



# The Philatelic Communicator

Newsletter of the American Philatelic Society Writers Unit #30 • First Quarter 2026 • N° 226

## TODAY'S NEWS

### *Holland, Kouri and Zinsmeister: Newest Inductees to WU#30 Hall of Fame (2026)*

Once again, the committee that selects worthy philatelic writers for inclusion in the APS Writers Unit #30 Hall of Fame has made its selection of three writers to be honored in 2026. And, as in previous years, two are living and active; the third is a previously overlooked (deceased) writer from the past.

**Paul M. Holland** is a specialist collector of the Franklin D. Roosevelt era with a longtime interest in James A. Farley. He has written a number of articles for *The United States Specialist*, *American Philatelist*, *Airpost Journal*, *Linn's Stamp News* and other philatelic publications. He heads the Farley Era Committee for the United States Stamp Society.

Paul has also presented talks on Franklin D. Roosevelt as a stamp collector at the 2019 APS Summer Seminar and the Franklin D. Roosevelt Presidential Library and Museum, and maintains a representative worldwide stamp collection from 1840-1945

**Yamil Kouri** has written several excellently researched books and articles on various aspects of North American postal history. His articles have appeared in a variety of philatelic journals, including *American Philatelist*, *The Chronicle*, *Cuban*

Continued on Page 5

### *There's a New Sheriff in Town*

It's possible you've already heard that I've accepted(?) the position of editor of this journal.

#### **Wayne Youngblood**

This was accomplished with little arm-twisting by good friend and secretary Alan Barasch. This decision – not made lightly – emerged during a moment of weakness at a time when I've been working very hard to back away from editing involvements and commitments and focus more on my writing and dealing. After nearly 40 years as a professional editor, I'm tired, as I frequently joke with my wife, Dorothy, of being a "word janitor."

You'll note in Lloyd's column (page 3), I am receiving a small stipend for doing this (something I learned after accepting the position), but it's not remotely the reason why I decided to take a turn as editor of *The Philatelic Communicator*.

As you've no doubt noticed, we've struggled as an organization the last several years and I feel the Writers Unit is an organization important to the hobby and its body of published work. After all, there is more literature related to philately than any other hobby. We take our research and writing seriously.

While I want to have some fun with this publication and engage our members – whether they are writers, editors or interested others (more about this in



the next issue) – there's also a more serious side to my desire to edit *The Philatelic Communicator* (realizing full well that we have a fairly limited reach).

As a longtime philatelic editor/author/journalist, I've become increasingly concerned about the state of philatelic journalism (actually, journalism in general, but that's another story).

It appears that few new editors are appearing on the scene as older editors shuffle off to the great newsroom in the sky, and many of those who are entering this shrinking pool don't have a strong grasp of what editing entails. This is where *The Philatelic Communicator* comes in; it should be able to serve as a resource tool to sharpen our skills as editors and authors. This is particularly true since the vast majority of authors and editors in our field are not professionals. This is not said derogatorily; most collectors simply do not have much of a writing or editing background.

If you are a writer, or even someone who's contemplating writing about what you collect for one of our many specialty journals, you no doubt want to make things easier for whoever edits your work.

If you are simply an interested "other," welcome. I hope you enjoy the ride.

It is my desire that *The Philatelic Communicator*– with your help – will once again live up to its title.



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 (editor@wu30.org)

The APS Writers Unit 30 publishes *The Philatelic Communicator* four times a year and has done so continuously (with a few hiccups) since 1968. A digital subscription is included with the annual dues of \$15 a year. Visit [wu30.org](http://wu30.org) for more information and to join.

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## APS Writers Unit #30

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**Alan Warren** *Book reviews*

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

# Let's Build This Thing Together

This issue of *The Philatelic Communicator*, for the first quarter of 2026, was difficult to produce. Not only was there a paucity of editorial material available for use, some that had been submitted some time ago was

**Wayne Youngblood** withdrawn and published elsewhere. The bottom line is the editorial bank is currently overdrawn and much of this issue has been (by necessity) written by me. This is where you come in.

As the boilerplate at left describes, manuscripts are welcomed – no, actively solicited – on subjects of interest to writers, editors and publishers of all forms of philatelic literature. This can include articles dealing with tips regarding writing and editing, the use of various software programs, copyright issues, commonly encountered problems, trends you're noticing in the publishing world writ large, book reviews or a host of other subjects.

Please consider submitting material for future issues. The second quarter issue will be due hot on the heels of this issue. I hope to have the publishing schedule stabilized by the end of the year.

If you have questions, concerns, ideas or finished manuscripts, please submit them to me at [editor@wu30.org](mailto:editor@wu30.org).

### A very quick intro and publishing bio

If you aren't familiar with me or my work, I've been a philatelic publishing professional for almost 40 years (39), beginning first as a *Linn's Stamp News* staff writer (under the strong, excellent tutelage of Michael Laurence and Elaine

Boughner), then becoming U.S. editor and eventually promoted to editor of the *Scott Stamp Monthly*.

This led me to eventually leave Amos Press and become editor/publisher of *Stamp Collector* newspaper (and *Stamp Wholesaler*), with the later added responsibilities of editing and publishing magazines related to music and record collecting (*Goldmine* and *Discoveries*), postcards (*Postcard Collector*), comics (*Comic Buyers Guide*) and others.

Upon leaving corporate life, as Krause Publications crumbled and disintegrated, I became editor of *Across the Fence Post* (for the Wisconsin Federation of Stamp Clubs), *Airpost Journal* (American Air Mail Society), *Topical Time* (American Topical Association), *The Posthorn* (Scandinavian Collectors Club), *Duck Tracks* (National Duck Stamp Collectors Association), *American Stamp Collector & Dealer* (American Stamp Dealers Association), *Civil War Philatelist* (Civil War Collectors Association and *Collectors Club Philatelist* (Collectors Club), at times juggling as many as five publications at a time.

In addition, I've written 10 books (two philatelic) and authored thousands of features and columns for both philatelic and non-philatelic publications.

I've been inducted into the WU30 and Wisconsin Federation of Stamp Clubs halls of fame and have received both the Charles J. Peterson Philatelic Literature Lifetime Achievement Award, as well as the Luff Award from the APS.

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## If at first you don't succeed ...

**T**ry something new. We have a new editor for *The Philatelic Communicator*, and I don't think I'm telling any tales out of school to tell you that

**Lloyd A. de Vries**

Wayne Youngblood, our new editor, is receiving a small stipend. After asking innumerable people to take on this quarterly newsletter on a pro bono basis, we decided we had to pay someone to do it.

"But wait!" you say. "If I'd known you'd pay, I would have said yes." However, no one suggested that. We came to the conclusion on our own.

"What about you, Lloyd? You did a passable job on the last issue." "Passable" may not be the adjective you would use and, frankly, I did not enjoy it. It was only the second newsletter I have produced since dot-matrix printers were state of the art. Tell me to write four stories that will take up 52 seconds and I'm your man. Tell me to write 52 column inches and I'm lost. I can write in a variety of styles — print, radio, television, internet — but getting it to fit on a page with illustrations? Nah.

In Wayne, we have a proven professional print-media editor. You know his name, you know his work, and we are holding his first-born — no, scratch that, I'm joking (about the hostage). We do, however, have a financial incentive for him.

Before the pandemic, I was writing a regular column for a philatelic journal without pay, and its editors did not like my style. It was not formal and academic enough. I finally declared, "You're not paying me. I get to write in the style I choose." My *Linn's Stamp News* editors could tell me to write "first-day cover" with a hyphen, and

I did. *Linn's* was paying me. An ABC News senior producer could tell me, "You have to make the hurricane story scarier" and I did. ("Millions of people could be in the path ...") He determined whether I worked there next week or not.

Yes, I am a mercenary writer and I understand economic incentives.

One other note about editorial relationships: Wayne is now the

editor of this journal, not me. Within broad guidelines, I do not want to tell him what to publish or how. I get complaints about content and story pitches, both here and for the journal of that other stamp society I pretend to lead. I tell the person to write the editor; I usually don't even forward the message. And the editors are free to reject articles I offer them. In fact, Lloyd the Editor decided not to use an article by Lloyd the Writer in the last issue of *TPC*. (I didn't talk to him for a week.)

I have been saying for many years that we need more philatelic editors. Of course, editors start as writers. Toward that end, WU#30 has sponsored Cole Longcor of Marietta, Ohio, in the author track of the Young Philatelic Leaders Fellowship. He will be graduating from the program this year. He has already contributed two pieces — "My Stamp Story" in the February 2025 *American Philatelist* and "My Topic: Europa" in the March 2025 *Topical Time*.

It was important to me that we have an editor and publish an issue of *TPC* before Boston 2026. We have a semi-

nar planned there. We will also hold our annual meeting on the next-to-last day of the show, May 29, at 10 a.m., following our council meeting. Check the show program for the locations.

If you are interested in serving on the APS Writers Unit #30 Council, please let me know. Being a councilor is not onerous: we have one in-person meeting a year and conduct some occasional business via email.

That WU#30 seminar is "Writing Philatelic Articles that Get Published," by Gary Loew, at 3 p.m. on the first day of the show (May 23).

I knew Gary also will be speaking at our seminar and at an American First Day Cover Society seminar, but I was surprised to do a search on the Boston 2026 schedule page and get four other results. He also will be speaking on behalf of the Germany Philatelic Society, American Philatelic Society, Auxiliary Markings Club and the American Air Mail Society. From the titles, most seem related to writing, and I know the AFDCS talk mirrors an article he wrote for the March-April issue of *First Days*. Busy man! [Editor's note: More on Loew's talks may be found elsewhere in this issue.]

I, on the other hand, will not be as busy at Boston 2026 as I have been at the Great American Stamp Show. The AFDCS is not a cosponsor; in fact, this won't even be that group's annual convention. (That is at Balpex 2026 in August.) I am looking forward to more time being a first-day cover collector and servicing covers. You might even find me at the show, although WU#30 doesn't have a booth.

## How to Write an Effective Press Release

If you're a writer, one or more of your philatelic organizations may ask you to handle publicity or, seeing a need, you may volunteer. However, writing a **Lloyd A. de Vries** publicity release is quite different than writing a philatelic article.

I wrote my first publicity release nearly 60 years ago, when I worked during high school for a technical advertising agency. I then wrote releases for various ensembles and productions I was in, resulting in some of their largest audiences. While the media has changed since the 1960s, the principles have not.

You are asking editors for a favor to publish your press release, so make it as easy to use your material as possible. Otherwise, they may choose another press release or something else to fill the space. And that is what most press releases are: filler.

Use an easily edited format, such as Microsoft Word or a plain .txt file. For The Virtual Stamp Club and other online sites I edit, I sometimes receive .pdf files, which cannot be edited without conversion to another format. (One philatelic publicity person told me that was intentional; he didn't want his deathless prose changed. I granted his wish. I didn't change — or use — his press releases.)

Another word for "press release" is "news release," and you should write them in that style. Don't start by telling the editor how old the organization is or some other bit of history, start with the news, and try to get all that into the first paragraph: *"The Left-Handed Midgets On Stamps Unit is holding its annual convention on Sept. 31, in the laundry room of the Days Inn in Brooklyn, Minn."*

Most editors, unless they read press releases carefully, take news stories and press releases and cut from the bottom, to fill the available space. Put the most important information in that first



paragraph, the second-most important in the next and so on. This is especially important when you post a press release online in social media.

First, most platforms will only display the first few lines of your message (see screenshot of the Facebook posting of a press release I wrote). Second, most readers will skim what is on a site to see what is of interest before settling down to read those items or moving on. That happens with print media too, but online attention spans are shorter.

Even for print publications, shorter is better than longer. If your press release runs more than a page, cut it. You can list everyone and everything in a separate document or an addendum to your press release.

Don't strive to flaunt how erudite or lettered you are. Keep it simple. Not everyone has your command of English.

End the press release with how the readers can find out more, but also — somewhere outside the body of the press release — tell editors who to contact (you, probably) for more information or material on this story. Also, most press releases end with “-30-” (old newspaper style) or “# # #”. Anything below that symbol is information for the editor, such as where additional material can be found, suggested captions for the illustrations or who to contact.

Include a photograph or picture, because that grabs attention. Use a standard format (.jpg or .png) and not too large a file. Some email systems will reject large messages. I often include a “light” version with my press releases and tell editors to contact me if they want a larger, higher-resolution version.

For online posting, I keep my pictures to 1,024 pixels in width and 72 dpi resolution. Most computer monitors, even today, only display 72 dpi, and you want your illustrations to load quickly. (Don't assume everyone is running high-speed internet or that no one has a poor connection that day. Remember your last stay in a hotel?) Many commercial online social media platforms will “crunch” your illustrations to a smaller size and resolution anyway.

Practically every philatelic editor now uses email and expects submissions in electronic formats. Don't waste your time sending paper press releases.

If you want your publicity to appear in a social media forum (or group or message board or whatever it is called), do it yourself, don't send it to the moderator. It may never appear.

A technical tip: Text copied from Microsoft Word often appears strange in emails and on websites, especially the spacing between paragraphs. Although I write in Word, I then save a version as a .txt file (it's a “save as” option), then open the text file in a text reader such as Notepad (Windows) or TextEdit (Macintosh). That strips out all the hidden coding and makes pasting it into email or a message board easier.

If you have a particular publication or site in mind for your press release, become familiar with it and its style. Does it use contractions or not? American or British English? Does it want catalog numbers for stamps? Again, make it easy for the editor. If he or she must go through your press release and change “color” to “colour” and such,

your publicity may be put aside in favor of something more ready to go.

Later, check that publication to see how your material was used and modified, and make your future offerings conform.

Note that in the sentence about the Left-Handed Midgets above, I used “Minn.,” rather than “MN.” Mainstream news publications (and, for that matter, the *Associated Press Stylebook*) use those abbreviations rather than those of the U.S. Postal Service. They’re also a little less jarring to the eye. Either way, know thy target.

Somewhere in the magazine or website is information on how to submit material. As president of the American

First Day Cover Society, about once a week someone sends me an article to run in our journal. I’m not the editor, nor do I tell him what to run. Eventually I’ll forward the article to him, but it is not a priority.

If you want your publicity release used, don’t just put it on your website and wait for editors to beat a path to your door; send it to them. At the very least, send an email with the URL (web address) of the press release.

I do not see this often in philately other than with postal agencies, but try to avoid specifying the earliest time when the material can be used. The common phrase is “hold for release until (a day and time)” — called an “embargo” in the

news business — but the editor may forget about it! Instead, simply wait to send the release until it can be published.

Postal agencies, major philatelic organizations and even big stamp companies may ignore some or all of these rules. They can get away with it because their news is of greater interest. If you are handling publicity for one of these, more power to you. For the rest of us, remember the first rule: Make it easy for the editor.

One final piece of advice: Do not ever complain about whether or how your press release was used. That is a surefire way to ensure that your next one will not see the light of day in that publication or website.

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## Three new WU#30 Hall of Famers named for 2026



*Paul M. Holland*



*Yamil Kouri*



*Marian Carne Zinsmeister  
(1898-1990)*

Continued from Page 1

*Philatelist*, *Linn’s Stamp News*, *London Philatelist*, *Mexicana* and *Postal History Journal*. His award-winning books include *The Postal History of Spanish New Orleans*, *Under Three Flags: The Postal History of the Spanish-Cuban/American War 1895-1898*, *Spanish Colonial and Mexican Mail in the United States*, and *Mails of the 1861-1867 European Intervention in Mexico*.

**Marian Carne Zinsmeister (1898-1990)** was a very prolific writer with

more than 200 entries in the American Philatelic Research Library online catalog. She wrote philatelic handbooks on the stamps of Austria, Hungary, Liechtenstein, Sweden and the United Nations, as well as themed books on souvenir sheets of the world, centenary issues honoring worldwide first issues, UPU issues and the topic of Malaria. She received a gold certificate in London for her contributions to philately, an amazing early literature achievement. In addition to writing, she had a philatelic radio program for five years and

was the Society of Philatelic Americans (SPA) historian.

The Hall of Fame nominating committee is chaired by Cheryl Ganz and includes Trish Kaufmann and Hal Vogel. It made its recommendations to the APS Writers Unit #30 Council in the spring and they were unanimously accepted.

To nominate a writer – past or present – for future consideration, write to: [cherylganz@yahoo.com](mailto:cherylganz@yahoo.com)

## *It's All About Style (and Proper Language Use)*

I'm frequently asked about the proper way to deal with abbreviations and acronyms, such as APS, ATA, ASDA, *TT* AFDCS or many others. Most style books, of course, suggest spelling out the name of an organization, show or anything commonly abbreviated upon the first occurrence, then use the abbreviation or acronym in following appearances. But this is just one small part of editing your journal. Thus this short discussion regarding style. The aforementioned abbreviations, by the way, include American Philatelic Society, American Topical Association, American Stamp Dealers Association, *Topical Time* and American First Day Cover Society.

If you have not already chosen a style for your publication, I urge you to do so now. There is no "right" or "wrong" style book (and there are many differences between some), but I choose to use the *Associated Press Stylebook and Libel Manual*. This volume, designed specifically for publications and periodicals, is clean, consistent, easy to use, applies common sense and is nowhere nearly as ponderous or pretentious as some used by academia. I also find it easy to adapt to the needs of philatelic editing. You don't even have to be a slave to whatever style book you choose – just be consistent.

Essentially, there are several different types of editing that take place while producing each issue of a publication, including editing for grammar and language use, style, design and attempting to make an author's work communicate its meaning more effectively and clearly. Each is an important function, and I'll eventually discuss all. This time, as mentioned, I'd like to briefly and specifically examine style.

Style conventions are created to allow a publication to communicate in one voice, while still preserving the individual styles of its authors. The theory is that if certain things are done certain ways with absolute consistency, it removes one variable of uncertainty that could distract or confuse a

### The editor's job

**A**n editor's job is simple: Make everyone's prose read as if it were professionally written, clarify muddy writing and keep a consistent style that runs throughout the publication. It is not a matter of simply flowing in text, correcting a few spelling errors and slapping some pictures in to make a piece pretty.

If you are an editor of a newsletter or journal of any size, your job is to not only make the material you receive fit the available space, but to make it readable as well. No contributor to your publication is exempt from necessary edits to achieve this goal. Indeed, some need more work than others.

Remember, none of us is an objective judge of our own writing. The best writing occurs when an author writes, edits, rewrites, re-edits and then fine-tunes his or her thoughts before submitting the work to an editor for a final polish.

Most authors who are not professional writers are not even consistent within their own pieces in terms of style (types of punctuation, word use, abbreviations, expression of dates and more). This is not a criticism, they just do not have trained eyes for inconsistencies. These inconsistencies can make a piece difficult to read. Over the years I have written quite a bit about the strong need to adopt a style for consistency.

reader. It also makes for a much more enjoyable read. To that end, many style conventions are neither right nor wrong. They are simply arbitrary ways to help organize information.

Rather than create an editorial style from scratch, most editors prefer to use a specific style book. The most popular of these includes *The Chicago Manual of Style*, *Turabian*, *The Elements of Style*, *The Associated Press Stylebook and Libel Manual* and *New York Times Manual*. There are others, of course. As mentioned, I've chosen to use an adapted version of the style book produced by the Associated Press for the various publications I have edited. Why? Familiarity, mostly. It is the basic style to which I've conformed for almost 40 years. But there are other reasons as well.

The *AP Stylebook* (as it is known in shorthand) is simple and common sense. It was created specifically for journalists who work on deadline; that is, authors and editors who don't have the time or the need to use some of the more convoluted styles commonly used in academia and other fields that make the work of editing and proofreading much harder than it needs

to be. Yet the AP style enables copy to read clearly, concisely and consistently. This includes (among other things) streamlining or limiting the use of tons of excess characters and symbols that are making their way into our written language.

Another advantage of the *AP Stylebook* is that it is inexpensive enough for anyone who wants one to own it and use it. A brand-new 2025-26 edition retails for \$34.95, but older editions (which are still current for most things) can be had for as little as 99¢. And, of course, there is an online edition as well.

Eventually, if desired, I will produce a general set of philatelic writers' guidelines for distribution. Those guidelines will contain some of the common mistakes made in writing, as well as some of the general conventions of the *AP Stylebook*, as adapted for my use over the years.

Until then, I'll try to provide general rules of thumb here to help with your writing and editing.

For example, here's a very common pitfall: A book or exhibit is *titled*. To the best of my knowledge, no non-living work has had rights or is *entitled* to anything!

# Writing – and Talking – Postal History

The quotation on my email signature line reads “The more I write, the more I learn.” Since I began writing my postal history book, *Fundamentals of Postal History*, several years ago, I have certainly learned a lot about our wonderful hobby. Along the way, I have been

**Gary Wayne Lowe**

generously mentored by some of the most knowledgeable minds in philately. I am filled with gratitude.

One way I demonstrate my gratitude is by sharing what I have learned. Those who know me know I love writing articles that examine postal artifacts. But more than anything, I love giving talks on postal history and the Boston 2026 World Expo offers me the opportunity to pay back the hobby in both writing and speaking. So much so that I’ve written three articles (with three more on the way) and will be offering six talks during Boston 2026.

My talks are being sponsored by six different philatelic organizations. Here is a preview of what I’ll be presenting at the decennial U.S. International Stamp Show.

## American Air Mail Society

My article, “Following an Envelope from Canton to São Paulo – A Context Philately Perspective,” is being published in the second quarter 2026 edition of *Kelleher’s Stamp Collectors Quarterly*. The Canton cover, shown in Figure 1, is a postal artifact that refuses to sit quietly in an album. Mailed in November 1935 by China Products Export Co. from Canton, to Carlos Oppenheimer in São Paulo, the en-



Figure 1. A 1935 cover from Canton, China, to São Paulo, Brazil (author’s collection).

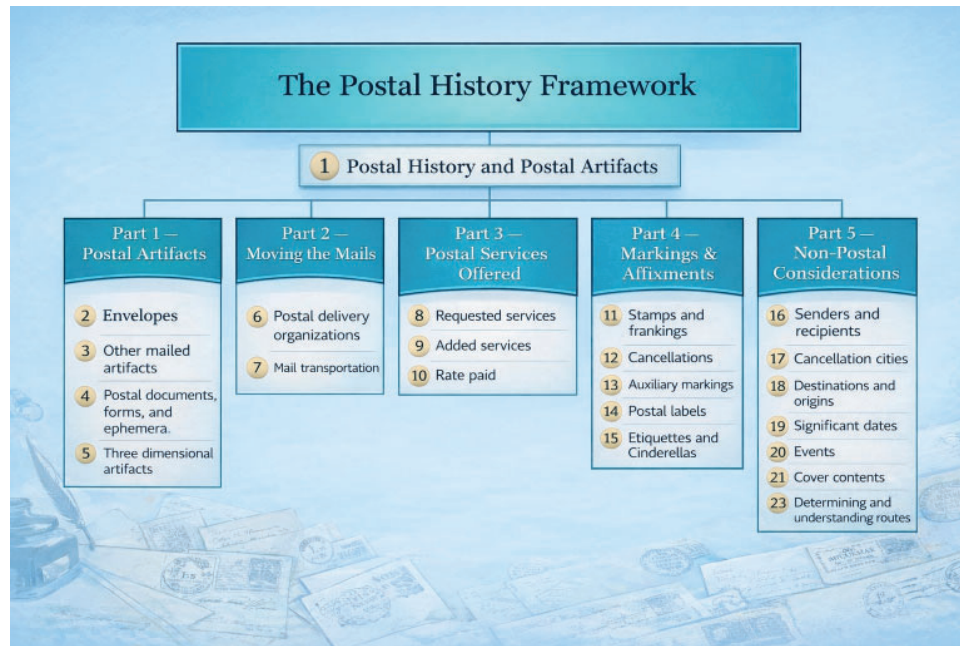


Figure 2. The Postal History Framework, from *Fundamentals of Postal History*, to be published in 2027.

velope traveled nearly 16,000 miles over 26 days, touching 35 cities and towns. Along the way, it used packet boat, P&O steamer, Imperial Airways, train, truck, Deutsche Lufthansa and Sindicato Condor services before finally reaching Brazil. Its sender requested KLM service, but a postal clerk in Hong Kong knew that the route was no longer available for Chinese mail and quietly redirected the cover to Imperial Airways. That one small correction opens the door to the larger story: Airmail in the 1930s was not a single route, but a web of cooperating postal clerks, steamship companies, airlines and exchange offices working to make the world smaller.

In the article, I use the Canton cover to demonstrate Context Philately and the Postal History Framework (Figure 2) in action. The cover lets us examine rates, routes, postmarks and transportation, but it also points beyond them to currency reform in China, Depression-era trade, the mercantile link between Canton and São Paulo and the practical ingenuity of mail handlers who kept things moving.

The talk, titled *When Covers Talk Back: Context Philately Transforming Airmail Research*, will show how a single envelope can become a surprisingly talkative witness to global commerce, technology and the postal ethos. This AAMS meeting will be held on Thursday, May 28, at 1 p.m. in Meeting Room 152 (Level 1).

## American First Day Cover Society

Although I joined the AFDCS in 1956 at Fipex, this is my first article appearing in *First Days*. “Coxsackie New York to Vienna Via West Africa” appears in the March-April 2026 issue. The article is also being co-published in the *Collectors Club Philatelist*.

The Coxsackie cover (Figure 3) is one of those postal artifacts that seems to have missed the memo on behaving like an ordinary first-day cover. On Feb. 15, 1937, philatelist Leo Vermann turned the first day of two new Trans-Pacific airmail stamps into something much more ambitious: a registered FDC from Coxsackie, N.Y., to Vienna, Austria, routed via Miami, Buenos Aires, the Deutsche Lufthansa South Atlantic service, West Africa and Germany. That was hardly the fastest or cheapest way

to get a letter to Austria, but it was a splendid way to create a cover with a lot to say.

In the article, I begin with the stamp story: why the 20¢ and 50¢ Trans-Pacific airmail stamps were released, how FDC and first-flight collectors scrambled to use them and how cachetmakers responded with astonishing speed. (Figure 4 shows a splendid example of the cachetmaker's art, an original Dorothy Knapp.) I then turn to the cover itself, using Context Philately and my Postal History Framework to trace the franking, rate problem, registry markings, cancellations and air route. Along the way, the cover leads into 1930s postal policy, Pan American's South American routes, Lufthansa's catapult service across the South Atlantic and the practical role of philatelic servicing agents. What began as a first-day cover becomes a small postal history adventure – part FDC, part aerophilately, part routing puzzle and part reminder that even a prepared philatelic cover can become a genuine historical witness when it travels through the mails.

I examine this intriguing peripatetic cover in my talk titled *From Coxsackie to Vienna, an FDC that visited West Africa*. Please join me for the AFDCS meeting on Thursday, May 29, at 3 p.m. in Meeting Room 158 (Level 1).

### American Philatelic Society

My article titled “SS *Forerunner* – From Bordeaux to Bathurst in 1852 – Taking Epistolary Research to a Higher Level,” appears in the May 2026 edition of *The American Philatelist*. Sometimes the wrapper tells the story the letter forgot to mention. My *Forerunner* article began with a single folded letter sent from Bordeaux to Bathurst, Gambia, in September 1852. That item is shown in Figure 5. The enclosed letter was interesting enough: a commercial message about arms and munitions, wines, absinthe, brandy, American fabric, amber, rice, millet and ground nuts moving through a mid-19th-century mercantile network. But the outer wrapper transformed the whole thing. Its handwritten instructions, “English Steamer via Plymouth routed by *Forerunner*,” identified the carrier, the route and, ultimately, the



Figure 3. First-day cover from Coxsackie, N.Y., to Vienna, Austria. Flown from Buenos Aires to Germany, via Deutsche Lufthansa South American Route (author's collection).

cover's place on the maiden voyage of the S.S. *Forerunner*, the first ship of the African Steam Ship Co., ancestor of Elder Dempster. The wrapper also identified Léopold Panu as representative of Z. Maurel and Co. in Bathurst and revealed C. Devaux & Co. of London as the forwarding agent



Figure 4. A beautiful Dorothy Knapp cachet prepared for the planned Trans-Pacific service, but used as a first-day cover (image courtesy of Douglas Weisz).

who carried the letter from Bordeaux into the British mail stream. That one document let me connect epistolary research, postal history, commercial forwarding, British imperial expansion and West African trade in one tidy — or perhaps not so tidy — package. I used my Postal History Framework, Context Philately and a little ImageSleuth (image processing) magic to



Figure 5. A folded letter sent on the British ship SS *Forerunner* has much to share about 19th-century British expansionism.

tease out the rate, the route and the people behind the letter. The lesson is simple: postal historians and letter scholars should not divorce the letter from its cover. Together, they form an original-source document with far more to say than either half can say alone.

I will be discussing this article in a talk titled *Bordeaux to Bathurst in 1852 – A Context Philately Detective Story*. This is an open APS meeting held on Tuesday, May 26, at 3 p.m. in Meeting Room 159 (Level 1).

### Auxiliary Markings Club

I don't know how many postage stamps have ever been issued, but that number is dwarfed by the number of postal markings that have been created for various reasons. The study of auxiliary markings is both complex and informative. At several past APS Summer Seminars, I have presented weeklong courses on these intriguing and sometimes obscure postal markings. My two-part article, “The Role of Auxiliary Markings in Postal History,” appeared in the second and third quarter 2017 issues of *Kelleher's Stamp Collector's Quarterly*.

When deconstructing covers or certain other postal artifacts, one sees the stamps first. Immediately after that, the document's postal markings are the most prominent features. These markings fall into several categories, the largest of which are often referred to as Auxiliary Markings. This is a very complicated topic of study. Numerous authors have struggled to present an approach to organizing Auxiliary Markings. For marcophilists (collectors of postmarks), several taxonomies have been designed, but none of them strike me as meeting the needs of postal historians. So, I developed a systematic analytical framework to understand their purposes and uses. My 10-point taxonomy will enable you to organize the chaos of postmarks. The cover shown in Figure 6 represents a good example of auxiliary markings.

My presentation, “Organize the Chaos: Turning Auxiliary Markings into Evidence,” will help you deconstruct the markings on a cover and extract the maximum information about that cover's history. Join me at the AMC meeting on



Figure 6. Returned Letter Branch, Gambia West Africa. Only-known use of this device (author's collection).

Wednesday, May 27, at 4 p.m. in Meeting Room 157A (Level 1).

### Germany Philatelic Society

I have been studying Deutsche Lufthansa (DLH) routes from Europe to South America for two decades. My first talk was in 2014. It focused on an important 1930s pre-World War II route. My first article, “The Bathurst Connection: The Centrality of Gambia to the Development of Transatlantic Air Mail,” was published in the October 2015 issue of *Cameo* (journal of the West Africa Study Circle). I continue to learn more about this route’s development and some surprising new conclusions have emerged!

Recently, I’ve placed particular emphasis on the contract negotiations among German and British authorities, the Colonial authorities in Bathurst, Gambia, and the German and U.K. post offices. What I initially thought was genuine cooperation based on shared commercial interests may have really been well-planned Nazi duplicity. I’ll reveal the early evidence of that deception in my presentation.

This talk, titled *The Complete Story of the 1934-1939 Deutsche Lufthansa Route between Germany and South America*, will be hosted by the GPS on Sunday, May 24, at 11 a.m. in Meeting Room 105 (Level 1).

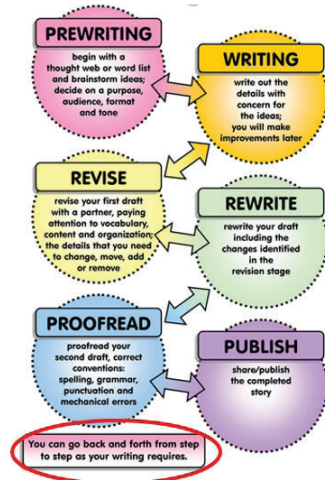


Figure 7. The writing process.

### Writers Unit #30

A great many philatelists, it would appear, enjoy sharing their knowledge of their hobby. Many either fear the writing process or don’t know where to start. My presentations on becoming a published philatelic author are always well attended, and accomplished authors frequently stop by to share their own insights.

For Boston 2026, I’ve modified my talk. I’ll still cover all the bases that ensure a publishable article. But I’ve added a section about my philatelic research

infrastructure: the applications that manage citations, provide full text search for my own documents, and clean up my grammar and sentence structure. I’ll also explore the growing role of AI in research and distinguish between acceptable and unacceptable uses.

*Writing Philatelic Articles that Get Published: A Practical Research Model using AI as a Tool—not a Collaborator* will be presented at the WU30 meeting on Saturday, May 23, at 3 p.m. in Meeting Room 153B (Level 1).

### And ... a postal history publishing experiment!

I purchased the cover shown in Figure 8 because I knew nothing about the military censorship of civilian mail. This sparked my research journey. I found an out-of-print German language book, *Die Postzensur der Alliierten im besetzten Deutschland nach dem II. Weltkrieg*. Indeed, it was the only reference I could find on military censorship of civilian mail. To make a long story (and journey) short, I have decided to republish this book in a German-English bilingual edition. Figure 9 illustrates the new cover for the book.

I have no idea whether there is a market for republishing out-of-print books in bilingual editions, but I have the tech-



Figure 8. Twice-censored cover from Pretoria, South Africa, to Helmstedt, Germany, in 1942. Imperial Censor 3792 was located in Liverpool, the military censor in the U.S. sector of Berlin (author’s collection).

nology to create reliable translations and publish them inexpensively as print-on-demand editions. To determine whether a market exists, I established a publishing imprint, Philatelic Research Press.

The book will be available for preorder at Boston 2026. If the experiment is successful, I hope to republish other significant out-of-print philatelic books in bilingual editions. We shall see ...



Figure 9. New book.

### Download articles

If you wish to download any of the aforementioned – or other articles of mine – you are welcome to visit my website, [www.PhilatelicResearch.org/articles](http://www.PhilatelicResearch.org/articles). Or you can use the following shortcuts:

1. “Following an Envelope from Canton to São Paulo – A Context Philately Perspective”: [www.Philat.org/KSC2604A](http://www.Philat.org/KSC2604A)
2. “Coxsackie New York to Vienna Via West Africa”: [www.Philat.org/FD2603A](http://www.Philat.org/FD2603A)
3. “SS Forerunner – From Bordeaux to Bathurst in 1852 – Taking Epistolary Research to a Higher Level”: [www.Philat.org/AP2605A](http://www.Philat.org/AP2605A)
4. “The Role of Auxiliary Markings in Postal History”: [www.Philat.org/KC-C1704A](http://www.Philat.org/KC-C1704A) and [www.Philat.org/KCC1707A](http://www.Philat.org/KCC1707A)
5. “The Bathurst Connection: The Centrality of Gambia to the Development of Transatlantic Air Mail”: [www.Philat.org/CAM1510A](http://www.Philat.org/CAM1510A)

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## Monographs Published by the Military Postal History Society

The Military Postal History Society (APS Affiliate No. 19) has established a monograph series to disseminate new research and previously unpublished work dedicated to the study of the postal aspects of all wars and military actions of all nations. The Monograph Committee is currently soliciting proposals for manuscripts with a length between 40 and 140 pages (ideally, 60-90 pages.) Membership in MPHS is not a prerequisite for participation in this program.

To date MPHS has published six monographs, with a seventh forthcoming. (see listing.) Two more monographs have been promised by authors for later this year.

A review my monograph, *MS Gripsholm and the Two US-Japan Diplomatic Exchanges in World War II, A Postal History*, appeared in the June 2024 issue of *The Philatelic Communicator*. Reviews of other monographs in the series are also appearing elsewhere in the philatelic press.

Two to four monographs are planned for each year, dealing with themes linked to military campaigns, patriotics, pris-

oners of war, internment, postcards of a military nature, camp cancels, field post offices, propaganda labels and leaflets, V-mail, censorship and similar related material.

MPHS underwrites the cost of producing the monographs. It provides content and copy editing, as well as compiling and formatting at no cost to the authors. The monographs are prepared as print-on-demand books with free copies to relevant libraries, museums and retailers, as well as retail sales through Amazon.

To make them more affordable, neither the author nor MPHS derives a monetary profit from monograph sales. Authors, however, receive a \$200 honorarium plus 10 copies of his or her monograph (two additional for entry into competition.)

Proposals for monographs should be emailed to [monographs@mphsbod.org](mailto:monographs@mphsbod.org) and include the following information:

- Title of the work.
- Short summary of content (150 words).
- Identify aspects of original research to be shared.

- Projected page and/or word count.
- Indicate an anticipated timeline for completing a draft.

### Current MPHS Monographs

1. Harold Krische, *American Aid for German War Prisoners, A Postal History* (92 pages)
2. Louis Fiset, *MS Gripsholm and the Two US-Japan Diplomatic Exchanges in World War II, A Postal History* (88 pages)
3. Richard G. Lomax, *Preparing for the Great War: West Point Cadet Henry Henley Chapman, Class of 1917* (82 pages)
4. John Hardies, *U.S. Postal Censorship during World War I* (118 pages)
5. Robert Gray, *The Ahmednagar Prisoners of War Camps, India 1914-1920* (136 pages)
6. Peter Burrows, *Stationery of the AEF in World War I* (131 pages)
7. Jerry Miller, *American Occupation of the Rhineland 1918-1923* (forthcoming)

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## Call for Entries: Chicagopex's 60th Literature Competition

It's that time of year again, when philatelic writers of all stripes should begin planning to submit their recent work to the annual philatelic literature contest at Chicagopex.



The show takes place in Itasca, Ill. from Nov. 20-22. The deadline for entries is Sept. 19.

Chicagopex considers "philatelic literature" to be printed and electronic publications 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 exhibition is conducted and judged according to the APS *Manual of Literature*

*Judging and Exhibiting*, dated August 2021 which is available free online at <https://stamps.org/Portals/0/RevisedLit%20Manual610linked.pdf>.

Philatelic literature is accepted for judging, whether in hard copy, via electronic media or in combination, in one of two categories: "Open" and "Articles."

There are six classes of literature being accepted in the "Open" category for this show: philatelic books, compendiums and handbooks; catalogs; society journals and periodicals (including philatelic study group bulletins); monographs in excess of 8,000 words; articles under 8,000 words; and websites, digital media, blogs or message boards. Entries must be in English and generally must have been published within the last 18

or 24 months.

The "Articles" category includes philatelic columns (regularly appearing at least quarterly in either philatelic or non-philatelic publications), as well as individual articles (or short series), fewer than 8,000 words total.

Entrants should send two copies of the printed work, the fee (\$30 per competitive entry), a synopsis and a color photocopy of the cover or front page.

Full details are given in the official prospectus, which is available from <https://www.chicagopex.org/pdf-documents/2026-literature-prospectus.pdf>

The jury for the 2026 Chicagopex literature exhibition includes Ken Trettin, Cheryl Ganz (chair) and Tom Lera.

## WU#30-Sponsored YPLF Member Cole Longcor to Present Blount Symposium Project Proposal During Boston 2026

The Young Philatelic Leadership Fellow who is sponsored by the American Philatelic Society Writers Unit #30, Cole Longcor, will make a brief presentation on his proposed project during Boston 2026 at the YPLF event on Monday May 25th at 11 a.m. He will speak about the extensive research paper he is submitting to the Postal History Symposium.



Scott 837, 1938  
*Northwest Territory issue.*

Longcor's subject is the relationship between the expansion of mail systems and the development and growth of the territories/states in the Northwest Territory along the Ohio River, sparked by an interest in the Northwest Territory issue (Scott 837) of 1938. The project is titled, *The River Runs Through It* and examines the relationship between the Ohio River and the postal system in the three states of the Northwest Territory

through which the river runs, including Ohio, Indiana and Illinois.

"A mixed media approach is used," Longcor said in his proposal to the symposium. It includes "investigating artifacts from personal and museum collections, analyzing Richard Helbock's Post Office dataset, and reviewing past literature, including

sources from Marietta College Legacy Library's Special Collections and philatelic publications."

Longcor holds a BA in journalism and political science from Marietta College in Ohio and an MA in Public Affairs Reporting (political journalism) from the University of Illinois, Springfield. He has worked for National Public Radio, Illinois, and Capitol News Illinois and articles of his have been published by papers such as *The Chicago Sun-Times*.



Cole Longcor

## Secretary-Treasurer's Quarterly Report

Since the last issue of *TPC*, the fourth quarter of 2025, we have gained six new members, and lost one due to death.

### New Members

- 2107 Ronald J. Klimley
- 2109 Hal Klein
- 2110 Van Siegling
- 2111 Clayton Morrison
- 2112 Daniel P. Golden
- 2113 David Totel

### Deceased

- 1946 Hal Vogel

A warm welcome to our new members.

We began the year with \$4,973.23. With dues from new members and a few minor expenses, our bank balance is now \$4,835.67.

As I am writing this report, I note that my treasurer's report in the last issue was put together seven months before it was published.

Respectfully submitted,  
Alan Barasch  
Secretary-Treasurer  
[Secretary@WU30.org](mailto:Secretary@WU30.org)

## Maassen Awarded 2025 FEPA Medal; Exceptional Service to Organized Philately

[From April 2026 issue of FEPA News (No. 48), publication of the Federation of European Philatelic Associations]

The 2025 FEPA medal for Exceptional Service to Organized Philately was awarded to Wolfgang Maassen RDP FRPSL (Germany, born 1949). Maassen has been an author, publisher and journalist in the fields of philately and postal history for more than 45 years. He has been involved in public relations for the "Bund Deutscher Philatelisten" for 35 years. He served as head of the press office for the IBRA 1999 World Exhibition in Nuremberg, head of the administration for IBRA 2009 in Essen and IPHLA 2012 in Mainz. He also served as head of the organizing team for IBRA 2023 in Essen.

For many years, Maassen has advised several German professional organizations as a consultant and served as editor of several well-known national and international journals. Amongst these, he edited the German magazine *Philatelie* from 1989 to 2016.

Maassen's work has long focused on two major book series: manuals for stamp collectors and a chronicle of German philately. To date, he has published more than 100 books.

From May 2005 to November 2025, he served as president of the Association Internationale des Journalistes Philatélique (AIJP). He is a Fellow of the Royal Philatelic Society London and a signatory of the Roll of Distinguished Philatelists.

## Jason Manchester, literature judge and stalwart of APS, GPS, Others

Former APS philatelic literature judge Jason Hewitt Manchester died March 4 at 86. For many years he was active with the Colopex World Series of Philately show in Columbus, Ohio, where he served as bourse chairman, judging coordinator and literature exhibition chairman.

Jason specialized in many aspects of German philately and was a founding member of Columbus Chapter 20 of the Germany Philatelic Society (GPS). He authored many articles in the society's journal, *German Postal Specialist* and was editor of David W. Barnette's monograph, *The Offset Berlin Post Office Stamps of 1920*, published by the Inflation Study Group of GPS. He also served as longtime editor of the newsletter of the Columbus Philatelic Club.

He held leadership positions in sev-



Jason Manchester (1939-2026)

eral stamp clubs in the Columbus area and served as vice president, president and board member of GPS. He was active in the Germany and Colonies Philatelic Society of Great Britain, the German Philatelic Federation (BDPh), the Poststempelgilde e.V. (Postmark Specialists of Germany), and the Ar-

beitsgemeinschaft Zensurpost (censorship study group). In 1994, Jason was awarded the bronze medal for merit in research and literature of the BDPh.

Jason was a 50+ year member of both GPS and APS. In 2023 the APS honored him with the Nicholas G. Carter volunteer recognition award for national service to philately.

Jason Manchester received his PhD in physical chemistry from Ohio State University. He joined the faculty of OSU where he was responsible for undergraduate and graduate students and their chemical laboratories, and authored two chemistry laboratory manuals. He retired in 1999. Jason is survived by his brother Tim and many nieces and nephews.

— Alan Warren

## Jim Graue, philatelic judge and longtime member of of APS, GPS, AAMS

James Wiswall Graue died April 30 at age 87. He was elected to the Writers #30 Hall of Fame in 2014 and is remembered especially for his service in the American Air Mail Society and the Germany Philatelic Society.

Graue was past vice-president and president of the American Air Mail Society and chaired its publications committee, where he also served as editor-in-chief of the *American Air Mail Catalogue*. For many years Jim was also editor of *The Airpost Journal*, publication of the AAMS.

He served the Germany Philatelic Society as director and president, and also was editor of the *German Postal Specialist* for many years.

In the exhibiting world, Jim was an accredited chief judge for both philatelic and literature exhibits. As an exhibitor he was widely known for his detailed displays. He won the grand award at Aerophilately 2007. He served on the APS Committee on the Accreditation of National Exhibitions and Judges (CANEJ), as well as contributing to – and editing



Jim Graue (1939-2026)

– the 6th edition of its *APS Manual of Philatelic Judging*. For the Smithsonian National Postal Museum, Jim was an expert consultant to its Arago site.

Jim Graue contributed scores of articles to the Germany and Airmail societies' journals, as well as the *American Philatelic Congress Book*, the *American Philatelist*, and the Compex (Combined Philatelic Exhibition of Chicagoland) program.

Books that he authored include *Commercial Zeppelin Flights to South America*, with John Duggan (1995); *Deutsche Lufthansa: South Atlantic Airmail Service 1934-1939* (2000); and *German North Atlantic Catapult Flights 1929-1935*, with Dieter Leder (2004, and revised edition in 2014). He also edited and published *Eurasia Aviation Corporation*, by Peter Moeller and Larry Sall (2007).

In 2012 Jim received the APS Luff award for distinguished philatelic research. Other honors include the AAMS George D. Kingdom award for best aerophilatelic book (1995), the AAMS Walter J. Conrath award for service to the society (1997), the Diane Boehret award (2005) and the American Philatelic Congress Erani R. Drossos award (2007). In 1999 he was named Distinguished Philatelist by the Northwest Federation of Stamp Clubs and, in 2010, was elected to the AAMS Aerophilatelic Hall of Fame.

— Alan Warren