



The Philatelic Communicator



Newsletter of the American Philatelic Society Writers Unit #30 • Summer 2025 • N° 226

AI: Ayi, Ayi, Ayi!

The Generative Storm Shaking Philatelic Journalism

Generative AI is exploding, rattling cages far beyond Silicon Valley. These tools—such as OpenAI’s ChatGPT, X.com’s Grok and Google’s Gemini—are powered by massive language models and churn out text, images, and more based on user prompts. Feed one of these AI tools a request such as “write an article on Baltimore’s songbirds” or “list ten tips for stamp collectors selling their collections,” and it’ll likely spit out something plausible. Accuracy? Hit or miss. But experts agree: these systems are getting sharper, gobbling up data and delivering eerily human-like results.

What happens as this tech storm hits philatelic journalism and research? Will our journals and scholarly volumes get swept up in AI’s wild ride?

Here’s a real-world case of what can happen—and how it was blunted.

A Papal Postal Blog Experiment Goes Awry

Earlier this year, Pope Francis’s hospital stay at Rome’s Gemelli sparked a flood of letters, cards, and children’s drawings. The pontiff, who died April 21, seemed buoyed by this postal outpouring, which Italy’s postal agency publicized in a news release.

I published a blog post on my Medium.com account (<https://tinyurl.com/4r72k55u>) about this surge in letter mail, contrasting it with the U.S.’s dwindling postal trends.

Here’s a snippet:

“The United States has not yet reached the point of abandoning letter delivery, but the trends are concerning. According to the U.S. Postal Service, first-class mail volume—the category



What’s wrong with this picture?
“Here is a 19th-century U.S. postage stamp with a more ornate design featuring Benjamin Franklin”... from Google’s AI image generator, Gemini.

that includes personal letters, bills and greeting cards—has fallen from 103.7 billion pieces in 2001 to just 46 billion in 2022, a drop of more than 55%.”

“The reality is that Americans simply don’t use the mail the way they once did,” said Louis DeJoy, U.S. Postmaster General, in a 2023 testimony before Congress. “We are adapting, but the financial pressures remain immense.”

And here’s a passage giving some historical context:

“Letter writing is a deeply human act,” said historian David Frye, author of Mail and Empire: The Rise and Fall of Postal Civilizations. “It connects us across time and space in a way that digital communication simply does not.”

Both snippets make for nice copy, but there’s a problem: those quotes from DeJoy and Frye are apparently pure fiction.

A Google search turned up nothing on DeJoy’s alleged words, despite his many Congressional appearances, where transcripts are posted online.

Worse, David Frye, an actual history professor (<https://tinyurl.com/27rew5sz>) at Eastern Connecticut State University, never wrote *Mail and Empire*. That book apparently doesn’t exist.

Where did this nonsense originate? Not in my brain, but from ChatGPT. As an experiment, I fed my 424-word blogpost draft into the generative AI tool, which puffed it up to 700 words with juicy quotes and context. It made the story “pop,” but it also fabricated sources. I caught the errors, edited them out, and disclosed ChatGPT’s role in my Medium post.

With only 14 views and 4 reads between March 14 and May 4, my blog was far from viral, but it proved a point: AI can enhance writing, but it’s also a potential minefield of misinformation.

The AI Storm Is Here

Nicole Nguyen, tech columnist at *The Wall Street Journal*, nailed it in her May 4 column (<https://tinyurl.com/54k58nsv>; paywall protected), which the paper summarized in part saying, “Generative AI is transforming many aspects of life, and using the tools can help you understand how it’s changing the world.”

For philatelic editors and writers, AI is a double-edged sword. It can polish prose, streamline layouts, or jazz up images like a Photoshop pro. But the risks are massive. Imagine an editor, swamped with deadlines, publishing a manuscript laced with AI-generated falsehoods—fake quotes, invented sources, or stats pulled from thin air. As AI “bots” get

Continue reading on page 4



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Matthew Healey Production

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The Executive Committee was reconstituted at the last election. Volunteers are sought for the following positions: Historian, Publicist, Special events, AIJP liaison. Please reach out to the President if interested in helping with any of these roles.

Not as easy as it once was

Those with long memories will note this is my second swing at the editorial piñata for *The Philatelic Communicator*. The first time, back about 30 years ago, was a lot easier: copy came in, things were happening, there was news to write about.

Mark A. Kellner Even Ken Lawrence sent the more-than-occasional missive my way.

Today, it's a lot tougher. As noted elsewhere, of the 150 or so members of WU#30, only five responded to the survey in the last issue. News is a bit slower, and I haven't seen any literature palmares in my inbox.

A paucity of content is a huge part of why this issue is late. I apologize, but it's not as easy as it once was to fill these pages.

So this issue has what it has, and if it's not the most information-packed, I apologize. My article on generative AI and its potential impact on the hobby is something notable, I believe—and I hope you'll feel the same.

Let me try to spark some controversy by referencing something Matthew Healey mentioned in the last issue: "[P]rinted newsletters, or their PDF versions, are now largely a thing of the past. They worked well in an age when most communication happened on paper, via the mails; now, in the second quarter of the 21st century, we have better ways. A quarterly print publication is a constraint, not an enabler."

I tell ya, this editor is feeling mighty

constrained right now.

Brother Healey's suggestion of moving to an online-only forum makes sense. On Substack, updates can be frequent and users can be notified via email and text message of new items as they appear. The demands of layout and space management are less, and the content can be published quickly.

While the six or 12 pages of *TPC* don't represent a great burden on our ecosystem, I will also add that print publications can get overwhelming. Earlier this year, I took approximately 250 *pounds* of old periodicals (non-philatelic) to the town dump, an exercise that required two separate trips and a lot of heavy lifting. Even though I grew up on printed newspapers and magazines, I'm getting far less enamored of these, especially when they pile up in my home office.

That's not an issue for this newsletter, but it is something to consider: Electronic publishing kills no trees, fills no land.

But perhaps the greatest advantage could be more interaction with readers. Going back to the survey, doing it online might up the response rate and start a nice exchange of ideas. Ditto for comments on articles, where unlike the wild, wild web, things would be limited and moderated.

But the decision will be made above my pay grade, so please feel free to weigh in. Email is great: mkellner@gmail.com

Thank you!

Contents

| | | | |
|---------------------------------------|------|----------------------------------|---|
| The coming AI storm | 1, 4 | Book review: FDC Exhibiting | 5 |
| Editor's opinion Mark A. Kellner | 2 | Survey response; Crawford winner | 6 |
| President's message Lloyd A. de Vries | 3 | Obits: George Amick, Dick Winter | 7 |
| Sec'y-Treasurer's report Alan Barasch | 3 | Birmingham literature Palmares | 8 |

A rapidly changing world

What a world we live in. More than 30 years ago, I saw the online media as a sort of radio news for philately: A place to report and share news without waiting weeks or months for it

Lloyd A. de Vries to appear in print, and then more weeks for the “letters to the editor.”

“The Stamp Collecting RoundTable” on GEnie dial-up service evolved into *The Virtual Stamp Club*.

Normally, philatelic news is about as controversial as writing up engagements in the local paper.

However, in “the world we live in” now, that is no longer true. I dreaded the posts on Facebook about inauguration covers, with many cachetmakers electing to express their admiration or loathing of President Trump. We turned off commenting for many of the messages, but that didn’t stop the “emoticons” (those little images indicating a reader likes or dislikes a message, or has sympathy or another emotion).

A few months ago, someone posted the question in a first day cover discussion about U.S. issues with 10, 16, 20 or more stamps: At what point would you stop collecting new U.S. issues?

I replied that one of my “red lines” was when “an administration—any administration—uses U.S. stamps for propaganda.” I wasn’t referring to the usual boosterism of any country’s stamps—scenic wonders, heroic people, historic



Yes, this is related to stamp and cover collecting.

anniversaries—but outright propaganda. (As with that ruling on pornography, “I’ll know it when I see it.” But I didn’t say that online.)

Someone who had complained several years ago about a political position I expressed on my Facebook timeline—my personal blog on Facebook, not the organization’s—immediately took issue and said I couldn’t resist slamming this administration. I thought about questioning his reading comprehension, but decided discretion was the better part of valor. Or cowardice.

Then, in late April, came the story in *The Washington Post* that the Postal Inspection Service, the law enforcement arm of the Postal Service, is aiding the crackdown on illegal immigrants. It included a link to a video on X (formerly Twitter) clearly showing someone wearing a jacket with “Postal Inspection

Service” on it at a raid in Colorado Springs. (I suppose the man wearing the jacket could be an imposter, but it seemed like pretty good evidence the *Post* story is correct.)

The original article also quoted sources as saying USPS officials were worried that if they didn’t cooperate with the administration, the postal agency would suffer.

I carefully wrote an article for VSC describing the *WaPo* story, and being careful to hang it on the newspaper. I liberally used “reportedly” and “told the newspaper.” It was like being back at work, a part I don’t fondly remember.

The issue here isn’t the crackdown on immigration or even whatever part the USPS may be playing in it, or how you and I feel about any of this. It’s that here was a story that may impact stamp collecting, because what happens to the USPS may affect those of us who collect U.S. new issues (albeit as first day covers). As a writer and editor, I didn’t feel it was a story *The Virtual Stamp Club* could ignore.

Meanwhile, I’m looking forward to writing up the next issues of cute baby animals or who won the grand award at a show.

Secretary-Treasurer’s Report

Since the 1st Quarter 2025 issue of *TPC*, we have signed up three new members and lost two members who died.

New Members

2104 Dr. Bruce A. Wasserman

2105 Thomas Lera

2106 Cathie Osborne

We lost several members who did not respond to multiple attempts to contact them.

We began the year with \$4,201.96. One payment was sent to APS for our booth at GASS 2025 and we collected dues and a few donations so our bank balance is now \$4,973.23.

Respectfully,

Alan Barasch, Secretary-Treasurer

secretary@WU30.org

The coming AI storm

Continued from page 1

smarter, it's likely their output will blend seamlessly with human writing. How do you spot any fraud?

Worse, what happens when readers lose trust? Philately thrives on authenticity. Collectors drop big bucks on stamps and covers, and depend on expert certifications and reliable catalog data. Journals such as *The American Philatelist*, *The London Philatelist*, and the *Collectors Club Philatelist* earned their clout through rigorous editing and fact-checking, and each is backed by robust research libraries. AI's evolving ability to conjure convincing fakes threatens that foundation.

Take my ChatGPT experiment: I don't know if David Frye realizes his name was tied to a nonexistent book. If I hadn't double-checked, those fabrications could've slipped through.

It's not only journalism that's at risk. In February, U.S. District Judge Kelly H. Rankin in Wyoming sanctioned lawyers from Morgan & Morgan for citing fake cases generated by their internal AI (<https://tinyurl.com/bdfs64kx>). In 2023, a New York judge slapped sanctions on attorneys for using ChatGPT to pull "non-existent court opinions and fake quotes" (<https://tinyurl.com/brj4n2kp>).

If AI can fool lawyers, what chance do harried editors have?

Wary Editors Sound Off

To gauge the impact, I contacted editors of several leading journals. Their responses reveal caution and concern as they survey the AI-enhanced future.

Guy Thomas, editor of Britain's *Stamp Magazine*, hasn't seen any AI submissions cross his desk just yet and lacks a formal policy. He's skeptical today's AI-generated articles could pass muster:

"My personal feeling is that it's unlikely that anything written using AI would pass muster for publication in Stamp Magazine, yet. Anything accurate would probably be too general, and anything

specialised would probably give itself away with inaccuracies or non-philatelic language. Of course, it's evolving fast..."

Martin Miller, editor of *Topical Time*, says he's on high alert: He's spotted AI's fingerprints in other publications and uses detection software to sniff out plagiarism and AI-generated content, rejecting violators outright.

"I am concerned about the role of AI in the theft of intellectual properties," Miller said. *"I have seen numerous products of AI that are clearly derived from the work of others. As a photographer, artist and writer, I see the tools making the theft of others' work too easy and entirely too common."*

Susanna Mills, editor of *The Ameri-*

What happens as this tech storm hits philatelic journalism and research?

can Philatelist, has already trashed one suspected AI submission: a manuscript delivered in under an hour, barely addressing the assigned topic.

"I have dealt with one (now-former) author who I suspected was using AI to write an article, although I could not prove it, and since I couldn't prove it and didn't want to offend this person with an accusation, I simply said that we weren't interested and would be going in a different direction," Mills wrote.

Anthony S. Bard, editor of *The London Philatelist* and *First Days*, sees AI as a future threat. Current submissions scream "artificial," being riddled with errors and fluff, but he realized the technology is improving fast.

"The 'voice' in all of them is really artificial, and the texts were riddled with historical inaccuracies and reams of meaningless padding," he said. *"But that's today, and I have little doubt that the quality will improve exponentially. So it is going to be very interesting to watch its progress."*

Editor Jay Bigalke of Linn's *Stamp News* and Scott *Stamp Monthly* didn't

respond to TPC's inquiry, leaving his stance unknown.

Where Do We Go From Here?

Philatelic editors—often volunteers—are often also pressed for time. Deadlines loom, pages need filling, and the pressure to publish might tempt even the vigilant to cut corners. Twenty years ago, a typo might've slipped through. Now, it could be a fake quote or a fabricated source, via generative AI.

Philately demands trust—trust in stamps and covers, trust in catalogs, trust in journals. If readers can't rely on what they're reading, the hobby's basis could crumble.

Irish orator and politician John Philpot Curran's 1790 warning, often misattributed to Thomas Jefferson, rings true: *"The condition upon which God hath given liberty to man is eternal vigilance."*

That vigilance now must extend to editorial desks. We must double-check sources, scrutinize submissions, and perhaps invest in AI-detection tools, as Miller does. Journals need clear AI policies, such as requiring disclosure of AI use. Readers deserve transparency—publications must demand it.

My Medium experiment showed AI's power to enhance—but also to deceive. I caught the fabrications, but will every editor? We're all human, we each make mistakes, but there's now the potential for a less-than-scrupulous soul to create havoc in the hobby with unchecked AI-ing.

Journalism—philatelic and otherwise—stands at a crossroads: embrace AI's tools cautiously, or risk being drowned in a flood of fakes. Eternal vigilance is the only way forward.

DISCLOSURE: After writing an original draft of nearly 2,100 words on this topic, I asked X.com's Grok generative AI tool to shorten and punch up the text without changing any quotes. Grok returned a 1,250 word draft which I reviewed word-by-word, revised the text, and ended with a piece roughly 1,466 words in length. I assume full responsibility for the contents of this article.

Book Review

How to build a better FDC exhibit

An enjoyable “read” is one not only from an authoritative expert, but also one that invites the reader into the author’s realm with an informal first-person approach that has touches

of humor. Such is this new book by Andrew McFarlane where he seems to say, “Come sit beside me and I will show you how to do it.”

Excellence in first day cover exhibiting has been demonstrated by McFarlane over the years and documented with his many Gold and Grand awards at national exhibitions. His expertise on exhibiting was previously revealed with his book on *Creating the Philatelic Exhibit Synopsis: A Master Class* (2021). Exhibitors will welcome both of his books that help novice collectors as well as experienced exhibitors to create and improve their competitive displays.

Serious FDC exhibiting really began when the American First Day Cover Society held annual conventions with their own competitive entries, beginning in the 1950s and later named Americover. The AFDCS and American Philatelic Society worked together to bring the show into the mainstream of APS-accredited exhibitions and judging.

McFarlane describes the many types of first day cover exhibits that have a specific focus: single stamp, stamp series (e.g. the Prexies), cachet maker, postal history (e.g. auxiliary markings on FDCs), topical/thematic, and combinations of these. He explains that a single or stamp set study begins with the stamps themselves, showing essays and design work, die proofs if known, plate layout and marginal markings, formats (sheet, coil, booklet), phosphor tagging, and even freaks like misperforations, missing colors, and double prints.



The next chapter deals with all aspects of the stamps’ issuance: first day ceremonies and programs, postal service promotions and announcements, press releases, and official first day cancellations. A major chapter covers many aspects of first day uses: cachets (first cachets, general purpose, etc.), cachet-design material, unofficial cancels, pre-date or earliest known uses, autographed covers, and FDC servicers, among others.

Cachet production covers various printing methods, hand-painted designs, use of labels, computer printed, and silk screening. After the first-day aspects are exhausted, an exhibitor should show commercial usage of the stamps; there are sections on rate classes, foreign destinations, censored FDCs, military post offices, penalty envelopes and even use of perfins or precancels if known.

McFarlane emphasizes that competitive exhibiting requires a lot of work. An outline should be made first for organization of the exhibit. The title page is a key part of the display, and he shows examples. Many exhibits end with a brief epilogue such as the next stamp issued, or when the stamp was taken off sale. He devotes many pages to studying the APS *Manual of Philatelic Judging and Exhibiting*. Adhering to its guidelines will help achieve higher medal levels.

The author explains that the synopsis

First Day Cover Philatelic Exhibiting: A Master Class by Andrew McFarlane. 8½ by 11½ inches, hardbound, 512 pages, Exhibitors Press, Silver Spring MD, 2024. ISBN 979-8-3379-8939-6, \$99 plus shipping from Andrew McFarlane, PO Box 669, Bartonsville PA 18321, or sales@exhibitsynopsis.com. A softbound edition is also available for \$89.

is a critical document for competitive exhibiting. It does not appear in the frames but is used to inform the judges of aspects that might be overlooked such as research or new discoveries, key items and why they are scarce, and a few literature references so the judges can better understand the material. The synopsis page content can also be organized by the Exhibit Evaluation Form (EEF) that the jury uses to provide feedback. Sections include treatment, importance, knowledge and research, difficulty of acquisition, condition of the material, and presentation.

McFarlane goes on to cover archival mounting materials, oversized exhibit pages, tools for preparing the exhibit (knives, paper cutters, hinges), mattes to set off items, and printers among others. Expertizing has a section of its own.

As detailed as this book is, an extensive bibliography will take exhibitors to other sources for further study. Indices for subjects, country names and U.S. Scott catalog numbers conclude this wonderful handbook. A list of abbreviations and their definitions appear at the beginning of the book.

One nice feature is a humorous relief between chapters. If the last page of a chapter ends on a righthand page, the reader will turn the page and see a cartoon by cachet maker Dave Bennett on the left, rather than a blank page.

The layout and typeface are pleasing. At over 500 pages, this book’s heft is an indicator of the degree of explanation and expertise that McFarlane provides. First day cover exhibitors now have an authoritative source for how to prepare and improve their displays.

Survey draws scant response

Amere five WU30 members replied to the “Seven short questions about our society’s future direction” survey created by Matthew Healey and published in the last issue. That’s five out of 150 or so people on the roster, or slightly more than 3% of the membership.

On the whole, respondents believe WU30 is important to help teach writers and editors about philatelic journalism and publishing. In-person meetings at stamp shows are popular, as is brainstorming about issues the hobby is facing.

Three of the five respondents said they only read *The Philatelic Communicator* online; a fourth prints out relevant articles because they don’t like to read on-screen. A fifth member would prefer hard copies. (At present, fewer than 15 members are paper-only subscribers.)

One member suggests we need a presence on Zoom and/or YouTube. For those unfamiliar with either, YouTube hosts short- to long-length videos as well as livestream broadcasts. Zoom is a popular videoconferencing platform for a variety of meetings. The Collectors Club, the APS and the Society of Israel Philatelists—to name just three—are among the many philatelic societies regularly using Zoom for various meetings and programs.

I’m not sure that this handful of survey responses can form the basis of any profound conclusions. If you wish to add to the tally, feel free to email your completed survey (photo or PDF scan is welcome) to mkellner@gmail.com, and put “Survey Response” in the subject line. Thank you! —Mark A. Kellner

Crawford winner

The Royal Philatelic Society, London announced on June 25 that *Tête Bêche: Rarities from the Oval Issue of Finland* by Tomas Bjäringer & Mårten Sundberg had been selected from a shortlist of six as the winner of the 2025 Earl of Crawford Medal.

The other contenders were *Dominica: Philately to 1967* by Simon Richards; *New York City Foreign Mail 1845-1878* by Nicholas M. Kirke; *Italy and Iberia, Mail between the States of the Two Peninsulas 1814-1876* by Lorenzo Carra; *Rhodesia and Nyasaland* by Brian Trotter, Pat Flanagan and Keith Harrop; and *The Postal Stationery of Nigeria* by Peter Hørlyck.



OBITUARIES

George Amick, journalist who chronicled the Inverted Jenny, 94

George Ellsworth Amick, Jr., who spent more than four decades at New Jersey's *Trenton Times* daily newspaper and brought his journalism skills to the philatelic world, died January 15, 2025 at age 94. According to an online obituary, Amick died "peacefully ... following a long illness."

Amick was perhaps best known for his 1986 book *The Inverted Jenny: Money, Mystery, Mania*, which also appeared in paperback as *Jenny!* The book told the full story of the famous error stamp's discovery and tracked down the fate of each of the 100 individual examples.

For more than 20 years, Amick authored the annual *Linn's U.S. Stamp Yearbook* which detailed the production and issuance of stamps over the course of a year. In 1998 Amick was elected to the Writers Unit #30 Hall of Fame.

Along with his philatelic books, Amick wrote articles in *The Philatelic Communicator*, *American Philatelist*, *Linn's Stamp News*, *Scott Stamp Monthly*, *Topical Time*, and *Stamp World* (UK).

He studied journalism at Ohio Wesleyan and Ohio State universities and was a Neiman Fellow at Harvard. In 1962 he joined the *Trenton Times* as a reporter and held many editorial positions over the years, including State House correspondent, Washington correspondent, Sunday editor, and chief editorial writer, retiring in 2006.

Before joining the Trenton newspaper, he worked for *The Cincinnati Enquirer*



and *The Daily News* of Troy, Ohio.

Amick was born March 27, 1930, in Scipio, Indiana, where his great-great grandfather had arrived in 1821 as one of the first settlers. He served as an intelligence specialist in the U.S. Air Force including a year in Korea.

He was an avid runner who ran cross country in high school and returned to the sport in his late 30s. Amick took part in 10 full marathons, including four Boston Marathons. He volunteered with Meals on Wheels for 15 years.

Amick is survived by his wife Donna, a brother and a sister, two sons and a daughter as well as five grandchildren.

—Alan Warren

Dick Winter, naval commander and transatlantic mail specialist, 87

Pre-eminent postal historian and Writers Unit Hall of Fame member Richard Farnum Winter died March 13, 2025 at age 87.

A signatory of the Roll of Distinguished Philatelists and Fellow of the Royal Philatelic Society, London, Dick Winter authored over 100 articles in *Linn's Stamp News*, *Stamp Collector*, *Chronicle of U.S. Classic Postal Issues*, *France and Colonies Philatelist*, *North Carolina Postal Historian*, *Postal History Journal*, *Collectors Club Philatelist*, and the *American Philatelic Congress Book*.

He authored or co-authored several postal history treatises including *North Atlantic Mail Sailings 1840-75* (with Walter Hubbard and Susan McDonald), *North Atlantic Non-Contract Steamship Sailings 1838-1875* (with John Barwis), *North Carolina Ship Letters 1792-1861*, *The Richard F. Winter Collection of U.S.-France Mails by Steamship 1838 to General Postal Union, U.S.-Spain Mails via British Convention 1849-1876* as well

as other books as either contributor or editor.

When he was awarded the Smithsonian Philatelic Achievement Award in 2016, his *Understanding Transatlantic Mail* (published 2006–2009) was hailed as a "magisterial two-volume study" that "received numerous national grand awards and a Large Gold at London 2010, a rare achievement in the philatelic literature class."

For over 25 years, he edited the foreign mails section of the *Chronicle*. He served the USPCS as director, vice president, and president. He was honored with the society's Elliott Perry Cup, Stanley B. Ashbrook Cup, Lester G. Brookman Cup, and signed its Distinguished Philatelist scroll. He received the American Philatelic Society's John N. Luff award for distinguished philatel-



ic research.

In 2003, Dick won the Collectors Club's Alfred F. Lichtenstein award and five years later, he signed the RDP. He served on the Smithsonian National Postal Museum's Council of Philatelists, was a trustee of the Philatelic Foundation and served

the North Carolina Postal History Society. His national and international exhibits on early transatlantic mail won Gold and Large Gold awards. He also served as an APS and AIEP expert.

Dick Winter was born in Paterson, N.J. in 1937 and graduated from the U.S. Naval Academy. He had a 27-year career with the U.S. Navy including four years as commander of the nuclear-powered missile submarine, USS *James K. Polk*. After retiring from the Navy he worked six years in communications technical support.

—Alan Warren

EuroPhilEx Birmingham: Kirke wins Best in Class



Britain's semi-decennial philatelic exhibition took place May 7-11 in Birmingham. It included a strong literature component with over 120 entries across four categories: Books and monographs, periodicals, digital media and catalogs.

Best in Class, the equivalent of a Grand Award, went to Nick Kirke for his two-volume *New York City Foreign Mail 1845-1878*, published by the Collectors Club, which was awarded a Large Gold with 96 points.

The complete Palmares are posted at the show's web site, europhillex2025.co.uk

The Gold and Large Gold winners from the books/monographs and catalogs categories are listed below. Periodicals and digital media were either judged much more harshly, or there is simply a lack of ability in the philatelic world to produce such works at top quality; perhaps the reality is a bit of both. For these two categories, the Large Vermeil winners—seven for periodicals, nine for digital media—are shown.

Also worth noting is the fact that two of the three Gold winners in the catalogs category are Ukrainian. Even in time of war, philately endures.

BEST IN CLASS

Nicholas M. Kirke (Czech Republic), *New York City Foreign Mail 1845-1878*, Vols. 1 and 2

BOOKS & MONOGRAPHS

LARGE GOLD:

Lars Engelbrecht (Denmark), *Postal Stationery of Denmark: The Bi-coloured Issue 1871-1905* (96 points, SP Research)



Nicholas M. Kirke (Czech Republic), *New York City Foreign Mail 1845-1878*, Vols. 1 and 2 (96, Best in Class)

Pedro Vaz Pereira (Portugal), *Os Correios Portugueses 1853-1900 In the 500 Years of the Portuguese Post* (96, SP Research)

Lorenzo Carra (Italy), *Italy and Iberia: The Mail between the States of the Two Peninsulas* (95, SP Research)

Richard Hobbs (UK), *The Mulready Caricature* (95, SP Research)

Glenn Morgan (UK), *The Handbook of Stamp Production* (95, Felicitations for Research)

GOLD:

Laurence Kimpton (UK), *Airmails across the Middle East 1918-1930* (93 points)

Alan Huggins (UK), *Great Britain Postal Stationery with Security/Advertising Collars* (91)

Ionnis Daes (Greece), *The Greek Postal Rates 1828-1875* (90)

Ute Dorr and Elmar Dorr (Germany), *Hungarian Post Offices in Foreign Letter Service from 1900 to the Outbreak of World War I* (90)

Dan-Simion Grecu (Romania), *Repression and Population Movements in Romania 1921-1964*, Vols. 1 and 2 (90)

Robert May (UK), *Internal Mail Routes of Nigeria 1900-1960 Vol. 1: by Water, Rail and Air* (90)

Norbert Sehler (Germany), *Die Postscheine von Thurn & Taxis im Deutschen Bund* (90)

Graham Stockdale (UK), *Anguilla's Quest for Identity: The Philatelic Story* (90)

PERIODICALS

LARGE VERMEIL:

Martin Strack (Germany), *Rundbrief* 215 to 218, Vol. 55, 2024 (88 points)

Sandeep Jaiswal (USA), *India Post* (86)

Jan Gane (Australia), *The Journal of the France & Colonies Philatelic Society of Great Britain* (85)

James Grist (UK), *Upland Goose* (85)

Jean David Haik (France), *Le Rekkas* #120 and *Le Rekkas* #121 (85)

Ian McMahon (Australia), *Postal Stationery Collector* (85)

WIPSG (UK), *West Indies Philately*—WIPSG Journal (85)

DIGITAL MEDIA

LARGE VERMEIL:

WIPSG (UK), West Indies Philatelic Study Group website and social media (87 points)

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