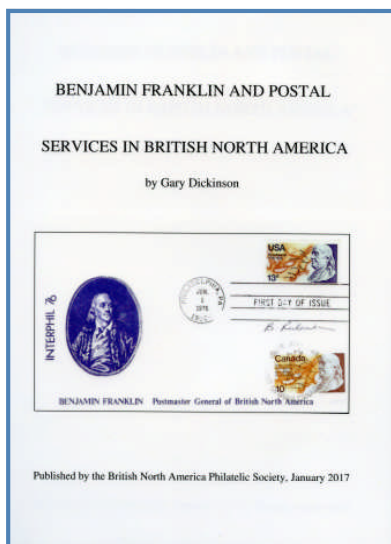
The next chapter addresses the U.S. joint issue and identifies many of the cachetmakers. Together with the well-known cachets, some more difficult to identify designs are shown for Virgil Crow, Sandra Haimerl, G. Arthur Mihram, and Gerald G. Smith among others.

Combination covers with the two stamps are described in a separate chapter, again with cachet designs identified. One scarce item is a 3-way combo using Great Britain's 11p stamp that was released the following day, June 2. The many Fleetwood designs are also shown.

A concluding chapter shows use of the joint issue stamps on special event covers to mark celebrations or festivals or stamp exhibitions. Combination FDCs with other U.S. Franklin associated stamps include the French Alliance stamp (Sc. 1753) and the Swedish Amity issue (Sc. 2036).

A final chapter summarizes Franklin's contributions to the postal services of both North American areas, that later became Canada and the United States, during their infancy. A 2-page bibliography of references and a list of cachetmakers add to the utility of this nicely designed handbook.

*Alan Warren*



# Michael Laurence Discusses Editorial Aspects of *The Chronicle*

## Charles Snee

Michael Laurence, the former editor-publisher of *Linn's Stamp News*, has spent the better part of a half century in the



Charles Snee  
*Linn's Stamp News*

world of print journalism.

At the Westpex show in San Francisco April 24, 2015, he shared his decades of experience in a talk titled "Creating the *Chronicle* — Behind the scenes: How we got here, how it all gets done."

The *Chronicle* is shorthand for *The Chronicle of the U.S. Classic Postal Issues*, the official journal of the U.S. Philatelic Classics Society.

Laurence focused his engaging and often humorous discussion on the editorial aspects of the *Chronicle*.

He traced the history of this storied publication from its humble beginnings as a mimeographed newsletter for a group of collectors devoted to the 3¢ George Washington stamp of 1851.

"Other important areas, such as advertising, are critical but not talked about here," he began.

There are four keys to the editorial strength of the *Chronicle*, Laurence asserted.

These are the section editors, the *Chairman's Chatter*, the professional design of the journal, and rigorous editing.

Among the essential qualities of a section editor are knowledge of the material and the collectors who specialize in that material.

"The section editors are critical to our success, as is their ability to beat the bushes and come up with new articles," Laurence said.

The *Chairman's Chatter* keeps members abreast of society matters such as finances, upcoming show participation, society awards and so on.

Laurence calls the *Chatter* "the living, breathing nature of the society."

"Having the *Chatter* allows the *Chronicle* to contain philatelic scholarship and nothing else."

Laurence opined that other philatelic journals, such as the *American Philatelist* or the *London Philatelist*, would be very different if they did not combine editorial content and reports of society matters in one publication.

In a wry aside, Laurence stated that letters to the editor are not published in the *Chronicle*. "We turn them into articles," he said.

When discussing professional design, Laurence emphasized the physical aspects of the *Chronicle*.

He recounted how the *Chronicle* changed in 1963 from an 8½-by-11-inch newsletter to the 7-by-10-inch journal that exists today.

This dramatic transformation, Laurence said, was the result of efforts by an outside art firm whose name has been lost to philatelic history.

Graphic simplicity and the use of just three typefaces give the *Chronicle* a distinctive look that showcases the content to maximum effect.

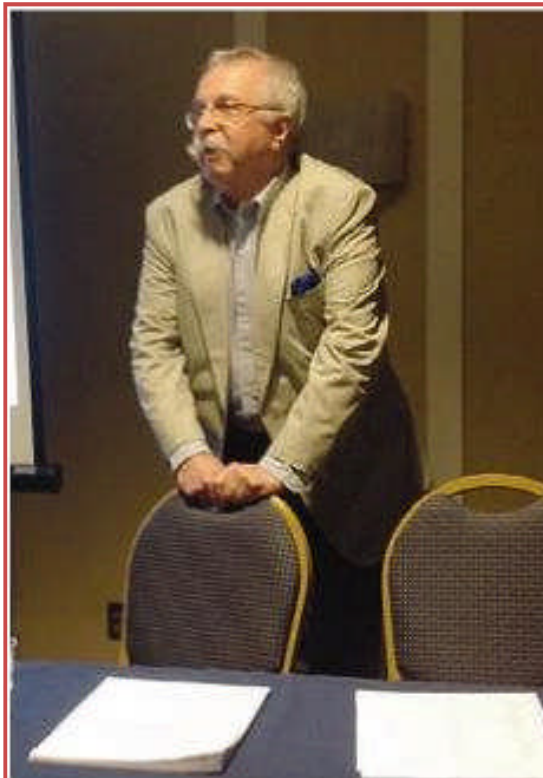
Rigorous editing, as Laurence calls it, is essential to effective communication with *Chronicle* readers.

Laurence wrapped up his presentation by stressing that every writer needs a good editor

— a maxim to which he often gave voice during his days as editor of *Linn's*.

"My job is to make sure everything published in the *Chronicle* is readable and understandable," he said.

**Editor's Note.** Reprinted with permission from Amos Media/*Linn's Stamp News*.



Michael Laurence former *Linn's* editor discussed editing at the *Chronicle* at Westpex 2015.



# The Royal Philatelic Society London

## Royal Acquires Edward (Ted) Proud Archive

The Royal Philatelic Society London has acquired an invaluable archival resource from the late Edward B. Proud, RDP.

Edward ("Ted") Proud was a prolific writer, researcher and collector who published a phenomenal 68 books covering the postal history of the British Colonies. This indispensable collection and source of information has now been generously transferred to The Royal Philatelic Society London (RPSL), where they will be made available online, cementing the incredible legacy and lifetime of dedication to the unique history of the postal service.

Ted Proud was a trustee of the International Postal Museum, which he tirelessly developed over many years with the late Professor John West, RDP. Ted's son and surviving trustee, Christopher Proud, has, according to his family's wishes, now donated the entirety of the Museum to The Royal Philatelic Society London.

The International Postal Museum owned the copyright to Ted Proud's extensive philatelic works, including electronic editions of all his 68 books and hundreds of hard copies, as well as a fastidiously constructed online archive and the copyright of the philatelic publications of R. C. Alcock. Ted Proud's books will all be available to purchase on the RPSL website with all proceeds now going to The Royal Philatelic Society London.

The extensive online archive will be an incredibly important asset for the RPSL and will render a wealth of information accessible for the very first time. Much of this newly uncovered data from Colonial postal administrations was unpublished and will now be indexed and made accessible. This will enable a wealth of data to be shared and explored on the relaunched RPSL website in 2018.

Ted Proud was a remarkable man with an enormous enthusiasm for and expertise in postal history. In 2008 he was invited to sign the Roll of Distinguished Philatelists after a lifetime spent researching, dealing in stamps and procuring an encyclopaedic knowledge of philatelic matters. The International Postal Museum, Ted's many books, and his meticulously produced archives, are a testament to a life-enduring fascination with postal his-

tory, which can now be enjoyed by Ted's fellow enthusiasts and historians.

Edward Proud's family is keen for the transfer of this important archive to the RPSL to take place as a legacy for today's and future philatelists and as a testament to a lifetime's work and achievement in creating this archive.

Initially, enquiries for books should be made to [adminmanager@rpsl.org.uk](mailto:adminmanager@rpsl.org.uk).

## Nominations sought for The Crawford Medal

The prestigious Crawford Medal of The Royal Philatelic Society London will be awarded in 2018 'for the most valuable and original contribution to the study and knowledge of philately published in book form during the relevant period'. It is open to all authors, whether members of the Society or not.

The medal, in silver-gilt, features a portrait of the Earl of Crawford, bibliophile extraordinaire, and was instituted in 1914 but not awarded until 1920 owing to the First World War.

The medal is open to worldwide competition. In the case of joint authorship the Council of the Royal may award a medal to each author, but in the case of books compiled as a result of collaboration on the part of more than two authors, Council may award a medal to the sponsors or editors of the work instead of to the authors.

Nominations are invited of books published in 2016 or 2017 to be considered by the selection committee, who will make a recommendation to Council. Nominations close on 1 February 2018.

Brief details should be submitted by email to [secretary@rpsl.org.uk](mailto:secretary@rpsl.org.uk) or by letter to the Society at 41 Devonshire Place London W51G 6JY, in every case *using the subject 'Crawford Nomination' or marking the envelope in the same way.*

The Society solicits nominations from as wide a selection of books as possible and would expect to have a copy in the Society Library. If the book is not in the Library the nominator will be requested to supply a copy for the committee to consider. The Society would much appreciate that such copies be donated to the Library after adjudication. (13 November 2017)



**CHICAGOPEX 2017 Literature Palmares  
November 18, 2017**

**John Kevin Doyle Grand Award**

Robert A. Siegel Auction Galleries, Inc. Siegel Auctions Website (<http://siegelauctions.com>)

**Reserve Grand**

Patricia A. Kaufmann *Independent State Mail and Confederate Use of U.S. Postage:  
How secession occurred; Correcting the record*

**Best Postal History**

Dr. Julian Auleytner *Postal Communications in Haller's Blue Army 1917-1920*

**LITERATURE EXHIBITS**

**Large Gold**

Ed Dubin and Alfred F. Kugel

*WWI 100: Philately tells the story of U.S. centennial in the Great War*

Jan Hofmeyr, Richard Drews and James Lee

*Types of Safety Network Overprints Found on 3¢ 1861 Essays*

Patricia A. Kaufmann

*Independent State Mail and Confederate Use of U.S. Postage: How  
secession occurred; Correcting the record*

Robert A. Siegel Auction Galleries, Inc

Siegel Auctions (<http://siegelauctions.com>)

Peter Bamert, Wayne Menuz & Bill Walton

*Postal Stationery of Mexico*

Dan Undersander

*Catalog of the 20th and 21st Century Stamped Envelopes and Wrappers of the United States*

Kenneth Trettin

*The Congress Book 2017*

Larry Lyons

*The Penny Post*

**Gold**

Larry Fillion

AAPE Website (<http://www.aape.org/>)

Larry Fillion

The Malaria Philatelist International website

William L. Rink

*United States Telephone Stamps, Franks, Coupons*

Scott Trepel, Robert A. Siegel Auction Galleries, Inc.

*The McCoy Inverted Jenny--Position 76*

Scott Trepel, Robert A. Siegel Auction Galleries, Inc'

*The Steven Walske Collection of North American Blocade Run Mail and French Royal Pack-  
et Mail*

Scott Trepel, Robert A. Siegel Auction Galleries, Inc'

*The Keith J. Steiner Collection of Hawaiian Numerals*

Hugh V. Feldman

*United States Railroad Mail, Routes and Contracts 1832-1875*

Kaj Hellman and Jeffrey C. Stone

*Agathon Fabergé: Portrait of a philatelist*

Paul Wijnants

*The Maritime Connections to and from New South Wales before 1876*

Dr. Julian Auleytner

*Postal Communications in Haller's Blue Army 1917-1920*

Vickie Canfield Peters  
*Airpost Journal*  
Scandinavian Collectors Club  
*The Posthorn*

### Large Vermeil

Ron Breznay  
*Haunted Philately*  
Benedict A. Termini, MD  
*Catalog of Sanitary Service Stamps, Veterinary Inspection Stamps and Tuberculinization Stamps issued by the City of Rosario de Santa Fe, Argentina*  
James Van der Linden, RDP  
*Four Important Exchange Offices handling world's international postal relations 19th century*  
John K. Cross & Clyde J. Homen  
*Registration Designations of the Companhia Moçambique: Labels and Handstamps*  
Ethiopian Philatelic Society  
*Menelik's Journal*  
Michael D. Roberts  
*Mexicana*  
Falkland Islands Philatelic Study Group  
*Upland Goose*

### Large Silver

Melanie Rogers and Charles Berg  
COMPEX Show Website  
Keith Lichtman  
*Overrun Countries Series—Book 5: The Netherlands Stamp & its Varieties*  
Bruce L. Johnson  
*Winnegrad's Printing on Stamps*

### Bronze

Joseph P. Connolly and Sean P. Connolly  
*Clifford C. Gilmont Connecticut Cachetmaker: a philatelic biography*  
Steve B. Davis  
Airmail Postal History: A collection of articles

### CHICAGOPEX 2017 Literature Jury Members:

Hal Vogel NJ  
Nancy Clark MA  
John Hotchner, Jury Chairman Falls Church, VA  
Bill DiPaolo, Apprentice Judge FL



Exhibition of Philatelic Literature  
Milan, Italy, March 2018  
Federation of Italian Philatelic Societies  
[http://expo.fsfi.it/italia2018/en\\_index.php](http://expo.fsfi.it/italia2018/en_index.php)



# Articles

# Departments

In Paris, Passion Battles the Decline of Stamp Collecting .....David Crotty	1	From the Editor.....David Crotty	2
The Future of Organized Philately An Additional Perspective....., .....Gary Wayne Loew	4	President's Message.....Lloyd De Vries	3
The Future of Organized Philately Comments..... .....Randy Neil, Trish Kaufmann, Lloyd de Vreis	5	Major Seminar on Editing, Designing and Producing- Society Journals coming to APS Summer Seminar Pro- gram.....	3
The Forensic Laboratory at National Postal Museum..... .....NPM	6	Reviews	
Using www.Academia.edu. A Source of Philatelic Publici- ty.....Gary Wayne Loew	8	<i>Benjamin Franklin and Postal Services in British North America</i> .....Gary Dickinson	11
A Discussion about Judging..... .....John Hotchner, Richard Drews and Steve Zwilling	9	The Royal Philatelic Society London Royal Acquires Edward (Ted) Proud Archive.....	13
Michael Laurence Discusses Editorial Aspects of <i>The Chronicle</i> .....Charles Snee	12	Nominations sought for The Crawford Medal.....	13
		CHICAGOPEX 2017 Literature Palmares.....	14



## Secretary Report 2017 Q4

Our thanks goes to all members who have paid their dues through 2018 or even later. However, if the subject line in your delivery email indicates that your membership expired in 2017 or earlier your dues are unpaid for year 2018. This will be the last issue you receive.

We would also encourage donations to the society beyond your annual dues. Even if your dues are paid for 2017 or beyond such a donation is encouraged. We thank all who pay their dues from this notice and who make contributions in advance.

### About Writers Unit #30

The purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

### Join Us Today

Membership includes an email delivered subscription to *The Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar

## Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. 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.

year. Since we no longer have mailing and printing expense we might be a little flexible about this issue.

A membership application may be downloaded from the Writers Unit #30 website at [www.wu30.org](http://www.wu30.org). Existing members are encouraged to download this form and give it to potential members so they can join.

### Membership Dues

Please note that starting year 2018 *TPC* will be distributed by email. Those who have paid for 2018 and beyond by the old rates will be given a credit for the future. The membership dues for each calendar year are:

Web Delivery email..... \$15.00  
USPS delivery Xerox Copy..... \$20.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes. We will soon have PayPal available but not yet.

### Updating Your Mailing Address

Please notify us of USPS and email address changes to assure that you receive without delay each issue of *The Philatelic Communicator*.

**David Crotty**  
Temporary WU#30 Secretary-Treasurer  
PO Box 16115  
Ludlow, KY 41016-0115 USA  
[decrotty@yahoo.com](mailto:decrotty@yahoo.com)

## Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and 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 an SASE. Send to Dr. Dane S. Claussen's Email: [danesclassen@gmail.com](mailto:danesclassen@gmail.com).