

The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30



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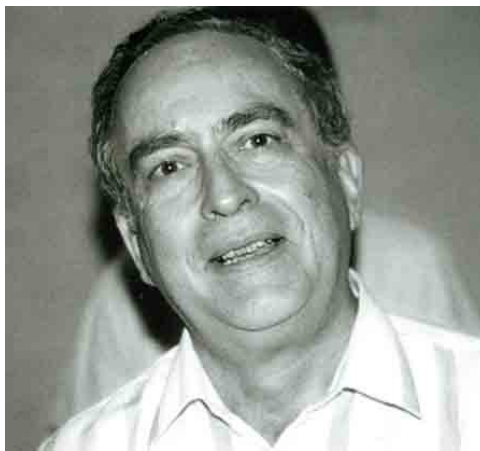
Second Quarter 2021 Issue 212

Hall of Fame 2021

David G. Phillips
1928-2020
Philatelic Pioneer

Peter Mosiondz
Author, Writer, Dealer
Post Office Worker

David G. Phillips was a postal historian, collector, dealer, auctioneer and prolific philatelic publisher. He was best known for the *American Stampless Cover Catalog* series. He died Monday, August 17, 2020 at Mt. Sinai Hospital, in Miami, Fl., after a brief three week illness. He was 92.



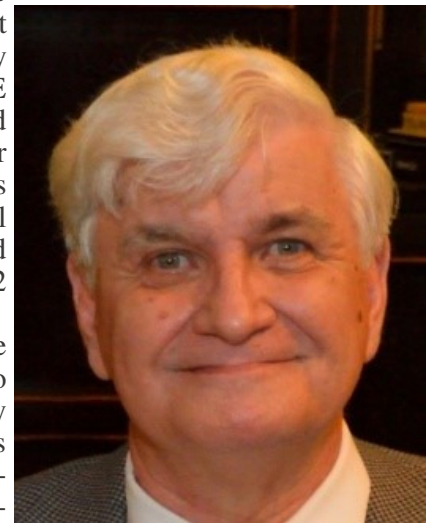
Born in Cincinnati, Ohio in 1928, Dave's interest in collecting U.S. stamps began at age 10. He was taking his duplicates to school and selling stamps to classmates by age 13. Part time

stamp dealing helped offset tuition expenses when he attended Purdue University. He graduated in 1949 with a Bachelor of Science in Mechanical Engineering (BSME). After graduation, he joined his father's engineering firm but he placed collecting and dealing on hold and joined the U.S. Army. After basic training, Dave trained as an Ordnance Officer at Fort Meade, Md., and served in Korea as a First Lieutenant during the War in Korea, where he earned a Purple Heart.

After returning from Korea in the 1950s, Dave returned to manage his father's engineering firm and he established his a part time stamp business, D.G. Phillips, Inc., in North Miami, specializing in the stamps and postal history of Korea as well as U.S. postal history and stationery. Throughout his life his philatelic passion

Phillips Continued on Page 4

Peter was born June 6 1946, Philadelphia PA. He graduated Bishop Neumann High School, Philadelphia in the class of 1964. He went to work for US Post Office at the Main Post Office of Philadelphia. That was Interrupted by military service in SE Asia. He was released February 1968. After recovery from wounds he returned to Postal service. He married Connie on June 22 1968.



Peter Mosiondz

As a youngster he was Introduced to stamp collecting by his father, with visits to Gimbel's in Philadelphia. After returning to work for the Post Office Department, he decided that he wanted to become a part-time

stamp dealer, dealing in approvals. He met Herman 'Pat' Herst who encouraged him with advice and support. Peter also had encouragement from Don Scull, of King-

Mosiondz Continued on Page 4

Great American Stamp Show WU30 Meeting at GASS 2021

WU30 meeting Later Sunday August 15
 (Check GASS schedule for time)
 Speaker AP Editor Gary Loew
 Breakfast No Breakfast this time
 Room TBA Check the GASS schedule



The Philatelic Communicator

ISSN 0147-36456

Vol 51 No.1 Whole No. 211 2021

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 distributed by email as a PDF. ©2019 Writers Unit #30. Title page drawings by Peter Boylan.

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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

Virtual Life and the GASS

The Great American Stamp Show for 2021 will be held in Rosemont (aka Chicago). The schedule can be found on the APS website Stamps.org. It is not clear just now if masks will be required at that location but at least it will be "in person" and not virtual.

The Writer's Unit #30 will not have a breakfast this year but will have a meeting with well known speaker and AP Editor Gary Loew.

The timing of 9AM on Sunday was chosen to avoid the usual conflict with morning meetings of other groups that has plagued the breakfast for years.

Hope to see a bunch of you there.

Dipping into History

We have a rather deep wealth of past articles. Some of them are as relevant today as current writing. That also becomes more relevant when the editor finds that the article file is empty. That is my situation this issue. I found two articles to recycle this time.

In the meantime, we are certain that most of you have a short story to tell. Let us hear from you.





Lloyd de Vries *President's Message*

I used to tell my sons that I've been ignored by 50,000 people at one time: I used to announce half-time shows. So being ignored by the two of them, or the dozens of you, is no big deal.

As we get closer to Great American Stamp Show, I'm getting more and more emails, "What? No Writers Unit breakfast?" If you check the last quarterly copy of TPC, you'll find I asked in my **column**, "Does WU#30 still hold a Sunday morning breakfast? ..Send me an email as soon as possible: Sunday breakfast or another time?"

I received one response. From the Editor.

I checked with the APS, and no, it doesn't need our Sunday morning breakfast in order to fulfill any "food minimum." The meal would have cost each person about \$35, a little steep for breakfast.

Still looking for a time slot Sunday morning, that has the fewest conflicts with other events at Great American Stamp Show. We will hear from *American Philatelist* editor Gary Loew, announce this year's inductees into our Hall of Fame, exchange news, and hopefully get you out onto the show floor pretty close to 10 a.m. Check the show schedule for exact time.

An added benefit is that anyone can attend our meeting, without feeling the need to pay for the meal.

Another change is that the results of the literature competition will not be read during our meeting. The Literature grand and reserve grand were already set to be announced at the Saturday late-afternoon awards presentation. Now, the rest of the literature awards will be, too. However, I have asked that copies of the literature palmares be available at our meeting.

I know some of you may be disappointed at not hearing me stumble through the foreign names of writers and editors who are not present, and I apologize in advance for eliminating this bit of entertainment from the show.

(Sidebar: During college radio in the early 1970s and during the Vietnam War, we would make up the pronunciations of the Vietnamese generals and cities in the news stories. We figured no one listening would know the difference, and we may have been right. We never received a complaint.)

And if all this doesn't work, and there is a groundswell of support for a breakfast and long list of award-winners who aren't there, well, we can change it back next year in Sacramento. Maybe we'll even bring back the dark-red raffle tickets.

—30—

Cincinnati 17 Year Cicada

The well known 17 year Cicada (locally sometimes called the Locust) has arrived in Cincinnati and pretty much all of Eastern USA. This species of Cicada spends 17 years in the ground munching on tender tree roots. When the ground warms on the 17th year the brood digs small tunnels to the surface, climbs up a tree, and breaks out of their shells. They fly around looking for mates for a few weeks, lay their eggs in tree branches, and die. This year's brood is known as Brood X.

The USPS prepared a stamp for the Periodical Cicada cousin that only lives in the ground for one year and appears in late summer every year. There is also a species that lives 13 years in the ground.

Shown here is a Cicada on a prickly pear cactus flower on my deck while many thousands of its brood members fly around my city making great amounts of noise.

I have lived through five broods of the 17 year Cicada, 1953, 1970, 1987, 2004, and 2021. I lived in Detroit during 1987 and 2004 where the Cicada does not appear, but happened to visit family in Cincinnati during those times.

It seems at this writing in late June that the Brood X episode will be ended before you read this.

David Crotty



remained Cincinnati, Ohio & Classic U.S. postal history, U.S. postal stationery, Philatelic literature and the postal history of the Empire of Korea.

In 1970, Dave purchased the rights to the *American Stampless Cover Catalog* (ASCC) from E. Norton Sampson, including most of his U.S. stock. This launched a thirty-plus year philatelic publishing career that included a few of the following titles: *19th Century U.S. Postmarks & Cancellations*; *American Illustrated Cover Catalog*; *American Stampless Cover Catalogs, Volumes I to IV*; *Catalog of U.S. County and Postmaster Postmarks*; *The Christmas/Tuberculosis Seals of Korea*; *A Collector's Guide to U.S. Machine Postmarks, 1871-1925*; *Confederate Patriotic Covers and Their Usages*; *Confederate States of America Stampless Cover Catalog*; *Doane-Thompson Catalog of U.S. County and Postmaster Postmarks*; *The Florida Collection of Charles F. Meroni*; *Florida Stampless Postal History 1763-1861*; *A Guide to 19th Century United States Postmarks and Cancellations: The New Herst-Sampson Catalog*; *The Korea Empire and Republic Stamp Album*; *Korean Kingdom and Empire Philatelic Catalog and Handbook/Kerr*; *Korean Stamp Catalog/Dilley*; *Maryland Postal History and Handstamped Markings of the Stampless Period*; *Postal History and Usage of 1907 And Earlier Precancels*; *Postal Markings of United States Expositions / 1st ed.)/Bomar*; *Presidential Campaign Illustrated Envelopes and Letter Paper, 1840-1872*; *The Speedy: a History of U. S. Special Delivery Service*; *U.S. Parcel Post, A Postal History*; *The United States Postage Stamps of the 19th Century, Vol. I-II-III (Reprint ed.)/Brookman*; *D. G. Phillips United States Covers and Postal History Auctions*; *United States Registered Mail 1845-1870*; and many more.

After a serious health condition nearly claimed his life, in the mid-1990s and again in 2005, Doctors convinced Dave to cease fulltime operations. Prior to this, he was an active member in the: American Philatelic Society Accredited Judge, American Philatelic Research Library (APRL), American Stamp Dealer Assn. (ASDA), United Postal Stationery Society (UPSS), Postal History Society (PHS), United States Stamp Society (BIA/USSS), Korea Stamp Society (KSS), Florida Stamp Dealers' Assn., Hollywood Stamp Club, Hollywood, FL., and the American Philatelic Society presented Dave with an Honorary Lifetime Membership in the APS for his contribution to philately and postal history with the four volume *American Stampless Cover Catalog* (ASCC) series. Dave re-started a very limited online eBay and HipStamp sales of U.S. postal history and postal stationery in 2009 to keep himself busy, until his recent hospitalization and passing. United States postal history and stationery was his passion to the end.

David Kent/David Kent

sway Stamp Co, in nearby Haddonfield, NJ. Scull became a prime supplier of stamps for a growing approval business.

By 1971 Peter decided that he wanted to concentrate on U.S. approvals. One customer requested a copy of U.S. Scott 1, which Peter did not have in his stock, so he consulted with Herst, who arranged a contact with Robert Siegel in New York. Siegel became another mentor and provided Peter with 30 copies of the stamp as well as valuable advice.

By 1973 Peter was a regular advertiser in *Linn's*, *Western Stamp Collector*, and the *Stamp Wholesaler*, as well as publishing his own pricelists. In 1979 he decided to leave the Post Office and took a position as a sales representative for a small textile manufacturer in Philadelphia. Within three years, he tripled the company's sales and was made vice president of sales. Many of his textile suppliers were located in New York City, which necessitated frequent trips from Philadelphia, and frequent opportunities to drop in on stamp dealer acquaintances.

In December 1979 Peter decided to enter a partnership with a friend in the appliance repair business (and part-time stamp dealer) in order to open a stamp shop in Langhorne, PA. This prospered for a time until the owner of the property was forced to close due to business reverses. Peter reverted to serving philatelic customers by mail from his home.

In September 1982 Pat Herst intervened once more, urging Peter to write an article for the *Stamp Wholesaler* about his experience at a stamp bourse entitled "My First Show" which appeared in the December 3, 1982 issue. Pat Herst complimented the effort and encouraged more of the same. This grew into a publishing engagement that lasted until the *Wholesaler* folded in June 2001.

In all Peter has published some 1,200 articles and at this writing in July 2021, has four pieces in the editing process for printing in autumn 2021. His work has appeared in *Stamps* (87), *Meekel's* and *Meekel's & Stamps* (161), *Topical Time*, *Global Stamp News* (87), and *American Stamp Dealer & Collector*. He has also published two books on the business aspects of the stamp trade.

A friendship with Ernest A. Kehr resulted in an engagement with *Canadian Stamp News* (344) beginning in 1983 that has lasted to the present. The association with Kehr resulted in an invitation to join a philatelic writers' guild that Kehr had organized, and membership in the Collectors Club in New York. In addition, Peter holds membership in the American Philatelic Society and a number of other groups.

His philatelic interests for over 40 years have centered on United States issues prior to 1890. He has been able to communicate a large amount of new developments to enhance our understanding of these postage stamps

English 101

How I learned about Royalties and Heteronyms

David Crotty

Alan Warren sent me a little article published in the *Washington Post* (WP) dated May 25, 2021 and titled “Opinion: How I wound up with a wound from heteronyms.” It appears to have been written by John Ficarra who was the editor of *Mad* magazine from 1985 to 2018. It also seems to have been published on line in a number of sites besides the WP, all of which reference the WP as the original. We do not know if these others had to pay any royalties for doing so.

The Google definition of heteronym is “each of two or more words that are spelled identically but have different sounds and meanings, such as tear meaning “rip” and tear also meaning “liquid from the eye.”

Right there we see two examples, wound and tear. I asked Google how many heteronyms there might be in the English language. One reference suggested that there were hundreds of them: www.fun-with-words.com/nym_heteronyms.html. Another suggested that the complete list was about seventy-one of them and that reference provided the precise list: <http://www.english-for-students.com/Heteronyms.html>. All of the heteronym examples are fun to work with, as made clear by the opinion piece by Ficarra which provides us with a number of very cute sentences.

I wanted to publish that opinion article here. It would fill about a page in *The Philatelic Communicator* (TPC).

However, in the last issue of TPC I used materials from *Philatelic Literature Review*. I usually ask the editor for permission to do that but this time I was lazy and in a rush. Scott English called me out on that. I had to apologize and promise to ask next time. I’m still a bit touchy about that. Thus I looked into asking the WP for permission. I found a form to fill out to ask for permission. They sent a rather complex document but the key item is they wanted \$297 to publish that short article.

The representative with whom I spoke did mention that we could reference the article without any obligation to pay the royalty. That’s exactly what I am going to do. Here is the reference:

<https://www.washingtonpost.com/>

[opinions/2021/05/10/how-i-wound-up-with-wound-heteronyms/](https://www.washingtonpost.com/opinions/2021/05/10/how-i-wound-up-with-wound-heteronyms/)

For a note from former WU30 president Bob de Violini see page 9. ♦

SESCAL is pleased to announce its **Second Annual Literature Exhibition of Philatelic Articles**. This is an exhibition of printed and electronically delivered articles related to the collection and study of postage stamps and stationery, postal history, revenue stamps and stamped paper, cinderella stamps and associated specialized fields. The 2021 literature exhibition will be conducted and judged according to the APS Manual of Literature Judging and Exhibiting, October 2019. This manual is available free online at <https://stamps.org/events/judging-information>.

Entries may be made by individuals, societies, or commercial businesses. Entries may be by authors, editors, publishers, sponsoring organizations, or webmasters. A separate application is required for each title entered. The entry fee is **\$30**. Exhibitors outside the U.S. may pay via PayPal. Contact the Literature Exhibits Chair by email for further instructions.

Entry deadline is September 1, 2021. Articles will be posted on the SESCAL website for viewing a few days after receipt.

2021 Literature Exhibition of Philatelic Articles Literature Judges for 2021

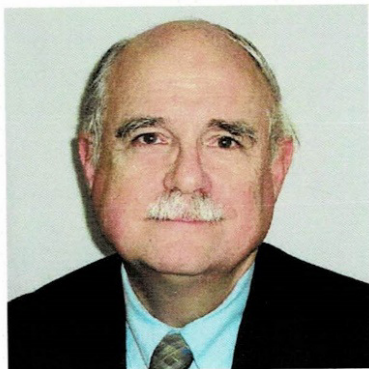
- Stephen D. Schumann, Hayward, CA – Chief judge
 - Peter Thy, Davis, CA
 - William S. DiPaolo, University Park, FL
- #### **Awards 2021**

There will be a Literature Grand Award, Reserve Grand Award and an unlimited number of ribbons in eight levels. APS medal for philatelic research, ISJP award for best article in Japanese philatelic area with vermeil or higher ribbon, and other “special awards” sponsored by philatelic organizations.

For more information and to download the application form and prospectus visit the SESCAL website at <https://sescal.org/literature-exhibit> or contact the Literature Exhibits Chair: Lois M. Evans email: sescal.lois@gmail.com ♦

When to write? When to stop?

John M. Hotchner



I'll preface this article by admitting that I operate on the edge of getting enough sleep. Thus, the later in the day that I sit down at the keyboard, the more likely it is that the creative process will have me nodding off. Why? Because letting my

mind wander a bit as I sit in front of the computer screen is part of how I compose. What the psychologists call 'free associating' is part of my writing method. While I start off with a subject in mind, it is rarely fully formed. Thus, I'm looking for relevant thoughts, and alternatives for the 'next' point. But free associating can easily slip into falling asleep – if only briefly. I usually know when this happens because there will be several hundred iterations of the last letter I typed ddddddddddddddddddddddd.

The point here is that we each have our rhythms and our methods, so there is no one answer to the title questions. But for me, after a nap in the evening, or right after getting up in the morning is the best time to sit down at the computer. It takes half as long to compose whatever I'm attempting as when I'm sleepy, and the logic of my writing is sharper.

Early in the day, and late in the evening has another advantage: It minimizes interruptions of the flow that writers prize. That is to say it is good to establish writing times when the telephone is not ringing, and family (either resident or visiting) pretty much knows not to intrude on my 6am to 9am writing time.

It is also a positive if I can reduce interruption temptations. Thus, I turn off the bell that announces incoming emails, have a bottle of water handy, gather needed reference material ahead of time, and put aside the day's "to do" list. Now, I can focus on the single task at hand.

There are, however, the occasional times when the creative process comes to a grinding halt. I feel frustrated as no amount of love nor money can move me forward on the piece I'm working on. Either I've come to the end of the piece, or more likely, inspiration has deserted me for the moment. The best re-

sponse is to stop and attend to other priorities. At some later time, I'll go back to the task with either an idea in mind, or to reread what I have so far, which often prompts the next logical point.

Of course I'm not suggesting that the only place to write is on a computer screen. I suspect for many of us that this method has become so prevalent that it does not occur to us to write in longhand any more. But that is possible at any time, in any place where an idea surfaces. Carry around a note pad when out of the house. You just never know where an idea may strike. In the absence of a note pad, I've been known to write on the back of a post office form, or the back of a paper place mat while waiting for a carry-out order.

The point is: Don't lose an idea just because you're not near your computer. Indeed, it is important to capture ideas whenever they occur. If something forces its way to the front of your brain; you can sometimes postpone it to a scheduled time for your computer work, but the best thing may be to go directly to the computer, do not pass GO, to capture it while it is fresh; at least in outline form.

If that's not practical, at least write it down so it doesn't disappear. It is for this reason that recalling and describing a particularly vivid dream immediately upon waking up is a good strategy. Thinking about that content may reveal a subject or point that can turn into an article. But dreams are ephemeral, and evaporate from the conscious mind rapidly.

So, in summary, write when you are clear-headed, when you are not being rushed or interrupted, and when ideas come to you. Try not to become a prisoner of your electronics. Ideas can surface at inconvenient times, and can disappear if not recorded in some fashion. Be flexible.

And as to when to stop, a good rule of thumb is to watch for three things: When you have filled the space you have been allocated by an editor, When you find yourself repeating points already made, or When you feel you have made the points you started out to make, and have nothing else to say. We are not Charles Dickens, who was often in his writing career paid by the word. Excess verbiage may be entertaining if the writer is a Dickens, but more often it is just tedious.



I Have to Behave Myself Now

Lloyd de Vries



I began my philatelic-writing-for-money career as the first day cover columnist for *Stamps Weekly* in 1986. In the three years I was there, the paper had at least five editors, including Dane Claussen (now a professor of communications) and the late Al Starkweather. Al wasn't

“late” then, of course, but his successor was the young non-collector woman who started one of her editorials with the legendary “What shall I write today?” line.

Realizing I wasn't going to get any editorial guidance (not that I had sought much) from her, I jumped ship to *Stamp Collector* in 1989. In broadcasting, you want to move to bigger cities, and my philatelic writing career moved from Canisteo, NY, (pop. 2,421 in 1990) to Albany, OR (29,462). (Wikipedia tells me that, ironically, *Stamps*, *Linn's* major competitor, was based in Linn County, Ohio! Who knew?)

My “day job” at the time was as a writer/editor at the CBS Radio News network operation, where I had to write factual, unopinionated stories (despite what you may read these days about journalism). Sure, I wrote spoof stories, being careful to make sure they never got anywhere close to going on air. Here in philately was a chance to loosen the leash on my sense of humor.

The mass-marketing “heirloom quality” first day cover producers were in full bloom in the 1980s. Sort of like corpse flowers. In my *Stamps* and *Stamp Collector* columns, I would refer to them as “the Postal Nonsense Society,” “Franklin Myth” and so on.

All good things come to an end, however. In 1997, *Linn's Stamp News*, which then styled itself as philately's “Newspaper of Record,” lured me away from *Stamp Collector* (which had changed ownership and locations by then). I also ran for the Board of Directors of the American

Philatelic Society and, to my surprise, won. Overnight, I went from being a bottom-feeding rummager through 50-cent FDC boxes to a Philatelic Elite (who also rummaged through 50-cent FDC boxes.)

It was time to grow up. (I was 44 then.) I don't recall if the *Linn's* editors told me to drop the name-calling or I decided on my own to be more serious in print.

However, that left the online media. In 1993, I began running an online stamp collecting discussion area, and by 1997, I had “Virtual Stamp Club” outposts on as many as seven different online services. The Internet in the mid-1990s was something of a “Wild West,” and for a while, I still could thumb my nose occasionally at serious philatelic journalism. While *Linn's* was running its stamp popularity poll for the preceding year, I ran popularity polls on the *upcoming* U.S. stamp programs, with categories such as “Best Junket” for dead-of-winter first day ceremonies for in warm vacation spots or “Least Likely To Sell” for, well, stamps that wouldn't do well.

That, too, came to an end, as more and more “serious” stamp collectors went online. I still sneak an occasional joke into my society president columns, both here (remember last issue's “don't pass GASS” joke? I don't blame you) and with the AFDCS. I think sometimes the editors miss them; sometimes they're so busy trying not to throw up that they forget to delete them.

However, what you say in one part of the social media world can be held against you, and your organizations, in another, distant part. I may have to start running my tongue-in-cheek disclaimers again, as I remember the words of Sgt. Esterhaus on “Hill Street Blues:” “Let's be careful out there.”

—30—

On the Death of Philately as We Know It

Mark A. Kellner



Editor's Note:

Sometimes it's good to look into the past. Here from TPC, 1991. Vol. 24, No. 1, No. 91 Was Mark's crystal ball clear that day?

I have come to the sad conclusion that philately could very well die as a hobby—and sooner, rather than later—if we don't take a good, hard look at how we conduct ourselves as philatelic journalists and leaders. We shall kill off this hobby as we continue to neglect the fun aspects and focus on the trivial tantrums some of us raise over who gets a press pass to what show, or who wrote what about which stamp investment. The vast energy expended on these debates could do wonders—if it was turned to promoting the hobby. Only promoting the hobby will bring in the newcomers philately needs to survive. Only promotion will keep people in the hobby.

Only promotion will expand its horizons. Instead that effort is expended on a bunch of hooey. Instead of reading in this publication about how to make stamp writing better, we see the back-and-forth squabbling worthy of a bad daytime soap—or an even worse prime-time one.

Let me digress a bit and share where I come from. After a decade's absence from day-to-day philatelic writing (I moved into business and “high tech” subjects, where I earn my fulltime income today), I got back in during 1990 both to help *Stamp Collector* (SC) and because writing about stamps offers me what it offers many, a release from the daily grind of my writing work. “Bits” and “bytes” are fun, but after a while the soul yearns for more.

My writing for SC consists largely of news from Washington and the U.S. Postal Service, as well as stories about visiting foreign officials (the Soviets were my big source in 1990) and, spasmodically, a computer column. I've sent in the odd letter to the editor and written what should appear as either a guest editorial or guest commentary. I hope to do more.

Along the way, I've started seeing some distressing signs within the writing community. SC's then executive editor, Dane Claussen, nominated me for reinstatement in both WU 30 (I was one of the original “junior”

members, way back in 1972) and the International Philatelic Press Club. Reading the publications of both—and Stephen Esrati's guest editorial in SC on press admission at expos, I see the same kind of discussion I did a decade ago. We're still griping and moaning about the terrible conditions afforded the “philatelic press,” as if we really matter.

I believe the hobby's leadership—and that has to include you and me since we're both writing about the hobby for general circulation—too often focuses on the petty peevs of parsimonious people, and forgets the main points. As my mother-in-law would say, we're “majoring in the minors.”

Yes, our work is important. Yes, we work hard at producing columns, newsletters, articles and handbooks. Yes, we deserve respect and decent treatment. And, yes, there have been abuses by over-zealous show committees (for example Capex 87) and postal administrations who could care less about us (the USPS has, sometimes, fallen into that trap).

But we're not deity, or even close. I mean no disrespect, but too many of us think we're so far above the crowd that the world needs to bend in our way. “Tain't so, McGee,” to borrow a line from old-time radio.

We're writers, full or part-time. We may have journalism training or we don't, but that's neither here nor there. Our bylines may appear in *The New York Times* or *Linn's Stamp News* or the *Podunk Stamp Club Courier*, and that, too, isn't all that relevant.

What is relevant, in my view, is that we like stamps and stamp collecting enough to want to share that liking—dare I say love?—with others, and we want to do it through words. It's a lot easier to write about stamps, even after an eight, or nine, or ten-hour day at a PC in my office, because that writing is fun writing.

I've never asked him, but I would suspect that John Hotchner—who works what must be a full day at the State Department—feels the same way. Ditto any of us who hold down other jobs and then come home to scribe for stampdom.

Why is it, then, that so much of the general hobby press carries this continual can't? Why is it that so much time and space in the *Communicator* is wasted on political battles and heavily-breathed threats?

Kellner Continued on Page 9

On Choosing the Write Word

Bob de Violini



Bob de Violini philatelic computer enthusiast.

A column by Jack Smith in the Los Angeles Times edition of April 11, 1988, was based on inadvertent use of homonyms instead of the correct word (in news stories and feature articles by various staff writers of that paper) as noted by several of his readers. One reader provided the following observation.

“Writing for publication is such a civilized profession that those who practice it owe it to their readers to take extraordinary care of the most important tool of their trade, language.” (I would change just one word of this sentence and make it read activity rather than professions, for most of us are not paid professional writers, but people who write to spread information and knowledge about our hobby.)

Whichever noun is used, this guidance applies to everyone who prepares anything for print, whether the person is a learned scholar, a well-practiced professional writer, or a willing volunteer who edits a local club newsletter. The levels of education or experience may vary, but the end result is the putting of words onto paper for someone else to read and understand.

Kellner Continued From Page 8

Don't we have anything better to write about?

I can't offer wholesale solutions, but I must raise the question. There must be better stories around, things we can write about. There must be someone in your local club worthy of a little ink. Randy Neil has done some of this in his “Philately and People” features in SC. I did some of that 13 years ago in *Linn's*.

Why is it that stamp columns are disappearing faster from daily newspapers than ads for savings and loan associations? Could it be because of our cantankerous, crabby mien in so many circumstances? While I disagree with published comments in the *Communicator* about which *New York Times* stamp writer was or wasn't a USPS shill, I cannot disagree that too many of us—myself included—have taken the easy way out by meeting a weekly column deadline with a new issue wrap-up.

The wrong word or spelling make it more difficult for the reader to determine what it is you mean to be saying. Too many such errors call the reliability of what is written into question. And don't quote the old filler item, “spelling and grammatical errors are scattered at the whim of the editor so that there will be something for everyone,” or words to that effect. That shows a total disregard for the language and an attempt to make light of something that is not very amusing.

If there are words you consistently have trouble with make a list of them, with the correct spelling or usage examples. Refer to that list as you prepare an article, and make corrections as you go along. Also make additions to the list as you find new troublesome areas.

Make it easy on the reader: proofread what you right and see that you get it write before it gets into print. Then have sum won else proof it, and question you about any word that doesn't look quite write in the contest in witch it is used. That will help assure that it is oll correct. OK?

Editor's Note: It was rather hard to proofread this, not always knowing what was my accidental typing error and what was intended. TPC, Vol 21, No. 2, 1988. Are we still listening? Violini was WU30 president in 1988.



How about more columns in the mode of a Barth Healey of the *New York Times* or a Bill McAllister of *The Washington Post*. Those writers tell more than what's coming out at the post office; McAllister has been an especially tenacious newshound. Needless to say, the *Post* feels McAllister is a good enough writer to give him the better part of a tabloidsized page in its Friday “Weekend” section. And that's without any advertising support from stamp dealers.

I understand that, in any fraternity, there are problems that need to be discussed, and the *Communicator* is a good place for that. However, I would urge and implore all of us to not take up too much space (as I may have here) with the same old rant-and-rave, but rather focus on what we can do to make and keep the hobby attractive to the masses.

Otherwise, I suspect our audience will shrink to an even smaller number than we are dealing with now. ◆

Co-Authors Win 2021 La Posta Helbock Prize

For the first time, co-authors have won the La Posta Richard W. Helbock Prize awarded to the best postal history article appearing in the previous year's *La Posta: The Journal of American Postal History*.

James W. Milgram, M.D., Lake Forest, Illinois, and Tony Wawrukiewicz, Portland, Oregon, won the 2021 Helbock Prize for "Postal Markings on Registered Covers Showing Registered Package Envelope Numbering," which appeared in the Second Quarter 2020 *La Posta*.

The article was an exceptional review of the special types of envelopes used by the U.S. Post Office Department in the latter half of the 19th century to transport registered letters.

Milgram previously won the 2019 Helbock Prize for "Portfolio and Package Envelopes of the American Civil War."

Four-time Helbock Prize winner Charles Neyhart Jr. of Portland, Oregon, finished second with "U.S. Navy Postmarks at the Panama California Exposition 1915-16 (3Q). Neyhart's article was an in-depth look at the Navy ships that attended the exposition and the postmarks used by the ships while they were there. Neyhart won the 2020 Helbock Prize for, "A Case Study of the Demise of the West Portland Oregon, Fourth Class Post Office."

Finishing third was *La Posta* columnist John M. Hotchner, Falls Church, Virginia, with "The Story of 'Called Out' and Related Markings," (4Q). Hotchner's groundbreaking article examined the purpose and history of "Called Out" auxiliary markings and provided examples to show how they were used at post offices.

"The Medical Postal History of Buffalo, New York," (3Q) by Peter Jablonski, Akron, New York, took fourth, and "Directory Assistance in Readdressing Misdirected Items," by Wawrukiewicz, Thomas C. Breske, and Scott Steward (1Q) was fifth.

Receiving honorable mentions were: "The Postal History of Warsaw, North Carolina," (1Q) by Tony Crumbley; "Research Complications: The Family of Bolling Hall," (3Q) by Patricia A. Kaufmann; "Comic Valentines Depicting Civil War Subjects," (1Q) by Milgram; and "Postage Due Collection Rulings for Unpaid and Shortpaid Domestic Mail from 1855 to 1958," (4Q) by Wawrukiewicz.

The top three finishers receive cash prizes. The selections were based on voting by the *La Posta* editorial staff and the subscribers of *La Posta*.

The Richard W. Helbock Prize is named in honor of the founding editor of *La Posta* who died in 2011. Helbock founded *La Posta* in 1969 and continued to edit the journal for more than 42 years until his death.

La Posta: The Journal of American Postal History is published four times per year. It is the leading journal devoted to American postal history and is now in its 53rd year of publication. Subscriptions are \$35 per year. For more information contact: La Posta Publications, POB 6074 Fredericksburg, VA 22403,

e-mail laposta.joan@yahoo.com, or visit the *La Posta* website at www.lapostapub.com



James W. Milgram, M.D.,



Tony Wawrukiewicz

Jesse Spector Receives 2021 *La Posta* Charles A. Fricke Award

The *La Posta* 2021 Charles A. Fricke Award for the best “Small Bites of Great American Postal History” article (one or two pages) appearing in the in 2020 issues of *La Posta* went to Jesse Spector, M.D, Lenox, Massachusetts, for “The Outdoor Cleanliness Association of the City of New York.”

The article appeared in the First Quarter 2020 *La Posta*. It explored a 1937 cover from the association that led to an examination of the purpose of the group, its impact on New York City, and its relationship to similar groups in other cities.

A very close Fricke Award runner-up was Louis Fiset, Seattle, Washington, for “The Relocation of Aleuts to Southeast Alaska During World War II” (2Q).

Third place went to Steve Kochersperger, Washington, D.C., for “The Alaska Post Office That Was Washed Away,” (3Q).

Honorable mentions went to: Richard Street Hemmings, Stewartstown, Pennsylvania, “A Postal Card from a 20th Century Pandemic,” (2Q); Richard Marto-

relli, Drexel Hill, Pennsylvania, “The USPOD’s Address Correction Service” (1Q); and Juan L. Riera, Miami, Florida, “Postal Delivery Vehicles,” (3Q).

Don Glickstein, Seattle, Washington, won the 2020 Fricke Award for, “1944 Diplomatic Pouch Mail to Ceylon.”

The Fricke Award winner receives a \$100 cash prize. The selections were based on voting by the *La Posta* editorial staff and the subscribers of *La Posta*.

The Fricke award is named in honor of Charles A. Fricke, a postal card specialist and longtime *La Posta* columnist who died in 2017 at age 94.

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VA 22403, e-mail laposta.joan@yahoo.com, or visit the La Posta website at www.lapostapub.com ♦



Obituary Michael O’Keeffe Nowlan, 1937-2021

Canadian author and philatelic literature judge Michael Nowlan of New Brunswick died February 17, 2021 at age 83. For nearly 24 years he contributed philatelic book reviews for *Canadian Stamp News* in the column “Philatelic Bookshelf.”

Nowlan’s philatelic writing received silver and vermeil awards at national and international exhibitions. He was an accredited philatelic literature judge for both the Royal Philatelic Society of Canada and the American Philatelic Society and served on many of Canada’s National Philatelic Literature Exhibition panels. He chaired the Geldart Medal Committee of the RPSC and developed guidelines for the award that recognizes the best article each year in *The Canadian Philatelist*. Nowlan’s articles have appeared in *Gibbons Stamp Monthly*, *Mekeels & Stamps*, the *Canadian Philatelist*, the *American Philatelist*, and *Canadian Stamp News*. He also served the RPSC in public relations and on organ-



izing committees of shows. In 2009 he was named a Fellow of the RPSC.

At age 10 he began collecting stamps and focused on those of Canada, the topic of Beethoven on stamps, and issues related to New Brunswick and the Royal Canadian Mounted Police. In the 1960s he began to write poetry and to teach high school English in the town of Oromocto, NB. He wrote for several non-philatelic publications including the *Daily Gleaner*, *Quill & Quire*, the *Atlantic Advocate*, and *Books in Canada* among others. Over the course of his career Nowlan authored 20 books of poetry, short stories, text books, and anthologies. He served as president of the Canadian Council of Teachers and assistant director of the Curriculum Branch of the New Brunswick Department of Education.

Alan Warren

Reviews

Print & Electronic

Reviews in *TPC* are indexed at www.wu30.org Journal page.



United States Postal Card Catalog, ed. Lewis E. Bussey. 306 pages, 8 ½ by 11 inches, hardbound, 13th edition, United Postal Stationery Society, Chester, Virginia, 2020. ISBN 978-1-7327880-7-7, \$80 postpaid in USA (\$64 for UPSS members), from United Postal Stationery Society, PO Box 3982, Chester VA 23831, or www.upss.org. For costs to destinations outside the USA, contact UPSS as shown above.

For many years UPSS publications were issued in 6 x 9 inch size resulting in a one-column format. For ten years now the letter-size pages permit the more efficient 2-column format with fewer pages needed. This new edition of the postal card catalog is also known as the 75th anniversary edition since the society was founded three-quarters of a century ago.

This is a priced catalog with values shown as well as revised catalog numbers. New varieties are now listed as well as the latest cards issued by the postal service. For these reasons, the new postal card catalog is important for collectors in this field. Introductory material includes discussion of earliest reported postmarks (ERP), the values of non-denominated and forever cards at time of issue, surcharge varieties (inverted, double impression, on both sides of the card, etc.), counterfeit cards and overprints, and suggested ways of collecting (censored, foreign destinations, postage due, war ballot cards, etc.). Rate tables for postal cards and postcards include domestic as

well as foreign use.

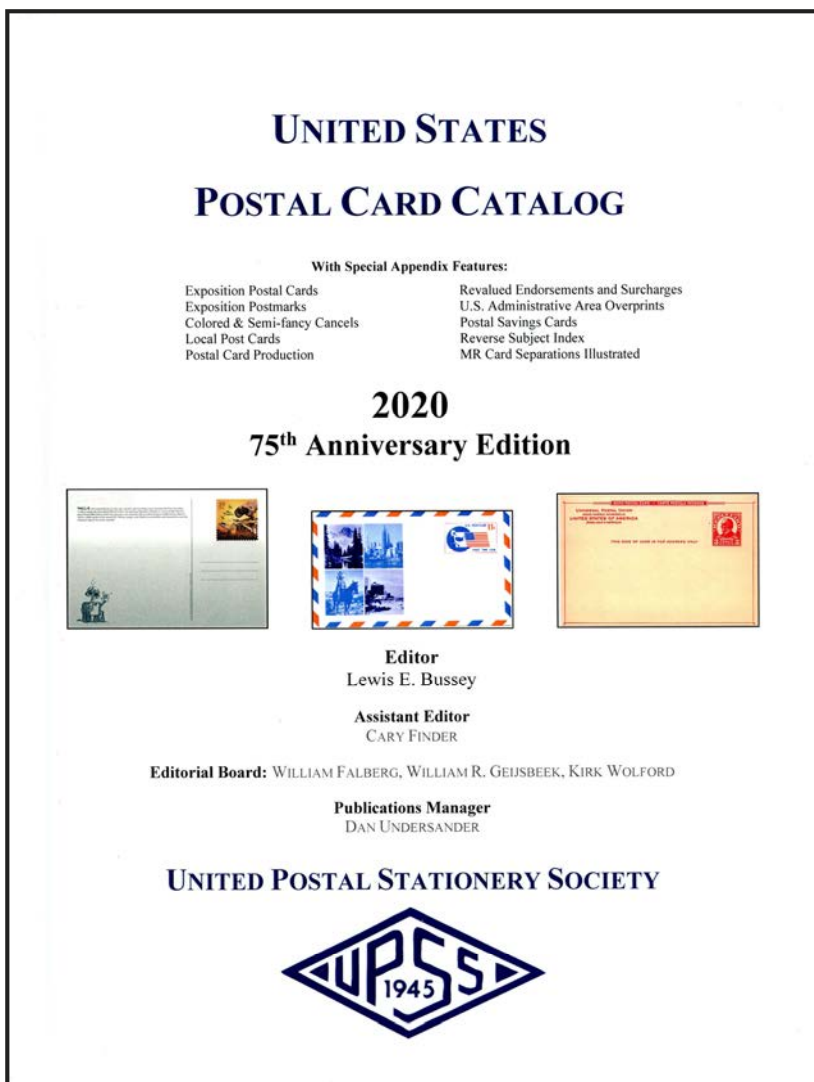
The catalog numbers are those of the UPSS beginning with the letter “S” for single cards. Each entry includes date of issue, number issued, Scott number equivalent, printing format (typically 8 by 10 or 10 by 10), and major varieties (color, inverted and reversed watermarks, ERP, plate flaws). The first postal card appeared in 1873 and the single card listing in this catalog runs to 2017. The single cards are followed by message-reply cards and their surcharged varieties, from 1892 to 2017.

Some specialized types of cards have their own listings including the Postal Buddy type, exposition cards, overprints for U.S. administrative areas (Canal Zone, Philippines, Puerto Rico), 19th century local post cards, and postal savings cards. An informative appendix discusses postal card production: dies and plates, watermarks, card stock types, fluorescent varieties, printing methods, paste-ups, and a list of contractors and paper suppliers from 1873 to date.

Concluding the catalog is a reverse subject/topical index for the three main categories of single, message-reply, and airmail postal cards. The layout and image

quality enhance the listings. Just about everything a collector needs to know about United States postal cards will be found between the covers of this useful catalog.

Alan Warren



Reviews Continued on Page 13

Stamped Envelope and Wrapper Specimens of the United States, Dan Undersander, ed., 3rd edition. 222 pages, 8 ½ by 11 inches, hardbound, United Postal Stationery Society, Chester, Va., 2020. ISBN 978-1-7327880-9-1, \$60 postage paid in the U.S. (\$40 for UPSS members) from United Postal Stationery Society, PO Box 3982, Chester VA 23831 or www.upss.org. For costs outside USA, contact UPSS as above.

Similar to “specimen” markings on postage stamps, the use of this term applies in the United States also to postal stationery, wrappers, and letter sheets. The items are not known used unless favor cancelled. Specimen markings on stationery served four purposes.

Specimen stationery material was submitted by the postal service to private contractors as bidder samples to obtain quotations on production.

Specimens were also used to promote the use of postal stationery by applying the markings to demonetized envelopes to attract private users to order envelopes imprinted with business name and return address.

Specimen stationery was also used for official purposes to distribute to government officials, dignitaries, and the Universal Postal Union.

Specimen markings were applied for quality control purposes on items taken periodically from production lines for examination.

Introductory pages illustrate the specimen overprint types and provide definitions of terms used in the catalog. This is a priced catalog and the listings themselves include UPSS and Scott numbers, watermark

and paper type, size, knife, specimen overprint type, any special notes, and value. The catalog begins with the various Nesbitt issues and follows chronologically the United Postal Stationery catalog.

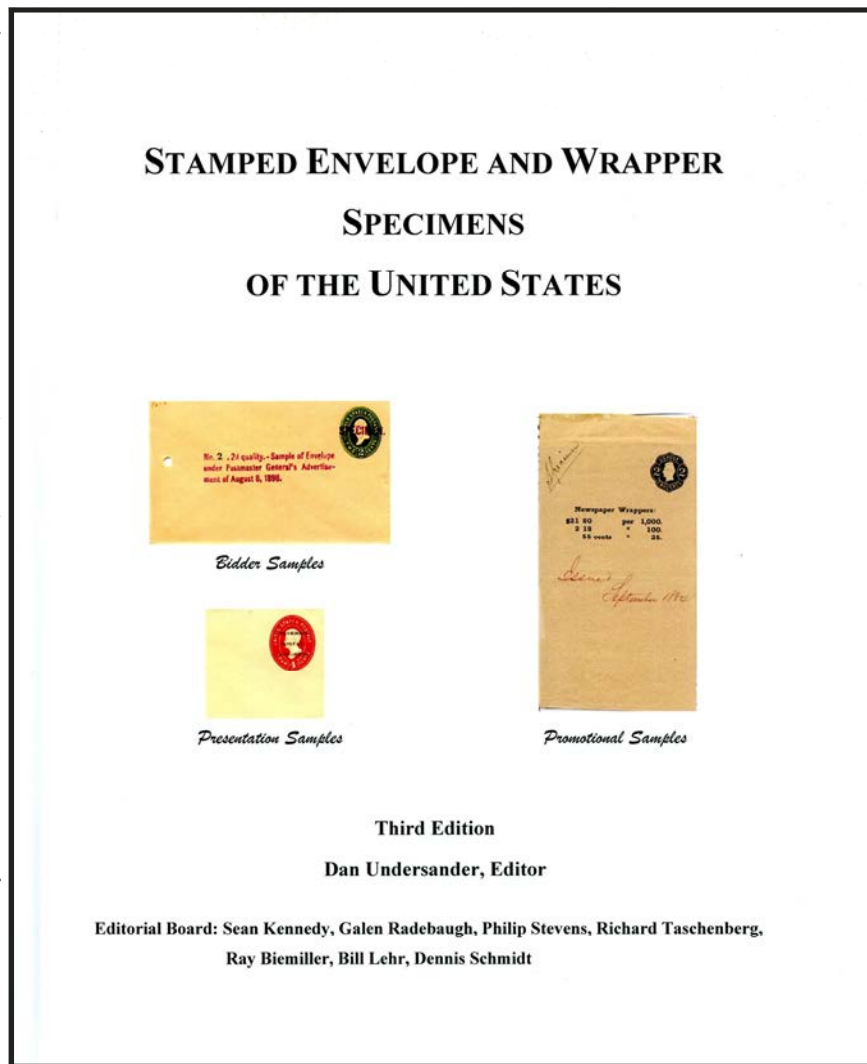
Cut square images help identify the listings and other illustrations include the “specimen” overprints and entires. Half the pages in the catalog are devoted to the basic listing. The second part of the catalog identifies over 50 various formats of the “specimen” overprints (including use of the terms “cancelled” or “sample”). This part also lists advertising forms and code forms. The advertising forms have imprinted details on the size, quality of paper, and price available from the postal service. The code forms are similar to the advertising ones and were used for displays hung in post office lobbies for the public to be aware of what was available.

The third part of the catalog shows and describes in more detail the specimen forms for bidder samples of postal contracts, the overprints for advertising and promotional use, and special uses of the specimen overprints for the Universal Postal Union and as favor items.

A 3-page bibliography will lead catalog users to source materials and related references. A final appendix conforms the old Thorp num-

bers to the UPSS catalog numbers. The catalog is nicely laid out. Although the subject is a rather narrow niche of the stationery field, it is important for those who want to understand and collect this material. This third edition also substantially expands the previous one with new listings.

Alan Warren



Articles

Departments

Hall of Fame-David Philips-Peter Mosiondz.....David Kent	1
Cincinnati 17 Year Cicada.....David Crotty	3
English 101 How I learned about Royalties and HeteronymsDavid Crotty	5
When to write? When to stop?.....John M. Hotchner	6
I Have to Behave Myself Now.....Lloyd de Vries	7
On the Death of Philately as We Know ItMark A. Kellner	8
On Choosing the Write Word.....Bob de Violini	9
Obituary Michael O’Keeffe Nowlan, 1937-20.....Alan Warren	13

President’s Message.....David Crotty	3
Editor’s Message.....Lloyd de Vries	2
Co-Authors Win 2021 La Posta Helbeck Prize	10
.....La Posta	
Jesse Spector Receive 2021 La Posta Charles A. Fricke Award.....La Posta	11
Reviews.....	
<i>United States Postal Card Catalog</i> , ed. Lewis E. Bussey.....Alan Warren	12
<i>Stamped Envelope and Wrapper Specimens of the United States</i> , Dan Undersander, ed....Alan Warren	13



Secretary-Treasurer’s Report

Secretary 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
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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.

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.

2021-2022 Literature Exhibits

APS Great American Stamp Show August 11, 2021,
Rosemont, IL www.stamps.org.
CHICAGOPEX 2021 Nov. 19-21, ww.chicagopex.com.
SESCAL Article Only, Southern California. Sescal.org.
Sarasota Article Only Literature Exhibit
CAPEX 2022. Toronto Canada June 2022.