The Renaming of APRL Digital

Scott Tiffney

American Philatelic Research Library

Robert A. Mason Digital Library

For those who have worked in the library over the years from Gini Horn, Ellen Peachey, Roseann Staie, Tara Murray, Betsy Gamble, myself and many others the name of Robert “Bob” A. Mason is a familiar one and one that always brings with it a smile and a cherished story. Bob was a frequent annual visitor to the library, usually in the summer, from his home in Utica, New York. Over the years he became a familiar face and a welcomed friend to all at the American Philatelic Center (APC).

An avid collector of worldwide revenue stamps, Bob was a very organized and focused researcher often sending an extensive list of resources he wished to consult during his visits ahead of him or presenting the list to the library staff upon his arrival. After retiring as an accountant from the New York Department of Taxation and Finance, his trips to the APC were usually a day or two and during these visits he would photocopy all the research materials provided to him and then return to Utica with these research papers.

During his visits he struck up many friendships with staff at the American Philatelic Society (APS), especially with members of the library staff. His love and appreciation for the American Philatelic Research Library (APRL) and the library staff was always apparent during his visits. Bob also frequently gave financial donations to the library earmarking his donations for the library staff specifically.

Bob joined the APS in 1958 and remained so until his passing in 2017. Upon his passing his entire estate was designated to the APRL in appreciation for the library and its staff during his visits. Given this extraordinary contribution to the APRL and the APS during his lifetime and upon his passing it was decided by a unanimous vote of the APRL Board of Trustees that the library’s digital collections database, APRL Digital, will be hereafter renamed the Robert A. Mason Digital Library. As we continue to grow the library’s digital collections going forward it is with our deepest gratitude and appreciation that we proudly rename this digital database in Bob’s honor.

Please feel free to contact Scott Tiffney at stiffney@stamps.org with your comments and questions. The APRL maintains a growing library of online materials that are directly available to APS members. Access to these journals and publications is a benefit of membership in the APS. Sign up today at www.stamps.org
From the Editor

Virtual Life and the GASS

After this year of the Covid my wife and I have almost become hermits. For most of the year going out meant getting carry-out from one of the local restaurants hoping that would be enough to keep them operating until the end of the shutdowns. Then, it comes to big events like the Great American Stamp Show, coming up in August. It is quite a risk to plan for this event and actually to attend. Of course most of us are a little older now and most states have prioritized Covid vaccination by age. Most visitors at GASS will likely be vaccinated by August. So maybe we can all risk it and make the show a success.

WU30 Breakfast?

Lloyd asks his question about the Breakfast in the facing page here. Actually any of us that have an exhibit (much less a table) cannot get out of town until at least 4PM so maybe we could make it the WU30 Luncheon at noon.

Dave
I’ve been to dozens of World Series of Philately stamp shows and national conventions, and even three “internationals,” yet I think I’m more nervous about this summer’s Great American Stamp Show 2021. You probably are, too.

Is it safe? Will it actually happen? Do I even remember what to do at an actual in-person stamp show?

However, the big question is, Am I going? And the answer is, God willing, yes. If they build it, I will come. I will attend GASS 2021 August 12-15 in Rosemont, Illinois, near Chicago — at the end of O’Hare Airport, actually. I hope you will, too. It’s time to come out of our shelters, blink in the sunlight, and resume normal philatelic activities. Other normal activities, too, of course. (I’d better start practicing my trombone again.)

As I write this, there is still a chance that Illinois will backslide in its control of the coronavirus, and the show will be canceled.

We also won’t see everything we would normally see at Organized Philately’s biggest show of the year. Some of our friends will decide not to come or be unable to come. The social events may not be as chummy as we “socially distance.” Some events won’t be held, for a variety of reasons.

But it’s a start. It’s also a chance to “reset” some of our past practices.

So I have an important question for you: Does WU#30 still hold a Sunday morning breakfast? I’m sure the thinking once was that little else was scheduled at that time, and members could then climb in their cars and drive home.

That’s no longer true: The APS holds a breakfast for its dealers on Sunday morning, forcing some of us and some of the O.P. leadership to choose which to attend. Many of those attending the show have to catch Sunday morning flights; there aren’t as many direct flights anywhere as there were 10 or 20 years ago. More of us fly to shows outside our areas than drive to them now.

Send me an email as soon as possible: Sunday breakfast or another time? And if another time, suggest several possible time slots. Saturday is probably not a good bet; its schedule is already filling up.

Figure that whenever the Unit’s meeting is, only those in Rosement will be able to attend. I had thought the next big summer stamp show would combine “virtual” events with most of the in-person ones, but it does not appear that will happen this year: Convention centers make big bucks by charging outrageous prices for Internet access. They’re not going to give it up easily; it will have to be negotiated for future shows, but there is not time this year.

It has been years since I was an assignment editor, but I have more for you: Make your reservations for hotels now. The APS has come up with some great prices for the two show hotels, but experience shows that the blocks of rooms will sell out. Don’t procrastinate!

That last line is pretty funny coming from me: My editors past and present know I always observe deadlines … as they slide past. Not this time, though: Go to stamps.org/great-american-stamp-show/travel to get the special rates and bookings.

My editors also know I can’t resist a pun, so I hope to see you at the show and that you won’t pass GASS.

—30—

Treasurer’s Report
Alan Barasch

• In 2020, we added 6 new members
• In 2021, so far (02/23/2021) we have added 4 new members
• Today I am sending out 24 second dues notices -- considerably less than previous years
• Using PayPal, we had over 20 members pay by this method.

There was a miscalculation in the fee structure so it will be higher in 2022
As I began the collection procedure, there was $5,142 in the checking account.
Some purchases of postage and supplies
Other minor expenses
Maintenance fees for WU30.org of $194

• Balance is now $6,186 with some outstanding dues payments coming in
• We have had several resignations and a few who have asked to convert to paper copies.
Found a very old list of members and hopefully fixed garbled member numbers (or made it worse)
I would like to see these funds put to good use.
Perhaps sponsoring a Young Philatelic Scholar on the philatelic writing track.
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Alan Barasch, Secretary-Treasurer
APS Writers Unit #30
WU30@MOPHIL.ORG
314-608-6088
When Deadlines Come Calling

John M. Hotchner

Being a philatelic writer with deadlines is a bit like being a priest with next Sunday staring him in the face. The subjects for a homily are endless, but what feels right? What might connect with where the flock is at the moment, or concerns they may have about their individual day-to-day lives?

There are times when a subject is so obvious it must be addressed; but other times, inspiration fails. If this happens to you too, perhaps a little cheat sheet I’ve developed may help you get off square one as it has helped me. Here it is:

The hobby is changing – how? And what deserves encouragement?

How does the hobby fit into daily life?
Who to thank? For what?
Nearby holidays or special events?
What are my present philatelic experiences and what can I learn from them?
What can we look forward to?
What’s in the news?
Is there a historical event that relates?
Is there a favorite quotation that applies to a current situation?
Are there collecting opportunities I’ve missed?
What is happening in the philatelic marketplace?
What is the USPS doing and why?
What annoys me and what can be done about it?

Some of these might work for you. Others you can replace with your own triggers. While I’m at it, let me mention two other methods that I’ve found work for me. The key is that they are applied before sitting down at your keyboard in front of the dreaded blank screen.

Knowing I have a deadline approaching, I’ll sometimes start my daily walks with the task of coming up with a topic. The brain is a wonderful instrument that too often stops working when you most need it. But during my walks, I might notice the yellow lines down the middle of the street, and free-associate myself to an article about the “laws” of philately and how we all accept those mostly unstated limitations.

Another method is to take note of the coming deadline as I am falling asleep. That seldom fails to put me to sleep, and by wake-up time, I often have the germ of an idea if I am leisurely about waking up and getting out of bed. The biggest challenge is remembering I had an idea, but not what it was!

These are my methods. Let me invite you to do a piece for Editor Dave on what works for you that might inspire others to try your method. Ask yourself, what are my present philatelic experiences and what can I learn from them?

Thanks to Lloyd DeVries and Gary Lowe
Think Before You Write
Ken Lawrence

Think before you write. And after. And again.
Submit your composition to an experienced editor before publishing it. If possible, to a second editor for final approval, as Linn’s Stamp News does.

Never write, “I have no idea.” Even if you are comatose, you have ideas. Claiming you have none when you mean “I don’t know” might be idiomatic in speech; in writing it is idiotic. Only the dead have no ideas or the ability to share them.

Extra syllables and empty words are not signs of intelligence. They are evidence of laziness and proof of barren imagination.

Medicine is the substance you inject, ingest, or inhale to cure illness or to relieve pain — metaphorically, it is what you accept as punishment or as the fare for atonement. To medicate is to treat illness. Medication is the application of treatment, not the treatment itself.

Permissive abuse of words ought not be an acceptable excuse even if the dictionary acknowledges it. Citing the dictionary in support of misuse is pedantry, not command of language.

Not every center of devastation, commotion, or uncertainty is an epicenter. Most are not, except in shallow writing that poses as profound. Shifts are seldom seismic, except in op-ed hyperbole.

Few records are track records, except in the prose of writers who are paid by the word. Nearly all of them get it wrong. A track record reports the performance of a thoroughbred or standardbred racehorse at just one location, not a history of the horse’s achievements.

Similarly, few tests are acid tests or litmus tests, except in the either-or jargon of reporters too busy or too preoccupied to convey nuance. A labored style manual might label such unfortunate usage “insensitive intensifiers”; really they are space-fillers.

Don’t be a square peg in a sinkhole. Teachers warn against mixed metaphors, but thoughtless metaphors are just as common. They serve readers just as poorly.

In a future sermon I might tackle sports metaphors or I might attack martial metaphors. Until then, prune them, and plant better ones in more fertile soil.

Meanwhile, might we reserve exclamation points to praise surprisingly brilliant (!!!) chess moves? Probably not, but that would be a good rule to violate sparingly. Thanks to Ellen Peachey and Michael Schreiber for editorial assistance.

Pennsylvania Philatelist Ken Lawrence Wins AFDCS Literature Award

For the third time, prolific philatelic writer Ken Lawrence, of Pennsylvania, has won the American First Day Cover Society (AFDCS) Philip H. Ward Award for excellence in writing about first-day covers (FDCs).

AFDCS judges unanimously chose Lawrence’s August 2019 American Philatelist article – “Which Items Franked with 1913 Parcel Post Stamps Are Authentic U.S. First Day Covers?” – as the latest Ward Award winner. This article also won the United States Stamp Society (USSS) 2019 Barbara Mueller Award for the best article published that year in the American Philatelist, published by the American Philatelic Society.

In 1989, Lawrence was one of five authors contributing to a symposium on FDCs in the United States Specialist, published by the USSS since 1930. He also won for his 1996 three-part series, “First Day Covers in Earliest Usages,” which also was published in the American Philatelist.

The first runner-up for the latest Ward Award was Ralph Nafziger, whose article “Wisconsin Tercenarian Issue” was published in the May-June issue of First Days, the official AFDCS journal. Anthony Dewey was second runner-up for his article “On the Trail of Grant and Lyon” in the March-April issue of First Days.
One of the truly unique experiences here at the American Philatelic Research Library occurs when the library is afforded the unique opportunity to significantly grow the scope of its collection as the result of a truly important donation of material. This has proven to be the case when the considerable and significant collection of Dr. Herbert A. Trenchard was recently given to the APRL as the result of a long-held promise by Dr. Trenchard to donate his vast collection to the APRL. The donation arrived by truck on 24 pallets and with over 600 boxes of material.

Dr. Trenchard, a Life member of the APS and past APS Historian, is widely acknowledged as the “dean of U.S. philatelic history.” He became a stamp collector in 1944, as a high school student where he was encouraged by the school librarian in reading copies of Stamps magazine that were received by the library. Following college in 1955 Dr. Trenchard began collecting auction catalogs by either buying them or requesting them from many of the more notable and obscure philatelic auction houses. Harry Lindquist, the great philatelic editor and publisher, was one of the donors who offered Dr. Trenchard many of the rare and important auction catalogs he had acquired in his own collection.

Over time Dr. Trenchard’s collecting interests expanded rather quickly and he began acquiring British and European auction catalogs. His professional work as a theoretical physicist took him to Europe frequently, where he visited the auction houses and stamp dealers there and added many important older catalogs to his collection.

In 1961 following a term in the Army, Dr. Trenchard and his family moved to University Park, Maryland. That led to one of the most significant moments in Dr. Trenchard’s philatelic life, a close relationship with George Turner, one of the greatest U.S. philatelic bibliophiles. Through George Turner, Dr. Trenchard became involved in organized philately and at Mr. Turner’s urging began documenting the philatelic history of the United States through his collection and his writings.

By 1975, Dr. Trenchard’s collection grew to over 75,000 items. Today the collection is estimated at over 125,000 items. The materials donated to the APRL include every aspect of Dr. Trenchard’s collecting interests including auction catalogs, philatelic exhibitions, famous collectors and their collections, early philatelic history in America, U.S. locals, forgers and forgeries, early philatelists who impacted U.S. philately, first day ceremonies, the Famous Americans issue of 1940, the St. Louis Bears, Ionian islands and the history of the American Philatelic Society.
In recent reviews of philatelic books I have called attention to problems for which authors are less responsible than editors and publishers. I have the impression — I would like to be proven wrong about this — that although a substantial number of prominent collectors have earned terminal degrees and have served in prominent academic positions, the importance of good editing in hobby publications has lost its luster.


José Maria Sempere’s preface (which would be called a foreword in most editorial conventions) asserts that Kouri’s tome “has gone beyond the realm of philately to become an essential work to other scholars due to the rigor and professionalism in its focus and development. It is simultaneously a work of enrichment to those interested in Hispanic-Cuban themes due to its global vision, the meticulous analyses, and the ease in which conclusions are summarized.” (page ix)

Mislabeling a foreword might seem trivial, but Kouri’s important book, published by the Collectors Club of Chicago, deserved to be edited professionally, with each element appropriately designated.

I did not labor the point; I am aware that most philatelic publishing, including the CCC’s books, relies on volunteers. But if publishers cannot afford to employ professional editors, they ought to arrange for volunteers to perform editorial services in concert with authors.

One year later (in the November 2020 issue) the *Chronicle* published my review of *The Lipman Postal Card: Forerunner from Philadelphia* by Robert L. Toal, published by the United Postal Stationary Society (UPSS), another important book. On that occasion I was sharper in my criticism. The UPSS has ample funds dedicated to publishing but faltered:

By failing to engage a competent editor, the UPSS served Toal poorly. His book begins with a preliminary chapter titled “Forward,” whatever that might suggest, by the author himself. An experienced editor would have called it the book’s introduction. (Sometimes an author will insert a “Foreword”—a word by another writer about his book’s significance—before his own text begins.)

The book has no index. It is poorly organized and annoyingly repetitive, which needlessly burdens the reader who wants to use it as an easily consulted collecting reference. By most editorial conventions, Toal’s Appendix C near the end of his book, “How I became involved with the Lipman Postal Card topic,” would have been its preface or first chapter. Those are samples of problems that ought to be fixed.

Blame for editorial lapses belongs to the publisher, not to the author. UPSS should help Toal compile a revised and corrected edition, and should hire an experienced professional editor to assemble a book worthy of the author’s contribution to philatelic scholarship and to his subject’s significance.

In January of this year (dated January 18, 2021, in the weekly sequence) *Linn’s Stamp News* published my review of James Peter “Jamie” Gough’s book, *The Postal History of the Universal Postal Union: The Postal Card Worldwide 1869-1974*, published by the Royal Philatelic Society London (RPSL). In this instance, I criticized much of the book’s content, for which the author is responsible, but I also included this:

Gough is not a stylist, nor was he guided by a firm editorial pencil. Page after page includes text that begins in his main narrative but plac-
previously used postal cards could legitimately be part of a commercial correspondence (commercial records and archives) and were to be permitted under those rules and regulations.

Article 15.

Opened letters and postal cards of an ancient date, which have already filled their first objective may be sent as commercial papers.

That was an excerpt without ellipses from section XVII — 17, not 15 — paragraph 1, Commercial Papers, in the detailed regulations for implementing Article 20 of the convention, which a professional editor would have quoted [I use the U.S. government translation from the official French text] as:

XVII. Commercial Papers.

All papers and all documents, whether writings or drawings, produced wholly or partly by hand, not having the character of an actual and personal correspondence, such as open letters and post cards of an ancient date which have already fulfilled their original purpose . . . are considered as commercial papers, and allowed to pass as such . . .

Gough’s incomplete quote implied that any previously used postal or post cards could be remailed internationally as commercial papers; adding the context showed that only certain cards qualified for that privilege. Also on page 823 Gough wrote:

Term “Carte postale” No Longer Exclusive — Can Be Used on Printed Matter

Article 17.

Cards bearing the title “Carte Postale” or a corresponding title in another language may be sent at the rate of postage for printed matter when they fill the conditions fixed for printed matter. When this is not the case, they are considered as postal cards and treated accordingly in so far as in accordance with the regula-
tions governing postal cards they have not to be treated as letters.

That was excerpted from section XIX — 19, not 17 — paragraph 6, Printed Papers of Every Kind, in the detailed regulations. The mistranscribed article or section number was a trivial error, but combined with the earlier one it served as additional evidence of careless editing. Most mistakes I found in Gough’s book should have been caught by an experienced checker of facts with access to a good philatelic library.

I hope my commentary here will encourage philatelic publishers not to skimp on editorial, fact-checking, and reference-confirming duties. No writer is infallible; certainly I am not. My Linn’s editors often send me questions or requests for documentation regarding assertions and quotations in my articles. That is their job. I am grateful for the mistakes they catch, which forestall embarrassing Linn’s and me in print. Naturally, no editorial system is perfect. Vigilant readers sometimes catch blunders that my editors missed, necessitating published apologies and corrections. I am grateful to them too.

Catalog of U.S. Elvis Presley Stamp First Day Covers by Gary Dickinson. 152 pages, 8 ½ by 11 inches, American First Day Cover Society, Annapolis Junction, MD, 2020. Available as a download for $15 to AFDCS members ($17 to non-members), or unbound on 3-hole punched pages for $23 to AFDCS members ($25 to non-members) to USA addresses, from www.afdcso.org/fdccatalogs.html or AFDCS Sales, PO Box 44, Annapolis Junction MD 20701-0044.

The 1993 and 2015 stamps issued by the United States to honor the popular singer Elvis Presley generated enthusiastic interest among first day cover collectors and cachet makers. Gary Dickinson, a Canadian author who has written many articles and books about that country’s FDCs, is also an unabashed collector of Elvis covers.

The 1993 stamps were issued in three formats, all valued at 29¢: a sheet stamp printed in panes of 40 and perforated 11 (Sc 2721), in panes of 35 perforated 10 along with six other Legends of rock & roll and rhythm & blues designs (Sc 2724), and in booklet pane format (Sc 2731).

A major publicity campaign stimulated the popularity of the first 1993 issue. The United States Postal Service provided a ballot postcard to the public early in 1992 with a choice of two designs—one of a younger-looking Elvis and one of him in later years. With the return of over one million ballots the overwhelming choice was for the younger image that was used for the three 1993 issues. In view of the wide interest shown by the contest, the USPS ordered 500 million stamps for the initial printing.

Some 22 years later the fourth Elvis stamp appeared as part of the Music Icons commemorative series. The 2015 issue is a "forever stamp" in black and white (Sc 5009). Over 800 different cachets are identified by Dickinson for the 1993 stamps, and 178 for the 2015 issue. Thus the catalog has nearly one thousand cachets illustrated.

The catalog is arranged by Scott number followed by an
alphabetical listing by cachet maker. The images are in color and generally appear as eight designs per page. The entire cover is shown, not just the cachet, since the issues used large pictorial postmarks. When the cachet maker produced more than one design, it is assigned a separate number, and varieties are identified with small letters. For example the Pugh designs for Sc 2721 are identified as Pugh Cachets 1, 2a, 2b, 3a, and 3b. Maxicards and picture postcards are included as well as the USPS souvenir page and commemorative panel. Over 100 “unknown” designs are shown for Sc 2721 together with a long series identified only with the penciled initials PAW on the backs of the covers. Cachets are shown for the other two 1993 stamps in the mixed pane and booklet pane formats, followed by various combination FDCs using two or all three stamps. The 2015 stamp, Sc 5009, receives similar treatment with known designs, unknowns, and combination FDCs. There is no discussion of the cachet makers or unofficial cancels. However, some special cancels such as Elvis Station, Rock and Roll Station, Birthplace Station and some double-circle purple handstamps can be seen throughout. Dickinson’s extensive study of these issues on first day covers is a major undertaking and will serve collectors as the source for identifying this material. He encourages readers to bring any missing cachets to his attention for future revisions of the catalog.

Alan Warren


For many years wax was used to seal important letters. In Norway wax or lacquer was used specifically to seal money letters. With the advent of World War II these materials were in short supply. Therefore the Norwegian postal service ordered gummed paper seals in two colors—red to be used by the post offices, and blue for businesses and the public.

The seals were round with a scalloped edge and carried a crown and post horn design. The first seals were 30 mm (about 1 ¼ inches) in diameter, later increased to 38 mm (1 ½ inches). The larger seal also contained the word POSTOBLAT. After the paper seal was applied to the back of an envelope, it was marked with a rubber canceler on opposite edges of the seal. The canceler was a circle containing a number associated with the post office where it was used. Therefore the Norwegian postal service ordered gummed paper seals in two colors—red to be used by the post offices, and blue for businesses and the public.

The 2015 stamp, Sc 5009, receives similar treatment with known designs, unknowns, and combination FDCs. There is no discussion of the cachet makers or unofficial cancels. However, some special cancels such as Elvis Station, Rock and Roll Station, Birthplace Station and some double-circle purple handstamps can be seen throughout. Dickinson’s extensive study of these issues on first day covers is a major undertaking and will serve collectors as the source for identifying this material. He encourages readers to bring any missing cachets to his attention for future revisions of the catalog.

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material or varieties are discovered. Therefore it is nice to see the first edition of a new catalog such as this one of United States postal cards that were precanceled prior to 1961. They were printed by the sender or the firm’s postmaster. All were commercially used. In 1961 the USPOD (later USPS) took over issuing precanceled postal cards. Excluded are philatelically created cards made by collectors, and those bearing the word “permit.” The latter are cataloged by the Mailer’s Postmark Permit Club. Many of the precancels are similar to those used on stamps, showing the city and state, with or without horizontal bars. A few contain PL&R references to the Postal Laws and Regulations regarding such cards. 79 cities were used for precanceled cards. They are listed alphabetically from Allegheny, Pennsylvania to Zearing, Iowa. This is not a priced catalog, but three different value groups are used to indicate up to $75 (R), from $75 to $300 (RR), and above $300 (RRR). The main listing is alphabetical by state and then by city within each state. If a city had more than one variety of precancel, for example, Dodge, MA, then they are differentiated as MA-Dod1, MA-Dod2, etc. Each city entry is identified by the UPSS catalog number of the base card itself as depicted in the 2020 U.S. Postal Card Catalog, edited by Lewis Bussey. For illustration, the top horizontal portion of the card is shown in color with the indicium, the precancel, and often the return address of the sender.

A note indicates what type of notice or advertisement appears on the back of the card, and in a few cases the entire back is shown. An appendix describes a few proofs and shows an example of printer’s waste. The catalog has an easy-to-read two-column layout with clear illustrations. At the time of writing this review, H.R. Harmer was offering “The Josh Furman Collection of Precanceled Postal Cards” in their April 14, 2021 Sale No. 3042.

Alan Warren

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Alan Warren
United States Statehood Dates

The Thirteen Original States

<table>
<thead>
<tr>
<th>State</th>
<th>Joined Union</th>
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<tbody>
<tr>
<td>1. Delaware</td>
<td>December 7, 1787</td>
</tr>
<tr>
<td>2. Pennsylvania</td>
<td>December 12, 1787</td>
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<tr>
<td>3. New Jersey</td>
<td>December 18, 1787</td>
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<td>4. Georgia</td>
<td>January 2, 1788</td>
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<td>5. Connecticut</td>
<td>January 9, 1788</td>
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<td>February 6, 1788</td>
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<td>7. Maryland</td>
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<td>8. South Carolina</td>
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<td>10. Virginia</td>
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<td>12. North Carolina</td>
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<td>13. Rhode Island</td>
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Unofficial Territories and States

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<th>Date of CSA Admission</th>
<th>Date Readmitted to U.S.</th>
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<td>State of Franklin or Frankland</td>
<td>August 1784</td>
<td>December 1788</td>
<td></td>
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<tr>
<td>Indian Territory</td>
<td>June 30, 1834</td>
<td>November 16, 1807</td>
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<tr>
<td>Jefferson Territory</td>
<td>October 24, 1859</td>
<td>February 28, 1861</td>
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Confederate States of America
Chronological List of Dates of Secession and Admission to the Confederacy and Dates of Readmission to the United States

Washington, District of Columbia (D.C.), the U.S. capital district, was formed from 100 square miles of land donated by Maryland and Virginia. It was created by the Residence Act of 1790, signed into law July 16, 1790. It was officially organized by the Organic Act of February 27, 1801. The Virginia land was retroceded on July 9, 1846.
Sarasota National Stamp Expo & Writers Unit 30

LITERATURE PALMARES

January 22-24, 2021

Grand Award  Vernon R. Morris  The Birth of New Jersey's Post

Reserve Grand Award  Francis J. Crown  The 10¢ Red "Southern Confederacy"  Danville, Va., Provisional Envelope

Postal History Society Award  Marc E. Gonzalcs  The Cuautla Provisional of Mexico

APS Research Award  Benedict Termini  Porte de Mar Stamps Prepaid Sea Mail from Mexico

American Topical Association Award  Norman F. Jacobs  Sally Ride - Tennis Champion, Physicist, Astronaut, SPI Member

Collectors Club of Sarasota Award for Treatment  Steven Altman  "Expertising" a Unique Fluegel First Day Cover

LARGE GOLD  Marc E. Gonzalcs  The Cuautla Provisional of Mexico  Collectors Club Philatelist  90

Benedict Termini  Porte de Mar Stamps Prepaid Sea Mail from Mexico  American Philatelist  90

Steven Altman  "Expertising" a Unique Fluegel First Day Cover  The United States Specialist  90

Vernon R. Morris  The Birth of New Jersey's Post  Journal of the New Jersey Postal History Society  91

Francis J. Crown  The 10¢ Red "Southern Confederacy"  Danville, Va., Provisional Envelope  Conferrerate Philatelist  91

GOLD  Bill DiPaolo  Rethinking the Ponce Provisional Adhesive  Specialized Catalogue of United States Stamps & Covers  87

Norman F. Jacobs  Kohima and Imphal - The Battle of the Tennis Court  Journal of Sports Philately  85
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*Sarasota Continued on Page 15*
Canada to Host 2022 International Single-Frame and Literature Exhibition:

CAPEX 22, a four-day exhibition is being planned for mid-June 2022 in the Greater Toronto Area (GTA). The specific location and dates are not settled, pending final selection of a venue. CAPEX 22 will be a two-class exhibition: Four hundred single-frame exhibits and philatelic literature, including periodicals, books, and catalogues in both print and electronic forms. CAPEX 22 has the approval of the Royal Philatelic Society of Canada (RPSC) which is the Canadian member of the worldwide Federation Internationale de Philatélie (FIP) and the Federation Inter-Americana de Filatelia (FIAF), the continental organization for the Americas. CAPEX 22 has received the patronage of FIAF and will apply for recognition status with FIP.

A sixty-five booth bourse is planned, with both Canadian and international dealers participating. Canadian and international societies will likewise be invited to participate, hold society meetings, and offer seminars and presentations. CAPEX 22 connections are being established within geographic regions and with Canadian and international societies. Past-President Eldon Godfrey has been appointed as the BNAPS liaison.

CAPEX 22 would not be possible without the support of many exhibitors, members of the philatelic trade, and Canadian/ North American philatelic clubs, societies, and associations. I would like to thank BNAPS for its support of the CAPEX 22 Guarantee Fund which, as in previous CAPEX exhibitions, provides the seed money needed to organize the exhibition.

BNA Topics, Volume 76, Number 4, October—December 2019
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U. S. Precanceled Postal Cards 1874-1961................................Ed, Josh Furman 11

Secretary-Treasurer’s Report

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.

Membership Dues
The membership dues for each calendar year are:
Web Delivery email full color......................$15.00
USPS delivery B/W photocopy.....................$20.00
Those members without access to email can pay for a B/W Xerox copy by US Mail. 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.

Alan Barasch, Secretary Treasurer
P O Box 411571
Saint Louis, MO 63141-3571
WU30@MOPHIL.ORG

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.

Secretaries

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: danes.claussen@gmail.com.

Chapter and Website Feedback Service
Beginning in January 2019 critiques of club newsletters or websites will be available to any chapter at no cost. On request an experienced collector will review and provide written feedback on strengths and weaknesses to help your chapter better serve its members. The feedback service will replace the previous Chapter Newsletter and Website competitions. For more details check the APS website.

2020-2022 Literature Exhibits
Sarasota Article Only Literature Exhibit
Check Advert. On Page 15