

The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30

—30—



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First Quarter 2014

Who Will Replace Us? The Survivability Questionnaire

Steve Swain



John Hotchner's "Who Will Replace Us?" initiative presented in the Fourth Quarter, 2013, issue of *The Philatelic Communicator* definitely deserves our attention. As I have discovered over the past few years speaking with editors and submitting articles for various publications, it is indeed a fact that newsletters, society journals and online publications are eager for material due to a limited number of writers offering philatelic content.

So, as John suggested, in the spirit of providing editors in our membership possible insight as to how to attract, identify and nurture talent that will keep philatelic literature vital and informative, here are my responses to John's Survivability Questionnaire. My apologies if my answers come across as overly self-focused. But I wanted to paint a full picture in the hopes that such a rendition would provide support for some recommendations I offer for both new writers and current editors as a result of "lessons learned" by an aspiring philatelic writer.

Some common themes from my lessons learned are what I call "sweet spots", club newsletters, know your audience, research and, most importantly, relationships with editors.

When did you first start writing philatelic columns/articles for publication?

In 1983, I was pursuing a Master of Taxation degree that required extensive research into tax law and court cases interpreting, challenging and supporting that law. Admittedly, these efforts were sometimes tedious and the material was, understandably, quite academic. But during one research endeavor, I came across a review of the 1947 Tax Court case of *George F. Tyler versus the Commissioner of Internal Revenue* that caught my attention. The title of the reviewer's law journal article was something to the effect of Requisite Greed Is Necessary to Obtain Favorable Tax Treatment. "Requisite Greed." That phrase resonated with me. It sounded intriguing.

So, I began to read the article and quickly discovered that

the court case focused on George Tyler's sale of his stamp collection and the deductions he claimed on this tax return because he sold the collection for a loss, that is, for less than he paid for the stamps. The IRS disallowed those deductions. Tyler took his case to the Tax Court and the judge ultimately ruled that Tyler's deductions were legal because Tyler was an investor, not simply a collector. In essence, Tyler possessed the "requisite greed" to realize a profit on his acquisitions and sales of his stamps and the tax law supported that focus. My philatelic writing endeavors began the next day.

What got you to pen that first article Self motivated or someone else pushing you? What did you write, and on what subject?

Admittedly, I was excited about the prospect of seeing something I had created printed in one of the national philatelic publications, the publications I had been reading for years. So, I drafted a piece recounting the Tyler case and submitted the manuscript to *The American Philatelist*. "Requisite Greed is Necessary to Obtain Preferential Tax Treatment When a Collection is Sold for a Loss" was published in the April, 1984 issue. Too successful and much too quickly for an aspiring writer? Fair enough. But the publishing of that article provided the spark, the hint that I could possibly join the ranks of philatelic writers.

I continued to focus my writing endeavors on what I thought of as my "sweet spot", that is, philatelic articles with an income tax perspective, if that was indeed possible. Over the next few years, I was fortunate to have several stamps-tax related articles published in *Stamps*, *Stamp Collector*, *The Philatelic Communicator* and, again, *The American Philatelist* on topics about tax deductions for charitable contributions of stamp collections, the tax deductibility of writing expenses and several re-works of the Tyler case article.

However, as with many of my fellow collectors I am sure, college graduation led to gainful employment that supported marriage and the pursuit of a family, all resulting in

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David Crotty From the Editor

Improving the Publication

The Amercian Philatelic Society reports that APS President Steve Reinhard has organized an Editorial Advisory Board to help improve the *American Philatelist*, "to make it relevant to all our members and to make it an attraction to encourage non-members to join. The following have agreed to serve: Rodney Juell (Chairman), John Hotchner, Patricia Stillwell Walker, Wayne Youngblood, Robert Odenweller, and Kenneth Trettin."

Actually this is a good idea that all philatelic societies should consider. The idea, of course is to find a way to stop the decline of membership in many of our societies. It is said that there are actually more stamp collectors than there used to be, but they do not join.

As webmaster for two societies I note that each has many unique visitors each month. These are about 2400 for the AAMS and 1400 for the much smaller Meter Stamp Society. These folk seem to be attracted to download files and information pages. But these large numbers of visitors seldom join. The website is what these people use to find information. The more information available on the site the more likely they will come to visit.

There has to be a way to attract at least some of these visitors to join the society! A tiny percentage would bring stability to many groups.

Book Reviews

TPC has traditionally hosted literature reviews. These are usually brief and to the point. In the letter section Chris Hargreaves describes four points that a good review should make.

I was surprised to see that a simple data collection book I published recently could raise such hackles as we see in one of the two reviews that are shown in the Review section. I bring this to your attention to see if you can provide some thoughts on how you would handle such a situation in your publications.

That being said, the ride has been interesting.

New Officers

We would like to thank Ken Trettin and Gene Fricks for accepting new roles in the society. The Executive Committee worked well together during a tough period of time this winter. Thanks much to all of you.

Dave



Gene Fricks *President's Message*

If you expected to see Ken Trettin's message here, it must come as a bit of a surprise to see him holding down the secretary's position. This case of 'musical chairs' came about due to a sudden need to fill the secretariat, which Ken volunteered to do. Backstopping Ken in filling the resulting vacancy as president is not the first time that I have done something like this for the Unit. In any event I told the Executive Committee that it is only a temporary solution until the next election. We need a younger generation to operate the Unit to bring new perspectives to our communications.

The Writers Unit WILL BE represented at Stamp-Show 2014 in August in Hartford, CT. It should be a great show and we will be very prominent in our participation. You should join in too.

To change the subject: I had an unpleasant editorial experience this winter that should give all of us a

moment of reflection. A very old friend (and writer/editor) has become incapacitated and hospital-bound. Aside from the personal calamity, the adverse impact upon the philatelic publication and specialist group that he served is considerable. When I was asked for advice, I found no member support network, no functioning officers, no succession planning. He has carried this group's publication (and activities) for a decade. Does this sound like your group? If you cannot continue to serve, will this lead to your group's expiration?

I have been reaching out to folks that I know who write for philatelic publications, but who are not members of the Unit. We offer an excellent value to members. You should reach out as well. The Unit can become a clearing house for new ideas to serve our philatelic groups' members. Remember, print is not the only medium we work in and have available. Those of you proficient in social media and webpages can share with the rest of us how to make use of these technologies to improve what we do. If you don't do it, no one else is going to do so.

See ya in August.

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minimal, if any, time for philatelic activities, whether collecting or writing. I did not revisit my philatelic writing until four years ago.

How did your writing career develop and who were the people (critics, editors, publishers) important to helping you along the way?

When I decided to revisit writing, I wondered if my stamps-tax slant on writing articles was still attractive to any publication. I read again the articles I had written many years before and decided to re-enter the writing world with a smaller scope just to see if there was still a place for me. I submitted a re-worked version of one of my articles to the Atlanta Stamp Collectors Club (in my home city) in hopes they would consider it for their monthly newsletter, *Postmark Atlanta*. In a few days, I received an email from the editor of *Postmark Atlanta* thanking me for the "timely" article since they were making a concerted effort to expand their newsletter content and club membership. My article was published in the next issue and the editor encouraged me to submit additional pieces.

I then began an exercise of identifying other publications for possible submissions of my stamps-tax articles. Over the course of a few months, I was successful in publishing several articles in both online and "paper" publications. Again, each editor thanked me for the submission and encouraged

additional articles. In several cases, the editor recommended language and format changes, particularly with pieces containing images of stamps and covers. That was invaluable guidance.

But I was soon convinced that the stamps-tax angle was short lived. Not much more I could offer. That realization was the most important epiphany of my writing career. It forced me out of my comfort zone and encouraged a fresh look at my writing/publishing potential. And, most importantly, it prompted several new directions for my stamp and cover collecting.

What topics are attractive to which philatelic publications and their readers? That common sense question, I concluded, was critical for anyone with philatelic article publishing ambitions. The time tested axiom of publishing is "know your audience." You may have what you consider to be the most unique, original idea ever for a philatelic article, but if there is neither a publication nor an audience that considers such a piece interesting or noteworthy, you should not even attempt to create the manuscript.

I spent quite a bit of time identifying stamp societies, clubs, online publications, journals, etc., that could possibly be outlets for my writing, as well as making sure I understood the readership of those publications. The Internet was an invaluable tool in that not only could I search for possi-

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ble outlets, but I could, in many instances, access prior issues of publications to review their content and focus.

“Know your audience.” Given my success with the Atlanta Stamp Collectors Club publication, I penned several pieces and submitted them to other stamp clubs and societies in the southeast region. For each article, I attempted to ensure that the slant was specific to the state, city or region. I was very gratified to quickly hear from each editor thanking me for my submission and that they anticipated publishing the pieces in upcoming issues.

Over the course of the following two years, I branched out and offered articles to many publications and online sites. Topics ran the gamut as, again, I attempted to provide pieces that aligned with a publication’s purpose and its readership’s desires. In terms of the number of published articles, my philatelic writing was, and currently is, successful, at least given my standards. But none of this was possible without the support of three key individuals/editors as I attempted to go beyond local club newsletter offerings when I returned to writing several years ago.

Albert Starkweather, editor and journal webmaster for the online *Stamp Insider* (and formerly the editor for *The Philatelic Communicator*), kindly published a stamp-tax related piece of mine and then continued to reach out to me for additional pieces, in some cases suggesting topics and content slants. Al devoted many hours rewriting portions of my manuscripts and replacing stamp images I provided with much higher quality examples. The amount of knowledge passed on to me from Al as to stimulating article ideas, proper philatelic writing technique and quality presentation is immeasurable.

John Hotchner was an invaluable mentor and supporter in my submission of articles for *U.S. Stamp News*, a publication for which he is a contributing editor. Many hours of his time encouraging my work, providing insight as to the publisher’s needs, reviewing, editing and rewriting key sections of several pieces was the only reason, I’m convinced, that three of my articles were published in *U.S. Stamp News*.

As a Georgia native, I was anxious to offer articles with a Georgia slant to publications other than the *Postmark Atlanta* newsletter. I submitted a piece about rare American Civil War covers with Georgia markings to Doug Clark, President of the Georgia Postal History Society. Doug quickly replied that he was appreciative of the piece and that it would be published in the next issue of *Georgia Post Roads*. On numerous occasions, Doug supported additional offerings from me, providing critical guidance as to the appropriate character of topics and images supporting the pieces. With such direction, I have been successful in placing articles in other postal history society journals for states such as Florida and Pennsylvania.

How did your philatelic writing affect the direction of your stamp/cover collecting?

The ideas and research for possible articles for local clubs, state and topical societies, regional federations, online publications, etc., took me down many paths that enhanced

my knowledge of stamps, covers and postmarks, all resulting in additions to my existing collection as well as the pursuit of new collecting themes. Revenue stamps, the American Civil War, fancy cancels and other markings, bisects, overprints, poster stamps and war related mail were all new, or renewed, collecting areas that my writing prompted and encouraged. My philatelic knowledge and my various collecting interests are now leaps and bounds over what they were before I decided to again pursue philatelic writing.

What is the most important lesson you would like to pass along to new writers?

If I may, I would like to expand this question to offer some recommendations not only to new writers, but current editors as well, based on lessons I have learned. As John explained, the primary focus of this experiment is to provide insight to editors as to how to attract, identify and nurture writing talent.

For new writers:

- Provide pieces for local stamp club newsletters to gain experience with research and crafting short articles. Write about whatever topic(s) you consider your collecting “sweet spot.” These experiences can be the perfect springboard for longer, more specialized articles for publications outside of the local club realm.
- Don’t hesitate to ask editors for guidance and assistance. That’s their job. Nurture relationships with editors as they are invaluable mentors and resources.
- Be curious about all aspects of philately. That is how you will identify possible article topics.
- Read. Research. Sharpen your Internet search skills for philatelic related information, publications and stamp/cover images.
- Do not discount online-only (Internet) publications. They are certainly the wave of the future, and many already exist.
- Expect rejections, but also expect acceptances.

For editors:

- Be proactive about reaching out to the many writers for local club newsletters. They took the first step in offering their knowledge and talent, but may be hesitant and unaware of how to pursue going to the next level of more significant publications.
- You know your publication and your audience quite well. So, offer topic suggestions to writers instead of waiting for them to reach out to you. This is possibly contrary to accepted thinking, but it just may be worth the effort.
- Develop a relationship with writers who you consider can and will provide quality material for your publication. That would certainly be a win-win situation.

Editor’s Note: Steve Swain’s response to John’s question is just one of many answers. John will compile the responses in a future issue of TPC. ☞

Adobe Creative Suites 5 tips

Bob Odenweller

Editor's Note: Bob Odenweller wrote up these tips for using Adobe Creative Suites 5 for a few friends and offered to allow us to be part of that elite group. CS-5 is available from many online sites at \$450 to \$650. We invite discussions and comparisons of the many writing and editing tools like this in the future.

The “Lifesaver” keyboard combo: Use Ctrl/Z to undo the last command.

In “Window” select the following groups (and note the keyboard shortcut for them). They will dock nicely over one another, and I keep them at the right of the screen. Also in Window, select Tools, which I keep at the left of the working area. The first group below deals with the various groups. Each can be selected, used, and then returned to the docked area at the right.

Pages: Page numbering and headers and footers on the master pages are done with the top box, usually on the “A Master” pair. Quick navigation to other pages is the main use I have for the pages box, which I normally keep tucked away.

Layers: I don't use these much, but they can be powerful if you want to superimpose one image on another.

Links: Although I also don't use this selection much, it can show where your linked images come from. As an alternative, I usually right-click on the frame that contains the image. At the bottom of the pop-up menu is “Graphics” and one option is to “Reveal in Explorer.” That will show exactly where it comes from. Also, in the same pop-up menu, is “Display Performance.” Usually, the screen image you see will have a lower resolution image than the one that will appear when you print. To see it in its full glory, select “High Quality Display.”

Paragraph Styles

To add new styles, click in the third box at the bottom of the Paragraph Styles box, which will say Create New Style. When you do, it will use the style you were using at the time you created it as a basic starting point (but you can change that if it's not the right one). Find the new style name listed somewhere in the listing of paragraph styles, and it may say something like “Paragraph Style 1” The paragraph you were on will take the new characteristics, so you may wish to go to a blank or a paragraph that will have the new style. Once you have it on the one you want to change, double click on the newly created style

(“Paragraph Style 1”) in the styles box and you will get a box with many options.

Here are some of the selections you get to work with:

General: You will want to rename the style name that appears at the upper part of the box, what style it is based on if you find a different one works better, and even name the next style to come up (which is useful after a header, for example).

Basic Character Formats: You get to choose the font family and the style (book, bold, italic, whatever the font family includes and you want for the whole paragraph, Size (I prefer 12 point, since my font has low ascenders and descenders on the letters (such as “b” for the ascenders and “p” for the descenders), but you can use even a fractional size, entering something like 11.5 or whatever,

and the leading (by the way, that's pronounced “leading” if you are unfamiliar with the term; it's the space between one line of text and the next, where lead type was once inserted for spacing). It is often best if you choose the automatic size, and I'd think you can avoid changing the others but could check the “ligatures” box if your font has them.

Indents and Spacing: This allows you to justify or to select from a number of options. The indents allow you to have a first line indented (much better than using a space bar, and it should normally not be too much, the left and right indent allow you to use it for something like quoted material, where it may be shown as a smaller font size

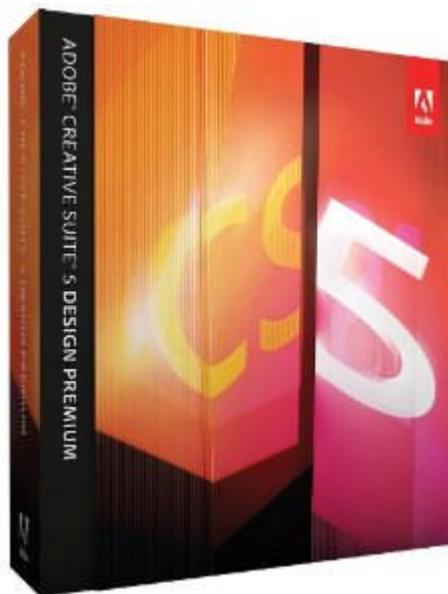
and indented left and right to indicate that it's different. Note that space before and space after are useful if you do not wish to use a first line indent. (Only amateurs use both first line indent and spacing between paragraphs.)

Tabs: These work somewhat like Word, but need a separate discussion.

Drop Caps and Nested Styles: Allow you to use a drop cap if you want to add a little “special” flair to the first paragraph of a long series.

Bullets and Numbering: Allow you to choose the bullets from your available sources, as you wish. You may have to look around in your available fonts to find the “right” bullet for what you want.

The others can be worth exploring, but once you set the criteria and like what you see, all of the remaining paragraphs need only a single tag to assume all of the characteristics you've assigned.



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Text Wrap: This is a most useful tool. The second icon of the five on the upper row of the box is the one you will probably want, which excludes text from the area of the frame. For “flow around” illustrations, you will want to have a buffer where the text would impinge on the frame, usually at left or right, depending on where you have placed the frame. I highly recommend using 0.125 inches (second upward click in the small selection box) for proper spacing with flow-around text. The four selection areas have icons that show which way the text is pushed. I’d use this for left or right spacing, but seldom for top or bottom. The central icon gives you a “push” in all four directions, which is usually not a good idea.

Glyphs: These allow you to place special characters, such as ½ in the text. Unlike Word, where if you type 1/2 and leave a space after, it does not automatically change to the fraction. Most frequently used symbols will appear on a top line so once you use them, it will not be necessary to navigate to them again.

Tools and shortcuts. The keyboard shortcuts work only if you’re **not** in text mode, otherwise the selection would be entered as text.

- Selection tool (Row 1, L) Escape or V
- Type Tool (Row 3, L) T
- Line Tool (Row 4, R) Backslash \
- Rectangle Tool (Row 5, R) M
- And when you’re in text mode:
- For **bold** text, Shift/Ctrl+B, for *italics*, Shift/Ctrl+I (unlike Word, you need both keys.)
- To zoom in or out, Ctrl/+ to go in and Ctrl/- to go out
- To see facing pages in a size to fit the screen, Ctrl/Alt 0 (zero)
- To see the single item (such as in Photoshop) at full screen size, Ctrl/0 (zero)
- For an em-dash, use Alt/-; and for pounds sterling, hold Alt/156
- To select more than one image, **hold** the Shift key and **click on each one**. This can include “containing”

frames, but be careful if the overall page frame decides to “join” the crowd. If you’ve selected a number of frames with illustrations and see that the page frame has a “grab handle” showing, just click on it to de-select it. That should work in most cases. In moving frames, avoid the “circle” in the middle.

On occasion, you may place a text box or other box on a page that has an underlying full page frame, with the annoying loss of text on what “should” be an empty page. This is usually due to flow-around text selection. One fix is to select the full page frame and to delete it (or to reduce its size if it has flowed-into text—see next). The other frames and their contents should then become “normal.” If the full page frame has “continued” text, however, you might want to grab the top or bottom sizing handles and pull that part to where it finishes the text. A new frame can be started anywhere after that. Remember that a little red box at lower right of a frame shows “overset text” meaning that you’ll have to either expand that frame or continue it somewhere else. (You could also edit to make it a bit smaller, if needed, for just a small adjustment of a few words.)

To maintain aspect ratio in any illustration, first select the frame, then **hold the Shift and Ctrl** keys while you move a **corner** grab handle. As you move up and in or down and out, the frame should expand in exactly the same proportions. If you use any of the side (or top or bottom) grab handles, the image will be distorted.

When text in a frame overflows beyond the limits of that frame, it will show a small red box at bottom right. To put the continuation of the flow into another frame, click with the Selection Tool in the red box and then put it into the top left of the new frame.

That should handle most of the initial skills. There are lots of minor refined bits, such as the spacing and centering lines that appear on the screen, to show that you are in the center of the page, that tops or bottoms of images are aligned, and when they are equally spaced on the page. More will help when you get to the first level. ☞

Cheryl Ganz Retires, Moves In

It will not be news to any of you, due to various news announcements, that Cheryl Ganz, the NPM Chief Curator of Philately, has retired. Smithsonian Secretary Wayne Clough has recognized Ganz with the title Curator of Philately Emerita. She is the first National Postal Museum employee to receive this honor. Almost immediately after that it was announced that Cheryl was appointed to the United States Postal Service Citizens’ Stamp Advisory Committee. We make note of these events and extend our congratulations. ☞





Alan Warren National Postal Museum Notes

Catherine Manning Papers Finding Guide

Catherine L. Manning was curator of the National Philatelic Collection, as it was known then, from 1922 to 1951. She not only served in that capacity longer than anyone else but was also the first woman outside the scientific arena to be named “Assistant Curator” at the Smithsonian. Manning was also the first woman to become an officer in the American Philatelic Society when she was elected vice president for 1935-1937. Manning’s daughter-in-law Ruby Lee Robertson donated the papers consisting of 12 file boxes of exhibit pages, documents, manuscripts, and photographs.

Marilyn Barth, with a background in library science and experience in rare books and special collections, volunteered to organize the Manning papers. Working with Cheryl Ganz she prepared a finding guide to this archive which can be found at www.postalmuseum.si.edu/findingguides/index.html. Material in Manning’s personal files includes correspondence and invitations from Elea-



Catherine L. Manning, Curator of the National Philatelic Collection 1922-1951. Photo courtesy of the Smithsonian National Postal Museum

nor Roosevelt and Bess Truman to attend events at the White House, as well as her diaries and notebooks.

Other files pertain to her employment at the Smithsonian Institution and her correspondence with noted philatelists. She also kept papers relating to her work with major philatelic organizations like the Collectors Club of New York, American Philatelic Congress, Philatelic Literature Association, APS and SPA. Part of the Manning archive is

devoted to her collections of souvenirs from the major U.S. exhibitions and first day of issue material. Other files are devoted to her interests in women in philately and women on postage stamps, correspondence regarding stamp catalogs and dealers, resources like photographs and other image files, and her personal exhibit of “Little Women Shown on Postage Stamps of the United States.” There are also records of her correspondence with some of the great names in the hobby like Leo August, Franklin Bruns, Edith Fisher, Max Johl, David Lidman, George Sloane, and Philip H. Ward, Jr. among others.

As curator she organized the philatelic collections and processed many specimens received from the Universal Postal Union and the Bureau of Engraving and Printing. Part of Manning’s legacy to today’s National Postal Museum will be

found in these files. The papers can be consulted by making an appointment with NPM staff. ☞

Letters:

Style

Dear David:

Things are a bit “iced in” here, so I thought I’d seize the opportunity to send some thoughts about the recent *TPC*.

It is rewarding to see that Michael Nowlan and Ken Lawrence approved of my brief article on many aspects of style and took the time to respond. Ken’s comment that the commas around years in dates and states/countries in place names may be considered parenthetical is a clever explanation of the usage that I’d never seen before. My point in mentioning some of these style problems was that too many writers and editors have never bothered to establish their own style sheets.

As a result, they will never have spent the time asking or looking for the generally accepted forms of dates or place names, for example. If they paid any attention at all to the

idea that there may be some generally accepted form, it is likely that they copied the style from another source, which might also have failed to check. In such cases, it’s more a matter of informing them that there is a widely accepted formulation. If this is being “prescriptive,” then I’m guilty as charged. The preferred uses that were made were not mine, of course, but were the predominant choices in many reliable sources. They also happen to be the ones I have selected, after careful study, into my own style sheet.

Style sheets are important. Every writer and editor should have one. Each element of style should be based on sound reasoning. Occasionally, optional uses can muddy the water, in which case the editor should examine a number of sources to determine which “fits” best into the special mix of his or her style sheet. Yes, violating some rules

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may be necessary at times, but that should be for well-considered reasons.

In Ken's example illustrating the use of "which" and "that," I have no problem accepting his choices, but would put a comma before the "which." His example stated:

"Covers often display features that link them to the Miami-based route which began as FAM 22."

A comma preceding a "which clause" is the generally expected form. In this case, however, it could change the meaning of the sentence. Here, if there were only one Miami-based route and it began as FAM 22, the "which" (with preceding comma) would be correct. A good rule of thumb for those wondering whether to use "which" or "that" is to drop the "which clause" of the sentence to see if it makes sense and says what is intended. Thus, if "Covers often display features that link them to the Miami-based route." conveys the message, fine. If not, and the intent is that covers other than those from FAM 22 might also display similar features, then I'd opt for using "that" (without the comma, of course). An aversion to a *that...that* construction would suggest a rewrite in the latter case, giving, perhaps, "Covers often display features linking them to the Miami-based route that began as FAM 22."

One important aspect of being an editor is to recognize statements that might be read ambiguously. Sometimes a complete rewrite of the sentence is the best solution.

Michael Nowlan's comments echoed feedback that I had heard directly from others. In particular, since this was only a brief article, I chose not to focus on elements of style that could get lengthy, such as the use, or avoidance, of split infinitives. My personal preference is not to use them, only because that was the way I was taught years ago. On the other hand, I cannot see any problem in violating them if the message is clear and the cure is worse.

All the best,
Bob Odenweller

Bob,

I am one of the editors who does not have a "style sheet" nor do I have any idea how to do this. It might be a learning experience for me to set one up. Where would you suggest I go for instruction?

David Crotty

David:

Good question. The easiest answer is to start with one of the "popular" sources, such as "Woe is I" and to read through it. At each point that is discussed that resonates with you, enter it onto a list in a Word file. If some should happen to rub you the wrong way, or be counter to what you've previously "known," make a note to check with other sources, such as "Chicago" and other larger volumes. Even those might give a split decision, so it is then time for you to decide which fits best with the remainder of your style and with which you feel comfortable.

Keep the file available. Sort it alphabetically as it gets larger. Add to it from time to time when you see something new. Consider changing a preferred style element if you find new reasons to do so, but do that with caution. Remember that previous writings will have been handled differently if the former style happened to be applied to them.

Refer to the guide as necessary. In time, it will not be necessary to do so any longer, but the process of putting the items down and giving them careful consideration will sensitize you to seeing the need for caution when one pops up unexpectedly.

The down-side of all this is that eventually you will reach the point where you will spot many of the common mistakes in other publications. Fear not. Some will notice how well your journal represents a high level of proper usage.

I hope that will help. All the best. Bob

Editor's Note: The book *Woe is I* by Patricia T. O'Conner is available at Amazon for between \$1.60 to \$12.50.

Survivability

Hi, John.

I don't have time to answer all your questions, but the most important one in my opinion is 6, what to pass along to new writers:

START. Express yourself. Start with a letter to the editor, then go from there.

Brief article for a club newsletter, specialized article or a society journal, etc. And if the first tries don't get published, keep at it.

John Dunn

Editor's Note: John Hotchner's article and his survey struck a chord with WU30 members and he got numerous responses. John suggested that Steve Swain's response be used for this issue and John will write up the rest for a future issue of *TPC*.

Book Reviews

Hi David.

I enjoyed our conversation too (referring to a conversation about our joint book about Canada air mail postage rates and the reviews of my book amongst other topics).

My four components for a good book review are:

- What does the book contain
- What was the author's aim in writing the book
- Does the author achieve their aim – why or why not?
- The reviewer's opinion of the book

Sometime ago, I reviewed Gary Dickinson's *A.C. Roessler's Canadiana*. Like many Canadian aerophilatelists, I have struggled with determining which of Roessler's Canadian First Flight Covers were flown, and which were

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Letters Continued from page 9

bogus. I hoped Gary's book would help me with this problem, and was disappointed that it didn't. However, Roessler didn't just produce FFCs, and Gary looked at all of his covers. Gary identified 14 types of envelope Roessler produced, 12 different corner cards he used, 6 different rubber address stamps on covers to him, and 9 different handwritten addresses for him! The result was that Gary's book was very well received by some collectors and reviewers, even though I was disappointed by it. Writing a balanced review for aerophilatelists was quite a challenge!

But – more recently – today in fact – I have ordered your Pan Am book. (From Amazon – thanks for the tip in the Yahoo group.) I'm looking forward to seeing it.

Regards,

Chris Hargreaves

Style and Vocabulary

Editor's Note: In the last issue I objected to Ken Lawrence's comment about the word "belabor."

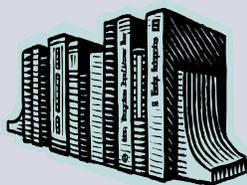
Dear Dave,

In your response to my letter in the last issue you brilliantly torched my point: STYLE does not consist of using words because the dictionary allows them; it consists of writing elegantly. Belabor is an abomination, like writing medication when you mean medicine because an extra syllable seems more profound when really it's just hackneyed.

Ken Lawrence

Reviews

Print & Electronic



Civil War Stamp Envelopes

Civil War Stamp Envelopes, The Issuers and Their Times by Fred L. Reed III. Port Clinton, Ohio: BNR Press, 2013. Hardbound and perfect bound editions, 8.5 x 11 inches, 672pp., Approximately 1,500 B&W illustrations.

Available for \$59.95 perfect bound and \$79.95 hardbound plus \$10 S&H from: Fred Reed, POB 118162, Carrollton, TX 75011-8162; Website, www.fredwritesright.com; E-mail, fred@sPMC.org.

Civil War Stamp Envelopes, The Issuers and Their Times by Fred L. Reed III is an impressive mix of stamps, postal stationery, postal history, Civil War ephemera and numismatics.

Reed, a noted Civil War student and author, previously published, in 1995, the highly acclaimed *Civil War Encased Stamps, The Issuers and Their Times*. *Encased Stamps* was Part II of Reed's self-titled seven-volume series of, "A Numismatist's Perspective of the Civil War."

Stamp Envelopes, subtitled, "Comprising a History, Merchant Chronicle Catalog, and Auction Summary of Postage Stamp Envelope Emergency Money of 1862," is Part III in this out-of-sequence series. Part I will look at federal and private postage currency; Part IV will tackle Civil War era counterfeiting. Reed has also authored or edited 20 other books.

Civil War Stamp Envelopes came out in October and the hardcover edition sold out so quickly that Reed made some updates and produced an updated second hardcover edition in November.

At 672 pages, the book is not only comprehensive, it's also quite hefty. Despite its size, the pages lay flat, making for easy reading. The more than 1,500 black and white illus-

trations help with identification. Except for a few illustrations, which obviously came from second-hand sources, the images are of high quality.

In subject matter, the book covers an area seldom broached in philatelic or numismatic literature and Reed does so with a thoroughness that clearly makes this the definitive work about the topic.

The Civil War small change shortage of 1862-63 gave rise to many creative solutions and stamp envelopes was one of them.

The difficulty in preparing this book comes in large part from the fact that postage stamp envelopes were fragile and wore out quickly. Unlike encased postage stamps or tokens, they were not often saved meaning that most are rare and that new finds are still possible.

Reed had access to all the great collections of the last two generations and learned inside information that he documents for the first time. More than 200 individuals and institutions provided assistance.

After a fascinating preface and introduction that includes a "Civil War Postage Stamp Envelope Timeline," Reed jumps into his Merchant Chronicles: The 128 known issuers of this type of emergency scrip.

Reed uses established catalog numbers included in the last two editions of Friedberg's *Paper Money of the United States*, listings that Reed provided to that publication. Reed catalogs 514 different varieties of the small envelopes that were printed to hold and preserve U.S. postage stamps in circulation as small change in the summer and fall of 1862.

Extensive census and provenance data are provided, as are auction realizations from the last 100 years.

Appendix A provides Reed's "Cataloging System for Stamp Envelopes at a glance." He concludes the book with a 27-page annotated select bibliography and a very useful index.

As Reed reports, "Collectors and dealers too will finally know which of these pieces are actually the rarest and potentially the most valuable instead of guessing or having to rely on the uninformed opinions of others."

While written primarily for his numismatic audience, this

Reviews Continued on page 10

volume is essential for any philatelist with an interest in the Civil War period, and particularly anyone with an interest in the related encased postage stamps. Even ordinary students of Civil War history will find this work a treasure trove of information.

To say that this book is highly recommended is an under-

World War II Torpedo Operations

Combat and Special Operations of United States Motor Torpedo Boats during World War Two in 2 volumes, by Norman Gruenzner. 254 pages (vol. 1) and 280 pages (vol. 2), 8 ½ by 11 inches, card covers, perfect bound, Military Postal History Society, Cypress, Tex., 2013. ISBN 0-9770649-9-9, \$85 postpaid to U.S. and Canada, \$95 elsewhere. Order from MPHS, PO Box 32, Cypress TX 77410-0032 or from website www.militaryphs.org.

This extraordinary compendium of Patrol Torpedo boats (PT boats or Motor Torpedo Boats – MTB) and their day-by-day operations during World War II has been a labor of love by author Gruenzner for many, many years. Its progenitor was a 52-page work by Robert T. Murphy, *World War II PT Bases, Squadrons and Boats* published by the Military Postal History Society in 1992. Gruenzner edited Murphy's book and shortly after publication he realized there was much more to the story of these fast wooden boats and the Navy men who operated them.

As Gruenzner began to uncover additional sources he realized that the story was not only historically important but also that the men and their missions played key roles in the progress of naval encounters around the globe, and especially in the Pacific Theatre. His book begins with a glossary of terms and abbreviations used in the text. The introduction provides statistics on the number of squadrons and the number of PT boats at the beginning and the end of the war, and the number lost due to all causes.

The bulk of the text begins with a chronological listing, by date, of key agreements and acts of war in the late 1930s that led to the U.S. declarations of war and committing its naval forces. Detailed entries become more numerous in 1940 and 1941 with specific details on building and launching the PT boats, their operations and movements, and the personnel assigned to them. The latter are named with their ranks and some details of their commands, their fate, and their honors.

In order to organize the chronology Gruenzner divides a given month's actions into geographical areas. For example July 1943 has subheadings for South Pacific Command, Southwest Pacific Command, Mediterranean 8th Fleet, with the bulk of the entries grouped under US/Territories. Even the rerouting of mail is noted as naval operations often changed rapidly. Mail was an important morale booster and many covers are shown in color throughout the book, not only adding interest and reality to the story, but also to break up the dense text. In addition to covers there are wonderful photos and maps presented.

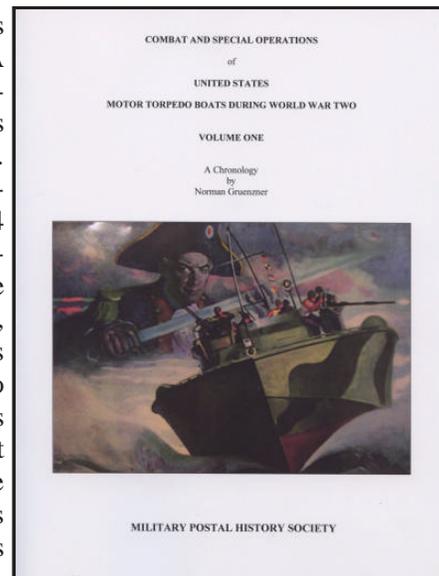
Volume One ends with May 1944. A bibliography concludes this volume as well as Volume Two. The second book continues with June 1944 and goes through August 1946. During the last months of record, much of the mail was marked "Return to Sender" as PT bases and boats were shut down. The extensive bibliography reveals how many resources Gruenzner and his

helpers consulted to put this detailed story together.

These tools went beyond the normal printed books to such personal records as diaries, correspondence, manuscripts, interviews, medical records, and classified award documents. Presidential libraries, historical societies, librarians and archivists around the country, and, most importantly, the National Archives and Records Administration facility at College Park, Md., provided the raw material.

One important tool that would benefit researchers would have been an index of personal names and a numerical listing of PT Squadrons and PT Boats. However, such an undertaking would be a major task in itself. Norman Gruenzner is to be commended for his many years devotion of time and effort to achieve this study, and the Military Postal History Society as well for making it available to researchers and historians.

Alan Warren



Pan American operations during World War II

Pan American Airways Atlantic Wartime Catalog Operations Catalog by David Crotty. Publication Date: Nov 18 2013, ISBN/EAN13: 1493552163 9781493552160, Page Count: 442, Binding Type: US Trade Paper, Trim Size: 8.5" x 11" Language: English, Full Color. Availability: wwwcreatespace.com/4166958, or www.amazon.com. Price varies: approx. \$40.

Editor's Note: This exchange originally appeared in the February 2014 issue of the *Airpost Journal*. Mr. Wilson's text used with permission. Mr. Lawrence's portion is a revised expansion of the original. Here follows a most unusual pair of "book reviews." Neither is really anything you may have seen in the past. The amazing part is that the author (myself actually) fully expected the book to be an uncontroversial collection of data found after considerable and expensive research at the University of Miami Richter Library, which holds a special collection of Pan American Airways records. Mr. Wilson seems to have used the first proofreader's rough draft.

**Review by John Wilson,
A frequent writer for aerophilatelic journals.**

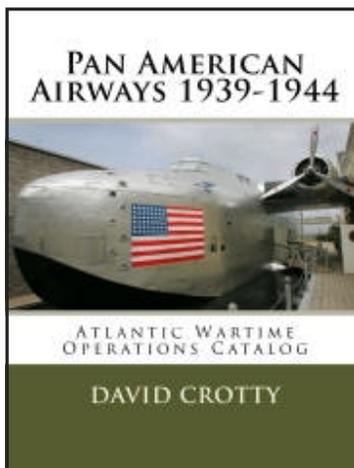
No doubt this book is an honest attempt to present an account of Pan American Airways operations in the years given in its title, but despite careful reading, I have difficulty in deciding what the book is intended to be. Is it a history of Pan American Airways? Is it an aerophilatelic treatise? Could it be both of these?

If it is to be a history, then the subject has been covered by distinguished authors in the past. To be an aerophilatelic reference work, it is important that it is accurate and well referenced. For an airmail collector holding a cover and trying to analyze how, when and by what route it traveled, does this book assist? No, because although there are pages and pages of “facts” there are no attempts to explain either why the air routes were established or what type of mail was being carried and when. So what does this book contain?

The bedrock (by weight and volume) of the 442 pages is 350 pages of flight tables transcribed from documents held at the University of Miami. These are the actual flight summaries prepared by Pan American Airways staff. They are the epitome of what researchers consider “primary source documents,” that is to say, records written or compiled at the time by people who are recording facts, with no reason to alter them in any way. David Crotty must have taken hundreds of hours to copy the details from these documents and transcribe them into printed tables. The question is: why? By doing this, it immediately degrades the data from a primary to a secondary source because of the possibility of transcription errors. Additionally, no amount of transcription can convey everything in the original documents, including such things as handwritten notes, comments or explanations. For any researcher, possession of a primary source document is a pearl beyond price; it must not be degraded.

Are there errors of transcription in this book? Yes, many. But why copy all this data when the original documents are available in free to download format on the web site of the West Africa Study Circle www.wasc.org.uk? Not only there, but the Richter Library is also in possession of the scanned documents and will provide them to researchers.

Other than these pages of tables, by the author’s own statement, much of his book is a compilation of his previously published articles, so most of the potential readers will already have seen this content. Chapter 1, for example, is a virtual reprint of two articles published in *Airpost Journal* in 2007 and 2012. These and following chapters are nothing more than padding to add weight to the flight tables.



Both chapters discuss previous sources of information and a selection of printed wartime timetables. In the new light of the actual flight records, the role and relevance of prior sources and the conclusions based on them must be reexamined, reanalyzed and viewed in the context of the “new whole” rather than left standing as if the original flight records had ever been discovered. This chapter could have explained the development of Pan American’s Atlantic routes as shown by the source documents, but wanders off in several directions without ever reaching any conclusions. Chapter 4 seems completely out of place, being a virtual transcription of a report compiled by a Pan American cargo traffic expert.

Throughout this book, there are frequent errors of both fact and interpretation which cast a cloud of doubt on the accuracy of the entire text. Statements are made that are totally wrong, locations of documents are incorrect, references are given bearing no relationship to the text and the writing style is virtually incoherent. This is repeated throughout the entire book. In preparing this review I listed literally dozens of errors between the Preface and page 7 (of 442). Space does not permit these to be printed here but I am happy to provide the details on request so that the errors can be corrected.

If a postal historian knows his subject, analysis and description of a typical cover will indicate how far his knowledge extends. The book illustrates some covers, but their descriptions indicate a lack of understanding.

In the section covering Route 6 (the so-called FAM-22 route), a cover is shown on page 234 that was posted in Philadelphia on 19 December 1941 and transited Leopoldville on 14 January 1942. This is described as a “possible Charter 8 cover.” On the same page we find the actual flight data taken from the PanAm records and see that on 14 January the flight left Khartoum to go to Leopoldville, arriving there on the 15th. Not only does this contradict the cover’s date in Leopoldville, the aircraft was flying in the wrong direction to have carried it!

Full marks to the author for enthusiasm but I personally cannot see what has been achieved by this text. The reader has not been taken down a path of discovery, rather has been let into a forest of repetitive patterns and left without a guide or any exit conclusion that would cause him or her to say, “From reading that I learned something new that will help my collecting and broadened my understanding.”

My view is unchanged. This book simply makes matters worse. This is the danger of what are known in the trade as “Vanity Publications” whereby anyone who wishes to produce a book can write whatever they wish, true or false, accurate or not, and bypass any peer review or critical examination prior to publication.

**David Crotty's New Pan American Catalog:
Buy It and Use It**

A review by Ken Lawrence (apsken@aol.com)

Every serious collector of World War II trans-Atlantic air mail needs this book, even the critics who like it least. No intelligent person should deny the virtue of having a single-source reference book that makes it easy to look up dates, routes, and transit times for nearly every flight by Pan American Airways Clippers over all but one of its 15 prescribed paths over the Atlantic Ocean, nor should s/he resent paying for it.

Here's how to make best use of David Crotty's catalog: With your cover in hand, start with the "Chronological Atlantic Trips" chapter near the back, locate the most likely flight, take note of the Route and Trip numbers, work your way forward to the pertinent route number appendix, and see if the complete tabular data in the trip summaries fit your cover. You'll find as much information there as your album or exhibit page can comfortably accommodate.

Unfortunately that identification technique won't work for covers of greatest interest to those who have followed the five-year debate in several aerophilatelic journals, because Pan Am's South Atlantic route to West Africa — variously known as Route 6 (by Pan Am); Foreign Air Mail route No. 22 (by the U.S. Post Office Department); PAA-Africa, Africa-Orient, and Cannonball (by the War Department's Air Transport Command) — is the one for which information is largely missing. Nevertheless, the catalog can help us track my Figure 1 cover from Saint Louis, Missouri, to Coquilhatville, Belgian Congo.

It was posted May 1, 1942, and went by domestic air mail to the Miami gateway. We learn from Crotty's Table 1 on page 227, "Known 1942 Route 6 Trips," that Trip 6009 departed May 5 with this letter aboard. We can see from the blue IE/- code on the censorship tape that it was offloaded at Trinidad for examination while the flight continued on to Leopoldville, arriving there on May 24. The June 5 Leopoldville transit and June 6 Coquilhatville arrival markings provide good evidence that it traveled aboard Trip 6011, which departed Miami on May 28 and whose arrival date is unrecorded.

Another positive feature is that Crotty's introductions to each major route — all 15 of them, each one illustrated by an appropriate map — are narrative histories that are interesting and occasionally stimulating to read even though most of us expect philatelic catalogs to be deadly dull and are seldom surprised. Let us now turn to the book's deficiencies.

The United States Navy commanded foreign flights domiciled at New York, and the War Department ran the Miami terminus. Crotty should have explained this. Nearly every flight, civilian and military alike, carried as much air mail as available space allowed, in the following priority order: Official mail, V-Mail (after June 15, 1942), air mail letters up to two ounces both military and civilian, and parcels when allowed.

Crotty has a Ph.D. degree, and his writing reflects it. His overwrought documentation implicitly plays into the hands of writers who abuse that technique in pseudo-scholarly fashion by repeatedly footnoting their own and their collaborators' work, a circular and incestuous dodge that fools many readers into accepting assertion and speculation as evidence. Air mail journal editors have been lax in allowing writers to employ that gambit.

Finally, I must address the controversial aspects.

Of the 15 routes listed in Crotty's catalog, as noted above only one is the subject of noteworthy controversy — Route 6, known to the Post Office Department and therefore to collectors as Foreign Air Mail route No. 22. The chapter of his catalog that concerns Route 6 presents an even-handed overview of the few facts and the many disputes surrounding it.

Eventually it may help settle the debate between FAM 22 deniers and people like myself who hold that FAM 22 was a heroic lifeline that connected North America to Africa and Asia from December 1941 until November 1945.

Consider my Figure 2 cover, posted December 16, 1943, at Umuohia, Nigeria. We don't know when it departed West Africa or when it arrived at Springfield, Missouri, but we can see from the U.S. Office of Censorship examiner number 30576 tape that it entered the United States at Miami. We know it went by air as the sender intended, because surface mail entered at New York. There are no special mission reports to cloud the issue at this late date, although those were FAM 22 flights in any case. According to the FAM 22 deniers' hypothesis, only FAM 18 trans-Atlantic flights carried mail from Africa to America at the time this letter was in transit.

With such scant information, how can Crotty's catalog help us interpret this cover? Using his chronological list of westbound FAM 18 trips in late December 1943 and early January 1944, we learn on page 380 that they flew by either Route 13 or 14, two variants of the clockwise "O" route from New York to Lisbon that called at Dakar, Senegal (and two of them at Bolama, Portuguese Guinea, and at Fisherman's Lake, Liberia) en route back to New York. None of them stopped at Miami. Their censorship calls were at Trinidad, Puerto Rico, or Bermuda. In fact, FAM 18 flights collected only small amounts of mail from Africa until after the defeat of Axis forces in North Africa reopened those routes to the West.

Plainly, the Figure 2 cover was transported over Route 6. It's a FAM 22 cover. As I wrote at the beginning, even Crotty's critics need this book.

Postscript

I had not read John Wilson's review before I composed mine, only his nasty note on Amazon.com. Now that I have read it, I should add that FAM 22 deniers are kin to cranks who deny that Neil Armstrong set foot on the Moon. The more one adduces evidence to refute their goofy conspiracy theories, the more sullen, strident, and incoherent they become as they grope for ever loonier dodges.

Take note of Wilson's method, simultaneously disparaging and petulant. Were we to take the author at his word, we would conclude that he wrote his review without first having read the book, because David Crotty has in fact explained the reasons for the various routes, types of mail carried, and when. But that would flatter Wilson. He counts on your accepting his assertions as true and avoiding Crotty's catalog.

Wilson's review blends hubris with faux academic jargon in a way that simulates gravitas without actually being profound and that brushes aside the need to specify faults. Take as my best example what should have been his strongest point of criticism: the absence of peer review. That really is a drawback of Crotty's catalog even though Crotty did benefit from suggestions and criticisms he solicited from fellow air mail collectors, but it is equally true of all current aerophilatelic literature, most notably

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Wilson's own essays. His trick here is rank hypocrisy: Wilson means one thing when he suggests that his adversary's book lacked peer review, but another thing when he claims that his own publication withstood it.

Peer review consists of critical reading by anonymous experts selected by an editor for their expert knowledge of a subject. Reviewers report to the editor in confidence that their identities will not be given to the author. The process works because confidentiality encourages candor while protecting reviewers from disappointed authors' reprisals. The advantage to authors is that it protects them from their own mistakes and omissions. At least two of the best edited current philatelic periodicals are subject to fastidious peer review, so they and their authors seldom suffer significant embarrassment.

No intellectual product is perfect, however, even after expert reviewers have wielded their influence, which is one of many reasons why scholars typically pre-publish planned chapters and work-in-progress essays first in journals devoted to their specialties before they finalize them for publication in book form. In that way, authors benefit from responses by sophisticated readers before subjecting their works to a general readership. It's surprising that Wilson doesn't know this. When Wilson wrote that self-published books suffer from the absence of peer review, he either meant to suggest the fastidious meaning of the term, or should have. But in other places, where he has boasted that his own articles have been "peer reviewed" before publication, what he meant was that they had been read by friends and colleagues who shared his point of view, his experience, his biases, and his blindspots. The consequence has not been favorable. Air mail literature would improve were its editors to adopt a true peer review screening process, and to accept the publication schedule delays that result.

Wilson specified one item in Crotty's catalog that he regards as a laughable mistake, a cover illustrated on page 234. It's possible Wilson's unstated interpretation is correct and Crotty's is wrong, but not necessarily. If the Charter 8 flight did not deposit mail at Leopoldville until its return trip from Calcutta, the January 24, 1942, arrival date is exactly correct, which was surely Crotty's point. I would like to read Wilson's alternative analysis but he failed to present it. For an ordinary commercial

flight Crotty's explanation would not merit consideration, but for charter flights, military missions took precedence over commercial and postal business.

Even if Wilson or his colleagues were to relent, a debate will be difficult to join as long as he and they resist applying established scholarly standards. For example, his review and other articles he has written display a limited grasp of what a primary source document is and how competent researchers work with primary materials. Worse, he has disparaged secondary sources as though the term connotes inferiority.

Experienced scholars understand and teach that primary sources are often fragmented, flawed and misleading, and therefore must be approached skeptically (which is also the reason why ethical journalists do not rely on single-source documentation), while secondary sources often speak for themselves, and the best secondary monographs become widely cited classics. The FAM 22 debate is a fine example of bad history being written by Wilson and Bob Wilcsek because they have relied on incomplete and poorly understood records, and because they use evidence selectively, ignoring and suppressing evidence that doesn't support their preconceived conclusions.

Primary sources consist of original documents, including excerpts and translations. Anne Frank's diary, for example, does not metamorphose into a secondary source by virtue of having been translated into English, edited, and published. A particular edition may be flawed by mistranslation, mistranscription, or omission, but that is precisely why secondary sources that call attention to such problems and debate their significance are essential.

An article that reports new research or findings is also a primary source. But a secondary source interprets and analyzes primary sources. In that respect secondary sources represent the gold standard for educators, and in a broader sense for most workaday consumers of research, such as air mail collectors who want to gain a better understanding of covers in their collections but who have neither the time nor the training to navigate primary materials.

What does all this have to do with David Crotty's catalog? Here's an easy example: Not even access to all the primary-source trip summaries has rescued Wilson, Wilcsek, and their



Figure 1. Information in Crotty's catalog suggests that this 1943 cover from Umuohia, Nigeria, to Springfield, Missouri, was transported on a Route 6 (FAM 22) flight, despite the disbelief of some veteran aerophilatologists. Reverse: Leopoldville datestamp and Trinidad censor.

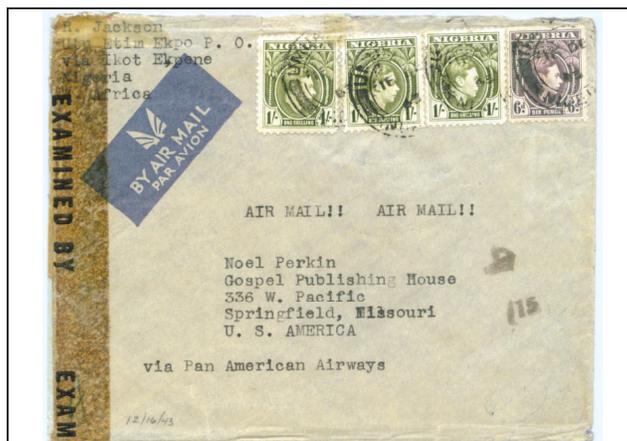


Figure 2. This 1942 Clipper air mail letter from Saint Louis, Missouri, to Coquilhatville, Belgian Congo, is an interesting piece of Pan American Airways postal history by almost any standard, but David Crotty's new catalog enriched this reviewer's insight and understanding of its trans-Atlantic journey. Reverse: Miami censor number.

Reviews Continued page 14

Richard Monty 1935-2013

Former WU 30 member and author Dick Monty passed away in Knoxville, Tenn., December 29 at age 78, following complications from a fall. He was born April 2, 1935 in Sanford, Maine. He attended Boston University, Columbia University, and obtained his Ph.D. at the University of Rochester in experimental psychology in 1961.

He began collecting first day covers in 1973 and joined the American First Day Cover Society (AFDCS) the same year. Among the many offices he held were those of vice president, executive vice president, and president (1980) as well as board member, including over 20 years as board chairman.

In 1978 Dick suggested to *First Days* editor Sol Koved that he would like to write a regular column called "Cachetmakers Spotlight." Over many years he used the column to profile over 150 cachetmakers. Dick also profiled some of the giants in the hobby including Earl Planty, Sol Koved, Curt Patterson, Bill Bayless, Al Boerger, Bob Driscoll, Mary Morison, Mike Mellone and many others. He also served as associate editor of *First Days* 1983-2002.



Richard Monty in 2004

Perhaps Dick's greatest legacy to the hobby is the subject of first cachets of cachetmakers. With a team of helpers he authored the column "First Cachets Update" for many years and edited several editions of the Mellone first cachets catalogs, culminating in the *Mellone's First Day Cover Photo Encyclopedia of First Cachets Revealed* (2005).

Dick Monty contributed articles to *Linn's Stamp News*, *Inside Coverage*, *American Philatelist*, *SPA Journal*, and *Stamp Collector*. He authored the *Specialized Catalogue of Jacques Minkus F.D.C.s and Patriotic Cachets* (1977).

He received the AFDCS Distinguished Service Award in 1985 and was named an honorary life member in 2001.

Dick was a research coordinator for the United States Army Human Engineering Laboratory at Aberdeen Proving Ground, Maryland and later was named chief of psychological research there. His special areas of study included vision, hearing, and memory. He contributed many technical papers that appeared in publications like *The Journal of Psychology* and edited several volumes of conference papers.

Alan Warren

Reviews Continued from page 13

coterie of FAM 22 deniers from their folly, because they had not organized those documents in useful fashion. Now that Crotty has properly organized them so they can be understood in context, it is easy to see that my March 9, 1944, registered air mail cover in Figure 3, from Army Post Office 627 Unit 2 New York (Chenyi, China) to March 17 arrival at Minneapolis is a FAM 22 cover even though it has no Miami transit marking but does have a March 16 New York registry division datestamp.

In the past, the FAM 22 deniers would have interpreted this by obfuscation as a FAM 18 cover, tossed an insult at anyone who believed otherwise, and called it a day. But Crotty's "Appendix Chronological Atlantic Trips" chapter shows on page 384 that the nearest FAM 18 NY arrivals were March 12 (too early) and March 22 (too late). Even though we have no FAM 22 trip summaries to con-

sult for verification, we can see that this is a Route 6 (FAM 22) cover.

Crotty's maps on pages 59 and 60 illustrate the route of travel. It flew from China over the Hump to Calcutta, and from Calcutta by the Cannonball Africa-Orient run across the South Atlantic. Evidently APO mail for the New York postal concentration center was bagged for closed service all the way, not offloaded during the Miami call or at Bermuda, so it traveled from origin to destination in just a week's time, much quicker than a civilian air mail letter would have taken between the same two points.

That's an example of why a well constructed, properly organized, secondary-source publication is more valuable and practical for most users than a blizzard of unprocessed primary-source documents posted to a website. ☺

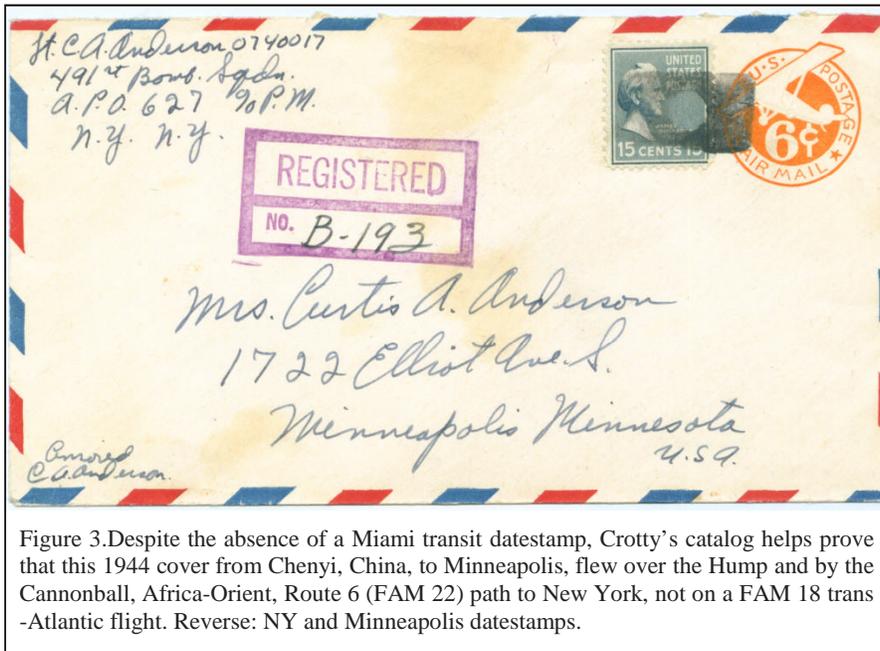


Figure 3. Despite the absence of a Miami transit datestamp, Crotty's catalog helps prove that this 1944 cover from Chenyi, China, to Minneapolis, flew over the Hump and by the Cannonball, Africa-Orient, Route 6 (FAM 22) path to New York, not on a FAM 18 trans-Atlantic flight. Reverse: NY and Minneapolis datestamps.



Secretary-Treasurer's Report

New Members

1999 Kaufmann, Patricia A., 10194 N Old State Road, Lincoln, DE 19960-3644. Editor: Editor-in-Chief of *Confederate States of America Catalog and Handbook of Stamps and Postal History* (2012) and editor of *The Confederate Philatelist* (1970–1987). Columnist: "Confederate Collectanea" in *The Confederate Philatelist*, "The Confederate Post" in *American Stamp Dealer and Collector* and in *LaPosta*. Freelance: various philatelic publications on Confederate subject matter.

2000 Brogan, Matthew C., 308 Stevens Ave, Ridge-wood, NJ 07450-5204. Editor: *COROS Chronicle* (Interim), president of COROS -- Collectors of Religion on Stamps. Freelance: articles on German churches, altar pieces, religious art of Italy, Renaissance and Europe in *COROS Chronicle*. Regular writer: longer articles for *COROS Chronicle*.

2001 Lampson, Mike, PO Box 471963, Charlotte, NC 28247-1963. Editor: *Charlotte Philatelic Society Newsletter*.

2002 Buchanan, Robert Campbell, 133 Pheasant LN, Branford, CT 06405. Editor: *The Postmaster*, newsletter of the New Haven Philatelic Society.

2003 Rasmussen, Norval, 224 Wilson Ave, Morgantown, WV 26501. Editor: *Way Markings*, Virginia Postal History Society journal; *France and Colonies Philatelist*, Journal of France and Colonies Philatelic Society.

Secretary-Treasurer's Message

I wish to extend my sincere thanks to long-time former Secretary-Treasurer George Griffenhagen who prepared and mailed the much delayed 2014 dues notices. Please remit your dues as soon as possible. Reminders will be sent out in the near future, so please save us the effort and expense of another mailing. Send your check to: Writers Unit #30, Kenneth Trettin, Secretary-Treasurer, PO Box 56, Rockford, IA 50468-0056.

About Writers Unit #30

Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

Join Us Today

Membership includes a subscription to the *Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and

will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at <www.wu30.org>. Existing members are encouraged to download this form and give it to potential members so they can join.

Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses..... \$20.00
Canada and Mexico..... \$22.50
All Other Addresses..... \$25.00

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.

Updating Your Mailing Address

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

Ken Trettin
WU#30 Secretary-Treasurer
PO Box 56,
Rockford, IA 50468-0056
revenueur@myomnitel.com
641-756-3542

2014 Literature and Web Exhibits

APS CAC Newsletter and Show Program, January 15, 2014 entrance deadline. Judging in progress.
jkfohn.alamo.1043@gmail.com

APS CAC Website Competition, Spring 2014,
www.stamps.org/cac/

NAPEX, June 6-9, 2014, McLean Tysons Corner, VA,
www.napex.org/

APS StampShow August 2014, Hartford, CT.
www.stamps.org/StampShow

CHICAGOPEX November 2014, Itasca, IL,
www.chicagopex.com/

APS Writers Unit #30
 Ken Trettin
 PO Box 56,
 Rockford, IA 50468-0056
Return Service Requested
Dated Mail - Please Rush

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Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. 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.

Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and 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 an SASE. Note that Dr. Claussen has moved. Send to Dr. Dane S. Claussen, 4060 N. Kenmore Ave., #302, Chicago, Illinois 60613 Email: dsclaussen@hotmail.com.