

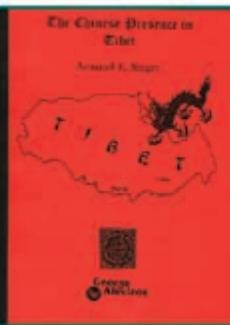


THE PHILATELIC COMMUNICATOR

Journal of American Philatelic Society Writers Unit #30

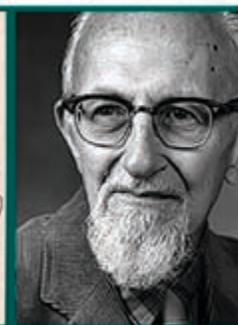
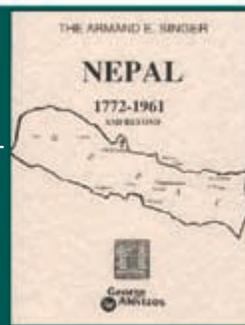
www.wu30.org

Second Quarter 2009



No Armchair Philatelist

Armand E. Singer was no reclusive philatelist nor a typical academic, traveling the world in search of knowledge and adventure. In 2002, he jumped from an airplane at 10,000 feet and, in 2004, dived from a 4,000-foot mountaintop in Switzerland.



How To Soothe and Impress Your Editor

By Armand E. Singer

Dr. Armand E. Singer (1914–2007) was a noted collector of Nepal and Tibet and president of the Nepal and Tibet Philatelic Study Circle at the time of death. His Tibet exhibit won national golds and a WSP grand. He served on the faculty of the West Virginia University for more than 60 years in the field of Romance language and literature. For many years he edited the West Virginia University Philological Papers which inspired him to write these guidelines for those submitting research papers. I told Armand that an edited version for authors who write for philatelic media, especially research articles for society journals, would serve well. He agreed and I present that version for the benefit of all philatelic writers. Most philatelic editors have their own specific guidelines, be it for a society journal, the American Philatelic Congress Book, or whatever. Authors should find out those guidelines before writing a prospective article.

— Alan Warren

If you've reached the point where you don't need advice, I doff my editorial hat. I used to give all you contributors the benefit of the doubt. But either, like students, you're getting younger each year, or I'm getting more punctilious (read nitpicking), or the times are becoming increasingly disjointed. Whatever is wrong, the editorial board is finding problems in your submissions. The following pages offer a few simple suggestions on how to improve the packaging of your product. Said hints are in no way intended as exhaustive, but they represent the commonest objections appearing on the referees' opinion sheets. Since I read all the manuscripts, I have thrown in my own pet peeves along with the others.

1. Research First

Before you even think of writing, much less presenting or submitting, a paper, you must consult the endless array of bibliographies, past or current, listing studies possibly anticipating, impinging upon, or arguing against what you are about to compose. It re-

mains your responsibility to answer for the completeness with which you handle previous research.

Papers must discuss, usually in an early paragraph or note, previous research. If possible, try to do so elegantly, but clearly. The information can, if needed, be mentioned gradually over more than one page. Discuss how you are adding to it, commenting on it, refuting it, or whatever. In short, what is your contribution to the sum total of knowledge? If you are sufficiently blessed to have discovered a truly virgin subject, stake your claim and say so. There is, of course, a particular spot reserved below for those who allege originality on the basis of skimpy checking. To be blunt, we, like most scholarly publications, simply lack the funds as well as the inclination to publish research carried out in a vacuum. Not to consider your predecessors' work insults your readers, us, and yourself as well. I would claim a distinction between scholarship and literary essays, however valuable both may be. In short, we expect you to have digested all previous research and not merely sampled a suggestive offering here and there in an effort to play the scholarly game.

2. Avoid Being a Paperback Citer

Never cite from paperback reprint editions unless for very cogent, overriding reasons. Use the first or definitive editions. Paperback reprints go out of print rapidly, are rarely held in university libraries, and are often plagued with misprints, omissions, etc.

3. Submit Electronically

Submissions should be sent electronically. If text and graphics are sent by CD-ROM, submit the disk together with a printed copy of the text. Clearly indicate, on the disk, your name, article title, and what hardware, and which program you have used. Now I should apologize for even mentioning my next gripe, but I won't, since it is justified by examples every year: do not send us manuscripts that have not been proofread meticulously more than once. One contributor made 37 typos.

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THE PHILATELIC COMMUNICATOR

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Deadlines for receipt of copy by the editor:

First Quarter: January 15; Second Quarter: April 15;
Third Quarter: July 15; Fourth Quarter: October 15

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The **Executive Committee** includes the officers, Editor Albert W. Starkweather, and Immediate Past President Dane S. Claussen of Pittsburgh, PA; dsclaussen@hotmail.com. The **WU #30 Council** includes:

Vacant	(2011)
Ernest E. (Gene) Fricks	genefricks@comcast.net (2009)
James W. Graue	jimg@air-pipe.com (2011)
Albert W. Starkweather	astarkweather@wu30.org (2011)
Robert P. Odenweller	RPOdenwel@cs.com (2009)
Steven J. Rod	sjrod@aol.com (2009)

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APS representative: George B. Griffenhagen
Awards: Robert P. Odenweller
Bylaws: Katrina Everhart
Critique Service: Charles J. Peterson
Hall of Fame: Peter Martin
Historian: Steven J. Rod
Literature Exhibitions: James W. Graue
Nominating: Alan Warren

Outreach: Vacant
Publications: Peter Martin
Publicity: Ernest E. (Gene) Fricks
Recruiting: Lloyd de Vries
Special Events: Kenneth Trettin
USPS representative: Peter Martin
Webmaster: Albert W. Starkweather
WU #30 Breakfast: Steven J. Rod



Albert W. Starkweather
Editor's Domain

You Are Invited To StampExpo 400

As a member of the Hudson-Fulton-Champlain Quadricentennial Stamp Exposition (*STAMPExPO 400*), I would like to invite every member of the Writers Unit and the unit itself to attend and participate in the signature event of the 2009 celebration from September 25-27. The venue will be the massive Empire State Plaza Concourse in Albany, New York.



Of particular interest to writers, editors, and publishers will be the APS-recognized literature competition. The judges will be chair Alan Warren, John Hotchner, and Patricia Stilwell Walker. A prospectus and entry form, as well as those for the philatelic competition, and contest entry forms may be downloaded from WWW.STAMPExPO400.ORG.

The exposition is only one of a handful this year holding a literature competition. All standard APS rules and guidelines for entries and judging apply. Four categories of applications are being accepted: handbooks and special studies; catalogues; periodicals; and articles, columns, radio and TV productions.

The Writers Unit is entitled to a free table at *STAMPExPO 400* to promote its goals. So far 20 other organizations are planning to participate in the show, including the American Society of Philatelic Exhibitors, AFDCS, ASDA, Royal Philatelic Society of Canada, Smithsonian National Postal Museum, UNPA, and USPS.

The show is the final event of the New York State Hudson-Fulton-Champlain Quadricentennial Commission's series of commemorative activities honoring these three great men in the state's history. It is being sponsored by the Federation of New York Philatelic Societies (WWW.NYSTAMPCLUBS.ORG).

Contact information is listed in the advertisement on the facing page. 

Expert Help for Writers and Editors

Charles J. Peterson, Writers Unit #30 past president, offers free critiques of periodicals and books / manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary, depending on length and other commitments. Include a SASE. Send to Peterson at P. O. Box 5559, Laurel, MD 20226. His phone is 301-776-9822; CJP7777@AOL.COM. 



Peter Martin
President's View

Alan Warren Receiving WU #30 Service Award

We created the Writers Unit #30 Distinguished Service Award last year to recognize outstanding long-term service to the unit. Secretary-Treasurer George Griffenhagen was the first recipient.



Alan Warren

This year, the Writers Unit Council voted to present the award to Alan Warren for his long-term distinguished service to the organization. He is a past president and participated as a Council member for many years. He has always stepped forward to serve the unit and continues today as chairman of the Nominating Committee and as a member of the Hall of Fame Committee. He is also an inductee into the the Writers Unit #30 Hall of Fame.

Warren also writes the NPM Notes column in *The Philatelic Communicator*, is a frequent contributor to its reviews section, and acts as its proofreader.

Warren's award will be presented at *STAMPSHOW 2009*.

StampShow 2009 Scheduled August 6-9

STAMPSHOW 2009 is scheduled for August 6-9 at the David L. Lawrence Convention Center, 1000 Fort Duquesne Blvd., Pittsburgh, Pennsylvania. It will be one of North America's largest stamp shows with about 150 dealers, wonderful exhibits, and lots of society meetings. The Writers Unit breakfast will be in its usual Sunday at 8:30 a.m. time slot. Breakfast Chairmen Steven J. Rod has again planned some surprises. The Writers Unit Council will meet at 10 a.m. after the breakfast has concluded.

Dues Increase Approved by Council

The Writers Unit has not had a dues increase since 1999 and our costs are increasing while our income is not. After reviewing Secretary-Treasurer George Griffenhagen's four-year summary of finances, the Council decided to increase dues by \$5 for each class of membership. United States members will now pay \$20 per year.

The increase in dues becomes effective for all renewals and new memberships received beginning June 1. All members have the option of extending their memberships for up to three years

at the old rate by sending the appropriate payment to the secretary-treasurer before June 1.

Writers Unit Elections Ballot Enclosed

The 2009 Writers Unit #30 ballot is included in this issue. While there are no contested positions, please show your support for the society by sending in your completed ballot. More information about the election will be found on page 4.

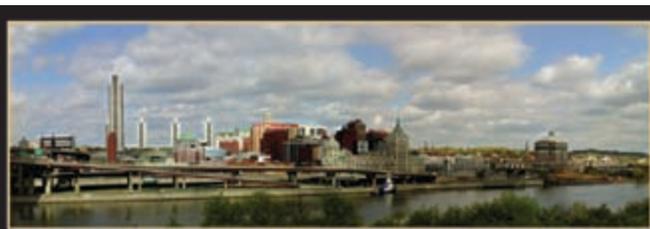
Nominating Committee Chairman Alan Warren submitted a slate consisting of incumbents for most positions. David A. Kent was nominated to fill Steven J. Rod's Council position. Rod asked to step down, but will continue as historian and breakfast chairman. Francis Adams of San Diego, California was nominated to fill the vacancy left when Lloyd de Vries moved up to vice president.

Breakfast Turnout Smaller Than Usual

February's *AMERISTAMP EXPO* in Arlington, Texas did not have overwhelming attendance but the facilities were outstanding and the weather was comfortable compared to the frigid northern part of the country.

The Writers Unit breakfast also had a smaller than usual turnout, but those who came were delighted by *The National Stamp Collection* presented by Cheryl R. Ganz, Smithsonian National Postal Museum Chief Curator of Philately, and Daniel A. Piazza, Assistant Curator of Philately.

Ganz brought copies of her new book, *The 1933 Chicago World's Fair: A Century of Progress*, and autographed them following the breakfast.



View of Albany from the East by Jim Flosdorf, Professor Emeritus of The Sage Colleges (www.jfpan.com)

WELCOME TO ALBANY ... It's Time To Visit, Exhibit and Sell!

StampExpo 400 is a one-time APS-recognized national exhibition. Planned are 200+ frames of competitive philatelic exhibits, a national literature competition, a cachet contest, Stamp Camp USA, 120 dealers, and much more. Plan now to attend and exhibit!

For more show information and accommodation details, visit our web site or contact:

SHOW TREASURER RONALD K. RATCHFORD

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BOURSE CHAIR JOHN J. NUNES

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September 25-27, 2009
Empire State Plaza, Albany

Federation of New York Philatelic Societies, Inc. | ExploreNY.com

StampExpo400.org
HUDSON • FULTON • CHAMPLAIN



Blount Symposium Call for Papers Issued

The Smithsonian's National Postal Museum is one of the sponsors, along with the American Philatelic Research Library, of the postal history symposia that take place each year.

The NPM was the site of the first Blount symposium in 2006 on *What Is Postal History?* The 2007 symposium, held at the American Philatelic Center in Bellefonte PA immediately following the Aerophilately show, focused on moving the mail — *Further, Farther, Faster: Transportation Technology and the Mail*. The 2008 symposium returned to Washington DC at the NPM with a military theme, *When the Mail Goes to War*.

Now the call for papers has been announced for this year's symposium on *Post Office Reform*, to be held in Bellefonte PA during the U.S. Classics exhibition October 30–November 1. Richard R. John will give the keynote address. Dr. John is a professor of history and adjunct professor of communication at the University of Illinois, Chicago. His publications include *Spreading the News: The American Postal System From Franklin to Morse*.



Dr. John

Researchers are invited to submit an abstract no later than July 1. The link to the symposium's web page is [HTTP://POSTALMUSEUM.SI.EDU/SYMPOSIUM2009](http://POSTALMUSEUM.SI.EDU/SYMPOSIUM2009). Further details can be obtained from the NPM Research Chair Tom Lera, LERAT@SI.EDU.

NPM Finding Guides

A recent finding guide posted in the NPM's research resources (WWW.POSTALMUSEUM.SI.EDU/FINDINGGUIDES) gives researchers some idea of the content of the museum's John M. Taylor Specialized Collection of Colombia. The Taylor collection consists of four volumes of stamps and covers of Colombia from 1859 to 1910. The stamp studies reveal the many types of paper used in stamp production, perforation varieties, errors, and overprints.

The collection includes registration and acknowledgment of receipt stamps, late fee stamps, postage due, railroad and river services, locals of Bogotá, stamps of Antioquia, Medellín, Bolívar, private issues of Cauca and Cali, and stamps from the State of Panama 1878–1909. The last item includes detailed examination of the overprints and their varieties and errors.

The National Postal Museum continues to expand its resources available to writers, researchers, and collectors in general. The finding guides enable one to get some idea of the content of specialized collections in order to decide whether it is worth making an appointment to visit the museum and study these collections. Be sure to check the museum's web site to learn about current exhibitions as well.

Cast Your Vote for WU#30 Officers

The ballot for officers and council members is enclosed in this issue. Ballots should be completed and returned to Secretary–Treasurer George B. Griffenhagen, 2501 Drexel St., Vienna VA 22180-6906 no later than July 20. The newly elected officers and Council members will assume office at the WU #30 breakfast at STAMPSHOW 2009 on August 9 in Pittsburgh, Pennsylvania.

All officers nominated are incumbents, as are two of the three Council members for terms of 2009–2013. David A. Kent would replace Stephen J. Rod as a Council member. Francis Adams of San Diego, California would complete the 2009–2011 term that was vacated when Lloyd de Vries replaced the late Barth Healey as vice president east. The terms of Council members James W. Graue and Albert W. Starkweather do not expire until 2011. Immediate past president Dane S. Claussen is an ex-officio member of the WU #30 Executive Committee.

About the candidates:

PETER D. MARTIN has served as president since 2003. He is a trustee of the American Philatelic Research Library and president of the State Revenue Society. He previously served on the APS board of directors and has been an author and editor for many years.

LLOYD DE VRIES is current vice president east and chairman of the American First Day Cover Society board. He is manager of the online Virtual Stamp Club, publicizes philately through his spots on CBS Radio, and has authored articles for many philatelic journals.

KENNETH TRETTIN is current vice president west and has edited the *American Revenuer* since 1977. He is also current editor of the *American Philatelic Congress Book*, and was named to the Writers Unit Hall of Fame in 1999.

GEORGE B. GRIFFENHAGEN has served as secretary–treasurer since 1982 and editor of *Topical Time* since 1992. He is past president and current board member of the American Topical Association. He was named to the Writers Unit Hall of Fame in 1998 and received the APS Luff award in 2003.

ERNEST E. (GENE) FRICKS is past editor of the *Collectors Club Philatelist* and the journal of the New Jersey Postal History Society. For more than 10 years he has been project leader for the APS/APRL PHLNDX program to build a searchable database of philatelic journal articles. He received the APS Luff award in 2007.

ROBERT P. ODENWELLER serves on the APS board and edits the *Collectors Club Philatelist*. He was the APS delegate to the FIP Commission for Traditional Philately for 18 years. He signed the Roll of Distinguished Philatelists in 1991, received the APS Luff award in 1996, and was elected to the Writers Unit Hall of Fame in 2006.

DAVID A. KENT is editor of the *Military Postal History Society Bulletin*, editor-in-chief of the *Catalog of United States Naval Postmarks*, and associate editor of *Mekeel's & Stamps Magazine*. He has served the Universal Ship Cancellation Society in various offices including president and was elected to the WU Hall of Fame in 2007.

FRANCIS ADAMS is an active exhibitor, author of numerous philatelic articles, web master, and administrator of a Digital Philatelic Workshop. His current articles on digital references and studies are being serialized in *The Philatelic Communicator*.

Names and Formats for Digital Philatelic References or Studies

By Francis Adams

Part VIII

Our Digital Philatelic Study (DPS) files typically will be stored on our computer's hard drive. Ensuring we can find them easily among our other files can be problematic unless we use a filing system. Finding them is the first step. Knowing what each file contains is the second step and using appropriate file names helps us to recognize a file's content quickly.

That practice also makes it convenient if we need to move, modify, or send files as attachments via an e-mail message. Let's discuss a few factors that contribute to keeping these files straight with minimal effort. After all, our time for hobbies is usually limited.

BEFORE WE DO — always back-up your work for safekeeping to a different drive or media type such as a CD-ROM, DVD, or a flash drive, just in case the inevitable hardware failure occurs. We'll cover media types in another article. The dog eating your homework excuse doesn't work.

Naming Conventions

The main file or folder of your study should have a name reflecting the study's subject. Use a name with a direct relationship to the study and don't be cute. Trying to associate content with nebulous or cute names only makes it more difficult to remember which file contains what information or what an image depicts.

If you're dealing with older computer operating systems, try to use a name that is eight characters long as this will assist with compatibility: it's a useful practice. In more modern systems, this is no longer a requirement and the file name may be of any reasonable length.

Use an underscore (`_`) between multiple words in a file name instead of a space. A space can cause problems depending on the operating system and computer program language. This also reduces the ambiguity of whether it's our eyes playing tricks or if there really are two words in the file name. The computer recognizes the underscore and it's plain to our eye as well.

Always include the file extension suffix (i.e., doc, pdf, pps, ppt) after the file name as that allows the computer to open files without asking which application to use. Macintosh users are doing this more often now, although the Mac operating system (OS) automatically knows which application to use through information embedded in the file.

Microsoft PowerPoint and Adobe Acrobat both produce files with file extension suffixes after the file name. PowerPoint's extension is ppt (pptx for PowerPoint 2007), pps for a PowerPoint Slide Show, and Acrobat's extension is pdf.

At a higher level, the media the study is stored on should also have a name. When a CD is inserted into a computer's drive, the CD's name appears under the icon and again, that name should also be directly associated with your study's subject.

BOTTOM LINE — name everything and insist the names are descriptive enough that your non-collecting spouse can identify the file or folder content from the name.

Does it take a little thought to do this? Yes, but you'll be happy you did when you come back to do an update a year from now.

Folder and File Organization

Having all the necessary files present is important when your study must be portable.

Nothing is worse than getting to a show in a strange city — with dealers that have your gems — and having forgotten a file that makes the study work. Submitting your study to be evaluated in a competition and having files missing is a close second. Keeping everything together in an organized fashion will allay most of your fears that something is not available when needed.

Ensuring everything is in the same place can be relatively easy by using one main folder for all files used in the study. This main folder may also contain subfolders. As illustrated in Figure 1, the *Piltown_Study* folder contains subfolders for documents (docs), images (pics), references, and varieties. Organizing your files by either file type or subject is perfectly acceptable.

When using a series of folders and/or files, you may wish to associate the file and folder names to each other to appropriately identify their content. Graphics or image scans might be in a folder named *pics* for instance. Within the *pics* folder, a file might be named *pic_stamp_variety_1.jpg*. Use names that make sense to you, but also are not something other viewers will not understand.

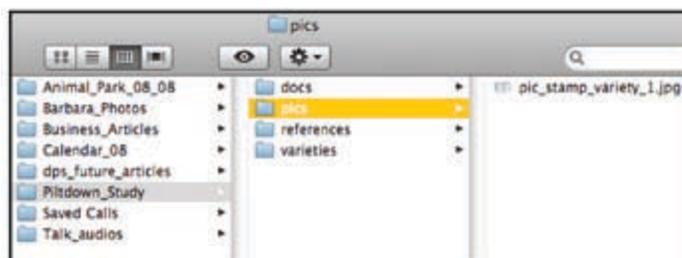


Fig. 1. Folder Organization and Image File Name

We all modify our files and update them with the latest information. In doing so, we often retain older versions or versions with or without certain content. To help keep these versions straight, it's useful to modify the name slightly to indicate a version number. Using the example above, the modified version might be *pic_stamp_variety_1a.jpg* and a subsequent version would be *pic_stamp_variety_1b.jpg*.

Cross Platform Compatibility

We've mentioned cross platform compatibility in the past. Let's look at it closer. The study should be available in a common file format that can be read on either Microsoft Windows or Macintosh computers. Again, if there are questions, Windows files can be read by both Windows and Macintosh machines.

Because there are instances where a function may work on one platform and not the other, we try to avoid functions that do not work in both environments. Or, if we can use it on one and it does

Continued on Page 6

Names & Formats — Continued from Page 5

not harm the other, that's fine as well. It simply needs to degrade gracefully when it fails.

Presently, the software program most commonly used to develop a study is Microsoft PowerPoint (ppt), a presentation software package that essentially allows you to produce slides. It's included in the Microsoft Office Suite in addition to Word and Excel for both Windows and Macintosh systems. A PowerPoint file may also be converted into a slideshow.

EDITOR'S NOTE: *An excellent alternative to MS Office for Macintosh users is Apple iWork '09, which includes Pages, Keynote, and Numbers, all of which are much more responsive and less intrusive than Office. Pages opens all current Word files and has an option to save in doc format. Keynote opens all current PowerPoint files and has an option to save in ppt format. Numbers opens all current Excel files and has an option to save in xls format.*

To allow the study to operate on Windows systems without PowerPoint, save the files as a *PowerPoint Show* (pps), an option within the program. (Fig. 2) A PowerPoint Show file will function without the PowerPoint application installed on the computer used to view it.

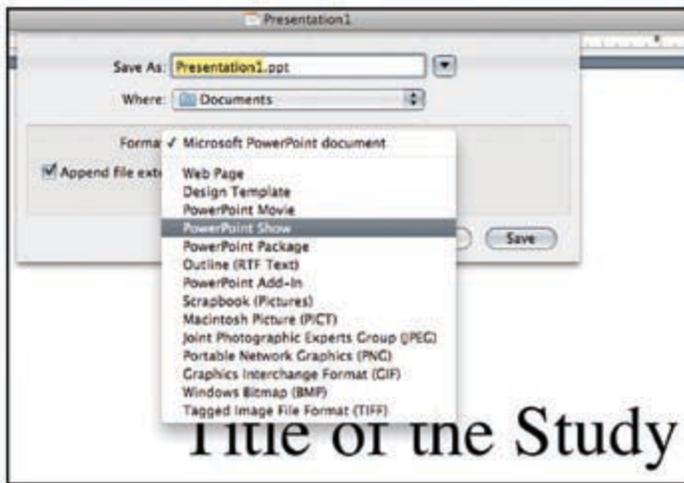


Fig. 2. PowerPoint Show Command

An Adobe Acrobat pdf file format is also an option to be used for your study. Pdf files are compatible with Windows, Macintosh, and other operating systems with the Adobe Acrobat program — a commercial product. A pdf file will open on any computer with the free Acrobat Reader software installed.

The Acrobat Reader software does not generate pdf files; it only reads them. The full Adobe Acrobat program is used to generate pdf files. It is also possible to convert many other file types into pdf format using Adobe Acrobat. If you do not own Adobe Acrobat, using the PowerPoint SAVE AS command will also allow a pdf file to be generated from within PowerPoint. An option from within MS Word is to use the PRINT ► PDF ► SAVE AS PDF command.

Other options include CutePDF Writer (www.CUTEPDF.COM), a free Windows-only program plug-in which is downloadable from the internet. This plug-in allows you to convert files into a pdf format. Another free Windows program to make pdfs is *PDFCreator*

(SOURCEFORGE.NET/PROJECT/SHOWFILES.PHP?GROUP_ID=57796).

The Macintosh operating system has pdf file generation capability built in, as does Adobe's Creative Suite.

In the event you're moved to produce a study as a web site, that effort requires a specific format — hypertext markup language (HTML). Using this format will allow the greatest flexibility, but it has a steeper learning curve than PowerPoint or other programs such as a Word.

To produce an HTML document, some visually oriented programs will allow you to work with minimal knowledge of HTML. They include Adobe Dreamweaver, the more affordable Rapid Weaver (WWW.REALMACSOFTWARE.COM/RAPIDWEAVER), and the freeware Kompozer (WWW.KOMPOZER.NET), which are all quite capable of producing a study. Although Microsoft Word will also produce an HTML file, it is not recommended due to the resulting large file size and low quality of the HTML code it generates. It's simply not the correct tool for the job.

Multiple Formats

Regardless of the software you finally choose to produce your study, the best option is to convert it into more than a single format (typically ppt and pdf). This is the greatest advantage of having an electronic document; files in a multitude of formats can be produced from a single document.

By having the study produced in a minimum of two common formats, such as doc, ppt or pdf, viewers may choose either version depending on the software installed on their respective computers. This will address the needs of more than 90 percent of viewers.

ONE CAVEAT — remember that a document may not look or act exactly the same when saved in different formats or opened in different applications. Our goal is to get the document to look as close to the same as possible — it need not be exactly the same. Don't be put off by small differences as long as the overall meaning of the information is not changed by the appearance.

Don't know what formats might be produced from your application? Using the SAVE AS command is often the quickest way to determine that. Depending on the application, formats from images (jpg, tif, etc.) to text (doc, pdf, etc.) can be generated quickly and automatically. (Figs. 3 and 4)

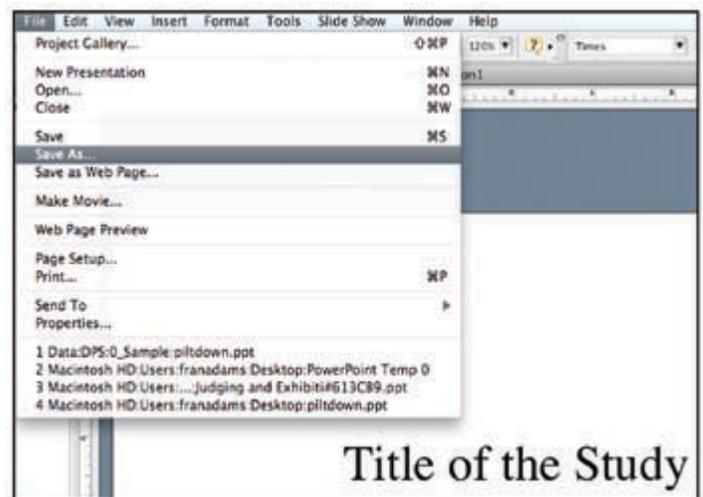


Fig. 3. Using the 'Save As' command

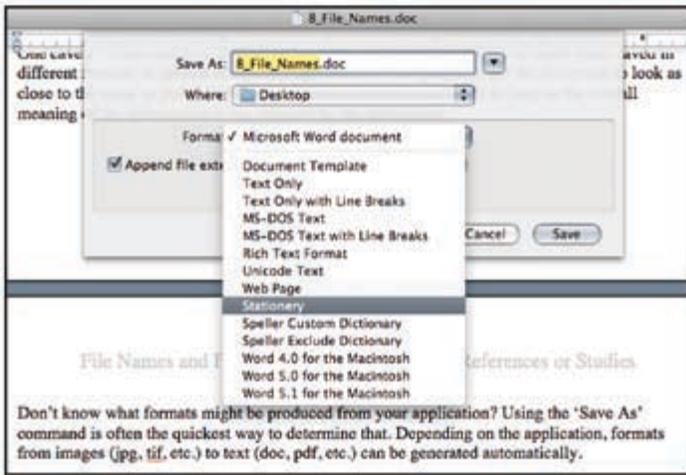


Fig. 4. Multiple file types

Don't forget, there's always the program HELP function that may be searched using terms such as *export*, *import* and *file format*.

Once you've decided which formats to produce, include each format version of your study in a separate folder, within the master folder. Each folder should be appropriately named and placed on the same distribution media. Let the user decide which file format is best for them using their existing computer and software. More work for you, but an excellent option for users.

Putting it Together for a CD or DVD

PowerPoint for Windows has a command called **PACKAGE FOR CD**. This option collects all the related files, places them in a single folder and allows you to burn a CD or DVD with everything included automatically. Always name the CD or DVD.

If you envision running the study / presentation on a computer without PowerPoint installed, check that the option **ENSURE LINKED FILES** is checked. (Fig. 5)

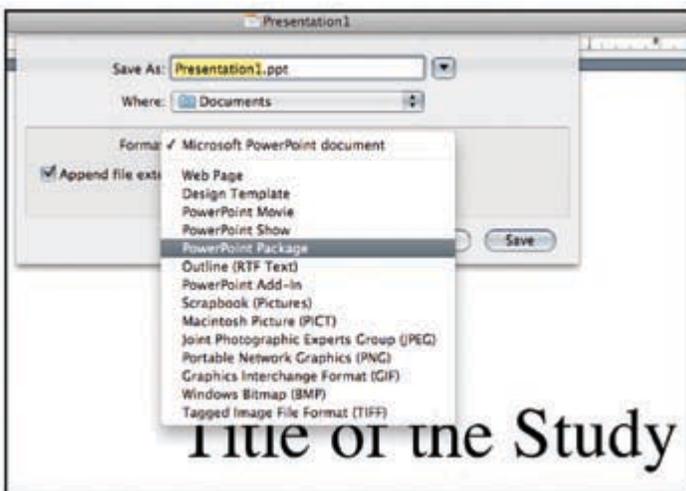


Figure 5. Selecting PowerPoint Package

You can burn the files to a CD or DVD or choose **COPY TO FOLDER** (place it on your desktop so it's easy to find) and everything should appear in your new study folder. Move the folder to a specific area on your hard drive or transfer it to any portable media, such as a CD, DVD or flash drive, for safekeeping.

On a Macintosh, choose **SAVE AS ► POWERPOINT PACKAGE** to produce a single folder. The option to **SAVE AS PDF** is also available or another choice might be a **POWERPOINT MOVIE** for Macintoshes or PCs with QuickTime software installed.

Fonts are Files too

If you have special font typefaces installed on your computer and you have used them in your study, they may not be installed on the computer used to view your study.

If those typefaces are not available, the text formatting you've taken great care to ensure is on a single, unbroken line may not be. Computers substitute different typefaces if the ones used in the file are not available on the computer used to view the study.

VICTORIAN

Fig. 6. Unusual typeface

To get around this problem when generating a pdf file, check the **EMBEDDED TRUETYPE FONTS** box and the typefaces from your computer will automatically be embedded in your file when it's prepared. This option makes the file size larger, but ensures the text is displayed correctly rather than the user's computer attempting to guess which substitute typeface is best to use. (See *Sharing Fonts* below)

Password Protection

If you wish to password protect your files, that option is also available after completing the study. The password may only be applied to the pdf version of the study if that is your wish. We suggest not using password protection unless your study is a document for sale — and even then it's usually inconvenient for the user. Keeping the document user friendly is our goal.

Conclusion

Ordering your files properly will eliminate a source of frustration when assembling your digital study or replacing files with updated versions. You'll know exactly where everything is and if it's the proper version. Generating the final product will be much easier. A year from now, you'll be a very happy camper if you implement a few of these suggestions. ➔

Sharing Fonts

Sharing fonts through embedding or outright packing is a hotly debated issue. Since TrueType fonts are obsolete and valueless, Microsoft apparently believes they can be freely distributed.

PostScript Type 1 fonts are also rapidly losing ground since Adobe discontinued their development and support in favor of the new OpenType standard. Although Adobe claims its fonts are intellectual property, it allows users of InDesign to easily package all the fonts in output sent to a printer or service bureau — theirs and those of other typographers — to be included in the package.

However, including fonts on a commercially distributed CD or DVD may result in litigation.

— Albert W. Starkweather

Fear Not the Dreaded Advertisement

Understanding the Basics Simplifies the Task Facing Many Editors

By Albert W. Starkweather

Part I

Sooner or later many philatelic editors will be forced to deal with advertising. While some may voluntarily opt to accept advertising, rising production costs and the economic downturn will force many others to do so. Advertising and the revenue it generates is seen by many as a preferable alternative to raising membership dues or subscription rates.

There are several decisions to be made before a publication begins accepting advertising, including who will handle the chore, sizes, specifications, rates, advertising / editorial ratio, and placement.

In the case of the *Stamp Insider*, journal of the Federation of New York Philatelic Societies, the advertising manager's role is primarily financial — billing one-time ads as they run, contractual ads in advance, and depositing funds as they are received. Because of his listing in the masthead, he often is the first contact with potential advertisers. On the creative side, I generate ads for those who do not provide their own camera-ready copy. I also make cold calls to potential advertisers as well as following up leads received by the ad manager.

Sizes

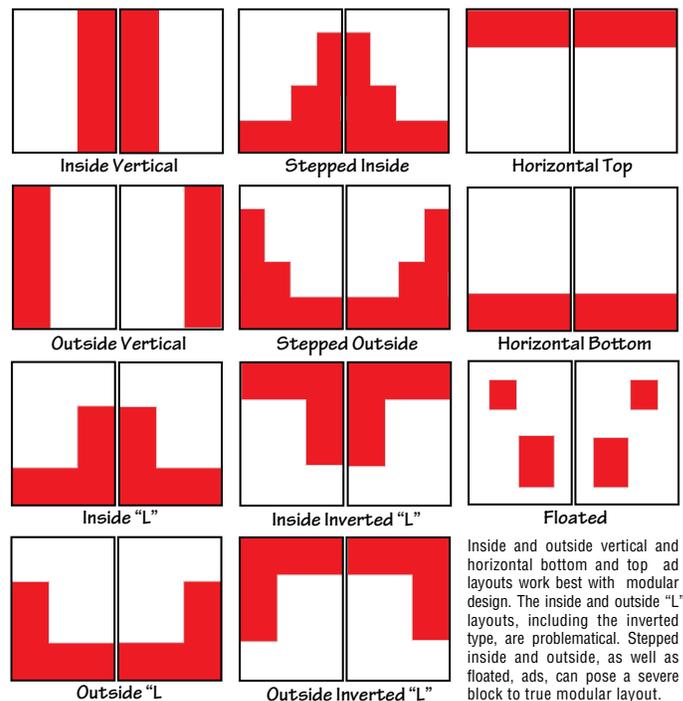
Since most publications are either journal ($5\frac{1}{2} \times 8\frac{1}{2}$) or magazine ($8\frac{1}{2} \times 11$), the choices of formats easily can be limited to four basic sizes — full page, half page, super business card (about $\frac{1}{5}$ of a page), and small business card ($\frac{1}{12}$ page) for the *Stamp Insider* and full page, half page, quarter page and eighth page for *The Philatelic Communicator*.

Rates

Rates are based on per page production cost; circulation, which also drives page production cost; and location other than ROP (run of press), an editor's discretionary right to place a given ad on any page or in any position where space permits. Premium ad locations include the inside front cover, center spread, inside back cover, and outside back cover. Remember that per page production cost includes mailing and returns. Color may or may not require a higher rate. In the case of both the *Stamp Insider* and *The Philatelic Communicator*, the per page production cost is the same for both black and white and color.

Ad to Editorial Ratio

The ratio of advertising to editorial matter generally should be no more than 30 percent, although many readers will note that *Linn's Stamp News* approaches 70 percent at times. Placement is a matter of discretion for the editor unless an advertiser has requested and paid for the higher cost of a premium location. Most advertising in the *Stamp Insider* is placed on the recto (right) page and every effort is made not to have an ad backed with another ad. An ad with a coupon never should be placed back to back with another ad.



Placement

Working with and around advertisements is seen as a necessary evil by editors. Adopting a uniform style of ad layout makes the task easier. Vertical and horizontal arrangements are best suited to uniform ad sizes and are easiest to combine with editorial material. Stepped designs can combine ads of different sizes, but make editorial design a challenge and are counter to modular design. Special care must be taken with floated ads to differentiate them from adjoining editorial matter.

Basic Elements

There are four primary elements in an ad: a headline to attract the attention of readers, copy which expounds on the product or service being offered, artwork to visually reinforce the pitch, and



Four Sizes Fit Many Needs

Full-page ads in the *Stamp Insider*, left, run sans folio and overline. Stacked half-page ads run with the folio. Super business cards include both the folio and overline, as do small business cards paired with a half-page ad, right. While most ads run on the recto (right hand page),

some super business cards are paired with the Shows & Bourses listing, which begins on the verso (left-hand page). All of the ads shown here were created in-house. APS and ASDA logos, as well as distinctive type and color, make up for lack of other art in some instances.

response information — advertiser's name, electronic or e-mail address, and telephone number at minimum. Other elements can include logos, location maps, and discount coupons.

latter usually are associated with coupons. Some philatelic advertising now features dark colored backdrops often can replace boxes, as can *sideless boxes* — a rule above and below the ad's content.

Advertising typography, layout, and design should be distinctly different from editorial so one cannot be mistaken for the other. This is a problem with advertisements resembling news items — *advertorials*. Yet, advertising and editorial matter should be similar enough that they are in harmony.

Advance Planning

Once the decision is made to accept advertising and the basic issues, particularly sizes and rates, settled, decide on the formats you will accept and specifications for those formats. If your output is sent to a commercial printer or service bureau, they should be brought into this decision. One particular issue to address is whether they can print or you will accept bleeds — ads that extend to the edge of a page after trimming.

Choosing Fonts

Legibility is the key here. Display fonts may be limited to the headline and/or business name, with a sans serif or serif text font applied to the body. The Henry Gitner ad is based on generous *leading* (space between lines) of Helvetica italic, with the company name and contact information being set in Scala. The Bejco ad is set entirely in different weights of Helvetica and Helvetica italic. Cooper Black italic is paired with Helvetica Neue in the Ness ad. Helvetica Neue bold condensed packs in extensive contact information.

The most universally acceptable copy is in pdf format, which embeds the fonts and artwork and is editable to some extent with Adobe Acrobat Professional if there are last minute changes to correct errors. Otherwise, the client should be solely responsible for all changes. Other formats, such as eps and tiff, are less flexible and problematical in some applications. Clients should be given a list of specifications, including size, image resolution, color model — RGB (red, green, blue) or CMYK (cyan, magenta, yellow, black), acceptable fonts, and particularly deadlines. In-house produced ads also should be specced for fonts, borders, and colors.

Galliard gives Frank Bachenheimer's ad a distinctive appearance, with red and blue patches and borders lending a patriotic appearance to the black and white bald eagle backdrop. The Writers Unit #30 ad pairs a headline in Cascade Script with Caxton body copy. Some advertisers use a distinctive font which should not be used on other ads. Mystic Stamp Company, for example, uses Aachen Bold.

Borders

Ornate borders and round-cornered boxes generally have been replaced by simple one- to two-point borders to contain ad copy as the minimalist movement spreads among designers. Exceptions include the thick-thin paired scotch rule and dashed boxes. The

AACHEN BOLD

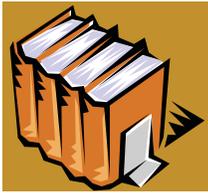
Artwork

The internet, particularly the Smithsonian's Arago Project, is a good source of stamps and other philatelic illustrations. Most societies and organizations, including the APS and ASDA, can provide high resolution copies of their logos.

Proofing

Client camera-ready ads are accepted as submitted. House-built ads are sent to a proofreader and the client for checking. 

NEXT: Creating Online Advertising



Reviews Print and Electronic

Books & Catalogues

Intercontinental Airmails

Volume Two — Asia And Australasia by Edward B. Proud. 896 pages, B4 (9.8 × 13.9 inches) case bound. ©2009 by Proud Publications Ltd., P. O. Box 74, Heathfield, East Sussex, England TN21 8PY; PROUDBAILEY@BTCONNECT.COM. Available from the publisher for £80 (approximately \$118) plus £8 postage in the UK, £15 (\$21) postage to the rest of the world.

This is the second volume of the author's monumental works on intercontinental airmails. The first volume, published in 2008, covered Transatlantic and Pacific.

The new book covers all aspects of intercontinental airmails carried by normal civilian services in Asia and Australasia up to the end of World War II in August 1945, with emphasis on British colonial airmail services. However, it also covers KLM services from Holland to Asia, French service from France to Asia, Lufthansa service from Germany to Asia, Qantas service from Australia to Ceylon between 1943 and 1945, and Lancastrian service between Australia and the UK in 1945. The book also covers the overland services to the Far East via Russia and China, as well as Japanese services, and the Italian and Polish services to the Middle East.

The first chapter covers the airmail services which were operated by the Royal Air Force (RAF) between Cairo, Egypt and Baghdad, Iraq starting in 1919. It gives a narrative of the services, with descriptions by pilots, of the difficulty of operating these services, and includes timetables between 1921 and 1926.

Some of the following chapters are Imperial Airways service to Asia, later extended to Australia, Imperial Airways timetables for the Cairo to Basra and Asia-Australia service, the Horseshoe Route service, BOAC service to India between 1943 and 1945, Imperial Airways Hong Kong Feeder service, and Imperial Airways and BOAC rates between 1929 and 1945.

Norgeskatologen 2008

Catalogue of the Postage Stamps of Norway 60th edition. 480 pages, 6¾ × 9½ inches, perfect bound. ©2007 Oslo Filatelistklubb. Approximately \$70 plus postage from Oslo Filatelistklubb, Frydenlundgata 14, 0169 Oslo, Norway. Also available from Jay Smith & Associates, P. O. Box 650, Snow Camp NC 27349.

This venerable specialized catalogue has reached a new milestone with the 60th anniversary edition. Although the descriptions are in Norwegian, there are sidebar discussions in English, and the introductory pages on how to use the catalogue are bilingual.

The catalogue committee has once again made corrections and additions to the listings and all stamps are shown in color. Some number changes from recent editions are listed with the old and new numbers. The depth of coverage is revealed with the treatment of not only the regular stamp issues but also vending

The chapters describe the first flights on the routes, list the aircraft used and their final disposition (e.g., sold to another airline, crashed, etc.), show numerous timetables and maps, as well as advertising posters in full color, and provide interesting narrative of various flights by the pilots. There are photos of some of the aircraft used, and timetables for most of the years covered. The author uses a point system for evaluating flown covers, with one point equal to £1. Rates are shown for letters from major countries to be carried on the various routes.

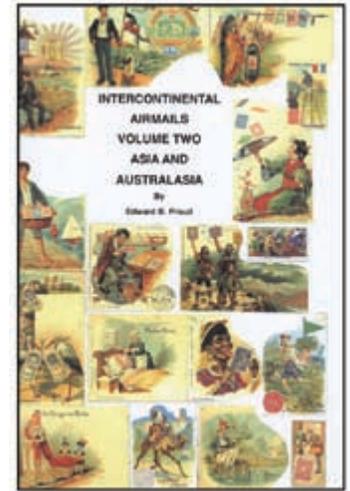
The majority of the data provided are the timetables and changes to the routes, especially as a result of the War. Numerous flown covers are also shown in color. Most chapters also include charts showing routes operated, dates, and the names or registration numbers of the aircraft used on those routes and dates. Obviously, a tremendous amount of research has gone into these charts.

The chapters covering Imperial Airways mention the various crashes and show some—but not all of the cachets that were applied to recovered mail. This reviewer believes that all known cachets should have been shown. The Chapter on the Horseshoe Route is very useful. It provides government announcements, complete schedules and timetables of various airline flights over that route, and schedules of the ships that connected with the Horseshoe route at Durban and India.

One chapter gives postal rates for all Imperial Airways (BOAC from April 1940) Asian routes up to 31 August 1945. The chapters on Air Orient (and Air France from 7 October 1933), KLM of the Netherlands, and the German service to Asia, also contain very useful rate information and timetables. There is an appendix with notes on censorship, a bibliography and an index.

The book is very well done and is an essential reference for aerophilatelists, especially those who study the World War Two period.

— Ken Sanford



machine booklets, Frama labels, officials, postage dues, souvenir sheetlets, and personalized stamps among others.

Each catalogue edition brings one or two new articles that treat a topic of interest to collectors in depth. This is a great marketing scheme to encourage one to buy the catalogue annually. One 25-page article is a guide to the complexities of Norway's popular post-horn issues. The other article, by catalogue committee chairman Peer-Christian Ånensen, examines Norway's official stamps.

A selected bibliography, postal rate tables, and a listing of plate numbers and other markings that appear in sheet margins reveal the extent to which the committee has gone to provide collectors with information. Colored tabs on the edges of the pages help the user to locate specific areas within the catalogue. The committee has again set a high benchmark for specialized country catalogues.

— Alan Warren

Handbooks That Touch the Heart

Perforated Hearts: Hearts on Stamps by Benedict A. Termini. 132 pages, 5½ × 8¼ inches, perfect bound. ©2008 American Topical Association. \$15 for ATA members, \$18 for nonmembers, plus \$2 U.S. postage, \$3 for Canada and Mexico, and \$7 elsewhere from ATA, P. O. Box 8, Carterville, IL 62918-0008. [Please note new mailing address.]

Marc Chagall on Postal Stamps by Mark Shleifer. 80 pages, 5½ × 8½ inches, saddle stitched. ©2009 ATA. \$14 for ATA members, \$16 for nonmembers, plus \$2 U.S. postage, \$3 for Canada, and \$7 elsewhere, \$2 U.S. postage, \$3 for Canada and Mexico, and \$5 elsewhere.

A year ago I took the American Topical Association to task for content and production methods for some of its newer handbooks. My main complaint was that most of the samples I had seen were little more than glorified checklists. I am happy to report that this has radically changed with its two newest offerings.

Retired cardiologist Benedict A. Termini, while incorporating the traditional checklist, has introduced that list with four chapters exploring different areas of heart topicals — “Mending Broken Hearts: Cardiology on Stamps,” “The Heart as a Symbol,” “Other Aspects of Heart Stamp Collecting,” and “The Care and Feeding of a Heart Collection.” In addition to suggesting how different collections might be formed, Dr. Termini also includes seven appendices — “United States Love Stamps and Envelopes,” omnibus issues for “World Health Day 1972,” omnibus issues for “World Communications Year,” omnibus issues for “International Year of the Family 1994,” “Betty Boop Sheetlets and Souvenir Sheets with Hearts,” the “*I Love Lucy* Stamp Series,” and a list of “Some Romantic Town Names in the United States” and their ZIP codes.

One unusual aspect of the volume is mention of related postmarks and a plate depicting Cinderella items. The checklist is organized by country and year and also includes the Scott number and a brief description. The book follows traditional ATA production methods in recent years — a full-color cover, color plates of selected items with each chapter, and black and white illustrations and text on uncoated stock.

The Marc Chagall volume by Mark Shleifer, a Russian native who worked at Brookhaven National Laboratory on Long Island for 20 years, displays a remarkable departure from previous ATA



offerings. It is in full color with a high gloss cover and content on dull-coat stock, lending a feeling of high quality for the price, which is rather high for so small a book. The only flaw is the images themselves, which are far too dark, often masking Chagall's nuances of color and tonality.

The title is a bit of a mystery in that *postage* stamps would have been more logical than *postal* stamps. That aside, the reader will be struck by the impression that this is an art catalogue rather than a philatelic guide. Descriptions of the stamps focus on the subject matter and symbolism, ignoring production techniques and catalogue numbers.

After a brief introduction, the first chapter explores Chagall's early life in Russia and his deep-rooted view of the world based on the principles of Hasidism through his art as depicted on stamps. Chagall's fascination with “Bible Legends and Ancient Greek Myths” forming the core of the second chapter, while the third examines his “Love, Circus, Ballet and Fantasy” themes. The conclusion briefly describes the stained glass panel Chagall created to commemorate UN Secretary General Dag Hammarskjöld. The booklet also contains a table of illustrations in the order the 133 images appear and the date of issuance. Inclusion of a traditional checklist by country, year, and catalogue number would be a useful addition.

— Albert W. Starkweather

A Philatelic Quest

Blue Mauritius: The Hunt for the World's Most Valuable Stamps by Helen Morgan. 320 pages, 8½ × 8¾ inches, case bound. ©2008 Atlantis Books, an imprint of Grove Atlantis, Ltd., 26-27 Boswell St., London WCN 352. Price \$29.95 US.

Two denominations of the first Mauritius stamps were printed — the red one penny and the blue two pence. When a two pence surfaced on the fledgling French stamp-collecting market in 1865, the 'Blue Mauritius' gained instant celebrity. Millionaire collectors were driven to bag the stamps as if they were big game. Soldiers, schoolboys and the entire German nation became obsessed. When in 1903, a perfect specimen, discovered in a childhood album, was bought at auction by the Prince of Wales, the Blue Mauritius achieved superstar status.

All of us have always dreamed of the philatelic find. Many of

us will never get the the thrill attached to acquiring a rare stamp through an auction lot or dealer's \$1 cover box. I remember finding a pair of Palestine Mandate SG 38 in a \$14 auction lot — what a find and thrill. I still search for another find.

This book leads the reader through the adventures of 19th century philatelists and their quest for original Mauritius covers (three were found) and the subsequent owners and collections in which the stamps reposed. Morgan does an excellent job detailing the stamps and collections until the last 30 years or so. The 1930s and 1940s were great philatelic times, and this book reminds us of the great auctions in which the Mauritius stamps were offered.

I was amazed at the easy read and the great retelling of the Mauritius post office stamps. Every philatelic specialist should read this book — you will be glad you do

— Norman A. Cohen

Student Internees

Norske Studenter Internert 1943–1945 by Erik Lørdahl. 94 pages, 6½ × 9½ inches, perfect bound, in Norwegian. ©2007 War and Philabooks, Tårnåsen, Norway. Available from War and Philabooks, Gydas v. 52, 1413 Tårnåsen, Norway, WWW.WARANDFIELDPOST.COM.

As Germany occupied Nordic countries, including Norway, during the early years of World War II, it sought to control the political unrest and activity of groups of university students opposed to the occupation.

This book examines the treatment of Norwegian students who were interned at camps in Norway, Germany, and elsewhere, with a special focus on the handling of mail to and from the student internees.

A few students were sent to Norwegian camps at Berg and Stavern, and examples of mail to and from Stavern are shown. A list of postal regulations at Berg is reproduced. The first group of students sent out of Norway were interned at Sennheim, Germany near the Swiss border.

Examples of incoming and outgoing mail for Sennheim are shown including letters, covers, postal cards, a parcel receipt, and related items. There are also many photos of student groups, camp officers, buildings, and work details that add to the reality of the camp atmosphere.

The second group of students sent abroad went to Buchen-

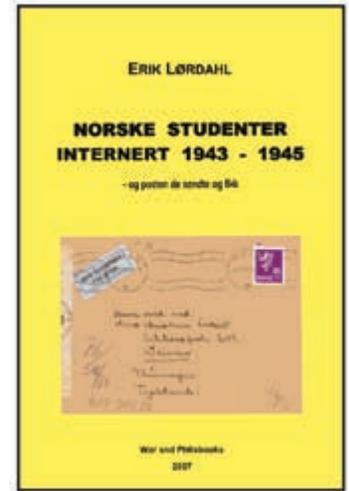
wald concentration camp near Weimar. Others went to Neuengamme near Hamburg. In addition to these major camps there were many others identified as holding Norwegian students.

Much of the postal material illustrated in this handbook shows a variety of censorship devices including resealing tapes, handstamps, and chemical treatment to detect secret writing.

The book concludes with a listing of several hundred students they were sent to the various camps or transferred between camps. A brief list of abbreviations and bibliographic references appear near the end of the book.

This fascinating study of student internees and how their mail was handled reflects a great deal of research on the part of author Erik Lørdahl and several other postal historians, whom he acknowledges.

— Alan Warren



Still More New Michel Catalogues

Michel catalogues are published in Germany in 152 × 203mm (6 × 8 inches) perfect bound format with mostly color illustrations in the Europe series and black and white illustrations in the overseas series. All text is in German, but the clear illustrations and format make them easy for anyone to use. Values for mint, used, on cover and FDC items are provided in euros. They may be ordered through the Michel website — WWW.MICHEL.DE. For North American retail prices, contact the U.S. distributor, Lighthouse Publications, 274 Washington Ave., Hackensack, NJ 07601; WWW.LIGHTHOUSE.US or Lindner Publications, P. O. Box 5056, Syracuse, NY 13220; WWW.LINDNER-USA.COM.

Michel 2008 China Katalog (Overseas Volume 9, Part 1). 640 pages. List price is €49.

This volume covers the whole of the China collecting specialty. Included are China, Hong Kong, Macau, Manchukuo, Tibet, and Taiwan. The Asia collecting area has seen tremendous growth in the last 20 years and the increasing economic growth of the major countries in the region has brought significant value increases for many stamp issues.

All China collecting specialties have been impacted and the catalogue includes values for Peoples Republic of China first day covers for the first time.

New issues up to the middle of September 2007 are included. There are nearly 7,000 black and white images and more than 40,000 values. The new volume features revised values with increases in many areas since the 2006 catalogue was released.

The stamp with the greatest increase is Michel 1594, the 1980 stamp for the Year of the Monkey. It was originally sold in Germany for just a few pfennigs and valued by Michel at 25

pfennigs. It is listed in the new edition at 500 euros, an increase of about 4,000 per cent. Other increases are less dramatic but there are numerous examples of increases up to 100 percent.

Michel 2008 Japan, Korea, Mongolia Katalog (Overseas Volume 9, Part 2). 896 pages. List price is €59. This is a companion to the Michel China Katalog (Volume 9, Part 1) published in December 2007. The set of two is available €89.

This volume covers Japan, Mongolia, North Korea, Ryukyu Islands, South Korea and Tuva. Eastern Asia continues to rank as a popular collecting area, especially in German speaking countries. Complex markings, high values and unusual identification marks have been new issue trademarks in these nations.

Since the last catalogue came out in 2006, about 1,300 new issues have been added. New issues up to the beginning of December 2007 are included. There are nearly 9,500 black and white images (many were replaced and are much clearer than the last edition) and more than 40,000 values.

A noteworthy addition to the new volume is the booklets of Japan and South Korea, issued beginning in 1945. Some of these long-ignored items are rare and increasingly in demand.

Also of note is the emphasis that the editors placed on the revision of the classic issues of Japan, including the Japanese first day covers of 1900–1954. The editors also added Japanese telegraph stamps. These issues were replaced by postage stamps in 1888. You'll find these listings before the coil stamps.

— Peter Martin

EDITOR'S NOTE: Reviews of other current Michel offerings appeared in the fourth quarter 2008 and first quarter 2009 issues of *THE PHILATELIC COMMUNICATOR*.

Journals & Newsletters

La Catastrophe

Published quarterly by the Wreck & Crash Mail Society, 8½ × 11 inches, stapled, 20 pages. Editor Ken Sanford, 613 Championship Drive, Oxford, CT 06478-3128; WWW.WRECKANDCRASH.ORG.

Interrupted mail is the most fascinating and exciting area of postal history. On first blush it is the markings on the cover that draw interest. but the physical condition can also make a cover more desirable. In 1994 the Wreck and Crash Society was formed to further the study of all aspects of delayed and/or damaged mail and interrupted mail services.

The group consists of four study groups: air crash study group, railroad wreck study group, ship wreck study group, and suspended mail/conflicts study group. It is this latter group that is intriguing as it covers all areas not covered by the first three study groups. Among those areas include hijackings, robberies, insurrections, earthquakes, floods, volcanic eruptions, fires, avalanches, terrorism, wars, and post office delays. In essence any event which causes mail to be delayed or damaged on route to its final destination and is documented either through markings or physical condition is covered under this broad umbrella.

La Catastrophe, the quarterly journal of the Wreck and Crash Society, is encyclopedic in its coverage of all aspects of crash and wreck mail. Each issue reveals new cover discoveries some from less known incidents which occurred years past. Editor Ken Sanford surveys auction realizations from both eBay and the major auction houses, giving insight and tips in evaluating lots especially when it comes to determining authenticity. As in other areas forgeries of these highly desirable covers are prevalent. One interesting department of *La Catastrophe* is the question column. Readers are invited to submit covers along with questions which

are then answered by readers in subsequent issues.

Interestingly each of the articles presented mirror one of the four study groups. The table of contents places each article under one of the four groups. One article by Thomas M. Fortunato examines *Titanic* covers that “missed the boat”. A detailed and annotated chart breaks down each cover and supplements Fortunato’s exciting story. Included are color scans of *Titanic* facing slips recovered from the body of O. S. Woody, a mail clerk on the ship. The most fascinating article was “The Devil’s Mail” written by Steven Berlin. This article is an exhibit of postal history as it relates to terrorism from 1922 to present. The presentation of postal history is as outstanding as it is a disturbing testament of man’s inhumanity to man.

Each article presents not only a philatelic discussion, but also places the covers in historical perspective. The mail was delayed or interrupted for a reason. A marking placed on the cover reveals it was delayed. The postal historian researching crash and wreck covers has an abundance of resources including ship, train and airplane reference material, and links to accident and crash investigations. Sanford has stated that these resources are very important to establish the authenticity of covers.

— Alfred Carroccia



Briefly Noted

The Vermont Philatelist is published quarterly by the Vermont Philatelic Society, 8½ × 11 inches, 28 pages. Editor: Glenn A. Estus, P. O. Box 451, Westport, NY 12993, WWW.VERMONTPS.ORG.

Any editor of a society publication struggles to balance society news with feature material. Success is achieved with just enough material to keep the reader interested and at the same time informed of society news. *The Vermont Philatelist* is a perfect example of this balance. Glenn Estus, in his first issue as editor, does a fantastic job of putting this journal together. Feature articles include a survey of Vermont embossed revenue paper and an interesting article on Stephen Douglas who was born in Vermont. Both articles were well illustrated with the online edition containing full color through-



out. Numerous columns addressed and updated discontinued post offices and postmarks. Also noted was Vermont postal history in other publications. The column serves to keep Vermont philatelists up to date with Vermont information in other journals.

Setempe (Sotho for stamps) is the quarterly philatelic magazine of the South African Post Office. Editor: Nancy Moetlo, Private Bag X505, Pretoria, 0001, South Africa; WWW.SAPO.CO.ZA.

This interesting publication is a sales pitch for South African postal products disguised as a philatelic handbook. There is an order form and color illustrations of recent issues. The articles are interesting in that recent stamps are placed in perspective with South African history and culture. A recent issue commemorating 10 years of diplomatic relations between South Africa and China included technical information, a first day cover, and a well-written overview of the significance of this issue. Other recent issues commemorated the 90th birthday of Nelson Mandela and rugby. An international show in 2010 to be held in Johannesburg received extensive coverage. Included with this issue was a 36-page pamphlet titled *Exploring the Fascinating World of Stamps*. While profusely illustrated with South African stamps it is an excellent introduction to stamp collecting with a short summary on design concepts for stamp issues.

— Alfred Carroccia



WU #30 Web Site Redesigned, Updated

The Writers Unit #30 web site — www.wu30.org — has been extensively redesigned and updated by the new webmaster, Albert W. Starkweather. The redesign included making the site more visually appealing by adding more color and graphics, easier to navigate, and faster loading.

Addition of the Google search engine on the home page will allow visitors to seek information on both the WU site and the web. Inclusion of banner advertising and cross linking will drive even more visitors to the site. A web tracker will allow the Writers Unit to profile site visitors, the number of visits, pages accessed, and other data to determine if the site is working up to potential.

The goal is to make the site more useful to Writers Unit members and an outreach tool in attracting new members. One goal of the new design was to closely match that of *The Philatelic Communicator*, as well as having a consistent page-to-page appearance.

Although the initial work is completed, the next stages will be spread over the next several months, including bolstering content, particularly archives of *The Philatelic Communicator*. Needed is someone with access to earlier copies of *TPC* who would be willing to scan them for internet delivery. Beginning with the second quarter of 2006 all issues are available in pdf format.

The initial redesign and update was greatly expedited by the assistance of two Writers Unit members. Alan Warren, who supplied innumerable corrections, updates, and additions to the Hall of Fame page, and Francis Adams who proofread pages and suggested better ways of presenting content.

Those with ideas or corrections are invited to send an e-mail to the webmaster — ASTARKWEATHER@WU30.ORG.



Clarence E. Foster 1919–2009

Philatelic author and editor Clarence E. Foster, 89, died January 4 in Albuquerque NM. He was elected to the Writers Unit Hall of Fame in 1979. He was past president of the New Mexico Philatelic Association and editor of the *New Mexico Philatelist*. Foster's articles also appeared in *Coros Chronicle* and the *SPA Journal*. He authored *A Guide for Amateur Writers* and several editions of *How to Prepare Stamp Exhibits* and *Showcasing Your Stamp Collection*. Foster was a retired engineering manager with Sandia National Laboratories and an accomplished trumpet player and ham radio operator.

— Alan Warren

ATA Honoring Foil Miller

Foil A. Miller of Glenview, Illinois, is the American Topical Association's 2009 Distinguished Topical Philatelist. The award will be presented June 13 at the ATA's annual convention banquet in Dayton, Ohio. Dr. Miller edited the ATA Chemistry and Physics Study Unit's quarterly *Philatelia Chimica et Physica* from 1997 to 2004. Since 1981 he has published articles in virtually every issue of the journal, a total of more than 140 thematic studies. His most important publication is the 278-page book, *A Philatelic Ramble Through Chemistry* (1988) co-authored with Prof. Edgar Heilbronner of Switzerland.

Mueller Invited to Sign Roll

Barbara R. Mueller is one of four philatelists invited to sign the Roll of Distinguished Philatelists in Manchester, England on July 17 during the 2009 Philatelic Congress of Great Britain. The roll was established in 1921 by the Philatelic Congress of Great Britain with the approval of King George V, its first signatory. Mueller, an APS life member, is a prolific author. Her first book, *Common Sense Philately*, was published in 1956. She edited the United States Stamp Society's *The United States Specialist from 1972 through 1977*. She is a member of the USSS and Writers Unit #30 halls of fame, recipient of the John N. Luff and Alfred F. Lichtenstein Memorial awards, and the Smithsonian NPM Philatelic Achievement Award.

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Soothe and Impress — Continued from Cover

including the misspelling of his author's name and the work in question, and then had the gall to lay the blame on a careless typist.

4. Be Conventional

In typing your paper, as recorded on the disk, please observe these conventions: (a) set all offset quotations and footnotes in small type; (b) footnotes at the bottom of each page, consecutively numbered throughout the paper and single-spaced; (c) "smart" quotation marks (turned in at both ends); (d) indent offset quotes on both sides; (e) use italics, not underlines; (f) separate offset quotations with a blank line; (g) indent first line of each paragraph; (h) use a true [em] dash, with no space before or after, not two hyphens.

EDITOR'S NOTE: *Some stylebooks, including that of the Associated Press, as well as many editors and typesetters, opt for spaces before and after em dashes to make text less dense and more readable.*

5. Simplify Notes

We use Modern Language Association's simplified notes with fewer commas, no "vol.," no "p.," or "pp.," fewer Roman numerals, etc., but stick with the older practice of mentioning the book or article in the first footnote reference and merely the author's name and/or page in a note or in the text subsequently (normally the latter). Text references, in any case, should be kept as short as possible. No list of books or articles cited, at the end.

6. Leave Those Quotes Alone

Leave quotes in the original language unless in some tongue strange to most of your readers. When you deliver papers orally, frequent foreign passages may prove annoying, but a printed paper normally fares better with its documentation left to speak for itself, untouched by the translator's hand. Usually, you need not add a parenthetical translation, for the commoner languages like French or German.

7. Omit Commas

Insert commas only if needed for ease of comprehension. The old fixed punctuation rules seem to be dying out in this instance. But, by executive fiat, MLA (and most U.S. editors have fallen in line) demands "A,B, and C," not "A,B and C." I assume scholars are above comma splices, but why substitute some other class of hard-to-defend practices? Similarly, avoid other types of unnecessary punctuation, including (I swear this one occasionally crosses my desk) two periods after an abbreviation that ends a sentence.

8. Beware the Hyphen

I have known in some 50 years at my thankless trade only one hyphen expert (no hyphen) who really well understood its use. When he refused, or allowed, or demanded one, I bowed to his superior wisdom. Today, in his absence, I bow to the likes of *Webster*. A good rule of thumb is: Don't. Most writers overwork hyphenated expressions in the first place (I know I do), and then compound the error by inserting connectors between words that shun them. To be sure, there are many hyphenated compounds in English besides those beginning with "self-" and "well-," for instance — at least a fourth as many as most of you think. Don't try "co-ordinate" (or even "coördinate"): write "coordinate," "re-

estimate," etc. — and pity poor foreigners trying to pronounce, much less spell our tongue. Always (repeat: always) refer to the dictionary. I suspect you will find the experience humbling.

9. Ban Capital Punishment

The rules for capitalization vary with every language. In such matters, again clutch the latest edition of the *MLA Style Manual and Guide to Scholarly Publishing* (not the *MLA Handbook for Writers of Research Papers*) to your collective bosoms; lighten some editor's burden. MLA will guide you through the thickets of German, Italian, Spanish, and other wrongheaded (no hyphen) systems. The *Chicago Manual of Style* is even more valuable, but its nearly 1,000 pages and stiff price make bosom clutching uncomfortable, expensive, even potentially dangerous. Steep yourself in the wisdom of both these manuals, not only in questions involving the few suggestions here on these pages, but also for the endless minutiae of footnoting, punctuation, etc. Now and then they may lack consistency and possibly reason, but they offer common meeting ground for writer, editor, and readers. As such they are indispensable. They could spell acceptance or rejection. Not every editor will repair your errors free.

10. Notes on Footnotes

Footnotes are a chapter unto themselves, but herewith a few tips and no-no's. Please triple-check in the *MLA Style Manual* the page and volume citations in notes. Don't underline "ibid." or "op. cit." (the latter is very rarely necessary, or even in current common use); e.g., write "ibid. 6"; "Jones 6:291-92"; "PMLA 62 (1947): 27." In other words, use Arabic numerals for books in more than one volume, as well as journal volume references. Give place of publication and publisher, and date, but omit nonessential details such as "Co.," "Inc.," "Publishers," etc. "Press" and "University Press" are rendered "P" and "UP," unspaced and without periods.

A vexing matter we face is: The MLA annual *Bibliography* here and there differs from the *Manual* style. Follow the latter. Its logic and practice may not be perfect, but what is? Abbreviate publishers' names, as the *Manual* gives them. A first footnote citation might read: Marvin L. Jones, *The Bounding Main* (Boston: Little, 1985) 221-23. Do not put "Little Brown, and Co.," please note, and not "221-223." Reference to an article: Marvin L. Jones, "The Meaning of Ulysses," *BALF* 21.3 (1962): 49. Do not write "Henceforth abbreviated —," or "henceforth cited in the text from this edition," or the like. In most cases, the abbreviations are obvious and edition as well. Do not give authors or articles or book title when you have just mentioned them in the body of the text, most often obviously redundant. Thus, a subsequent reference, which would normally be in the text, would probably read (Jones 9) or (Jones 3:9) or simply, where obvious, (9). Abbreviate commoner periodicals following MLA's code.

After you have imbibed MLA's nectar, consider how many footnotes are actually expendable. They are costly to set in type and annoying to readers. I usually have to delete up to one half of them. The answer, of course, is to incorporate their information into short parenthetical references in the body of the text itself, as shown above. Avoid overly elaborate referential notations. I recall as a freshman in the 1930s being warned not to call on *Webster* to back up the meaning and use of every strange word I employed in my themes. By now we all know better than to belabor the obvious in such cases. But why give page and volume numbers for

short articles in encyclopedias? Or refer to “Tyger! Tyger! burning bright” by citing page and line and editor for a volume by “William Blake”? (Yes, you do so inform us!) I have even gotten an act, scene, and line reference for “To be or not to be,” naturally along with the author’s name. That’s a bit like jazz in Louis Armstrong’s famous observation: “If you have to ask what [it] is, you ain’t got it.”

A small but constantly recurring error: In parenthetical references in the body of the text, following a quotation, write “---” (Jones 6). Don’t employ “---” (Jones 6), unless the quotation is a long one and therefore indented and set off. Refer to the MLA Style Manual 166–167. “Jones” should be omitted, if it is clear what source you are citing, leaving simply “(6).”

11. Put Them in Their Place

Put periods and commas inside quotation marks, semicolons and colons outside, exclamation points and question marks as they were in the original (e.g., “A Study of Little Man, What Now?”; “Why Study Kilmer’s ‘Trees?’” or, if not an article title, Why study Kilmer’s “Trees?”).

12. Exile the Ellipsis

I, for one, see little excuse for the three spaced ellipsis points surrounding most fragmentary quotations. If you write, “the winter of our discontent,” everyone knows the citation is doubtless fragmentary. The three ellipsis points before or after are superfluous and not even very pleasing to the eye. So far MLA concurs. (A fourth, honest-to-god period must end the sentence if you do use the three following your quotation, of course.) If your quotation starts in the middle of a sentence, the small letter indicates the fact that something has been omitted. At the end, if the thought is complete, wherever you cut off your citation, why not put a single period? After all, almost no quotation ends a whole paragraph, chapter, or what have you, of your source. More was written after your passage has satisfied your need for support.

My own preference, in general, is for the spaced ellipsis points at the start only if you begin your own sentence with an incomplete quotation; or you may substitute the device of writing, for example, “[C]hanging,” when your quotation did not originally start its sentence with this word. Without ellipsis points, you would be starting off with a small letter, and that does offend the eye. For mid-sentence omissions, spaced ellipsis points are a must; omit the set of brackets occasionally employed by some researchers. At the end, I would suggest reserving the points for situations where the thought appears truncated, and here, if possible, the sentence might read better if you continued until the thought was carried out. I might add that no truncated quotation should be used out of context in such a way as to mislead the reader, even with the then mandatory ellipsis points. MLA is a bit less latitudinarian than I (see *Manual* 2.6.4).

In foreign quotations, where you have found ellipsis points in the original, do not forget that they often signify no more than a remark some speaker ends prematurely on her own, and not necessarily any omission in your text. Such periods are not spaced and at the end of a sentence take three, not four dots, when you are citing such lines.

13. Say It Simply

Within almost any imbricated, tangled, encumbered sentence lies a simple thought crying to get out. One submission had it, “an outline

of that which is presented in the nineteenth-century novel.” Why not “an outline of the nineteenth-century novel”? Simplify, simplify, in the now-hallowed advice of the sage of Concord. Often this telescoping involves the omission of connectives. I read so many pages indulging in relentless, monotonous, inevitable, mostly unnecessary wordiness. Examples: “the book which was lying on the table”; “the article which deals with Communism”; “the mountain that had been ascended more than once.” I yearn for the simplicity of the “the book on the table,” “the article on Communism,” “the mountain ascended more than once.” At the least, a little variety, occasional relief from style that marches with the crushing cadence of Caesar’s legions.

Another suggestion, especially for younger submitters (but one from which all of us can still benefit, I suspect); beg or borrow a copy of Altick and Fenstermaker, *The Art of Literary Research*, 4th ed. (New York: Norton, 1993). Tackle the chapter on “The Philosophy of Composition” and see whether you can defend your current practices. Yes, and are any of us above needing to take Strunk and White’s class in *The Elements of Style*?

14. Spare Parentheses and Dashes

Do be chary about swamping your prose with parentheses and dashes. All too often the former suggest poorly organized thoughts, and the latter smack of letters written to your folks. As a matter of fact, rare the stylistic device or idiosyncrasy that doesn’t pall in the long run: colons — dashes (or parentheses) are merely more obvious examples — long or staccato sentences, over-predication, slang (you name it). Occasional salting of bland copy with a bit of variety, on the other hand, is all to the good. Which suggestion, of course, assumes that your slang will have more than four letters to its bow or more dignity than “you name it.”

15. Downplay Emphasis

Liberal use of emphasis by way of underlining and/or “!” is great stuff, if you are a schoolgirl writing home to doting and forgiving parents. Eschew such practices in submissions to hardbitten editors, especially those unrelated to you.

16. Quote Out

Don’t apologetically surround with quotation marks every word you are brave enough to trot out (not to be enclosed in quotes) on your pages, but not sufficiently valorous to vouch for. If ashamed of colloquialisms, don’t use them. If you think they work better than something stuffer (not to be enclosed in quotes), use with conscience clear. And although not a question of style, if you must use quotes around a word, they consist of two little marks, not one, unless you are working with certain cases in linguistics (“--,” not ‘--’). I am not completely sure of the wisdom of my denying you the use of colloquial contractions (“I’m,” “don’t,” etc.) but kindly don’t use them in your submissions, which are, after all, more formal than the present pages. Occasional informalities of style may breathe life into your pages, but I confess to drawing the line at contractions.

17. Be Neither Definite nor Indefinite

Spare definite and indefinite articles where avoidable. All too many writers strew their texts with “the” and “a” like bloomin’ foreigners. English isn’t Russian, I am well aware; it’s not French, either.

Continued on Page 18

Is Desktop Publishing a Conspiracy?

By Jeffrey Lott, *Swarthmore College Bulletin* editor

Editor: Do any of your graphic designers know if there is a way to automatically convert image files from RGB jpbs to CMYK tiffs for the printer without losing quality?

Printer: The question involves how to control the image during conversion to get the most out of the picture. That would usually involve image-by-image judgments — usually what you would pay a color house for back in the old days, and what's been sacrificed in a do-it-yourself desktop punishing environment to save money.

Editor: I have to ask: Is that a typo or subtle commentary in the last line? Either way, it's hilarious!

ME: I saw that this helpful printer wrote punishing and I thought it was intentional because it's true.

For centuries, printers have been ratcheting up the punishment of editors by making us do more and more of their work. It used to be that you penned your thoughts on a piece of foolscap and took it over to Ye Olde Printshop. The *printer* (no longer a person, but now a machine down the hall that spews an endless stream of proofs and pages to be examined over and over again until error-free), fixed your spelling, set the type, did the layout, sometimes even wrote the headlines. (In the day this was called *prepress*.) Then he inked up said type and pressed it against pieces of paper. (This was called *press*.)

Printers do none of this now. Editors have to fix their own spelling or incur outrageous AA (author alteration) charges at the *press*, which really isn't a press anymore, but a giant whirring chemical-filled mystery machine that requires a facemask and earplugs if you dare get too near. We have to set our own type (which used to be called *copy* but is now, unaccountably, *lasers*) on fabulously expensive machines with incomprehensible software. And do our own layout.

All of which I suppose you might call *pre-prepress* so as not to confuse it with what little effort follows. After editors have done all the work, prepress itself is merely the push of a button to output a *plate*. Which we used to eat off of, but no more. Plates are for printing, my pretty; We must eat from styrofoam and drink from plastic — at our desks. We even have to write our own headlines.

And what do we get for all this punishment — for that's what it truly is — punishment for wanting to sit quietly by the fire, reading and writing, which is what used to be called *editing*? Members of the whole *printing conspiracy*, who drive around all day in their company cars playing with their iPhones and Blackberries (all the better to harass me while I am doing *their work*), have made me a *slave* to this machine with an Apple on it, where I sit day after day like some latter-day Linotype operator, a pot of hot lead at my feet, steam coming out of my ears, and my hands about to fall off from *Carpal Tunnel Syndrome*. *Punishment* indeed! Is there no hope?

Soothe and Impress — Continued from Page 17

18. Watch the Manure

Speaking of Russian and French reminds me: please forbear heavy use of foreign words (and that goes for jargon as well) to show off. Judiciously spread around, fine and dandy, but too much manure can kill all sorts of flowers verbal or other.

19. Literacy for the Literate

Remember, you are writing for a literate audience, readers supposedly appreciative of good writing. Yours is not a report to some scientific society. Aim for elegance of expression, leavened with occasional sprightliness, even humor, if indicated; bombast or bloat is quite something else, strictly taboo.

20. Age and Polish

Penultimately, I recommend letting your composition lie fallow for a month or two. Then look it over one last time. If it still appears in your considered judgment the "Gettysburg Address" redivivus, send it off posthaste (no hyphen). Editors desperately need it. But if you have to explain your meaning even to some sympathetic trial reader (your office mate, your wife or husband, your paramour, or significant other [ugh]) or possibly to yourself, chances are that a part of what you are trying to express is still in your head, not on paper. You won't be around to help the editor interpret a text that must sell itself. The month or so cooling-off period usually works wonders. Now you will be rereading your article more as stranger than author. You will doubtless find it

audibly begging for revisions, and not just for the sake of clarity.

Surely it will require more polish, elegance, charm, irony — a little something you aimed at and missed. Many a witticism, many a line of Attic brilliance needs fine sandpapering a few weeks after parturition (and many a metaphor, like this one, suffers from miscegenation). In any event, never mail off a ms. about which you feel the slightest reservation or for which you have to apologize. If you don't believe in it 100 percent, no editor will. You are insulting both yourself and him (her, the editorial board, some day maybe an optical scanner). We all write poorly enough; don't fail to give yourself every possible advantage.

21. Let the Guilty Tremble

In closing, I recall a review of a book by Frederick Crews accusing him of the very sins of literary nonsense he skewered so devastatingly in *The Pooh Perplex*. Perhaps he was guilty. Who is unaware of the ease with which we see motes in our brother craftsmen's eyes while missing the beams in our own? You may well be thinking that those like me who judge severely are in turn severely judged. But you would miss my whole point. I speak here not as saint but sinner, as one who has committed in writing almost every error I deplore in editing. These blemishes represent the common deadfalls only the rarest of scholars avoid. Some imp of the perverse misguides us; something doth blind us all.

The little practices of punctuation and capitalization and the like that I have enumerated are soon mastered. The minor errors they entail may well lie beneath all of you reading these caveats. But the more serious ones touch raw nerves in many an editor. 



Secretary-Treasurer's Report

April 29, 2009

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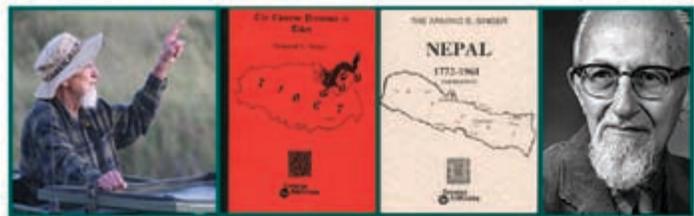
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