



THE PHILATELIC COMMUNICATOR

Journal of American Philatelic Society Writers Unit #30

On the Web: www.wu30.org

Fourth Quarter 2006

THE EDITOR'S LAMENT

OR

WHAT DRIVES ME CRAZY IN SUBMITTED MANUSCRIPTS

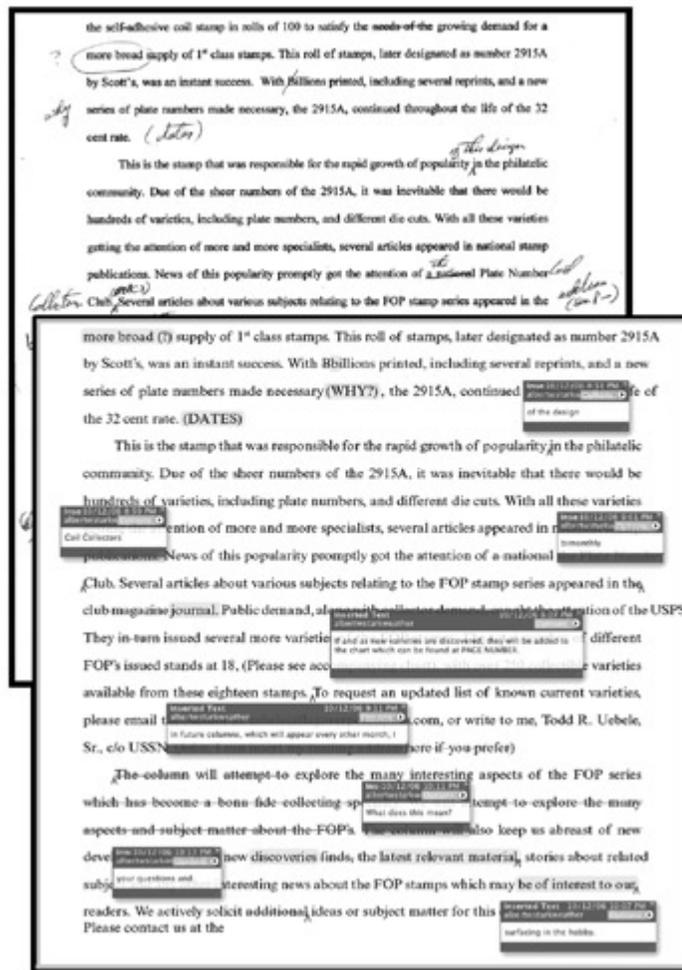
By John M. Hotchner

Writers often ask me what style manual I use or if I have guidelines. What is the desired word count? How many illustrations? Do I want an article in one or another software program? What size type? ...

I usually respond that an article should be long enough to tell the story you need to tell, with illustrations as needed. It is up to me to fit it into the available space. Because I often work with collectors who are new to the writing game, I have no hard and fast rules about the form or format for receiving articles.

I prefer them typed on the computer, double-spaced, and large enough to read without a magnifier. This may not suffice for particular editors, but it does just fine for me; since I am more focused on the substance than form, and do not want to discourage a budding talent with form-based rules.

What is far more important to me is a set of guidelines that I have developed after reading countless submissions. They apply equally to experienced and



Paper or Plastic?

Whether you edit with blue pencil on paper or on a computer, the principle is the same. Adobe Acrobat makes the task easier.

inexperienced writers, and I am pleased to gather them here as a basic draft, and put it out before all members of the *WRITERS UNIT* for you to add to.

I will present my guidelines as *Rules of Concept* and *Rules of Detail*. Here are the former:

Rules of Concept

1. **IF YOU RAISE A QUESTION, YOU MUST ANSWER IT.** This goes beyond explicit questions to those raised in the minds of readers. For instance, do not say something did not happen at a given point in time for a particular reason, and then say that it happened later without giving the reason why. If you tell me that 50,000 of something was issued, do not omit how many were issued of the next iteration of the series.
2. **LOGIC IS GOOD.** Your story should flow from beginning to end. If it does, there should be little reason to be repeating thoughts. Generally, repetition is not a positive.

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Where does an editor's opinion belong? Page 4



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Albert W. Starkweather
Editor's Domain

Editor, Stifle Yourself?

Seemingly Archie Bunker's classic admonition — *Edith, Stifle Yourself!* — has stuck a responsive chord with at least one society, which believes its editor is not entitled to a personal opinion or at least not one without the approval of its board. That such a draconian notion should force the resignation of the editor after more than a decade and a half of faithful service is incomprehensible and unforgivable. (More about the issue begins on page 4.)

Having been a writer and editor for six newspapers, including three under the Thomson flag; two magazines; a book publisher; and now two philatelic journals, I was forced to endure such nonsense only once — that interference coming from the then publisher of *Stamps Magazine*, who knew nothing about philately.

Had I been subjected to similar oversight from the other publications, my departure would have been as rapid as it was at *Stamps*. The closest I ever came to anything similar was a directive from one Thomson publisher who asked to read my lead editorial before the paper hit the street so that he could prepare himself for the inevitable phone calls. All of the publications, with the exception of *Stamps*, had editorial policies that gave the editors a great deal of leeway.

The problem for philatelic publications, as well as for other organizations, may be the lack of an editorial policy and goals. The *Stamp Insider* was adrift and heading for the rocks when I took over in the summer of 2003, as was the Federation of New York Philatelic Societies itself. Therefore, I asked the new Federation president, John J. Nunes, to create a formal set of standards and goals for the Federation and the *Insider*. His response was simple and elegant:

A STANDARD OF ZERO IN:

- missed opportunities for change,
- club member complaints,
- advertiser complaints,
- late publications, and
- errors in communications.

A STANDARD OF 100 PERCENT FOR:

- meeting budgets and
- high-quality, error-free publications.

A GOAL TO:

- maintain credibility and integrity at all times,
- set the pace for other federations,
- meet budgets and schedules,
- do things right the first time,
- do the right things,
- be responsive to our members,
- be an agent of change, and
- maintain open communications between everyone concerned.

Have the *Insider* and the Federation met all these goals? Not yet, but we are gaining on them. Finally, note that there is not one word about stifling the editor. 

Stamp Show 2006 Another Success

STAMPSHOW 2006, held at the Donald E. Stephen Convention Center in the Chicago suburb of Rosemont from August 24–27, was another success story. The traditional Writers Unit #30 breakfast on Sunday morning drew an enthusiastic group of nearly 80 people, including a few non-members. The annual dealer breakfast was in an adjoining room and the lack of good signage caused a number of our members to walk in on this event prior to finding their way to the WU breakfast.

After the meal was served, I made welcoming remarks and reviewed the state of the unit. The *Philatelic Communicator* editorial transition to Albert W. Starkweather has been seamless and his first two issues received widespread praise. The design improvements have been dramatic and have given our journal a totally fresh look.

The awards committee, headed by Robert P. Odenweller, finalized our agreement with the American Philatelic Society to sponsor the *STAMPSHOW* Literature Grand award. Our first award of engraved bookends was presented to Jim Kotanchik for his *Post Office Seals of the United States and Possessions*. We are also looking at reviving a major award for philatelic writing in non-philatelic publications.

Our new Website, www.wu30.org, created by Webmaster Andrew McFarlane was introduced this year and is a major improvement that will continue to be upgraded.

The Writer's Unit Hall of Fame guidelines have been codified. For the first time, the inductees were announced prior to the breakfast.

Progress continues on the *Writers Unit Style Guide* and we plan to publish it in 2007.



Peter Martin *President's Message*

For the first time, Writers Unit committees have been established and every officer and council member has specific, assigned duties.

The secretary-treasurer's report found that we had another good fiscal year with a balance of \$9,639. Our current membership stands at more than 200, including 10 from overseas; we had a net gain of members during the year. Membership will receive increasing attention under the leadership of Lloyd de Vries.

The officer reports were followed by our guest speaker. Despite some Internet connection problems, the featured presentation about the National Postal Museum's Arago project by Alex Haimann was informative and well-received with numerous questions from the audience.

The talk was followed by the induction of Joseph E. Foley and Robert P. Odenweller into the Writers Unit Hall of Fame. The StampShow literature awards were then presented with photos taken of the winners in attendance.

Finally, announcements were made and the much anticipated door prize drawings were held. Special thanks go to Steve Rod and Alan Warren for their door prize donations. The breakfast was adjourned and was followed by the Writers Unit board meeting. ♦



Letters To the Editor

Seeking Philatelic Writers

I am a journalist and editor with 30 years of experience in print media and former editor the Australian monthly *Stamp News*. I am preparing to launch my own philatelic publication and seek *fresh* writers to supply me with copy on a regular or intermittent basis. I want articles on Australian philatelic topics, which will comprise about 50 percent of the new magazine; British Commonwealth and Oceania, about 30 percent; and rest of world, about 20 percent.

There will be some colorful articles on the history or background of various stamps and a range of serious pieces. Color articles that have provided me with great cover stories in the past have included the defeat of Rommel at El Alamein, the Australian fighting retreat along the Kokoda Trail that eventually stemmed and reversed the flow of a more numerous and better equipped Japanese invader; and the story of Donald Bradman, an Aussie cricketer who was famous in Britain and at home — he was a kind of Babe Ruth of cricket.

Using stories providing similar eye-grabbing covers, I will get browsers to buy, then along with the war and sporting stamps and yarns, introduce them to serious philatelic topics. This was a plan that was working when I was editor of *Stamp News*, with rising news agency and subscription sales, but I fear my inexperienced publisher at that time failed to understand the significance of the approach, which produced a positive result that ran counter to market trends. I was then stuck with a stable of existing writers, some of whom wrote rather lightweight pieces that did not suit my plan. Now I am able to build a stable of contributors from scratch and expect this new venture to work even better and to reinvigorate philately in Australia.

Although the articles should generally be on serious philatelic topics, they should also be brightly written and entertaining and well illustrated. As well, there could be room for some outstandingly entertaining pieces that reflect on philately but which are perhaps not quite so serious or deep in their intent.

Being a small one-person publishing company, I don't have much money to throw around, but can pay a modest honorarium. Hence, this offer might suit writers who have already published articles in other journals for which they have retained their rights and for which they can pick up a little pocket money by republishing the work for the Australian market.

John Leah, *Stamps Oz Editor*; SMPA@OZEMAIL.COM.AU ♦



Short Takes News & Commentary

AAMS Appoints Youngblood Editor

Wayne Youngblood will become editor of the American Air Mail Society's *Airpost Journal* with the December issue, replacing James W. Graue, who was editor for 17 years. Youngblood was a full-time staffer at *Linn's Stamp News*, editor of *Scott Stamp Monthly*, and editor and publisher of *Stamp Collector*.

Graue and Vicki Canfield Peters, who did prepress and advertising for the monthly journal, resigned after the AAMS Board at a recent meeting provided additional guidance responding to editorial judgments that it found to be problematic. Graue has also left the AAMS vice presidency. Phil Stager will replace him for the remainder of the term. John M. Hotchner has been appointed to the Board as a director to replace Stager. The AAMS election will take place in 2007 for the 2008–2009 term.

Pirozzi Interim Editor of Vatican Notes

Greg A. Pirozzi of Brookeville, MD, has been named interim editor of *Vatican Notes*, bimonthly journal of the Vatican Philatelic Society, by President Daniel Celani. As its 15th editor, he will oversee the journal's transition from offset to digital printing as well as the introduction of color. The November issue will have four full-color pages; by the end of 2007 it will be produced entirely in color. A permanent editor will be named next year.

Pirozzi has contributed dozens of articles to *Vatican Notes* since 1990 and was the society's president from 2003 until earlier this year. He also occasionally contributes to *Fil-Italia*, journal of the Italy and Colonies Study Circle.

Italy, Vatican, San Marino Honor Writers

Italy, Vatican City, San Marino, and the Sovereign Military Order of Malta (SMOM) have honored the 40th anniversary of the Italian Philatelic Press Association (Unione Stampa Filatelica Italiana) with five philatelic issues depicting the association's emblem.

The Association's members include philatelic journalists, publicists, writers, and publishers. USFI promotes the exchange of information about the entire Italian philatelic world. ([HTTP://DIGILANDER.LIBERO.IT/USFI/INDEX.HTML](http://DIGILANDER.LIBERO.IT/USFI/INDEX.HTML))

The SMOM's €0.45 stamp was released on March 13; the Vatican's €1.00 aerogramme on June 22; San Marino's €0.90 and 2.20 stamps on Aug. 22; and Italy's €0.60 stamp with attached label on Sept. 1.



Military Club Features Postal Stationery

The fall issue of the *Military Collectors' Club of Canada* features an article on *Medallic Themes on Russian Postal Stationery* by Gerald J. Gallagher. This is a perfect example of a philatelic article being published in a non-philatelic publication. To learn more about the club visit: WWW.MARWAY-MILITARIA.COM/MCC_CLUB_PAGE.HTM. 

Commentary — Point

Where Does an Editor's Personal Opinion Belong?

By John M. Hotchner

I recently had a public disagreement with James W. Graue, who has resigned as editor of the *Airpost Journal*, over his series of editorials on judging at *WASHINGTON 2006*.

In the course of our exchanges, I raised my opinion that editors of national society journals should use their columns for discourse on the publication's production and content and to comment upon and support the organization's activities. The second part of my argument is that an editor who wishes to comment upon matters unrelated to the journal or society should not use the editor's space for that purpose.

In my view, readers properly take editors' ramblings as a reflection of their status as society insiders. Since some editors work under the supervision of a society board, it is not unreasonable for readers to conclude that their commentary reflects the society's policies and opinions.

If editor's personal opinions are about the state of the hobby, the operation of stamp shows, the quality of a government's stamp issuance program, the effects of Fédération Internationale de Philatélie policies on collecting, or anything else not germane to their duties, it is my contention that the editor should have every right to present those opinions to the membership — but should do so in article form, signed without their editor's title and placed well away from the editor's column.

This is sometimes a hard line to draw, but as editor of *The Philatelic Exhibitor* for 20 years, it is one that early on I learned to draw. When I feel the need to provide personal opinions on other than journal or society business, I do so under the banner *As I See It — How About You?*

Clearly Graue does not feel this way. (EDITOR'S NOTE: His editorial response to Hotchner's opinions appears on the facing page. This column appeared as Graue's *Editor's Entry* in the September issue of the *Airpost Journal*.)

I believe in strong editorials — in commercial, for-profit publications, which are supposed to have an editorial viewpoint. In a club journal, the editor is not employed for his or her opinions. The task is to get out a publication that meets the needs of the organization and the membership. And though the editor is something of a free radical and should have fairly wide latitude, it should not be unlimited.

I believe both Graue and I would value the opinions of Writers Unit #30 members. I know that every editor who is a member will have a strong opinion.

We Want Your Feedback

Do you agree with James W. Graue or with John M. Hotchner on the right of editors to express strong opinions in their columns? Send your responses to ASTARKWEATHER@WU30.ORG. 

The Editor's Response: 'On Editorials'

This is a copy of James W. Graue's Editor's Entry column that appeared in the September issue of the AIRPOST JOURNAL, partially in response to criticism from John M. Hotchner.

By James W. Graue

A real problem in taking a stand on a controversial issue is that people jump to conclusions. It might be a good idea to reconsider the decision before jumping off the bridge!

I recently raised a question on the power of an FIP (Fédération Internationale de Philatélie) judging team leader to overrule the views of the other judges on the team. This caused a stir (not a bad thing per se), but some of the conclusions drawn were way off base. I had an exhibit so I must be unhappy with the result. Wrong. My exhibit was airmail so the perceived problem must reside within the aerophilately section. Wrong. This or that person knows me well and he/she must have been a source. Wrong, wrong, wrong. The team leader for aerophilately at WASHINGTON 2006 was Fernando Aranaz del Rio of Spain. So far as I know, he facilitated the judging of aerophilately with due fairness. Steve Reinhard is president of the FIP Aerophilatelic Commission and was a judge at Washington. Any problem, Steve? No. Any perceived injustices supposedly caused by my editorial pale with real injustices caused by those who would jump to conclusions and speculate on these points.

The most disturbing response, however, sought to deny me the editorial right to raise the issue at all. Incredibly, that view came from another philatelic journal editor! He doesn't seem to believe in my right to take up controversial issues or provoke thought and discussion. Too bad. His journal could use a bit of that. It is not a bad thing to take issues to the front for some open exposure, to encourage discussion, examine ourselves, provoke passions and inspire new approaches. Look at philatelic exhibiting. Would the changes made in the last decade have occurred absent discussion, controversy and creative thought? Yes, there are those that disagree, even strongly, with the direction taken, and they are free to express their views. We will probably not, however, see many reversals.

As an editor, he of all people should understand and support the right of editors to freedom of opinion in their editorials. First, by definition, an editorial is the view or opinion of the writer and no one else. It is not representative of any official or society stand, nor does it represent any policy stand of the publication. If there is "any tinge of (my) opinion being taken as an official society opinion," as my critic put it, it is in his mind. Does anyone fail to recognize the *Editor's Entry* as an editorial? No. It is an opinion by the writer alone. It might be right, it might be open to debate,

it might be controversial, it might give rise to passion, strong disagreement and even anger. So be it. It is an editorial. Everyone is free to agree or disagree, to take part in the discussion or sit on the sidelines.

Soft editorials that say nothing of substance need not be written. Take a stand! Reactions to strong editorials are fully expected. It is good for the hobby. A few disagree. I am "off the chart" in the view of the unnamed editor. So be it. The majority

of the responses directed to me have been very favorable. A few offered constructive criticism, taken with thanks and hopefully addressed. A few were notably negative. That is good, as I see it, because people are thinking and reacting. Let's hear it for

Soft editorials that say nothing of substance need not be written. Take a stand! Reactions to strong editorials are fully expected.

It is good for the hobby.

an open forum wherein all views are given open expression. The "critical editor" would deny me my editorial rights! That, of course, is not acceptable and I don't believe that is really what he wants at all.

Lastly, we have those that do not find the *Airpost Journal* an appropriate forum for advancing such issues. It is not the substance of the message at question but its placement. The *Airpost Journal* should be concentrated solely on aerophilatelic research articles and efforts to bring in new members. Anything else is out of line. Really. It sounds like the stand of a "philatelic isolationist." We are not going there. The risk, of course, is that improper conclusions may be drawn, as indeed they have been in this instance. The problem is discussed in the *Airpost Journal* so it must mean the problem lies in the aerophilatelic arena. No, not necessarily, and in this case not.

To me, the *Airpost Journal* has a broader duty than just to aerophilately. It has a duty to all of philately, of which aerophilately is an integral part. If there is potential for abuse of power and we turn away from it because it was not observed to effect aerophilately, we have breached our broader duty. We are not an island unto ourselves. We have a duty to the greater good of the hobby as a whole. The *Airpost Journal* can, and on occasion does, become the forum for raising such issues in the context of the hobby, not just aerophilately. In doing so, aerophilately is enhanced, not diminished.

The world knows that I am a strong advocate for exhibiting. It is an aspect of our hobby that is challenging, educational and most rewarding, opening vast new horizons of knowledge and activity. It is in the best interest of all philately that all philatelic judging procedures assure, insofar as possible, fairness, equity and balance in seeking just results. If a problem is perceived that may have adverse consequences, it is best brought to light for all to see. If the perception is wrong, it can be corrected. If the problem is real or potentially so, it should be resolved. 

Editing a Classic Philatelic Book

By Ada M. Prill

I've learned the hard way that editing someone else's prose is much harder than simply writing new text. When I was offered the job of updating Randy L. Neil's seminal *Philatelic Exhibitors Handbook* for a third edition, I thought it would take about a month. All I had to do was plug in the new exhibiting rules that took effect in 2001, right? Perhaps update the list of national shows? Wrong! How about two years?

The first glitch came when I found out that (gulp) Randy did not have any electronic version of his 1995 book. Heck, I even had access to a computer that can read 5¼-inch floppies, but not even those were extant. I'm a terrible typist, so I gratefully accepted the offer of Subway Stamp Shop, Inc., the publisher, to send me an optical character recognition (OCR) scan. Ummm. Quite frankly retyping the whole book would have been faster than cleaning up the OCR's work! It had attempted to read text in boxes and text on illustrated exhibit pages, and the result was page after page of gibberish. After deleting the worst of it, I was left with text such as:

"whythe small cost ofjoining the~AAPE can be some of the best money an exhibitor.— [~om novice to advanced—will ever spend."

This is an actual unedited quote from the OCR scan. Even in the final weeks of preparation I was still finding "1" used instead of "I."

The next problem was illustrations. Randy's book was lavishly illustrated, but not one of those illustrations was still available. Probably it turned out to be better that I had to find roughly 300 new pictures, as many of the old ones actually dated from the 1988 first edition. However, it was a daunting task. I asked for — and received — help from dozens of exhibitors. Janet Klug, Phil Stager, Steve Zwillinger, and Andrew MacFarlane sent me CDs of exhibit pages to choose from, and Thomas M. Fortunato and Joann Lenz offered screen captures of their Web pages.

A few exhibitors sent me actual pages to scan or color photocopies, while many others e-mailed me scans. Unfortunately in some cases I then, had to spend an hour or more cleaning up each illustration, as one of my most important sources had a bad scanner bulb, and there were dark streaks to remove from every scan. In some cases I had to enlarge the page greatly and replace pixels individually. Most of the scans, regardless of source, needed some work, if only to increase the contrast. It was very frustrating to me when the printed book made the illustrations that I had painstakingly made more contrasty into muddy reproductions that looked no better than the originals!

When I thought I was in the home stretch, I realized I needed many more *people* pictures, so I went to two stamp shows, one a regional (Elmira Stamp Club's STEPEX in Elmira, NY) and the other national (Philadelphia National Stamp Exhibition) and terrorized judges and exhibitors with my camera. Wonder why there are so many pictures of Doug Clark and Tim Bartshe? They cringed the least when I interrupted their judging work with my picture taking.

On to the text. I had decided early on that I wanted to pre-

232 The One-Frame Exhibit

nare, you should do your best to try to achieve the highest possible number of points for each of the scoring criteria. The scoring sheets can be found at the APS website: www.stamps.org.



Ken Lawrence has taken on the challenge of showing the first issue of U.S. postal stationery (the Neahiti issue) in one frame. He limits himself by only using covers which have postal use.

5. Mistakes, flaws, and other factors. Any deficiencies will stand out. Because so much jury concentration will be given to just one frame, it is highly possible that judges will take the time to read, in detail, practically every page in your exhibit. Thus, any deficiencies in your presentation, writeups, layout, and condition of material will be much more apparent.

6. Care in the selection of your philatelic items. Because you will be showing far fewer stamps and/or covers in 16 pages than you would in a larger exhibit, you should take particular care in their selection, making sure that each item is not only completely relevant to your subject, but that its condition is the best available.

7. Careful writeups. Because you have to tell a complete story in your one frame, you may be tempted to use more words than you should. Be as brief and concise as possible.

8. Bonus points. You can add a couple of extra points to your score by showing independent research or by being especially creative in your exhibit design and preparation.

9. Potential expansion. At the point you are preparing your one-framer, you might have just enough material to fill 16 pages, but what will happen if you happen to locate more material, of equal importance, that you believe should be added to your exhibit? You will have to pick which items are not really necessary in the exhibit or lay out your pages in a different way to make room for the new acquisitions. You may even have to further limit the scope of the exhibit — or decide to do a multi-frame exhibit instead.

Give a lot of prior thought to the selection of your subject matter. Would it definitely take more than 16 pages to adequately tell your story? If so, you've chosen the wrong subject.



Like many exhibitors, Janet Klug has learned to make use of every bit of available space when doing a single-frame exhibit. With three covers, two stamps, and ample writeup, this page will appear successful.

serve Randy's informal style, which I believe relaxes new exhibitors. His style is lively and easy to understand. However, I did not want to preserve his punctuation, which had irritated me when I used the book some years earlier. I finally did a search on "..." and separated the sentences so spliced. A minor matter to be sure, but it occupied a few more days.

For much information (such as the aforementioned list of national shows), I came to the conclusion that including specifics would lead to the book being out-of-date and inaccurate in just a few years, so instead included I information about how to find information on the Internet. I hope that the APS and American Association of Philatelic Exhibitors (AAPE) retain their URLs — uniform resource locators, in other words, their Internet addresses.

Alas, after correcting the OCR scan, I decided to cut large chunks of text dealing with hand lettering of text, as almost no new exhibitor uses that method these days. And the section on word processors needed to be completely rewritten, as 2006 word processors are a heck of a lot more versatile than those available in 1995. Whenever I could, I tried to integrate my work seamlessly into Randy's text, which meant trying to write like Randy. I found out that using someone else's style is a lot harder than I thought it would be. I hope that nobody goes through and tries to find which sentences Randy wrote and which I wrote. And if anyone tries and fails, then I have succeeded better than I think I have. ▷

Historic Post Office Headed for Bellefonte

For the past 35 years, the Headsville, WV post office was an exhibit and working U.S. post office at the Smithsonian Institution's National Museum of American History, showcasing its dual role as a country store and rural mail center. The museum is undergoing a major two-year renovation project and the post office was closed in late July. The APS proposed relocating the 19th-century post office and general store, which operated from the early 1860s until 1914, to the American Philatelic Center in Bellefonte, PA.

Under the relocation plan, the building — on loan from the museum — will be located just off an open-air patio in a specially constructed room to showcase and preserve it. When visitors enter the store, they will take a step back in time to the Civil War era and rediscover the role the postal service played in our nation's growth. The post office not only will become an attraction for visitors, but it also will be used as a contract postal facility for the APS.

Sharp-eyed stamp collectors should find the building familiar — its interior was featured on the 1972 eight-cent stamp issued to commemorate the 100th anniversary of the mail order industry. Many of the store's original fixtures will be on display in its new location.

The Headsville Post Office Project will be the centerpiece of the next phase of the Campaign for Philately to raise \$10 million over a 10-year period. Up to \$350,000 will be used to construct a controlled environment for the post office that will address light, humidity, and heating issues, as well as the physical relocation of the 540-square-foot board-and-batten structure and its furnishings. 



Organizing the Handbook

I decided to put all the general information to help exhibitors get started, such as layout and write-up, in the first part of the book. Then there was a section in which I followed the arrangement of the APS *Manual of Philatelic Judging*, discussing each division in the order in which it is covered in that book. Finally came chapters such as how to become a judge. Fine. I was happy with the outline, but a quick look showed me that I needed a lot of new chapters, not only for the divisions added in 2001, but also for postal stationery and aerophilately that had not been covered at all in 1995. And the old chapters on individual exhibiting disciplines had to be updated to reflect the new rules, too.

I am an editor/writer, not a skilled exhibitor, so I had to wheedle friends who actually knew something about each of the types of exhibits into writing chapters for the book. I had no budget for reimbursing writers! They all did it for love of the hobby, and my gratitude knows no bounds. I edited these contributed chapters very lightly, as there was no need to make a chapter signed by someone else sound as if Randy had written it, and the contributors were all experts who know a lot more about their subjects than I do.

As I finished each of the unsigned chapters, off they went to John M. Hotchner for suggestions. He had lots of them. I think I followed all but one of his excellent recommendations. Other people fact-checked individual chapters, but John was amazingly generous with his time and expertise. There were a lot of less ob-

vious changes that had to be made. Exhibiting had gone through a major revolution, but some changes were needed in non-exhibiting information as well. Ellen Peachey, who proofread the whole book, found some out-of-date information about American Philatelic Research Library (APRL) policies, for example.

I was determined to have an index. As a user of the 1995 edition, I had found that the lack of an index was perhaps the book's greatest flaw. Not to worry, I was told; QuarkXPress, the software being used to lay out the book, has an indexing function. So I sent off a word list and waited. And waited. The person doing the layout could not make the indexing program work. After a series of delays and frantic e-mails, I finally got back the raw index. It was a disaster. I checked on the name Zwilling, as I had used many images from a CD supplied by Steve Zwilling. The index had three page numbers. I quickly found eight more! So I ended up doing the index in a rush, largely manually. It is not as complete as I would have wished, but I had to compromise in order to get the job, by then a month overdue, finished.

At last I held the finished book in my hand! And, *oh no*, the printer had introduced a bunch of errors that were not in the last proofs! Words were left out in at least half a dozen places. In most — maybe all — cases, the meaning is clear enough, but it is disheartening to have proofread and re-proofread and asked an average of three other people to proofread each chapter and still have glaring mistakes. I can only hope there will be a fourth edition someday.

SEE ALAN WARREN'S REVIEW ON PAGE 12. 

A Plagiarism, Fair Use, and Copyright Primer

By Albert W. Starkweather

AUTHOR'S NOTE: This is intended as an overview to this area and does not constitute legal advice. Writers and editors with specific questions about fair use and copyright should seek legal advice.

Many philatelic writers and editors are unconcerned about legal and ethical issues. I, too, gave these little thought until I recently received two submissions for another publication that I edit. One was plagiarized in whole from Wikipedia, the free access online encyclopedia. While Wikipedia's policy allows this, the problem arose when the author who submitted the article attempted to pass it off as his own. This is clearly unethical and guarantees an F in any freshman English composition class. The second piece was more problematic, containing a pair of paragraphs taken entirely from other sources without credit — one from a U.S. Postal Service press release and the other from a *Publishers Weekly* book review. While their inclusion probably falls within the fair use doctrine, the failure to identify the sources also constitutes plagiarism.

Writers and editors should keep certain principles in mind in order to prevent repercussions after publication. The main points to keep in mind are: copyright; trademarks; image and, if online presentation is intended: audio use; rights and permissions; and libel. Although the standard disclaimers that appear in many publications, including *THE PHILATELIC COMMUNICATOR*, may be sufficient to deflect most legal matters arising from material taken from other sources, they should not be interpreted as blanket protection. Scott Publishing Co. is notable for protecting its copyrighted Scott and Minkus numbers, demanding licensing for use in other catalogues. If one is in doubt about fair use of material from a particular source, the best policy is to first seek permission.

Copyright must be considered for both the work being created and for material incorporated into the work from other sources. Permission in writing is required in order for a photograph or other piece of artwork and text, other than brief quotations, to be reproduced. Copyright is protection provided by U.S. law to authors of original works and is applicable to both published and unpublished works. The 1976 Copyright Act generally gives a copyright owner and anyone authorized by the owner the exclusive right to reproduce the work; prepare derivative works based upon the work; or distribute copies or recordings of the work to the public by sale or other transfer of ownership, such as rental, lease, or lending. Further protections are offered to material intended for public performance, such as plays, movies and other audiovisual works, as well as music — recorded and live.

These rights are not unlimited and there are specified exemptions from copyright liability. One major limitation is the fair use doctrine, which includes criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research. Most philatelic journals, newsletters, and other media would be allowed these exemptions. Extensive use of previously published material, including unique numbering systems

and information clearly attributable to a particular author or publisher does not. In all cases, the sources of material that is used should be clearly identified. Paraphrasing *borrowed* material is often preferable to importing direct quotes.

Copyright protection begins at the time the work is created in fixed form, such as a manuscript or recording, and immediately becomes the property of the author who created the work. Only the author or those deriving their rights through the author can claim copyright. An international copyright that automatically protects a work throughout the world does not exist. Protection against unauthorized use in a particular country depends on the laws of that country. However, most countries offer protection to foreign works under certain conditions, the most notable exception being China.

Even more problematic is the issue of protection for material published on the World Wide Web, where there is widespread plagiarism and copyright infringement. However, a Web master who uses the sound track version of *Someday My Prince Will Come* on a site devoted to Snow White on stamps may expect to hear from a Walt Disney Company representative other than the prince.

Who Holds the Copyright?

In the case of works for hire, the employer and not the employee is considered to be the author if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire. A work for hire is one prepared by an employee within the scope of employment or one specially ordered or commissioned.

The authors of a joint work are co-owners of the copyright in the work, unless there is an agreement to the contrary. Copyright in each separate contribution to a periodical or other collective work is distinct from copyright in the collective work as a whole and vests initially with the author of the contribution.

Several types of material are not eligible for copyright protection, including those that have not been fixed in a tangible form of expression; titles, names, short phrases, and slogans; familiar symbols or designs; mere variations of typographic ornamentation, lettering, or coloring; mere listings of ingredients or contents; ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration; and works consisting entirely of information that is common property and containing no original authorship, such as a standard calendar.

Publication no longer is the key to obtaining federal copyright as it was under the Copyright Act of 1909. However, publication remains important to copyright owners for several reasons, including:

- Works published in the United States are subject to mandatory deposit with the Library of Congress.
- Publication of a work can affect the limitations on the exclusive rights of the copyright owner.
- The year of publication may determine the duration of copyright protection for anonymous and pseudonymous works.

The use of a copyright notice is no longer required under U.S. law, although it is often beneficial. The use of the copyright notice is the responsibility of the copyright owner and does not require advance permission from, or registration with, the U.S. Copyright Office (www.COPYRIGHT.GOV). The notice for visually perceptible copies should contain three elements:

1. The symbol ©, or the word *Copyright*, or the abbreviation *Copr.*, followed by:
2. The year of first publication of the work. The year date may be omitted where a pictorial, graphic, or sculptural work, with accompanying textual matter, if any, is reproduced in or on greeting cards, postcards, stationery, jewelry, dolls, toys, or any useful article.
3. The name of the owner of copyright in the work, or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner.

Trademarks

A trademark is a word, name, symbol or device that is used in trade with goods to indicate the source of the goods and to distinguish them from the goods of others. A service mark is the same as a trademark except that it identifies and distinguishes the source of a service rather than a product. The terms trademark and mark are commonly used to refer to both trademarks and service marks. Trademark rights may be used to prevent others from using a confusingly similar mark, but not to prevent others from making the same goods or from selling the same goods or services under a clearly different mark. Trademarks that are used in interstate or foreign commerce may be registered with the U.S. Patent and Trademark Office (USPTO).

As with copyrights, trademarks do not need to be recorded with the government. Rights can be established based on legitimate use of the mark. However, owning a federal trademark registration on the Principal Register provides several advantages, including notice to the public of the registrant's claim of ownership of the mark; a legal presumption of the registrant's ownership of the mark and exclusive right to use the mark nationwide on or in connection with the goods and / or services listed in the registration; the ability to bring an action concerning the mark in federal court; the use of the U.S. registration as a basis to obtain registration in foreign countries; and the ability to file the U.S. registration with the U.S. Customs Service to prevent importation of infringing foreign goods.

Any time a person or company claims rights to a mark, the TM (trademark) or SM (service mark) designation may be used to alert the public to the claim, regardless of whether an application has been filed with the USPTO. However, the federal registration symbol — ® — may be used only after the USPTO actually registers a mark, and not while an application is pending. The registration symbol may be used only on or in connection with the goods and / or services listed in the federal trademark registration.

A disclaimer may be added to the front matter of a book or the masthead of a periodical publication that lists a great many product or trade names to avoid having to add a trademark or registered trademark symbol to each entry:

TRADEMARK NOTICE: Product or trade names may be trademarks or registered trademarks, and are used only for identification and explanation, without intent to infringe.

Those creating trademarks should remember that graphical images are much easier to protect than words. While the General Electric meatball has survived for decades, thousands of trademark names have become generic terms, such as nylon, linoleum, and escalator. Even Xerox is facing an uphill battle in defending the well-known name for its photocopying machines, as such expressions as "I need to have this contract xeroxed" enter the vernacular. Xerox is not a noun, verb, or adjective, but rather a trademark.

Using Photographs and Graphics

There are four major issues concerning the use of photographs and other images — (1) the right of privacy, (2) libel, and (3) permitted and prohibited uses of stock images, and (4) the use of images from other sources.

In an increasingly litigious society, extreme caution should be exercised in using non-news pictures in which the subjects are clearly identifiable without express permission of those subjects. It is necessary to obtain model releases for all non-news usages. Minors cannot sign a model release, which must be signed by a parent or guardian.

Never use a photograph in any way that could be considered defamatory, libelous, pornographic, obscene, immoral, or fraudulent, nor should a caption imply any particular behavior to a model. Never use unidentified pictures to illustrate social or other conditions.

Stock images and graphics licensed from an agency, including that included with many software programs without charge, may carry specific permitted uses and prohibitions from agency to agency. In general, permitted uses of images include their use in any electronic or print media, including advertising and editorial use, and consumer merchandise; their use for any items for resale, including book covers and consumer merchandise, provided these products are not intended to allow the redistribution or reuse of the images; and their modification or alteration as necessary for editorial use. However, any derivative work belongs to the agency.

Some of the prohibitions include their use in any way that could be considered defamatory, libelous, pornographic, obscene, immoral, or fraudulent; their use as part of a trademark, service mark, or logo; and removal of any copyright or trademark from any place where it appears on the image. Some images and graphics created specifically for trademarks, service marks, or logos may be subject to the other restrictions.

Copyrighted images and other artwork to be reproduced from newspapers, magazines, books, and other sources, including electronic, require approval from the copyright holder, which is usually the publisher. Larger publications have rights and permissions departments to handle such requests. In some instances a publisher will grant reproduction rights without a fee or for a modest fee as a professional courtesy between publishers. Permissions approval must be in writing. If there is an excessive fee or the request is denied, there is the option of creating a new piece of art that may convey the same information but must be substantially different in appearance. If permission is denied the material should be used under no circumstances.

When permission is granted, the addition of a credit line usually is required.

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Scenes from the 2006 Writers



AWARD WINNERS — Among those attending the breakfast were, from left, above: APS Director-at-Large Wade E. Saadi, APS Vice President Ada M. Prill, Louis Fiset, Ken Lawrence, Lawrence Sherman, Alan Warren, Stephen D. Schumann, Robert P. Odenweller, and Writers Unit #30 President Peter D. Martin. Prill, Fiset, Lawrence, Sherman, Warren, Odenweller, and Martin all received literature awards. (A list of STAMPSHOW 2006 literature awards is on page 17.)

ODENWELLER HONORED — Flanked by J. Kevin Doyle and Schumann, upper right, Odenweller was a 2006 Writers Unit #30 Hall of Fame inductee and recipient of the Diane Boehret Award of the American Philatelic Congress for the *Collectors Club Philatelist*.



rs Unit #30 Breakfast *by Ada M. Prill*



LITERATURE AWARD — Martin presents a literature award to Kenneth Trettin, WU Vice President West, lower right, for his entry.

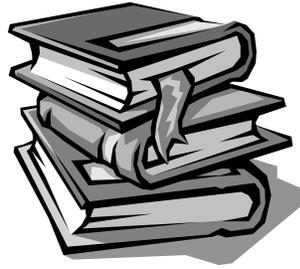
GUEST SPEAKER — Alex Hairmann, below center, presented a program on the Smithsonian Institution's Arago Project for the National Postal Museum (www.arago.si.edu). Hairmann is a Philatelic Researcher at the Smithsonian and one of the people helping develop the Arago Project. (Daniel A. Piazza reviews the Arago Web site on Page 15.)

STRAIGHT TALK — David Straight, lower left, promotes the Winton M. Blount Symposium on Postal History, which will be conducted at the Smithsonian on Nov. 3 and 4. (www.postalmuseum.si.edu/blount/symposium.html)



Exploring Traditional and Online Exhibiting

Books & Catalogues



Literature Reviews

A Lifeline for Exhibitors

The Philatelic Exhibitors Handbook by Randy L. Neil, third edition revised and updated by Ada M. Prill. 8½ × 11 inches, 320 pages, spiral bound. ©2006 Subway Stamp Shop, Inc., Altoona PA. \$39.95 from philatelic literature dealers.

EDITOR'S NOTE: This handbook was awarded a silver medal at *STAMPSHOW 2006*'s literature completion. See awards list on page 17. Read how Ada Prill revised the book on page 6.

The fact that the first two editions of Randy Neil's book on exhibiting quickly sold out underscores the popularity of this book and how anxious exhibitors are to learn the latest techniques. And the fact that a third edition has now appeared attests to the ongoing need as exhibiting rules and approaches to displays are continually evolving.

The late Mel Goldberg of the legendary Subway Stamp Shop firm had the vision to seek the publishing rights and to urge an expanded version of this important book. Ada Prill, long active in local and national organized philately, stepped up to the plate and rounded up a group of specialists to make this third edition a reality.

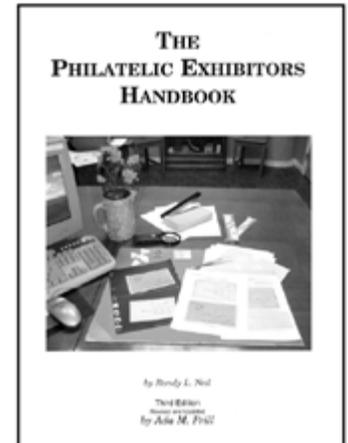
The basic approach established by Neil in the first two editions is followed in the new one, but a lot of new information is provided. Synopsis pages are now a requirement. The new exhibiting

divisions such as Illustrated Mail, Cinderellas, and Display are now incorporated into the book. Other divisions have undergone changes that are reflected in the revised text. One indicator that this book has been expanded over the second edition is that it contains 80 more pages.

The book is nicely illustrated and many of the new photos help bring the text up to date. Readers are reminded throughout the book that exhibiting is *fun!*

Yes, it can take a lot of hard work to achieve high medals in national and international competitions, but the underlying joy of showing off the highlights of one's collection is always stressed. Recommended for exhibitors of all ages who are urged to pick up a copy before this edition sells out.

— Alan Warren



Censorship Series Continues

British Empire Civil Censorship Devices World War II: Canada and Colonies in the Caribbean and North and South America by Christopher Miller. 9¼ × 11½ inches, spiral bound, 338 pages, ©2006 Civil Censorship Study Group, Caversham, Reading U.K. \$75 postpaid in the United States from Chris Miller (check made out to him), 161 Upper Woodcote Road, Caversham, Reading, Berks. RG4 7JR, UK. Also available via PayPal, details from CPBMILLER@AOL.COM.

This volume is Section 6 of a series published by the Civil Censorship Study Group (www.POSTALCENSORSHIP.COM/CCSG) that identifies the known civil censorship devices and their uses. The previous five volumes are still in print. The hand stamps and labels for each country are illustrated in good quality black and white images. The numbering system is based on earlier work or, in some cases, a new numbering system created for a given country or colony.

The contents are arranged alphabetically by country from Antigua to Turks and Caicos Islands. The page numbering begins with "1" again with each country. As might be expected, the devices used in Canada (68 pages), Bermuda (30), and Jamaica (24) are more extensive than the other countries. In the case of Canada, Newfoundland is treated separately.

A useful listing at the beginning of the book identifies the letter codes used in these devices for all of the United Kingdom and its colonies and dominions the world over. In the country listings, the dimensions are given for each hand stamp or label to help in identification. Earliest and latest known uses are indicated along with a brief description including color. Printed and manuscript examiner numbers that have been reported are mentioned.

A table at the end of each country section lists the catalog number and a scarcity rating from one to 10, with 10 being used for items where only one example has been recorded. In some cases currency control devices are also identified. Other items mentioned when appropriate include bogus markings, censorship memoranda, internee and POW censor marks, and foreign exchange control devices.

For many of the countries there are excerpts from the *History of the Postal and Telegraph Censorship Department 1938–1946* (made available by the UK Public Record Office) that provide additional background on how censorship was to be handled. A short bibliography for further study of individual countries is found in the introduction.

This book is a wonderful and detailed addition to the literature of civil censorship markings during the Second World War.

— Alan Warren

An Extensive Study of U.S. Postal Cards

10th Edition United States Postal Card Catalog 2005 edited by Lewis E. Bussey. 6 × 9 inches, hardbound or loose-leaf, 425 pages. ©2006 United Postal Stationery Society. Hardcover \$55 (\$45 for members); loose-leaf \$45 (\$36 for members); binder for loose-leaf version, \$4 from UPSS Central Office, P. O. Box 3982, Chester, VA 238312 (e-mail UPSS@COMCAST.NET). Shipping \$5 for up to two books or binders to U.S. addresses; \$8 surface and \$15 airmail per item to foreign addresses.

In short, this is the most comprehensive and best-illustrated catalogue of U.S. postal cards available. This borne out by the fact that the catalogue received a gold award at the recent *STAMPSHOW 2006* in Chicago. (See page 17 for a complete list of the show's literature palmares.) The 10th edition is also the 60th anniversary edition of the catalogue, which now is published only once every five years.

Perhaps the best reason for owning this catalogue is the fact that it lists many varieties ignored by both Scott and Krause-Minkus. It also supplies a great deal of information about each card listed, as well as extensive coverage of printing, card stock, surcharges, usage, and rates. The catalogue employs a unique numbering system, but the editors have provided cross references to Scott and Krause-Minkus numbers for items they have listed. However, one wishes for a cross-referenced master table with index references to the UPSS catalogue. Because of the extensive text included in the new catalog, a master index would also be a useful tool.

Unlike the other catalogues, the UPSS volume illustrates the entire card in most instances. These are amplified with oversized detailed views of watermarks, surcharges, and die varieties, as well as amplifying text, thus simplifying the task of correctly identify-



ing a particular card, particularly the older varieties.

There are a few of problems with the catalogue — two specific to the hardcover edition and one common to both versions. The cover of the hardbound book — blue embossed type on a silver-finished cloth — has a sticky feel and picks up oily fingerprints quite easily. The tight stitching means that opened pages will not lie flat and tend to snap closed, a condition that may correct itself as the book is used. Those wishing to use the volume extensively probably will prefer the loose-leaf version. More serious is the fact that many of the illustrations display heavy moiré patterns, apparently the result of scans being made from printed illustrations with halftone screens rather than from original postal cards. However, in no case do the patterns render any of the illustrations unreadable.

— Albert W. Starkweather

Postal Cards for a World's Fair

Handbook of the Postal Cards of the World's Columbian Exposition by Kenneth C. Wukasch. 8½ × 11 inches, hardbound, 176 pages. ©2006 United Postal Stationery Society. \$50 (\$40 for members) plus \$5 shipping from UPSS Central Office, P. O. Box 3982, Chester, VA 238312 (e-mail UPSS@COMCAST.NET). Shipping to foreign addresses: \$8 surface and \$15 airmail.

Here is a book to gladden the hearts of world's fair and Columbian Exposition collectors — philatelists and deltiologists alike. Like the UPSS' postal card catalogue, this handbook also received a gold award at *STAMPSHOW 2006* in Chicago. (See page 17 for a complete list of the show's literature palmares.) The volume is carefully researched and extensively illustrated, including a double-sided, full-color center plate depicting some of the more esoteric items.

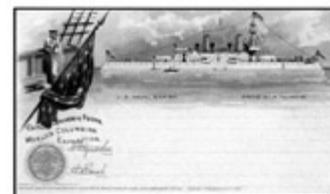
These were the United States' first true souvenir postal cards, while the 1893 fair was the first true world's fair in this country. Although a three-cent embossed envelope was designed for the Centennial Exhibition of 1876 in Philadelphia and many exhibi-

tors there employed U.S. postal cards for advertising, the 1893 creations were originally designed as souvenirs. However, like the centennial and other earlier expositions, exhibitors found the souvenir cards and cards of their own designs useful in hawking their goods.

The souvenir cards were created by printing a multitude of designs on the reverse of the commonly available Ulysses S. Grant postal card of 1891 (Scott UX10). Post Office Department regulations of that era prohibited anything being printed on the face of the card other than the address. Wukasch's book documents the different series of cards produced for the world's fair.

Even if one isn't a collector of these cards, the book is a great read, providing remarkable insights into American society more than a century ago.

— Albert W. Starkweather



Rarity Revealed: The Benjamin K. Miller Collection by Scott R. Trepel with Ken Lawrence. 8½ × 11 inches, 184 pages, 200 color illustrations, hard or soft bound. ©2006 New York Public Library and the Smithsonian Institution's National Postal Museum. Available from the New York Public Library Museum Shop, www.libraryshop.org or at the National Postal Museum Store. \$34 softbound or \$80 hardcover.

One of the highlights of my trip to Washington 2006 was the opportunity to view the Benjamin K. Miller Collection at the National Postal Museum. Unfortunately, only the 19th century material is currently on display. Since the 20th century material is slated for display sometime in 2007, I know that I probably will never get the chance to see the balance of this marvelous collection. However, I did pick up a softbound copy of *Rarity Revealed: The Benjamin K. Miller Collection*.

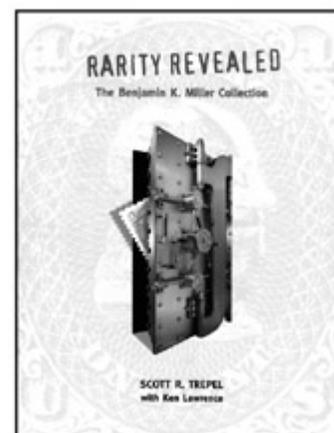
The first four chapters paint a portrait of Miller's life, how he assembled his collection, the dealers who helped him, and the theft of his collection from the New York Public Library in 1977. In chapter five, *Stamps — A Nation's Ambassadors to the World*, Trepel introduces postage stamps, their designers and printers, and the politics involved in stamp creation. Although subsequent chapters go into detail about each stamp issue, this chapter gives a nice overview to a novice or non-collector in plain language. The rest of the book has a chapter for each stamp

issue from 1842 to 1908, and then Trepel hands the baton to Ken Lawrence for the remaining chapters on the Washington-Franklins and back-of-the-book material. Both authors have done the kind of research and write-up philatelists expect from these seasoned veterans.

This is not a catalogue of the entire Miller collection; rather it is a sampling of the gems from his massive holdings that were more than 2,000 album pages. Photos of bisects, multiples, imperfs, private perfs, grills and many other items that will never be available to collectors, are shown in digital color. The appendix is a listing of the stolen stamps, with item numbers from the FBI files.

Although there is no substitute for a live viewing, this is a wonderful reference book for any philatelist's library. Whether you are planning a trip to Washington or not, this book should be on your shelf or coffee table.

— Frank Braithwaite



Airships in the Arctic by John Duggan. 308 pages, hardbound with dust jacket, 8½ × 12 inches. ©2006 Zeppelin Study Group, Ickenham, Middlesex UK. \$65 plus \$25 postage to the United States from Zeppelin Study Group, 55 Thornhill Road, Ickenham, Middlesex UB10 8SQ, UK.

This is not a philatelic book, but it will be of critical importance to anyone who owns covers carried by these airships and wants to learn more about the circumstances that helped make that mail possible. However, this book is also important to those who are enamored of polar history and want to learn about these historic vessels and the people involved with their creation and flight.

Many of the early Arctic explorations using lighter than air (LTA) ships were carried out by an intrepid group of pioneers who set new records in the far north.

John Duggan's name will be familiar to Zeppelin collectors in view of his more than a dozen titles as author or co-author on airships, primarily those most famous ones spawned by Ferdinand Graf von Zeppelin. The book covers the great period of polar LTA activity that began in the late 19th century and extended through the early 1930s.

Duggan does begin with a precursor to these events, namely the first balloon ascent in the Arctic that took place in 1799 in northwest Finland near the borders with Norway and Sweden. Next he describes the ill-fated efforts of Walter Wellman to reach the North Pole in the dirigible *America*.

Although there were plans, even dreams, that airships in the early part of the century could reach the North Pole, many of these never got off the ground. Count Zeppelin's dream was a portent well ahead of its time.

Duggan tells the stories of the *Norge* and its famous voy-

age from Spitzbergen to Teller, Alaska in 1926; the 1928 crash of the *Italia* while returning from the North Pole; the formation of the Aeroarctic Society to plan transpolar flights; and the LZ 127 *Graf Zeppelin's* polar flights of 1930 and 1931.

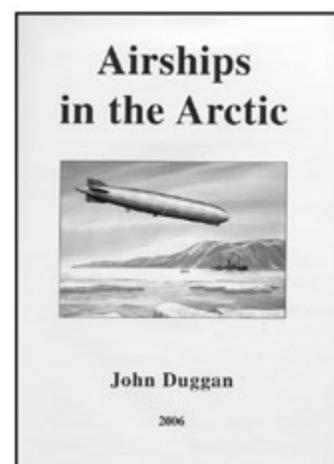
For the armchair traveler who wants to relive these pioneering flights, this book is a gem with more than 180 historic illustrations.

Endnotes follow each chapter providing reference sources. Some chapters are also followed by specifications on the airships and lists of crew members, copies of contracts, provisions lists, and a number of special reports such as the one by Lincoln Ellsworth and Edward H. Smith on the 1931 polar flight of the *Graf Zeppelin*.

Two Arctic vessels related to airship voyages have their own chapters — the submarine *Nautilus* and the Russian ice-breaker *Malyguin*. A detailed bibliography lists books and contemporary magazine and newspaper articles drawn on for information in the book. An extensive index is separated into three sections: airplanes, airships, and ships; geographic locations; and people.

Readers with a serious interest in the early days of LTA craft and their use in polar exploration will be rewarded.

— Alan Warren



Electronic Media

The Arago Project

Arago: People, Postage & The Post (www.arago.si.edu). Created and maintained by the Smithsonian Institution's National Postal Museum, Washington, D.C. Accessed and reviewed 15 October 2006.

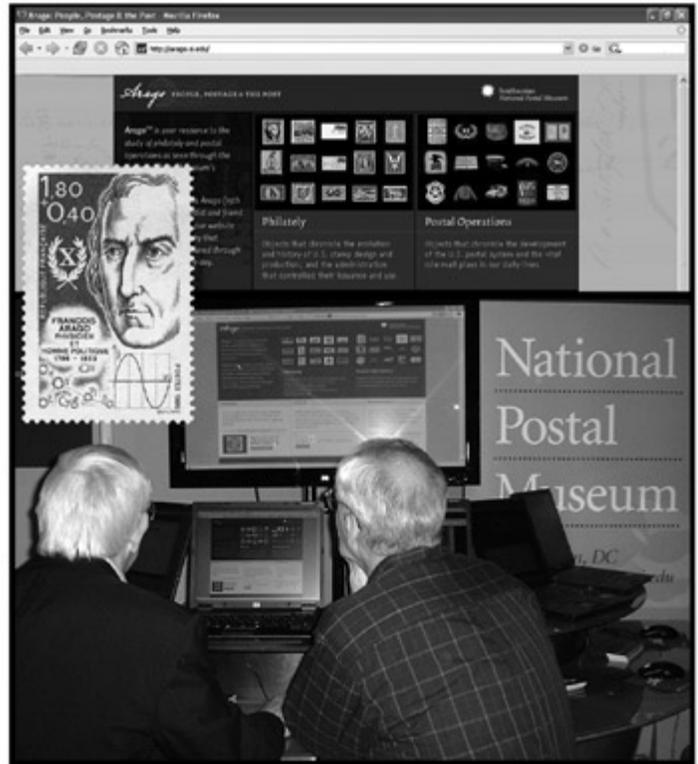
Despite being housed in Washington's expansive City Post Office building, the National Postal Museum (NPM) has a perennial problem — space. At any given time, only a fraction of the six million objects in its collection can be on display. To remedy this situation, the museum contracted with Second Story Interactive Studios to develop a Web interface that would allow more of its material to be shown online. The studios previously worked for the National Archives and U.S. Holocaust Memorial Museum. The museum also enlisted the help of more than 100 expert philatelists to provide write-ups for the items. The result is the Arago project, which debuted May 27 at *WASHINGTON 2006*.

Six thousand items from the NPM collections currently are online at Arago in three sections. **PHILATELY** features stamps and postal history from the United States and 40 foreign countries. Each item has (or will have) a well-written, in-depth descriptive record and can be magnified to about eight times actual size. Many of the U.S. stamps are additionally accompanied by production material such as original designs and proofs. **POSTAL OPERATIONS** features objects and ephemera that chronicle the rise and development of the postal service. **EXHIBITS** is, at the moment, the least developed area of the site, but it does include the online version of *Rarity Revealed*, part one of the Benjamin K. Miller collection now showing at the Museum. Unfortunately, this iteration is somewhat pared down: missing are Miller's unique copy of the 1851 Eagle Carrier die proof and his spectacular imperforate pairs of the 1893 Columbians.

The quality of the research, writing, and editing on the site is excellent. Particularly skilful is the way the site has been made accessible to neophytes and the general public without "writing down" to the informed reader. Specialized philatelic terms are not shied away from in the text, nor are they fetishistically defined at their every appearance. Instead, a glossary of selected terms is made available for those who need it — an approach that could be used by many online and print publications to tremendous benefit.

One of the site's most promising features is **MY COLLECTION**, an application that allows visitors to create a free account and organize specimens from Arago into a personal collection of favorites. Users can organize their collection into custom-named folders and also E-mail items directly to others, but several features mentioned in printed documentation about Arago, including the ability to annotate and compare items within **MY COLLECTION**, do not appear to be functional yet.

Second Story's extensive use of Adobe Flash technology in the project is a double-edged sword. Flash programming is what gives the site its sleek look and provides its high level of interactivity. On the other hand, Flash requires end users to have a high-speed Internet connection. I temporarily disabled my cable modem and tested the site using a 56k dialup connection, and found that individual pages could take up to five minutes or more to load.* Moreover, Flash sometimes performs poorly with operating platforms other than Windows (especially Linux), and makes it difficult or



Exploring Arago

The Arago home page, top, is a deceptively simple gateway to a wealth of information. Dominique François Jean Arago (1786–1853) was commemorated on a French stamp in 1986 (inset). *WASHINGTON 2006* show goes explore Arago at the National Postal Museum's booth.

impossible for users in all platforms to bookmark specific pages, open them in a new window, or navigate using the browser's back and forward buttons. An HTML version of the site is accessible from the very bottom of the Arago home page, but users cannot enlarge images or use the **MY COLLECTION** feature in this mode.

The name Arago is an inside reference to a French friend of Smithsonian benefactor James Smithson. NPM press releases note that Dominique François Arago (1786–1853) "advocated ... using the most advanced technology available to educate people." The project's orientation handbook further asserts, "The Arago title appropriately embodies innovation, research and outreach." This is true, but it does *not* embody philately. Arago's successes were as a physicist, astronomer, and politician. A name more evocative of the project's subject matter might have been a better choice.

These are minor quibbles with a first-rate online museum experience. Reviewing a work-in-progress is a notoriously dicey proposition; the reviewer always runs the risk of criticizing deficiencies that have been provided for in future phases. Watch for Arago to expand and improve; one of the NPM's 2007 performance goals is to "Expand and enhance Arago by 1,000 records and images."

— Daniel A. Piazza

* A report released in September by the consumer research firm J. D. Power and Associates found that 44 percent of all U.S. households still access the Internet via a dial-up connection.

Journals & Newsletters

Rossica — Journal of the Rossica Society

Rossica is published twice per year by the Rossica Society of Russian Philately, Inc. 8½ × 11 inches, 91 pages, comb bound. Available from Rossica Society of Russian Philately, Inc., c/o Gary A. Combs, 8241 Chalet Court, Millersville, MD 21108, WWW.ROSSICA.ORG.

Rossica, the official periodical of the Rossica Society of Russian Philately, Inc., is published twice per year, typically in the spring and fall. Occasionally a double issue is published exceeding 100 pages in length. Content includes major articles covering scholarship in topics such as the Russian postal system, regional postal history, short notes on diverse areas, club notes, and reviews in the field of Russian philatelic literature. *Rossica* is the largest Russian philatelic society in the western world with more than 260 members.

With the Spring 2006 issue, then-Editor Jeff Radcliffe transformed the journal from an all black and white to a mostly color publication. This was achieved by the purchase of a color laser printer that allows the society to print the journal and other publications on demand at a substantial savings as opposed to being at the mercy of a printer. Optional comb binding allows the journal to lay flat when opened as opposed to perfect binding. *Rossica* is one of a handful of publications that allows society members the option of receiving their journals in bound, loose-leaf, or loose-leaf drilled printed format or on a CD.

The cornerstone of the Spring 2006 journal is a 45-page article by Dave Skipton on censorship of foreign printed matter during the imperial period of Russia. It incorporates new research to come out of Russia in the last 10 years including a survey of censorship markings from the large cities. The color scans of some of the wrappers highlight the brilliant scholarship of this article, which only serves as an introduction to this exciting area. A regular feature of *Rossica* is the Fly Specker column, which encourages readers to share their discoveries of unrecorded plate varieties from the imperial and Soviet periods. Color scans of these varieties are sharp and detailed, allowing the reader to see them clearly. Another article by Miron Lam on formulars (postal forms) was peppered with many examples from this area of postal stationery, as was the article on surveillance of mail in Odessa by Dave Skipton and Steve Volls, which contained many examples of postmarks from Odessa.



— Alfred Carroccia

Briefly Noted

CAT MEWS is the quarterly publication of the Cats on Stamps Study Unit of the American Topical Association, with emphasis on both domestic and wild cats. A recent newsletter contained two pages of color on the front and back illustrating both stamps and covers with briefly but informative columns on new issues. Also included were postmarks and checklists for various cat subjects. This is an excellent survey of this important topical area in eight pages. Information is available from Mary Ann Brown, 3006 Wade Road, Durham, NC 27705.

SCRIBBLINGS is published bimonthly by the Rocky Mountain Philatelic Library in Denver, CO. One might assume that a publication from a philatelic library would only contain reviews, but this 12-page, 8½ × 11 issue contained brief articles on an obscure United Nations precancel, along with news about the library and recent additions to its holdings shown in full color. Information is available at WWW.ROCKYMOUNTAINPHILATELICLIBRARY.COM or from Ron Mitchell, editor, 2038 S. Pontiac Way, Denver, CO 80224.

EUROPA NEWS is the black and white, illustrated, bimonthly bulletin of the Europa Study Unit of the American Topical Association and features the philately of those countries, now numbering about 70, that issue stamps relating to a common theme emphasizing the idea of a united Europe. The articles are brief and relate to new issues, postal history, and topical postmarks. Information is available at WWW.EUROPA NEWS.EMPERORS.NET or from Donald W. Smith, P. O. Box 576, Johnstown, PA 15907-0576.

SOUTH ATLANTIC CHRONICLE is the quarterly journal of the St. Helena, Ascension and Tristan da Cunha Philatelic Society. This 20-page, 8½ × 11-inch journal with color covers details the stamps and postal history of these Atlantic islands. In a recent issue, the official cachets of Tristan da Cunha were outlined and profusely illustrated along with an article about Gale J. Raymond, the recipient of the society's award for outstanding service. Information from WWW.ATLANTICISLANDS.ORG or T. Philip Hicks, Editor, 62 Cumming Drive, Truro, NS B2N 5E3.

AMERICAN REVENUER is the bimonthly journal of the American Revenue Association. The 8½ × 11-inch, full-color journal contains major articles on a variety of topics. A survey of Nevada territorial stock certificates and an article describing the rouletted revenue stamps of Finland were profusely illustrated in full color in the glossy pages of this issue. While highly technical, the articles were clearly written with the longest article being 10 pages in length. Information is available from the editor, Kenneth Trettin, P. O. Box 56, Rockford, Iowa 50468-0056

— Alfred Carroccia

Material for reviews may be sent to the editor. Reviews are also welcomed from others. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors, and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication. 

APS StampShow 2006 Literature Palmares

Literature awards from STAMPSHOW 2006 in Chicago have been announced. Judges were James W. Graue, chief; Barth Healey; Michael O. Nowlan; and Tim Bartshe, apprentice.

Grand and Gold

Post Office Seals of the United States and Possessions
by Jim Kotanchik (Handbooks and Special Studies)

Reserve Grand and Gold

The 1851 Issue of United States Stamps: A Sesquicentennial Retrospective by Charles J. Peterson (Handbooks and Special Studies)

Articles and Columns

Gold

U.S. Notes — Weekly Column from *Linn's Stamp News*
by John M. Hotchner

Vermeil

Spotlight U.S. Columns by Kathleen Wunderly, *Scott Stamp Monthly*
Diplomatic Exchange Voyages of World War II: M.S. Gripsholm
and *S.S. Drottingholm Originating at New York* by Louis Fiset

Catalogues

Gold

United States Postal Card Catalog 2005, Lewis E. Bussey, editor

Silver

Real Estate State Revenue Stamps Catalog by Peter D. Martin

Handbooks and Special Studies

Gold

The United States Post Offices in China and Japan, The
Collectors Club

Danish Advertising Panes by James A. Gaudet

*Definitive Postage Stamps of Canada (1953–2005) — An
Analytical Approach* by Joseph Monteiro

*The 1851 Issue of United States Stamps: A Sesquicentennial
Retrospective* by Charles J. Peterson

United States Patriotic Envelopes of World War II
by Lawrence Sherman

Vermeil

The Congress Book 2005, American Philatelic Congress
*Rattlesnake Island, Ohio: Modern History and Local Post Cover
Guide* by Timothy J. Barbour; also Felicitations of the Jury

The Stamps of Barbados, Volume 2, by Edmund A. Bayley
*Eighteenth and Nineteenth Century Connecticut Postmasters
& Their Post Offices* by W. J. Duffney, Connecticut Postal
History Society

Zeppelinpost LZ 129 Hindenburg by John Duggan

Hale & Co. Independent Mail Company 1843–1845 by Michael
S. Gutman

Finland Type 1875 by Heikki Reinikainen

The Variant Color Datestamps of Japan by Charles A. L. Swenson

Rarity Revealed: The Benjamin K. Miller Collection by Scott R.

Trepel and Ken Lawrence

Handbook of the Postal Cards of the World's Columbian

Exposition by Kenneth C. Wukasch

Silver

Private Mail Carriers of Colombia by Dieter Bortfeldt, Carlos
Valenzuela, and Alfredo Frohlich

The Philatelic Exhibitors Handbook Third Edition, by Randy Neil
and Ada M. Prill

First United States Perforated Stamps — The 1857 Issue
by Jon W. Rose

*A Philatelic Handbook on Mohandas Karamchand Gandhi
(Mahatma Gandhi)* by Raj V. Rajan

Periodicals

Gold

The Penny Post, Larry Lyons, editor

The Collectors Club Philatelist Volume 84, Robert P.
Odenweller, editor

The American Revenuer, Kenneth Trettin, editor

Vermeil

The Posthorn, Paul Albright, editor

Henry Clay Stamp Notes, John Cropper, editor

Postal History Journal, Diane De Blois and Robert Dalton
Harris, editors

U.S. Stamp News, John Dunn, publisher

Menelik's Journal, Ulf Lindahl, editor; Ethiopian Philatelic Society

First Days, Peter D. Martin, editor

The Finnish Philatelist, Roger P. Quinby, editor

Silver

Ice Cap News, Alan Warren, editor

Silver Bronze

Vatican Notes, Thomas Adkins, editor



Expert Help for Writers, Editors

Two notable members of Writers Unit #30 offer expert help for writers and editors.

Barth Healey, a senior staff editor at the *New York Times*, will review society journals and other publications, providing constructive comments.

Send two or three recent issues to him at 220 Montauk Hwy., Apt. 16, P. O. Box 277, Speonk NY 11972-0277. Please supply return postage.

Past president Charles J. Peterson offers free critiques for periodicals and books / manuscripts. 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.

Inquire before sending books and manuscripts, providing a brief description. Return time will vary, depending on length and other commitments. Include a SASE.

Send your materials to Peterson at P. O. Box 5559, Laurel, MD 20226. His phone is 301-776-9822; e-mail CJP7777@AOL.COM.

Another Editor's Pet Peeves

By Albert W. Starkweather

My pet peeves undoubtedly are echoed by editors throughout the world. Simple as my desires are, it is remarkable how many times they are ignored. If authors simply paid attention to these issues and details, fewer problems would be encountered and many errors would be eliminated. Happy editor — happy author!

- **MISSING DEADLINES**, leaving space to be filled with alternate copy or delaying printing;
- **FAILURE TO SUBMIT EVERYTHING AT THE SAME TIME**, delaying the design process;
- **LACK OF REGULAR COMMUNICATION**;
- **PLAGIARISM AND UNATTRIBUTED QUOTES**;
- **ILLEGIBLE HANDWRITING**;
- **MISSING OR INCOMPLETE CAPTIONS** lacking clear identifications;
- **UNANTICIPATED SUBMISSIONS** without a *heads up*;
- **OVERRUNNING THE ALLOTTED SPACE** and then complaining about cuts to the copy;

- **COPY LACKING A BYLINE OR CONTACT INFORMATION**; and
- **PHOTOCOPIED ART**.

Special Issues with Electronic Copy

- **DOUBLE SPACING** between paragraphs and between sentences, requiring extensive searching and replacing;
- **INCLUDING NOTES INTENDED FOR THE EDITOR'S EYES WITHIN TEXT**; these have a nasty habit of showing up in print;
- **SOFT LINE RETURNS**;
- **SUBSTITUTING DOUBLE HYPHENS FOR DASHES**;
- **USING SPACES FOR TABS**, leading to inconsistent spacing;
- **NON-STANDARD FONTS OR CHARACTERS** that are likely to disappear on other computers;
- **FILES IN A FORMAT UNREADABLE BY MS WORD**, the *de facto* standard for word processing;
- **PRINTED TEXT FOR OPTICAL CHARACTER RECOGNITION (OCR)** should have no handwritten annotations and be printed in black on white paper;
- **ILLUSTRATIONS CREATED AND/OR PLACED IN MICROSOFT WORD AND EXCEL** or other non-graphics programs; and
- **ART IN THE WRONG FORMAT OR RESOLUTION.** 

Lament — Continued from Front Cover

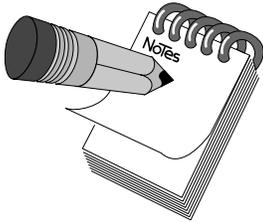
3. **CITE SOURCES FOR CONTROVERSIAL ITEMS ADVANCED AS FACTS.** If you are the source, *say* you are the source. Do not editorialize without attribution.
4. **STRIVE FOR SHORT, DECLARATIVE SENTENCES AND PARAGRAPHS.** The longer your sentences, the more likely they will fail the intelligibility test. Remember diagramming from grade school? If you have difficulty diagramming a sentence, it will probably be hard for the reader to understand. Comprehension decreases as the number of dependent clauses increases.
5. **THE LONGER YOUR PARAGRAPHS, THE MORE LIKELY POTENTIAL READERS WILL BE DRIVEN AWAY** from your article without reading the first sentence. Long, dense paragraphs are a turn-off. They say, "Tough read." Bite-sized, newspaper style is better.
6. **THE TASK IS TO MAKE THE COMPLEX SIMPLE.** If your prose is littered with unexplained technical jargon, you will lose your readers rapidly.
7. **DO NOT ASSUME THAT THE READER WILL KNOW BASICS.** State the building blocks as simply as you can before sweeping on to the grand conclusions;
8. **TEXT SHOULD BE DETAILED ENOUGH THAT IT DOES NOT DEPEND UPON ILLUSTRATIONS.** They can be used to pull a reader into an article and to promote comprehension, but the understanding comes primarily from the text.
9. **USE BULLETS, CHARTS, DECISION LOGIC TABLES, AND DEFINITION BOXES** in place of long technical explanations or lists.
10. **PERSONAL RECOLLECTIONS ARE FINE TO INCLUDE AS LONG AS THEY MOVE THE STORY FORWARD.** If they are about you rather than the story, leave them out.
11. **BEFORE YOU SEND THE ARTICLE REREAD IT**, putting yourself in the role of a novice to your field.

OK — On to *Hotchner's Rules of Detail*:

Rules of Detail

1. **USE SPELL CHECK, BUT ALSO PROOFREAD.** Have someone else proofread your article, if possible.
2. **BE CONSISTENT:** I do not care if you call it Email, email or e-mail, but do it consistently.
3. **THE FIRST USE OF SOMETHING THAT CAN BE ABBREVIATED SHOULD BE SPELLED OUT** with the abbreviation following [e.g. United States Postal Service (USPS)]. Then use the abbreviation from that point on.
4. **INDENT PARAGRAPHS OR SKIP A LINE BETWEEN THEM.**
5. **ALWAYS CAPITALIZE** Web, Bureau (Bureau of Engraving and Printing), and other institutions or titles that are proper nouns.
6. **WHETHER NUMBERING OR USING LETTERS FOR ENUMERATION**, be consistent.
7. **NUMBERS ONE TO TEN SHOULD BE WRITTEN OUT.** Above that should be numerals. (EDITOR'S NOTE: Stylebooks differ on this. The *Associated Press Stylebook and Briefing on Media Law* uses numerals for 10 and above. The *Chicago Manual of Style* writes out one through 99. Ages, percentages, scores, addresses, and time are always expressed as numerals. Numerals should never be used to begin a sentence.)
8. **IF YOU PROVIDE ILLUSTRATIONS, NUMBER THEM** so they can be identified from the text. Include a brief outline.
9. **MAKE THE TITLE FIT THE CONTENT**, if you title your piece.
10. **WATCH TENSES** — they should agree throughout.
11. **DO NOT USE SHORT HAND TO TRY TO KEEP WORD COUNT DOWN.** Leaving out necessary words tends to confuse.

In theory we ought to have a dozen in each category. I have purposely left out a 12th entry in each so that you who are editors can send in your suggestions. Please send these to John M. Hotchner, P. O. Box 1125, Falls Church, VA 22041-0125, e-mail JMHSTAMP@IX.NETCOM.COM. 



Secretary-Treasurer's Report

As of October 14, 2006

New Members

- 1925** John H. Barwis, 12719 Riley Street, Holland, MI 49424. Author of articles in *American Philatelic Congress Book*, *CCP*, *The Chronicle*, and *USCC News*. Sponsor: Robert P. Odenweller.
- 1926** William R. Schultz, 1305 Murdock Drive, West Chester, PA. 19380. Editor: *Pennsylvania Postal Historian* and *Rattlesnake Island Catalog*; author of articles in *Linn's Stamp News*. Sponsor: Alan Warren.
- 1927** Andrew McFarlane, P. O. Box 669, Bartonsville, PA 18321. Webmaster: *AAMS*, *AAPE*, *AFDCS*, and *Writers Unit #30*. Sponsor: Peter D. Martin.
- 1928** Thomas P. Johnston, 84 Ferris Place, Ossining, NY 10562. Webmaster: *About.com* on stamps and stamp collections. Sponsor: George B. Griffenhagen.
- 1929** Roger S. Brody, 110 Knightsbridge, Watchung, NJ 07069-6400. Staff writer for *Collectors Club Philatelist* and *United States Specialist*. Sponsor: Alan Warren.
- 1930** The Rev. Rodney A. Juell, 3221 Jeffrey Drive, Joliet, IL 60431. Editor: *Encyclopedia of United States Stamps and Stamp Collecting*; author: *United States Specialist*. Sponsor: Steven J. Rod.

Reinstated

- 0946** Michael Laurence, 324 East 41st Street, Apt. 1001-C, New York, NY 10017. Executive Director, Philatelic Foundation; former editor: *Linn's Stamp News*. Courtesy of Steven J. Rod.

Change of Address

- 0183** James A. Morton, 6N255 Elizabeth Court, Medina, IL 60157-9603.

1768 Douglas Kelsey, P. O. Box 16278, Tucson, AZ 85732.
 1830 James E. McDevitt, 3561 Country Court North, Mobile, AL 36618-5335.

About Writers Unit #30

The purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communication, knowledge, and comradeship. Membership is open to any philatelic writer, columnist, editor, or publisher — and anyone interested in philatelic communication.

Join Us Today

Join Writers Unit #30 now and begin reaping the benefits of membership, including your subscription to *THE PHILATELIC COMMUNICATOR*. Applications received before October 1 will be recorded as members for that calendar year and these members will receive all issues of *THE PHILATELIC COMMUNICATOR* for the calendar year.

Applications received on or after October 1 will be recorded as members for the following calendar year.

An application may be downloaded at www.wu30.org.

Membership Dues

USPS ZIP Code Addresses.....	\$15.00
Canada and Mexico	\$17.50
All Other Addresses.....	\$20.00

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.

Updating Your Mailing Address

Please notify us of address changes to assure that you receive each issue of *THE PHILATELIC COMMUNICATOR* without delay. This will also save WU #30 more than \$1.00 because the USPS charges 70 cents when they have to send us an address correction, and we still have to pay the postage for reshipping the issue to the member.

George B. Griffenhagen

WU #30 Secretary-Treasurer

2501 Drexel Street, Vienna, VA 22180-6906

Call for Nominations

THE WRITERS UNIT #30 HALL OF FAME COMMITTEE IS ACCEPTING NOMINATIONS FOR THE HALL OF FAME.

The Writers Unit #30 Hall of Fame honors individuals for excellence in philatelic writing and editing. It is the Unit's highest honor. Anyone may nominate an individual. At a minimum, the nomination must include the nominee's full name; date and place of birth, date and place of death (if deceased), current address, phone number and e-mail address (nearest relative if deceased), and a no more than one page narrative that highlights the reason for the nomination. The majority of the narrative must specifically relate to the nominee's philatelic writing, editing and, publishing credentials.

Send your nominations by January 31, 2007 to:

WRITERS UNIT #30 HALL OF FAME COMMITTEE, P. O. BOX 4503, DANBURY, CT 06813

Writers Unit #30, APS
George B. Griffenhagen
2501 Drexel Street
Vienna, VA 22180-6906

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