

# The Philatelic Communicator

Quarterly Journal of  
Writers Unit 30, American Philatelic Society

Volume 37, Number 2, Whole Number 140

Second Quarter 2003

## Using Microsoft Publisher for Desktop Publishing

by Mike Mason

**Editor's Note:** This article is reprinted with permission from *Printips*, the house organ of Leesburg Printing.

For some graphic arts professionals, Microsoft Publisher is the software program they love to hate. It's not just that the program is only available on the PC platform and most graphic arts professionals prefer Macs. It's also that in its earliest versions, Publisher did not support many of the essential functions of prepress - principally, color separations.

Today Publisher is getting a second look, in part because of its continuing popularity with printing customers. It is a good alternative to high-end design programs like Adobe PageMaker and Quark XPress, both in price and ease of use. According to a Microsoft survey of Publisher 98/20M users, half of the eight hundred respondents use Publisher for business applications - business cards, newsletters, flyers and brochures.

### UNDERSTANDING DOCUMENT FORMATTING

Publisher, PageMaker and Quark XPress have one thing in common - the way they handle document formatting. Whereas a word processing program such as Word treats a document as a continuous flow of characters, a page layout program like Publisher is *object-oriented*. This means that all the document's elements are separate and distinct objects that can be moved, edited or deleted independently.

If you have ever used Word to format a trifold brochure, you are familiar with the difference between continuous and object-oriented formatting. In Word, a formatting change anywhere in the flow of characters affects the entire document. Adding so much as a period or extra space may throw off an entire, carefully formatted line ending, table, column, panel or page break. Worse yet, a change in printer drivers (such as printing the file on two different laser printers) may cause an unwanted shift in text. Object-oriented formatting, by contrast, anchors elements in place on each page or section of the document. A change

in one section does not have to affect other sections.

For Word users who want to improve control of document formatting, the move from word processing using Word to page layout using Publisher is an easy step. Many of the skills used in Word keyboard commands, for instance - are directly transferable to Publisher, giving it a familiar feel and encouraging the transition.

### EARLY VERSIONS OF PUBLISHER

In its very early versions, Publisher was intended for printing to the desktop and for viewing on a monitor or video screen, not for creating files to be used in commercial printing applications. Publisher offered gray scale and only one color model red/green/blue (RGB). It did not support the color model necessary for offset printing in full color - cyan/magenta/yellow/black (CMYK).

In addition, Publisher, like all PC-based programs, uses True Type fonts as an alternate to PostScript Type 1 fonts. The PostScript output devices that are the standard in a graphics and printing workflow, such as high resolution laser printers, imagesetters and lithographic film makers, could not reliably render True Type fonts during raster image processing. Consequently, outputting a Publisher file was risky for a commercial printer.

### SUPPORT FOR COMMERCIAL PRINT APPLICATIONS

Responding to frustrated Publisher document creators and frustrated commercial printers, in 1999 Microsoft convened a graphics industry panel to study the limitations of Publisher for commercial printing and to recommend changes. The result was a major change in Publisher that significantly improved its support for commercial printing applications.

At the same time, Microsoft created the Publisher Service Provider Program (PSPP) for commercial printers. To participate in the program, a business must be a service bureau, commercial printer, digital quick printer or copy

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# The Philatelic Communicator

ISSN 0147-3646

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Writers Unit 30, APS, publishes *The Philatelic Communicator* four times a year. A subscription to *TPC* is included with dues paid by members of the Unit.

Manuscripts are solicited on subjects of interest to writers, editors and publishers of all forms of philatelic literature. All submissions for publication, without exception, are subject to being edited. Opinions expressed in *The Philatelic Communicator* are those of their authors, and not necessarily of Writers Unit 30, APS, its officers, editor, publisher or agents. Letters received by the editor may be published unless labeled "Not for Publication." When possible, furnish copy, including letters, on diskettes (WordPerfect 8, RTF or ASCII). Include printed copy with diskettes. All editorial matters must be handled with the editor.

DEADLINES—For receipt of copy by the editor:

First Quarter ..... Jan. 15  
Second Quarter ..... April 15  
Third Quarter ..... July 15  
Fourth Quarter ..... Oct. 15

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Clementon, NJ (2005)

Augustine Serafini

Oshkosh, WI (2005)

Jay Smith

Snow Camp, NC (2005)

Kenneth Trettin

Rockford, IA (2003)

Writers Unit 30 has as its primary objective the encouragement and improvement of philatelic writing in all of its various forms. Calendar year membership dues, payable in advance in U.S. funds through a U.S. bank or Post Office are:

USPS Zip code address

\$15.00

Canada & Mexico

\$17.50

All other addressees

\$20.00

Please report address changes to the Secretary-Treasurer as soon as known in order to avoid loss of issues.

The Philatelic Communicator is printed and distributed by Wilcox Printing & Publishing, Inc., Madrid, Iowa.



*The Quill*  
Joe Foley

## APS ELECTION

The American Philatelic Society elections are over. While my own showing was respectable, I missed the cut by a few hundred votes. Many thanks though to all the members of WU30 who supported me.

Election post mortems tend to exacerbate differences and do little to advance the goals of the organization, so let's congratulate the winners and thank those who were not successful but offered their time, efforts and services.

## THE BEST LAID PLANS

I had the very best of intentions of getting this issue of *The Philatelic Communicator* to you before the APS election closed. It would have carried editorial endorsements and further comments. However, there were some communication problems regarding our own WU30 election. By the time those were resolved, the *PC* had lost "its place in line." I also edit the *Collectors Club Philatelist* and manage the auction of the Éire Philatelic Association. Both of these are time sensitive. Additionally, the arrival of a new grandson and other family considerations had a high priority.

While our bylaws stipulate a June 15 mailing of the WU30 ballot that has been waived by the officers and Council. A separate mailing for an election that had no competition at all, would have been a rather foolish expense and there was no way I could have complied with that mailing date for the *PC*.

That said, please vote.

## NEW LITERATURE JUDGING GUIDELINES

There have been a few grumbles about the new guidelines, but for the most part comments tend to be favorable. My own opinion is that they are very much an improvement over what we had.

One criticism is the splitting of the assessment categories into ten (eleven for society journals) criteria. For a group that resists a point system, when we do it, we certainly do tend to go overboard. The four categories used by the FIP and several countries strike me as more appropriate.

However, the bottle is more than half full!

## Writers Breakfast at Biloxi

by Lloyd de Vries

With most of the other members of the WU30 council having voted themselves off the island, the semiannual breakfast was left in my hands. Since few people were forewarned, we still had about 40 people in attendance.

APS stamp show manager Ken Martin says that makes the Biloxi event one of the best-attended Writers Unit breakfasts at a winter show.

Door prizes included four copies of the March 1, 2003, issue of *First Days*, Peter Martin's second as editor, a 2002 Datz Error guide contributed by John Hotchner, and two sets of the Royal Canadian Philatelic Society journal, brought by Charles Verge. One table seemed to have a lock on the early numbers drawn, and a board of inquiry has been set up.

After Alan Warren gave his talk on literature judging criteria, Jay Smith questioned how the new guidelines fit the electronic media. Alan's short answer: They don't, really.

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### APS WRITERS UNIT HALL OF FAME INDUCTEES

by John M. Hotchner

#### Fred MacDonald (1941-)

Too often, the passing of one philatelist ends the research that is his passion. When Writers' Unit Hall of Fame member Charles L. Towle passed on in 1990, it appeared that there was no one willing to step forward to continue the study and publication of information on U.S. railway mail. Towle had begun his exhaustive effort to trace and classify all U.S. Railway postmarks in the early 1970s, but the task was far from complete.

Our inductee today appeared almost immediately, and took upon himself the task of completing the project, including the almost full time tracing work. Towle had begun the process of putting out a comprehensive RPO catalogue just before his death. So our inductee went to Tucson to assemble and take with him all Towle's records, unpublished tracings and untraced photocopies and covers. Then, over time, he honed his tracing skills (those having been somewhat crude in the New Jersey Railroad catalogue he had already authored).

Eventually, the RPO catalogue was published: three volumes at an average of 330 pages each. It is the most comprehensive and authoritative work ever published on the subject.

Next our inductee (collaborating with the late John Kay) turned his talents to producing the *Mail Travel Guide*, a state-by-state history and catalogue of railway lines. The

guide is being published in sections; sixteen so far, running to about 1,000 pages. He also completed another work that Towle had envisaged: a U.S. Transit Markings Catalogue. After John Kay's passing, our inductee served as editor of updated editions of Kay's Directories of RPOs and route agents, which list lines that exist according to postal records, whether or not postmarks are known.

Finally our inductee has also authored a 196-page hardbound volume on *Postal Markings of U.S. Waterway Routes (1839-1997)*.

In summary, we have an author and editor who not only fulfilled visions of others, but who has conceived and brought to print additional high quality, well-researched, standard works that not only serve his fellow specialty collectors in the mobile post office field, but which help to make the comprehensiveness of philatelic literature the envy of other hobbies.

The American Philatelic Society's Writers Unit #30 is proud to add the name of Fred MacDonald to the distinguished assemblage of the very best in philatelic literature by inducting him into the APS Writers Unit Hall of Fame.

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#### Philip H. Ward, Jr. (1886-1963)

Dr. Stanley Bierman\* (a Writers Unit Hall of Famer himself) calls our second inductee this morning "An aristocrat of Philately." As a first rank collector of classic U.S. and world stamps, dealer and auctioneer who helped to build many of the world's finest collections, researcher and notable philatelic journalist, he made a significant impact on philately in the United States during the first half of the last century.

He first came to national attention when, in 1918, his research and writing on "The Coil Stamps of the United Sates" appearing serially in *The Philatelic Gazette*, was noted by the publishers of *Mekeel's Weekly Stamp News*. The Coil Stamps series was notable as a contemporary record and scholarly analysis of these important and complex postal emissions.

The result was that our inductee was invited to edit the U.S. column for *Mekeel's*. On October 12, 1918, "Chronicle of New Issues and Varieties" was started under the Ward byline, with a subsequent name change to "U.S. News and Comments," and later, "U.S. Tidbits." The column appeared for forty-three years!

As a dealer, our inductee began his own house organ as ►►continued on page 7

►►Microsoft Publisher (*continued from page 1*) participate in the PSPP program. Participation in the program gives us access to a prepress training guide; Publisher newsgroups and the Publisher 2002 prepress troubleshooter and a dedicated prepress technical hot line. All these resources help us successfully output your Publisher file.

### COLOR MODELS

For commercial printers, an important change in Publisher 2000 is the inclusion of the CMYK color model. A *color model* or *color space* uses precise numerical values to define the range of color the model can produce. The visible spectrum contains millions of colors, and each device used in commercial printing reproduces a unique subset of the range - its specific *color gamut*. Though the color gamut for different devices overlap, they don't match exactly.

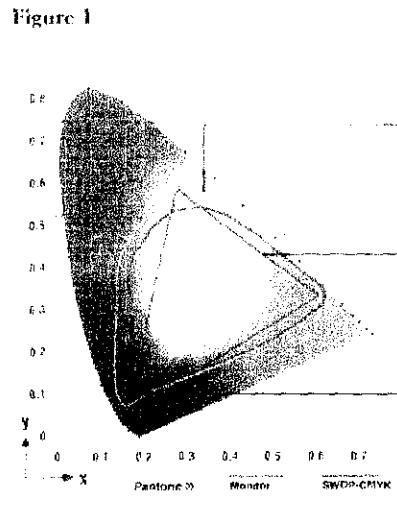
To illustrate, Figure 1 shows the entire visible spectrum. Within the spectrum is the color space for an RGB device (such as a computer or video monitor) and the color space for the CMYK process ink colors. You can see that there are some greens, magentas and violets that lie within the RGB color gamut but outside the CMYK color gamut. Printing presses can only produce color in the CMYK color gamut; therefore, if your document is using the RGB color model, it may contain colors that lie outside the CMYK color gamut, and therefore not reproducible on the printing press.

### COLOR MATCHING

Another improvement in Publisher 2000 is support of the Pantone matching system. A matching system is a set of formulas for producing ink mixtures using various combinations of standard colors. The Pantone matching system (PMS) is the most widely used such system in commercial printing - from various combinations of only fourteen standard colors plus transparent white, thousands of colors can be created. Printers refer to these as *spot colors*.

### SELECTING THE CORRECT COLOR SPACE

Publisher 2000 supports three color spaces: RGB



(red/green/blue); HSL (hue/saturation/luminosity); and CMYK (cyan/magenta/yellow/black) plus the Pantone matching system. Publisher defaults to the RGB color space; keep this in mind when you are preparing a document for offset printing.

Offset printing uses the CMYK color space or the Pantone matching system. Although, it is possible to prepare a document in the RGB color space and convert it to CMYK or PMS before submitting it to us, we recommend that you work in the appropriate color space during document creation.

One more caution - if you intend to print in Pantone match colors, select your colors exclusively from the Pantone swatches rather than the color selector, and return to the swatch each time you specify a color. This will

ensure that like colors are together on the same press plate and that the proper number of press plates will be produced from your file.

### SUBMITTING YOUR PUBLISHER FILE

Due to the support for commercial printing applications added to Publisher 2000 and 2002, we prefer that you submit files created from these versions. We will accept older versions for gray-scale or single color printing, but not for full

color printing. If you have a pre-2000 version of Publisher, we recommend that you upgrade now even if you are not preparing full color files.

There are two ways for you to prepare your Publisher file for submission to us:

- use the *Pack and Go* wizard to collect graphics, fonts and files; or
- save and submit as a PostScript file.

We cannot give you a hard-and-fast rule for selecting the method. Depending on the nature of your specific project, we may sometimes prefer the native Publisher file to a PostScript file. When you are in the planning stages for your project, call us at 1-800-828-3348 and we'll advise you. Whichever file format you use, remember to print a hard copy (both composite and color separated) to submit with the file.

Leesburg Printing may also be reached at 3606 Parkway Blvd., Leesburg, FL 34748, e-mail: [email@leesburgprinting.com](mailto:email@leesburgprinting.com) and Website: [www.leesburgprinting.com](http://www.leesburgprinting.com). Ed. □



# WU30

## WRITERS' ROUNDTABLE

### AT

## STAMPSHOW

### COLUMBUS, OHIO ~ AUGUST 8, 2003

Based on the success of the Roundtable held at STAMPSHOW last year in Atlantic City, the officers and Council of Writers Unit 30 have decided to hold another. A two hour block has been reserved for Friday morning, August 8<sup>th</sup> at 10:00a.m. in room C110. Chairing the session will be WU30 president Dane Claussen. In addition to his philatelic background, Dane brings to the Roundtable an impressive array of professional and academic credentials. Joining him will be a number of past and present WU30 "gurus."

This event is not limited to members of WU30 but is open to all. Be sure to spread the word to any that are, or might be, interested in writing, editing or publishing. All are welcome.

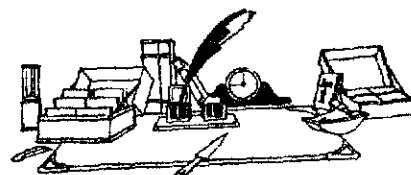
A roundtable by its very nature depends in large measure on the wishes of the participants. The list of topics below is just a suggestion. You will decide what will be discussed, and that may well include topics not found below.

- Computer software for:
  - Writing
  - Editing
  - Publishing
  - Pros & Cons
- Verification of statements and claims
- Reprinting
- Graphics
- Source citation
- Honorariums:
  - Authors
  - Editors
- Copyright
- Editorial Endorsements
- Cost control
- New Literature Judging Guidelines
- Responsible Journalism
- Internet publications

If you have any suggestions for the Roundtable, please contact Dane Claussen. His address, phone and e-mail are given on page 2. Hope to see you in Columbus.

# President's Message

by Dr. Dane S. Claussen



Headlines are part of the “furniture” of any newspaper, magazine or newsletter (and even books, when one thinks of chapter titles and subheads), and therefore are as important as the furniture in your house. Both headlines and furniture draw the eye to them, whether they’re intended to or not, and a publication doesn’t work without headlines any more so than a home without furniture. As you walk around your house, you maneuver between pieces of furniture, using some and not others, and as you read anything printed, your reading of articles is determined by being interested in some headlines and not in others.

However, a big difference between headlines and furniture is that we want to get readers interested in every story with every headline, while some furniture is more interesting and/or more useful by intent as well as by result. The bottom line is that every headline is important, but you would never know it by looking at many mass-market magazines or by looking at many philatelic periodicals.

The basics of writing good headlines haven’t changed, despite the two or three-word story labels (they can’t be called “headlines”), some of them double entendres at best and meaningless at worst, that now commonly appear in some of the country’s largest magazines. Some philatelic editors, even worse, don’t simply take license with headline writing, but never learned how to do it in the first place.

Headline writing, as many others have said, is as much an art as a skill. Thinking, as a *Wall Street Journal* headline writer recently did, to quickly skewer the wordy script of the “Ghosts of the Abyss documentary,” with the headline, “Loose lips sink Titanic Flick,” takes talent, perhaps some patience, even strong self-confidence as a copyeditor. When one realizes that *Wall Street Journal* copyeditors write multiple headlines like that every day, while checking facts, correcting grammar and style, editing stories for length, etc., one truly appreciates good headline-writing.

But while headline writing may be an art, anyone can learn the “skills” aspects of it. What should a headline accomplish? As many of the following as possible: summarizing the story (that’s a must), capturing readers’ attention (an important goal, although sometimes boring stories having boring headlines), maintain the story’s mood, consistently apply the periodical’s overall tone, suggest the story’s relative importance, and add (or at least not detract from) the attractiveness of the page.

Therefore, a good headline is, as Dorothy Bowles and Diane Borden put it:

- Accurate in fact, tone, scope and focus, and it emphasizes the main themes of the article. It is balanced and fair and in good taste.
- Clear, succinct, grammatical, easy to read and easy to understand.
- Vital and strong, active, bright.
- Catches readers’ attention and entices them into the story.
- has freshness and immediacy
- Accurately grades the news, based on its size and shape.

To accomplish those goals:

- It is helpful to understand the article thoroughly before writing the headline for it.
- It should not “stutter,” i.e. repeat the same words as in the lead paragraph of the article (all articles should have a lead that brings the reader into the story; many philatelic articles are written in narrative/chronological order and don’t get to the point until the middle or the end; this assumes that readers have infinite time and interests).

It should attribute opinions or quotes that are in the headline, such as “APS will be bankrupt, president predicts.” Both colons and dashes may also be used, as in, “APS president: Society will be bankrupt,” or “APS will be bankrupt—president.” Newspaper copyeditors sometimes incorrectly do this: “Society will be bankrupt: APS President.” Avoid their illiterate mistake.

- The headline cannot be ambiguous.
- No word other than a preposition or conjunction should be repeated in a headline, and those words should be kept to a minimum, let alone minimum repetition.
- Avoid conjugations of the verb “to be” (is, are, etc.) anytime you can use an action verb.
- Every headline needs a verb, and every verb needs a subject.
- Use correct tense. In the general news media, the present tense is usually used about both present and past tense events, while the future tense is used for future action. In other periodicals, use whatever tense is correct.
- Use the active voice.

- Use only common abbreviations and acronyms in headlines.
  - Punctuate headlines correctly and don't use ampersands, hyphenation or exclamation marks. Keep question marks to a minimum, because writing headlines that are rhetorical questions is lazy and uninteresting—they practically invite the reader to respond, "no," and turn the page without reading the article.
  - Capitalize the first word of a headline and then do not capitalize the first letter of any other word except proper nouns. This is called "downstyle," and is now widely accepted among editors and graphic designers worldwide.
  - Headlines should never be more than two lines ("decks") tall, unless an article is squeezed into one relatively narrow column. A "three-deck" headline is then acceptable, but try never to use four or more.
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The election ballot for the APS Writers Unit officers and Council is elsewhere in this issue of the *Philatelic Communicator*. Please vote.

I do not know at this writing whether the third quarter issue of the *Communicator* will be arriving at members' homes before or after the APS Convention, which is early than usual this year (mid-August) in Columbus. It's a very nice, reasonably priced and easily traveled city in which I have judged COLOPEX and traveled to and through for other business. Please make your plans now to attend the APS Convention, with its Writers Unit breakfast, Writers Unit roundtable (at which members and others can ask any question they wish to on research, writing, editing, design, copyright law, desktop publishing software), the competitive literature exhibit critique, and probably other relevant seminars (such as on specialized research areas, on judging philatelic literature, and so on).

I hope to see you in August. □

## A NEW ENTRY IN LITERATURE EXHIBITIONS

NAPEX, held just outside Washington DC in the Spring will initiate a literature section beginning next year. Charley Peterson, WU30 past-president, is organizing the new section and will have details for us in the next issue. □

## OUTREACH

Looks like the group in Denver has done it again. *The Denver Post* had a full half page article, with color illustrations, on our hobby in the Sunday, March 23, 2003 issue. It was a positive article with some eye-catching graphics. □

## ►►Hall of Fame (*continued from page 3*)

a serialized periodical in which are to be found many major private treaty offerings, engaging stories on stamp finds, and scholarly articles written by Stanley Ashbrook, Dr. Carroll Chase and Beverly King; the first two of whom are members of the Writers Unit Hall of Fame.

In addition to his writing and editing, our inductee was a preservationist. He was instrumental arranging for the transfer of the Hiram Deats Philatelic Library, then the largest collection of books on philately ever assembled, to the Free Library of Philadelphia in 1949. He was also one of the founders of the American Philatelic Congress.

As with many of the greats, our inductee was not an unmixed blessing. Especially as a dealer, he was involved in a couple of highly publicized incidents in which there were charges of questionable ethics. And he was known to be decidedly opinionated with little appreciation for any collector not willing to spend money to buy really good stamps.

Nevertheless, his contributions to philatelic literature and the preservation of such literature are manifest, and the American Philatelic Society's Writers Unit #30 is pleased to place the name of Philip H. Ward, Jr. in its Hall of Fame; the latest to be inducted, joining more than 100 of the most renowned contributors to philatelic literature.

\* We gratefully acknowledge that Dr. Stanley M. Bierman's *More of the World's Greatest Stamp Collectors* is the source of most of the above information and some of the phrasing used in presenting it. □

## Literature Exhibition Calendar

Coordinators of Literature Exhibitions are encouraged to submit full information, including a prospectus, for these listings. Please contact the editor well in advance of the closing date for entries.

### August 7-10, 2003

A.P.S. STAMPSHOW, Greater Columbus Convention Center, Columbus, Ohio, entries have closed.

### October 3-5, 2003

SESCAL 2002, Radisson at LAX Hotel, 6225 W. Century Blvd, Los Angeles, entry fee \$15, deadline for entries July 14, information from Larry parks, Box 1116, Thousand Oaks, CA 91358, SESCAL Website: <[www.sescal.org](http://www.sescal.org)>.

### November 21-3, 2003

CHICAGOPEX 2003, Sheraton Chicago Northwest, 3400 West Euclid Ave., Arlington Heights, IL 60005, information from John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532-3138, e-mail: <[doyle-stamps@att.net](mailto:doyle-stamps@att.net)>, Website: <[www.chicagopex.com](http://www.chicagopex.com)>.

### February 13-15, 2004

COLOPEX 2003, Greater Columbus Convention Center, 400 North High St., Columbus, OH, Check Website for information as it becomes available: <<http://ourworld.compuserve.com/homepages/wbeau/>> □

## Typos

by John F. Dunn

Typos . . . they are unavoidable, and, I don't mind receiving tongue-in-cheek reminders that we are not perfect. These notes do stimulate me to try harder to avoid them, but when I receive a note from someone who is under the impression that a weekly publication is going to get out without any typos . . . well . . . it just doesn't work that way.

Every once in awhile, I feel as if I should plant an occasional typo just to keep the perfectionists happy, but I figure somewhere in that issue we have already unwittingly planted more than enough typos. There also are occasions when it is hard to resist the possibility of turning a correct phrase into a hilarious one simply by changing one or two letters.

One problem in proofing copy is in running a computer-Spell Check program, which will not recognize errors if they are proper words. Thus, "put it there," when "put it here" was supposed to be written, will not be spotted as an error.

I try to read everything before it gets published, but especially when it gets down to the deadline, I sometimes will skip over a piece or miss an error. I will, however, try to make sure that names, and even more so addresses, are accurate. I also will try to double check what I can when I receive an article that appears to have an inaccuracy—for what good is an item or article if we, give you the wrong factual information?

However, sometimes when I have typos brought to my attention, I can share the smile we inadvertently brought to the face of the reader.

They remind me, as well, of other favorites I have read through the years. One with a philatelic bent is an article that referred to "never hingled" stamps (but do they have "original glum?").

Some mass media magazines will run small space fillers, reproducing typos from their own or other publications. One of my favorites was an article, about a particular preacher whose sermon was so powerful that when he concluded, "the whole audience burst into applesauce."

I also have some pet peeves. One of these is the use of Postal Service state codes as abbreviations. The Postal People had a good reason to assign two-letter codes to each state: automation. But when a writer refers to Connecticut

as "CT," I try to change it to "Conn.," the correct abbreviation. (In reverse, if an address spells out the state name or uses the proper abbreviation, I will replace the with the Postal Service state code.)

Another pet peeve is the use of apostrophes in years 1920's, 1900's, etc. Since an apostrophe in that place denotes possession, it doesn't make grammatical sense; but I would estimate that fully half of the articles I receive will have that error.

Actually, my pet peeves hardly matter, because I know that the reader will understand the writer's message. But I still try to correct them, if only to avoid having them repeated elsewhere.

Perhaps the most popular error is "its/it's." I usually catch the misplaced or missing apostrophe, but they do slip through—and sometimes I have an "error" brought to my attention when, in fact, we used "its/ it's" correctly!

This also reminds me of the "Phillipines." My mother's name was Phyllis, so there was a tendency to spell the country name with a double "l." Then, one day I received an angry note from a representative from the "Society for the Prevention of Correct Spelling" (it may not have been that precise name, but it was something like that). The writer harshly reminded me that it was "Philippines," and now I almost always catch myself and spell it correctly. (I have tabs in my dictionary for words such as "occasionally," "accommodate" and "Cincinnati" that I just cannot seem to grasp.)

Typos . . . what are your favorites? What are your pet peeves? Pass them along (hopefully with an example from another publication, and definitely not from this column).

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**Editor's Note:** Reprinted with permission from "From the Publisher's Desk," of the February 7, 2003 issue of *Mekeel's and Stamps Magazine*. John's invitation in the last column also holds for *The Philatelic Communicator*. Share your favorites with the editor. □

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### NEW COLUMN IN PHILATELIC LITERATURE REVIEW

David Straight has begun a new column "Colophon" in the *PLR*. The series provides a round-up of news related to philatelic literature in its broadest scope and includes comments and observations of the author. □

## Typewriter Leftovers

by Joseph E. Foley

More than a few WU30 members probably "grew up" with typewriters. It's a safe bet that a good number of us "graduated" from longhand to a typewriter. The habits of a lifetime, or the better part, are hard to shed.

WU30 past president Charlie Peterson was one of the first to call my attention to some of my own "leftovers." On one of the rare occasions when I had the *PC* ready early enough to have it proofread by a third party, he provided yeoman service. Another early mentor was the late Joe Frye. More recently in the course of qualifying as a literature judge I've seen a goodly number of philatelic publications.

### WHY A CONCERN?

Some have asked me: "So what? Why should we be so formal?" One good reason is that an error of any type (and I make more than my share) can be jarring to many a reader. If an author is trying to explain why magenta ink was used to cancel the stamps of Eastern Nowhere during the insurrection of 1908, the author wants a modicum of interest given to his thesis. Up crops an error and at least some readers are now thinking about the error and not the magenta postmark. Let's not "build in" distractions.

### ITALICS

Let's begin with *italics*. We didn't have that capability with a typewriter (unless you count changing the sphere on one of those late model IBM machines). We used to underline instead. Underlining was a standard practice in either typing or manuscript and the "trigger" for italics when typeset. There continue to be many writers and editors who still use underlining where *italics* would be more appropriate. Frequently, we can spot the title of a book or journal being underlined. At times, quotation marks are misused for the title. An extreme example of this was an instance where a writer used all three for the "Title of a Book," and this was by a former newspaper journalist.

**Boldface** is also occasionally used instead of *italics*. It's also customary to use *italics* for the name of a ship but not the type of ship. Names of planes and trains are also italicized. Check a style guide for more comprehensive guidance on the use of *italics*.

Spaces—this is one that I still have a problem with. At the end of a sentence, there is just one space, not two. Hard to kill off that old habit. Our computers, like typesetting, have a varying space for each letter, unlike a typewriter where "i" and "m" (and all keystrokes) have the same width. The double space with a typewriter made sure the end of a sentence was recognized. Not needed with a computer—just a single space. For finding repetitive errors,

most word processing systems have a function that enables us to detect them. For example in WordPerfect8, click Edit>Find and Replace (or just "Control F"). This enables the finding of all the double spaces and the replacing them with single spaces. Just key in a period followed by two spaces in the "Find" window and a period followed by a single space in the "Replace With" widow. Then click "Replace All" and all of the double spaces after a period will become single spaces—a mass change.

### QUOTATION MARKS OR RABBIT TRACKS?

Joe Frye used to take me to task for what he called "rabbit tracks." That is, using " " instead of " ". Back to our old typewriters—we just had one key and used " for both leading as well as trailing quotation marks and as a symbol for inches as well. Well, now we can do it just like a professional typesetter. However, some professionals are still using ". To make things less than helpful, when taking a text from one word processing system to another, or sending it over the 'net, the quotation marks frequently turn into rabbit tracks. A mass change is useful to bring everything into line. However, if the quotation ends with a numeral, e.g., 9" the change in that case will have to be made on an individual basis.

Much the same goes for a single quotation mark. One common confusion is the misuse of a single quotation mark where a double is customary. The single quotation mark should only be used for a quotation within a quotation. Some writers tend to use it for very short quotations, to lend emphasis (in lieu of *italics*) or to identify perhaps a colloquialism.

### A GOOD REFERENCE

As an amateur myself, I frequently refer to *The Chicago Manual of Style*. This is a user-friendly guide with a powerful index that makes it a very handy desk reference. The 14<sup>th</sup> edition is the current one. However, the 15<sup>th</sup> edition is due out in July of this year. A review will definitely be in the next issue of the *PC*.

Over the past few years, other similar references have been suggested and I've looked at many, but always come back to *Chicago*. (Wish I had one in college!)

In checking Barnes & Noble's Website ([www.barnesandnoble.com](http://www.barnesandnoble.com)), I found that the one I did have in college *The Harper Handbook of College Composition* by Wykoff and Shaw went through several editions and a second-hand copy may be had for less than \$10.00. It's a useful reference, but I still prefer *The Chicago Manual*.

If all else fails, look in the back of your dictionary. Most have a brief, but useful, "Handbook of Style." □

## Editor-to-Editor Exchanges

by Ken Trettin  
Editor, *The American Revenuer*

Several years ago the editor of another philatelic journal and I made an agreement to exchange copies of our publications. This type of exchange is a long established custom; in fact the US Post Office transmitted such exchanges postage free for many years. Several months ago I noticed that it had been a rather long time since I had received a copy of his publication. Upon inquiry, he told me that his publication committee had decided not to allow these exchanges. I am sorry guys, but this is a situation that I must publicly protest.

The society that allows its editor to enter into these exchanges will benefit from them. As an editor, I learn from reading other publications; I learn what is happening in other areas of philately and can relate this to my readers and how events elsewhere may affect our branch of the hobby. I learn from others editing and production techniques so that I can apply them to my journal.

Oh, it may be difficult to say just what has been a benefit from an editor being more fully aware of the philatelic press, but there are benefits. It may be difficult to place a dollar value on these benefits and to weigh them against one's society's cost in providing a reciprocal subscription, but there are benefits. It is a hard fact that there is not one society journal editor that is fully compensated for their time and expertise in producing their society's publication.

To deny the editor the traditional right to exchange subscriptions with other editors is simply another way of saying "Your efforts are worth even less than we have previously acknowledged." The economics of small circulation journals may not allow very large stipends to the editor, but even the smallest circulation journals can afford several additional subscriptions to support their publication by supporting their editor.

I will not name the offending society. I have continued to send the unnamed editor copies of my publication. I would hope that the members of the offending so-called "publication committee" will recognize themselves in my mirror and take action to correct their extreme short sightedness. □

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Anyone can be accurate and even profound, but it is damned hard work to make criticism charming.

—H. L. Mencken

## Editors' FAQ

by Larry Goldberg

**Q. What's the difference between a magazine and a newsletter?**

A. I usually consider a newsletter as a periodical that starts its editorial on the front page. A magazine has a separate cover with some sort of graphic art that identifies the publication.

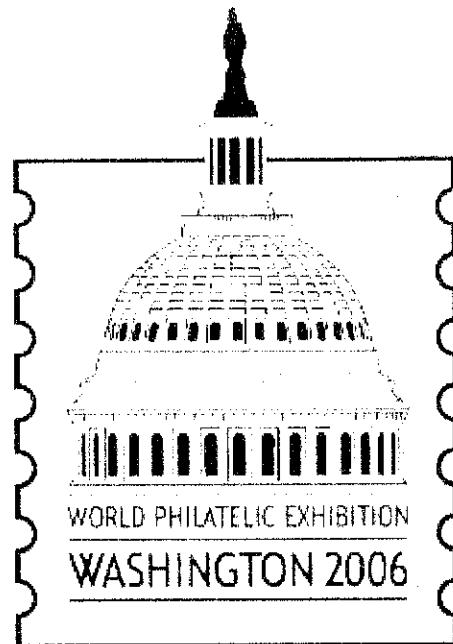
**Q. How many different faces can I mix on a page?**

A. The fewer the better. Set up your style sheet and stick to it. There is one exception. You might want to use a variety of different type for headlines, especially when it helps the graphic image of the article. Even then stick to your style sheets for text *et al.* The more fonts you use, the more garbled your layout will appear. Consequently, readability will suffer. (And IF you don't believe Larry's advice, read this! Ed.)

**Q. How do you determine what letter spacing to use?**

A. From an aesthetic standpoint, I like text to be a little tight, but actually normal letter spacing provides better legibility with most text fonts. □

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## REVIEWS

**NOTE:** Material for review may be sent to the editor at the address noted on the inside front cover. Reviews are also welcomed from others. Reviews from those having an interest in the item such as publishers, distributors, etc., must include a copy of the publication with the review [which, on request, we will return]. *Philatelic Communicator* reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers.

We welcome a new reviewer to *TPC*. Colonel Richard Morain is the president of the Universal Ship Cancellation Society, is a member of several philatelic groups and exhibits naval covers nationally.

***U. S. Air Service in the British Isles 1917-1919*, James N. Boyden, Military Postal History Society, Box 32, Cypress TX 77410-0032, 2003, 96 pages, 8½ by 11", soft covers, comb bound, \$30 in the U.S., \$35 elsewhere postpaid (\$10 less to MPH members).**

The author continues one aspect of his earlier book, *AEF in the BEF* (1996) by concentrating on the locations of the United States Army Air Service units in the British Isles during World War I. His new book focuses on the postal operations of the Air Service and the British post offices used for mail dispatch. The introduction includes details on terminology used, geography, and the eleven-level value scale employed to approximate current dollar costs for specific cover markings.

The organization of the squadrons, the location of rest camps used by troops arriving in Britain, and the value scale for Air Service mail from the British Isles are presented in the second chapter. Subsequent chapters focus on postal operations with illustration of cancellations, censorship, and a listing of the Air Service units with squadron number, type of service, service period, location, and additional comments. Another chapter lists the Air Service stations alphabetically along with location, activity, units, and the available British post offices that were sometimes used. The final chapter lists flight training locations.

Useful appendices cover abbreviations, British post offices at or near Air Service locations, and a list of Air Service units that never filed unit histories with the AEF. This last appendix explains why information on certain units is not available in the National Archives. The author drew extensively on the Record Group 120 in the National Archives, including the papers of Col. Edgar S. Gorrell on Air Service unit histories. A bibliography concludes the

book.

Author Boyden also credits fellow collectors whose covers help document this chapter of U.S. Air Service units in WW I. The illustrations are quite good and the text is nicely presented.

Alan Warren

***Maritime Disaster Mail*** by Norman Hoggarth and Robin Gwynn, Stuart Rossiter Trust, Great Britain, 2003, 352 + x pages, A4 size, hardbound, illustrated, index, available in the U.S. from Leonard Hartmann, Box 36006, Louisville, KY 40233, at \$77.50 postpaid to U.S. addresses. ISBN 0 9530004 4 3.

Since 1970, Adrian Hopkin's book, *A History of Wreck Covers*, has been the major source of information on wreck covers. With the recent publication of Hoggarth's and Gwynn's new book, *Maritime Disaster Mail*, collectors of disaster mail and fans of tales of disasters at sea are treated to a variety of topics on disaster mail. The authors have included short stories on mail associated with ship disasters from 1776 to 1990.

The bulk of the book consists of accounts of mail that has been salvaged from wrecked or sunk ships; however, there are other sections for those interested in mail that has been damaged by fires on board ships, by seawater, or on mail captured and held for varying periods of time during war. There is a detailed appendix listing mail that was captured and held. There are also entries concerning mail that was addressed to sunk ships. There is also a section concerning attempts to fake covers associated with sea disasters. The book features numerous illustrations that add to a comprehensive understanding of maritime disaster mail.

The book is organized in chronological order and has a comprehensive index, making it easy to use. Although the book deals primarily with civilian ships, the military postal history collector and naval cover collector will find sufficient stories of interest to warrant adding this book to their collection. For the American Civil War buff, there are entries pertaining to blockade-runners during the Civil War. Data pertaining to the sinking of ships by various methods during WW I and WW II will add to the readers knowledge about this interesting subject. Although information on wartime disaster mail is elusive due to the stringent wartime censorship restrictions on the marking of mail to meet security requirements, there is an incredible forty pages on the mail from the WW II period. Of particular interest to the submarine mail collector is an entry about mail sent to the *USS Wahoo* after that submarine had been lost.

A post war maritime incident that many people will remember was the collision of the MV *Stockholm* and the Italian liner *Andria Doria* in July of 1956. The newsreel cameras and TV provided detailed coverage of the sinking

of the *Andria Doria*. The *Stockholm* was carrying mail from New York to Europe. The book points out that the mail involved was dutifully marked to indicate that it was being carried at the time of the collision.

This book is an exceptional reference and belongs in the library of those who collect wreck covers, military postal history, and naval covers. It will be included in my library!

Richard Morain

**A Catalog of Himalayan Mountaineering Correspondence**, Armand E. Singer and Robert F. Gould, George G. Alevizos, Box 1408, Topanga CA 90290-1408, 2002, 168 + xii pages, 8½ by 11", soft cover, perfect bound, \$25 postpaid in the U.S. (or \$29 by priority mail).

One of the authors, Professor Singer, is known for his exhibits, articles and books on the postal history of Nepal and Tibet, so his extension into mountaineering correspondence of this area might be expected. To set limits on what the authors cover, they begin with George Mallory's three expeditions on Mt. Everest in the 1920s and end with 1985 treks, after which the number of mountain climbs in the region rapidly multiplies.

The authors acknowledge the assistance of other collectors and dealers, with special thanks to the catalog's dedicatee, pioneer mountaineering collector Gordon Palmer. A rarity scale is used throughout the catalog, and consists of five levels from common to extremely rare (half a dozen or less known). Sometimes the authors use actual values from auction realizations. Examples of expedition mail include covers, souvenir post cards (often printed for a specific climb), items with labels and cachets, postal markings, and climbers' names or autographs.

Approximately half of the listings are for Mt. Everest correspondence alone, in chronological order. Stamps issued by various countries are included in the listings. The second half of the catalog is directed to other Himalayan peaks, from the 1930s to the mid 1980s. A final list presents the mountain names alphabetically with their height in meters and feet.

Although a bibliography is not included, major references appear in the introduction. Unfortunately, after printing, a number of corrections and additions were discovered, and a four-page insert is provided. This catalog offers much for anyone interested in the history or postal history of Himalayan mountaineering. Numerous illustrations lend excitement to the presentation.

Alan Warren

**Indian Airmails – Development And Operations (1911 – 1942)**, Pradip Jain, published by the Author, 2002, 210 pages, hard cover with slip case, Available for UK£35.00, US\$50.00, or €50.00 for surface postage, add

£5.00, \$7.50 or €7.50 for airmail postage worldwide, from M/s Phila – Art, Post Box 128, Mithapur, Patna 800 001, India, fax 0091 612 2238010, or email: <philapradip@hotmail.com>.

The book covers the pioneer period of Indian Airmails, starting with the World's first official airmail service from Allahabad to Naini on February 18, 1911, which was flown by French pilot Henri Pequet. A nice selection of pilot autographed postcards and covers from this service are shown. The next section is a detailed history of Indian Airmails – Development and operations from 1911 to 1942. Next are early military proving and expeditionary flights from London to Cairo, Karachi, Delhi & Calcutta in 1918. Next is the Ross & Keith Smith flight from Great Britain to Australia in November 1919, which passed through India. Shown are a rare cover to Delhi and a cover from Bandar Abbas to Karachi, as well as covers from Calcutta to Brisbane and Calcutta to New Zealand.

The next section shows numerous covers carried on record flights and attempts through India. Then shown are the RAF Experimental trial flights. Many of the cards and covers shown in the book are those which were prepared and organized by Stephen Smith, who was a prominent aerophilatelist living in Calcutta at the time. His colorful and delightful cachets and labels add special interest to the covers and cards. Many rare covers are shown—some where only two or three covers were carried.

Next are the RAF Kabul evacuation flights in 1929—only four pieces known, and the Mount Everest survey flights of 1933. The regular airmail services of Imperial Airways in 1933 are well covered, as well as domestic services in India up to 1938, and other early airline services through India, such as by Air France. There is a chapter describing the production of airmail stamps and special postcards & envelopes starting in 1929. The next chapter covers crash covers with an Indian connection, such as the various Imperial Airways crashes which were carrying mail to or from India. This reviewer notes a few crashes missing from this section.

There is a short chapter showing Zeppelin covers originating in India or addressed to India. Airmail etiquettes and labels produced in India are shown, and the final chapter shows various air mail instructional markings. There is a short Bibliography. One very nice thing about the book is that all covers and illustrations are shown in full color, and it is understood that the covers & cards shown are from the author's gold medal award winning collection.

A few typographical errors were noted, and in fact the author included an errata list at the end of the book. Overall, the book is very well done and I recommend it for the collector of Indian Airmails.

Ken Sanford

*Philatelic History of the Arab Kingdom of Syria*, by Alexander Kaczmarezyk and Rodney Unwin, James Bendon Ltd., P.O.Box 65484, 3307 Limassol, Cyprus, 2002, 112 pages, hardbound. \$40.00 (+ \$4.00 second class airmail), ISBN 9963 579 88 4.

Perhaps because of its position in the general catalogs at the end of Syria, suggesting an afterthought, the Arab Kingdom has been almost totally ignored by philatelists, and perhaps because of its ephemeral nature, also by the general public. Although its precise borders were indefinite, it comprised roughly the territory of present-day Syria and part of Jordan. It arose as a result of the capture of Damascus from the Ottoman Empire, largely by an Arab army led by the Emir Faisal, with the deep involvement of T. E. Lawrence (who also chose the designs of the first stamps of Hejaz).

The dust of World War I had settled to the extent that a roughly defined Arab Kingdom began the issue of stamps in January 1920 (before that date, the EEF stamps of Palestine were in general use, and were supplied by the British). The Kingdom lasted until July 1920, when the French invaded. The stamps of the Kingdom continued in use until November 1921, after which they were replaced by French stamps overprinted O.M.F.

The remaining stocks of Turkish stamps were gathered up and were handstamped with a seal, in some cases with a revised value as well. These overprinted stamps, some of which are extremely rare, constitute most of the stamps issued by the Kingdom. The last stamps consisted of a set of eight definitives, issued between March and October 1920.

The book chronicles all these stamps, and the many varieties of them, discusses the postal history of the region (including the post offices known to have used the stamps), rates of postage, and routes. Forgeries occupy the last two chapters: "Stamp Forgeries" and "Forged Postmarks and Postal History." The forgeries have been meticulously researched, and these chapters will be found especially valuable.

An appendix tabulating the perplexing methods of expressing dates in the postmarks is succinct and most useful (for the most part, the Ottoman date-stamps were used).

Illustrations of all overprints as well as forgeries, and of very many fascinating and highly desirable covers, are a prominent feature of this book. The confidence that an authoritative book of this sort gives should lead at least a few new collectors to the field, and revive enthusiasm among existing collectors of the Middle East.

Peter A. S. Smith

#### *Postbesørgelsen i Danmark under 1864-krigen (Postal Communications in Denmark during the 1864 War)* by

Max Meedom, Forlaget Nordfrim, Otterup, Denmark, 1998, 288 pages, 7 by 9½", hardbound, Danish text, \$68 from Jay Smith & Associates, Box 650, Snow Camp, NC 27349, ISBN 87-87958-26-0.

The late Max Meedom's byline was frequently seen in Danish philatelic journals on a variety of postal history subjects. This book is an in-depth study of postal communications during the Danish-German war of 1864.

He begins with postal conditions in Jutland during the occupation. Chapters are devoted to Prussian Fieldpost organization, the Danish Fieldpost system, censorship as practiced by both sides, the configuration of Danish postmarking devices, and the smuggling of mail between Øerne and Jutland as well as other routes during the conflict. Steamship routes for handling mail are also described.

One appendix identifies by date the significant postal events during 1864, and another the key military events during the same period. Another appendix gives the postal rates for different classes of service. The bibliography includes general references on the war, followed by postal history sources by chapter. A proper name index concludes the book. Many covers and a few prints are used to tell this story. The illustrations are nicely done.

Alan Warren

*Fakes Forgeries Experts*, (FFE) No. 6, May 2003, Paolo Vollmeier R.D.P. editor, Association Internationale des Experts en Philatelie (AIEP), Castagnola, Switzerland, 213 pages, 9 x 11¾", perfect binding, soft cover, illustrations in color, cumulative index, book reviews, biographies, \$50 [to US addresses] from Leonard Hartmann, Box 36006, Louisville, KY 40233, ISBN 88-900493-3-2.

The latest in this annual publication continues the high standards of previous issues. The lead article "Wondrous Transformations" by Karl-Albert Louis is a continuation of his previous work in FFE No. 1. It describes the manipulation of classic Great Britain stamps to "improve" their apparent condition and other deceptions. The author has made good use of reference material as well as knowledge and a "good eye" to recognize and explain the alterations.

Subjects range from classic to modern and include some thoughtful commentaries on expertizing itself. Two papers discuss technical analysis utilizing X-Ray applications. The quality of most, but not all, illustrations is excellent. The exceptions appear to be instances where archival material had to be used. Peter A. S. Smith prepared a useful cumulative index.

This series continues to be one of the most thoughtful and worthwhile philatelic publications.

JEF

## **SECRETARY-TREASURER'S REPORT**

(As of May 28, 2003)

### **Welcome Our New Members:**

- 1884** Peter Butler, 143 Glenmore Road, Toronto, Ontario, Canada M4L 3M2. Contributor to *Philatelic Beacon* (Lighthouse Stamp Society), and newsletter of the Greater Toronto Philatelic Alliance. Sponsor: Alan Warren.
- 1885** Albert Gore III, 10605 Marabou Court, Raleigh, NC 27614-9082. Editor, *Computatelist* (APS Affiliate). Sponsor: Lloyd A. de Vries.

### **Reinstatements:**

- 1042** Niles F. Schuh, 8 North Dogwood Road, Asheville, NC 28804-2628.
- 1448** Dr. Frank L. Shively, Jr., 415 Far Hills Avenue, Dayton, Ohio 45409-2234.
- 1811** Claude Demeret, 10 rue Bartholdi, F-92100 Boulogne, France.

**Contributions:** We thank the following who have made a contribution in addition to their dues payment:

- 1406** Steve P. Turchik of Santa Paul, California (\$5.00)  
**1644** Ted Bahry of Carlsbad, California (\$5.00)

### **Resignations:**

- 1022** Ruth Y. Wetmore of Brevard, North Carolina  
**1639** T. George Gilinsky of Scottsdale, Arizona

### **New Address:**

- 0673** Ernest E. Fricks, 12 Hidden Drive, Blackwood, NJ 08012.

### **Membership Dues:**

Dues are noted on page 2. 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 by certified mail. Other methods of payment are not acceptable due to high bank exchange charges.

### **Keep Your Mailing Address Current:**

Please notify the secretary-treasurer of address changes to assure that you receive each issue of *The Philatelic Communicator* without delay. This will also save WU#30 more than one dollar because the USPS charges fifty cents when they have to send us an address correction, and we still have to pay the postage for re-shipping the issue to the member. □

The less you write, the better it must be.

—Jules Renard

## **CAST YOUR VOTE FOR WU#30 OFFICERS**

The ballot for officers and Council members appears in the centerfold of this issue. The deadline for receipt of ballots is July 30, 2003.

Retiring president Dane S. Claussen, serving as chairman of the WU#30 Nominations Committee, has placed in nomination: Peter D. Martin of State College, Pennsylvania, as 2003-2005 President; Barth Healey of Port Washington, New York, as 2003-2005 Vice President, East; David L. Herendeen of Las Vegas, Nevada, as 2003-2005 Vice President, West; George Griffenhagen of Vienna, Virginia, as 2003-2005 Secretary-Treasurer; and 2003-2007 Council members Lloyd A. de Vries of Paramus, New Jersey; James W. Graue of Valleyford, Washington; Ronald E. Lesher of Easton, Maryland; and Kenneth Trettin of Rockford, Iowa.

All nominees except three are incumbents and their biographical sketches have previously appeared in *The Philatelic Communicator*. Non-incumbents are: Presidential candidate Peter D. Martin who currently serves as editor of *First Days* of the American First Day Cover Society; Council member candidate James W. Graue who serves as editor of *Airpost Journal* of the American Airmail Society; and Council member candidate Ronald E. Lesher who is past president of the American Revenue Association and regular columnist on revenues.

The terms of office for Council members Ernest E. Fricks (Blackwood, New Jersey); Augustine Serafini (Oshkosh, Wisconsin); and Jay Smith (Snow Camp, North Carolina) do not expire until 2005. As immediate past president, Dane S. Claussen will become an *ex-officio* member of the WU#30 Executive Committee.

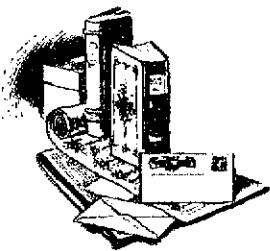
The newly-elected officers and Council members will assume office at the WU#30 Breakfast on Sunday, August 10, 2003, in Columbus, Ohio, during the APS STAMPSHOW 2003. □

## **MONTEIRO HONORED**

Joseph Monteiro, a frequent contributor to *TPC*, was awarded the Geldert Medal by the Royal Philatelic Society of Cadada. The award cited his outstanding writing and research for the Society's journal. □

## **WRITING/LAYOUT MENTORING**

Barth Healey, a senior staff editor at *The New York Times* and an accredited national and international literature judge, is ready, willing and able to review society journals and other publications and offer some constructive comments. He has also had extensive writing and layout experience. Send two or three recent issues to him at 86 Bar Beach Road, Port Washington, NY 11050-4029. (Supplying return postage would be a nice gesture.) □



## LETTERS

**From Stanley J. Luft:** As usual, I'm several months behind in my readings, and have only just gotten into the 3rd quarter 2002 PC. It should warm the cockles of Alan Warren's heart to learn (if he hasn't already) that the quarterly *France & Colonies Philatelist* has published a Treasurer's report ever since 1966; perhaps even earlier, but that would have been before my time. The report is dissected and approved by the Society's officers and directors, and then probably looked at by no one else save the Editor, who proofs it upon receipt and again when correcting page proofs. But then, it doesn't use up much page space.

As far as retouching illustrations of covers and postmarks goes, the less of it the better. When it comes to the real thing, notation must be made on the exhibit or album page.

Finally, a most useful and enjoyable issue. I'll just have to try harder to catch up on my readings.

**From Patrick Ryan Sr.:** I read with very great interest the new guidelines for literature philatelic judging and feel that the proof is in the trying. I intend to submit *The Revealer* for judging in STAMPSHOW 2003 in August to try these new guidelines. We will see if any improvement is made and if we can overcome the former ridiculous rules.

**From Bob Rawlins (USCS):** You asked for comments on the Proposed New Guidelines for Judging Literature which appeared in the 1Q2003 *The Philatelic Communicator*. I began agitating some nine years ago for changes to the "one size fits all" Literature Judging Rules. Accordingly, I am extremely pleased to finally see movement in that direction.

Jim Graue's article "On Judging Literature" spoke volumes on the subject; the new guidelines appear to resolve the basic inequities in literature judging of which he spoke in his article.

With respect to the Society Journal/Periodical section, the 20% score allotted to the member service/value to the target audience block would appear to do much to level the playing field between books and journals/periodicals. That block at last recognizes that a wide range of service is normally a "must have" provision of a typical society periodical.

I am disappointed, however, to see that a similar a provision is absent from the Handbook/Monograph/ Special Study area. The 15% awarded to Significance, actually a masquerade for Importance (defined as "of lasting value" and "contribution to growth of philately") continues to allow the

jury to subjectively downgrade research works done by a specialty society as a second class effort if not "classic" or "traditional" in subject. I think 10% each to Significance and Value to Target Audience would be appropriate in that section.

Beyond that, I'm happy to see how the new guidelines work in practice.

**From: Dan Warren:** I read the proposed new guidelines for literature judging with interest. I believe there is a significant problem with the so-called "provision of member services." and allocating it one-fifth of the value. What we will actually be judging is not the periodical, but the society itself. Who are the literature judges to say what services a society should provide? If it doesn't have auctions, etc. does that mean the editor is wasting his money entering, no matter how good his journal may be?

Not all societies have all these "member services" - the RPSL (and CCNY!) come to mind, for example. Literature judging should pertain only to literary issues, IMHO. Jim Graue makes a good point in his article in the same Communicator, though I have trouble equating something like the Egypt handbook with one (say) on microscopic plate flaws on modern issues of Qatar, even if both were as well-written and detailed as possible....there really is something to the question of significance, I think.

**From Jay Smith:** Joe, I am sorry you could not make it to Biloxi. It was a pleasant show; relaxed and great food to be had, etc. Every show should have the ocean across the street -- that works for me.

At the Biloxi "breakfast" Alan presented the below-mentioned literature judging info, sheet, etc. We got into a brief conversation about the challenge presented by technology. Where does printed literature and electronic literature start? How does one judge the different versions? Should the availability of different versions impact the award level? Are we really exhibiting/judging "information presentation" in all its forms?

Somewhere here I sense a long and potentially rancorous discussion. My thoughts on the subject are *not* well formed. There are others who are so tremendously more knowledgeable on the subjects that I feel completely unqualified to be in a debate; I would just be a spear catcher. I have much to learn.

At the same time, I am somewhat expert on the technological side of the issues and have a perspective that is somewhat different from those who are grounded in the print-on-paper-in-a-binding world. Here is just a sample: Assuming that it is the "presentation of information" that should be judged, There is a real discussion that needs to be pursued. I am *not* suggesting that this discussion either should or will occur before the current round of guidelines is firmed up. However, I wonder if the Communicator might be a good forum in which to have such a discussion. □

**Writers Unit 30, APS**  
**(George Griffenhagen)**  
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### WU 30 CRITIQUE SERVICE

Past president Charles J. Peterson operates the WU30 Critique Service. There is no charge for the service. Details are:

**Periodicals**—Submit the four most recent issues. Include postage equivalent to four times the *first* class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days.

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### DOCUMENT RETENTION

Drafts and manuscripts will usually be retained for approximately ninety days after the issue in which the article, etc., appears is published. Correspondence will normally be discarded after approximately six months. □

You don't know what it is to stay a whole day with your head in your hands trying to squeeze your unfortunate brain so as to find a word . . . Ah! I certainly know the agonies of style.

—Gustave Flaubert