

# The Philatelic Communicator

Quarterly Journal of  
Writers Unit 30, American Philatelic Society

Volume 37, Number 1, Whole Number 139

First Quarter 2003

## Competitive Literature Guidelines

by Alan Warren

### BACKGROUND

For some years the pages of the Philatelic Communicator have been rife in dissatisfaction with many aspects of the 4th edition literature judging in the APS *Manual of Philatelic Judging*. The comments and criticisms are seen in articles and letters to the editor. Recommendations ranged from overhauling the guidelines to doing away with literature competitions entirely.

In June 2000, Michael Dixon prepared a white paper for the APS Committee on Accreditation of National Exhibitions and Judges (CANEJ) entitled "Quo Vadis Philatelic Literature Competitions?" This paper, which was read at WU 30 breakfast at STAMPSHOW 2000 in Providence [and published in the *Third Quarter 2000 Philatelic Communicator*—Ed], summarized many of the problems seen with the 4th edition *Manual*. CANEJ undertook a complete revision of all philatelic judging, which resulted in the 5th edition of the *Manual* released in August 2002. A committee was appointed to revise the literature judging guidelines but their work was not completed until after the publication of the *Manual*. The *Manual* also had reached the maximum number of pages for the size and binding selected, so the section could not be included.

### STATUS

The committee, consisting of Pat Stilwell Walker, Ken Trettin, Barth Healey, and the author took into account the many comments by those who urged for a revised set of guidelines for literature evaluation. The newly revised guidelines were shared with CANEJ members and were also tested last fall at SESCAL and CHICAGOPEX. The committee took some of the feedback from those juries and CANEJ members and tweaked the guidelines, which are underwent another test at COLOPEX in February.

Based on expected feedback from that jury, the guidelines will be refined for use at STAMPSHOW 03 in Columbus in August. Copies of the guidelines were also distributed to attendees of the WU30 Writers Breakfast at AmeriStamp Expo in Biloxi.

### THE PROPOSED CHANGES

The 4th edition guidelines emphasized in-depth articles with bibliographic references in society journals, while also recognizing to some extent the value of the services that the journal provides to members. The latter aspect has been expanded in the new guidelines to include value to the target audience.

Members of specialist societies expect to see news in their field as well as information about other members, auctions, the library, sales circuit, and many other activities. How well these services are provided is now included in the evaluation of the publication by the jury. Editors are encouraged to think about what they expect to provide members in the pages of their journals, and judges can measure how well they achieved that. This approach is akin to a philatelic exhibit in which the exhibitor states on the title page the scope and purpose of the exhibit, and judges evaluate how well they have achieved those goals.

The new guidelines cover books, monographs, columns, articles, periodicals, society journals, newsletters, and catalogs. The last category can be separated into general area or country catalogs, specialized country catalogs, auction catalogs, and other specialized field catalogs for perfins, stationery, precancels, postmarks and the many other areas for which catalogs have been published.

The guidelines suggest that club or APS chapter newsletters and show programs be evaluated by other focus groups as they are now done. One reason for this is the extensive mentoring that those publications require.

"OH NO, NOT ANOTHER SCORE SHEET!"

Past criticisms of the feedback checklist with comments were also considered by the committee, resulting in a point system for the various classes of literature with space for comments. The intent is to quantify the areas of strength and weakness instead of using the old +/- checks, in order to provide some direction for improvement. The scores indicate 45% for philatelic aspects (originality, significance,

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# The Philatelic Communicator

ISSN 0147-3646

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

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

DEADLINES—For receipt of copy by the editor:

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

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

USPS Zip code address	\$15.00
Canada & Mexico	\$17.50
All other addresses	\$20.00

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



# The Quill

Joe Foley

### JUDGING LITERATURE

Alan Warren was the featured speaker at the breakfast. He provided us with the article on the front page that is essentially what he talked about in Biloxi. The proposed score sheet and the one it will replace are also in this issue as is a thoughtful commentary on judging by Jim Graue.

The new procedures were trialed again at COLOPEX. From conversations it appears that this is playing to mixed reviews. Let's not lose sight, though, of what it is replacing. There is probably room for further improvement.

I would like to have as much commentary as possible in the next issue since the target is to have this project completed for use at STAMPSHOW this year. I will forward anything I receive to the committee working on this project. Bear in mind that criticism should, at the very least, be constructive.

A positive example on the subject is the F.I.P. Special Regulations for the Evaluation of Philatelic Literature Exhibits. It can be downloaded from their Website <<http://www.f-i-p.ch/>> Go to Regulations/SREV/Literature.

### FINANCIAL DISCLOSURE

In this column in the 2<sup>nd</sup> Quarter 2002 *PC* I commented on some groups that published full financial data and in a note following a letter from Alan Warren in the 3<sup>rd</sup> Quarter issue remarked favorably that the American Philatelic Society has begun to once again publish a financial report, albeit an abbreviated one.

For the past few years the report either published or on the APS Website was a consolidated APS/APRL report. Regardless of the reason/s that led to this, one result, probably unintended, was the obfuscation of organization specific financial data. This has been troubling to some, myself included. I was delighted to see that this year the full report is now on the Website and that this report now contains some information on each organization noted as "Supplemental Information." This is a significant improvement.

### ACROSS MY DESK

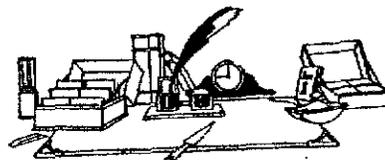
Leonard Hartmann (Box 36006, Louisville, KY 40233) has published his twenty-sixth Stock Catalog of Philatelic Literature. It runs 143 pages and is in itself a useful reference. A slimmer list was recently received from J. Barefoot (Box 8, York YO24 4AR England) that covers revenue literature.

Some consider auction catalogs as literature. Others don't. Most will agree that a well-done auction catalog is a useful reference. Recent trends may convert some to the notion that they are, or can be, useful philatelic literature.

From a production aspect, most of the major houses are providing outstanding illustrations, sharp, well focused and true color. Some such as the Matthew Bennett February 8-9, 2003 sale, includes information on rates, routes and provenance. □

# President's Message

by Dr. Dane S. Claussen



In my judging and other reading of philatelic newspapers, magazines, newsletters and journals, I've noticed that two parts of them often don't get much attention. They rarely get mentioned in the *Philatelic Communicator* or in philatelic literature critiques. One is the headline, and the other is the cutline, which some people call "captions."

So this President's Message is about writing and editing cutlines, and the next one, in the Second Quarter issue, will be about writing and editing headlines.

About ten years ago, one newspaper editor answering a survey conducted by the Associated Press Managing Editors (APME) asserted that, "Photo captions are some of the most important text we write every day. Standards of clarity, good writing, accuracy and completeness are—if anything—higher than for body text. [Copy] Desk chiefs should give the highest priority to writing photo captions."

When one picks up the typical American newspaper or magazine, one can often tell that the photo cutlines were not given the "highest priority." When one picks up many philatelic periodicals, one finds that cutlines are sometimes given no priority, as in photos, drawings, cartoons, etc., published without any cutline underneath them at all. Obviously, this oversight can be fixed quickly through a simple commitment to publish a cutline under every illustration that is not a self-explanatory chart or graph.

One way of thinking about writing photo cutlines is to think about the photo as the lead paragraph of a story of its own. Decide for yourself what the photo unmistakably and quickly communicates to the reader. Then use the photo cutline to explain and am-

plify what is obvious in the photo. This is what's known as writing "to" the photo, instead of simply writing "about" it. Many professional newspapers and magazines publish bad photo cutlines. For example, the photo, in a Pennsylvania newspaper, shows President Bush shaking hands with Gov. Ed Rendell, and the photo cutline says: "President Bush shakes hands with Gov. Ed Rendell in their meeting yesterday in Philadelphia." In this hypothetical example, the only piece of information you've learned from the cutline that you couldn't learn from the photo was that they were meeting in Philadelphia. Although the 5Ws and one H of news reporting require that the location be noted, it doesn't need to be in the photo cutline (after all, it's in, if not the "dateline" of, the story) unless the location is noteworthy (they met in Antarctica) or the photo itself causes confusion about the location (say, in the photo, it looks like a typical street in Philadelphia, but it's really a street in Boston).

One can also think of photo cutlines as helping the reader understand the photo, not only pick up basic 5Ws and one H types of facts.

Jenk Jones Jr. of the *Tulsa Tribune*, who wrote the APME report (based on that survey I mentioned above), was able to make some helpful suggestions for all editors who write captions based on the practices of those who do it best. I'll paraphrase and summarize Jones' recommendations:

1) Explain the photo fully. If the photo is an "action shot," or some other frozen moment in time from an event, process, trend, etc., the photographer, author or other person supplying the photo to an editor needs to be able to provide the context, and briefly. When a photographer does this, he/she

becomes a photojournalist.

2) Avoid ambiguity. Identify each person in the photo (even if one of them is president or the governor; taking up space identifying known persons was not the problem with the hypothetical example I used above). Also explain any objects that are not obviously identifiable, and make it clear, for example, whether someone is "crying" due to laughter or sorrow.

3) Avoid duplication. I already mentioned not including the obvious in a photo cutline—for example, noting that Bush and Rendell met when the photo shows them shaking hands. Also don't duplicate very much information that is in the story and/or the headline that accompany(s) the photo. Definitely never write anything in a photo cutline that is not true, or that is irrelevant to the photo and accompanying story.

4) Be accurate. To do this, it helps to have the photo in front of you as you write the photo cutline. After you've written the cutline, reread it while you compare it with the content of the photo to make sure that the cutline is not inconsistent with the photo.

5) Make it interesting. Use descriptive words, don't ramble, and use the active voice. The most important details in the photo cutline should come sooner, rather than later, in the cutline. They should be kept short, but not as cryptic as telegrams. Also omit such wastes of space as, "is shown," "is pictured," or "pictured above."

6) Watch your verb tense. Action photos can be written in the present tense, to convey that action, like many headlines. Posed pictures should be written in the past tense, like almost all articles. Facts mentioned in the cutline that are not shown in the photo also should be referred to in the past tense.

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►► **President's Message** (continued from page 3)

7) Don't editorialize in cutlines. A good journalist doesn't editorialize in a news story or a headline, so you don't do it in cutlines either—even if the photo "proves" an opinion. Inexperienced editors will sometimes refer to someone as being "unhappy" when he always looks the way he does in the photo, etc. In addition to not editorializing about the subject, don't editorialize about the photo itself, by noting in the cutline that the photo is "beautiful" or "dramatic." Run beautiful or dramatic photos, and let the readers characterize them if they wish to.

8) Avoid libel. A person can be libeled by a cutline the same way he/she can be libeled by the text of an article or even only its headline.

9) Achieve a compatible tone between the photo and cutline. The cutline shouldn't be significantly more formal or informal than the photo, substantially lighter and brighter or darker and more negative than the photo, etc.

10) Be honest with readers. If the photo has been in any way altered, or a wide angle lens was used, or the photo was taken under extreme magnification or unusual lighting circumstances, say so. Old photos need to be dated ("photo from about 1960" or whatever).

Here are some other important considerations for using photo cutlines:

a) Well-designed publications usually use a typeface for their cutlines that contrasts with the typeface(s) used for articles' body text so that cutlines stand out in both form and function.

b) Photo cutlines should be the entire width of the photo, underneath the photo. Some publications run some cutlines in a block to the left or right of photos, but this should be done sparingly or consistently, not arbitrarily. They can be ragged right or fully justified; again, simply be consistent. Photo cutlines should never appear above a photo unless the cutline is doing double-duty for a photo above it and a photo below it.

c) You may use a mini-headline for a cutline, also below the photo. But these are best used only with standalone photos or when you have space to fill/kill.

d) Photo credit lines usually go, in very small type, right under the lower, right-hand corner of a photo. This always is helpful, if not necessary, when photos for one article come from more than one source. In many cases in philatelic publications, of course, you can run a byline that says, "Article and photos by Joe Foley" or whatever.

I haven't covered all of the issues, trends, design points, etc., related to photo cutlines here, but I've covered, I think, all of the important points. Again, in the next issue, I'll discuss headlines.

**NOMINATE YOURSELF OR SOMEONE ELSE!**

On page 15 you will see a call for nominations for Writers Unit elections. The ballot will be sent out with the Second Quarter issue, and the results will be announced in Third Quarter issue (and at STAMPSHOW in Columbus in August). I will not be seeking a third term as president nor any other office. We will need at least one candidate, if not more, for the presidency and/or vice presidency positions, as well as candidates for the Council, which functions both as a sort of board of directors and as an advisory panel for the president, vice presidents and secretary-treasurer. I hope you will consider running. □

►► . . . **Literature Guidelines** (continued from page 1) research, provision of member services, and value to target audience). 40% of the points go toward the authorship aspect (organization, clarity of expression, treatment of contents). 15% of the points are devoted to the editorial and publishing aspects of presentation, illustrations, layout, paper and binding, and freedom from typographical errors.

Although literature juries are encouraged to use the score sheets to help the exhibitor (author/editor/publisher), they will of necessity continue to be brief. More detailed evaluation can be obtained by attending the jury critique at the show, just as with philatelic exhibit judging.

Since many submitters cannot physically attend these critiques, they are encouraged to use the critique services of Charles Peterson and Barth Healey as offered in the pages of the *PC*. This approach is akin to the philatelic exhibit service offered by AAPE and coordinated by Harry Meier.

Once the guidelines have been tested at STAMPSHOW 03, it is proposed to make them available as offprints and on the APS website.

[The proposed score sheet is reproduced on page 6 and the score sheet from the 4<sup>th</sup> edition of the Manual on page 7—Ed.] □



# On Judging Literature

by Jim Graue

If one looks at the palmares (awards lists) of the major philatelic exhibitions, one will find a distinct difference in the distribution of awards for philatelic exhibits vis-à-vis literature exhibits. The bulk of the philatelic exhibits may be found with gold and vermeil awards, with very few (and sometimes none) of the silver-bronze or bronze awards. Literature results, however, are more likely to take on a classical "bell-curve" distribution, with few golds (high) or bronze (low) and the bulk in the center.

The judging of philatelic literature is no simple matter. The "types" of literature make the problem difficult. They range from monumental definitive comprehensive works in elegant bound volumes to photocopied study group or club newsletters. In between one finds catalogues, surveys, census works, monographs, monthly and quarterly journals of general and specialty societies, annuals and every sort of philatelic publication (including, now, "electronic"). The typical prospectus sets forth three classes for literature: Handbooks, periodicals, newsletters. It is not easy to place the full spectrum of philatelic literature into one of these three classes and achieve equity.

The criteria for judging literature does not use a strict "points" system but "weight" is allocated to the various criteria just as it is in the judging of stamp exhibits. For literature the assigned "weights" are:

Philatelic Content: Originality, significance and research . . . . .	40
Authorship: Treatment . . . . .	40
Editing: Technical Merit . . . . .	15
Publishing: Presentation . . . . .	5

This equation significantly rewards the elements of "philatelic content," particularly research, and the treatment given the subject by the author(s). It does not require great clairvoyance to see the type of literature that will be shorted when measured by these standards.

Another problem is the role of "significance" and more particularly how judges may see its meaning. A recent literature exhibition accorded a bronze award to a very narrow, specialized work that they apparently saw as quite limited in significance. The fact that it embodied considerable original research of importance in its own admittedly limited field was lost along the way. The written critique received by the author cited no faults but its "limited subject." Does the fact that one works on a "limited subject" automatically relegate it to a low award because it is viewed as "insignificant?" What about the other criteria? Not worthy of being assessed because the

work is deemed "insignificant?"

In the scheme of things, the failure here is one of the "system" as much as anything or anybody. Rather than evaluating for what it is against what it might be within its own realm, it is put into the larger picture where it measures up badly because of its inherent limitations. This is the underlying fault with literature judging as a whole. *Literature should be evaluated as to how well it fulfills its intended purpose, narrow or wide, technical or general, and not how it measures up to the great works in philatelic literature.*

There is some recognition of the problems in this arena but nothing has yet been finally resolved on how best to deal with it. In the meantime, much philatelic literature continues to suffer in the hands of many judges.

The essential importance of philatelic literature is unquestioned. I believe that the inequities inherent in literature judging can be overcome by applying the same principles that I advocated for stamp exhibits in March:

- The first rule is that the exhibit is predominantly philatelic when viewed overall.
- The second rule is that the exhibitor provide a clear title and statement of intent and scope.

The exhibit is judged on how well the exhibitor accomplished this self-imposed mission.

Application of these simple principles will do wonders for the award levels accorded to philatelic literature. We need to go there without delay.

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This article originally appeared in the November 2002 issue of the *Airpost Journal* in the editorial column "Editor's Entry." The author, Jim Graue is a noted editor, author and accredited chief literature judge. Our thanks to him for permission to reprint and to WU30 Council Member Jay Smith for recommending it. *Ed.* □

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## WRITING/LAYOUT MENTORING

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

# PROPOSED

## Philatelic Literature Critique Sheet

Name, Place and Date of Show: \_\_\_\_\_

Title of Entry: \_\_\_\_\_

Author/ Editor: \_\_\_\_\_

Category: \_\_\_\_\_

Award:  Certificate (Less than 55%)   
 Bronze (55-59%)   
 Silver-Bronze (60-64%)   
 Silver (65-74%)   
 Vermeil (75-84%)   
 Gold (85-100%)

Criteria	Handbooks/ Monographs/ Special Studies		Society Journals/ Periodicals/ Articles		Catalogues (General, Specialized, Auction)		Newsletters/ Columns	
	Available	Awarded	Available	Awarded	Available	Awarded	Available	Awarded
<b>Philatelic Aspects (45%)</b>								
Originality	10%		10%		10%		10%	
Significance	15%		5%		10%		5%	
Research	15%		10%		10%		5%	
Provision of Member Services (Society Journals) OR Value to Target Audience (Periodicals & Articles)	—		20%		—		—	
Value to Target Audience	5%				15%		25%	
<b>Authorship Aspect (40%)</b>								
Organization	20%		15%		25%		20%	
Clarity of Expression	15%		15%		5%		15%	
Treatment	5%		10%		10%		5%	
<b>Editorial &amp; Publishing Aspect (15%)</b>								
Presentation, Clarity of Illustration, Layout	5%		5%		5%		10%	
Paper & Binding	5%		5%		5%		—	
Freedom from Typographical Errors	5%		5%		5%		5%	
<b>Total</b>	100%		100%		100%		100%	

Comments: \_\_\_\_\_

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# Fifteen Year Subject Index

by George Griffenhagen

This Index includes only major stories on philatelic writing and publishing that have appeared in *The Philatelic Communicator* when it acquired its present name with Whole #75 (First Quarter 1987) to Whole #138 (Fourth Quarter 2002). Back issues can be obtained for \$5.00 each postpaid from George Griffenhagen, WU#30 Secretary, 2501 Drexel Street, Vienna, VA 22180. Quantity discounts are available—contact the secretary. Issues earlier than Whole #90 may be photocopies.

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## Literature Exhibition Calendar

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

### August 7-10, 2003

A.P.S. STAMPSHOW, Greater Columbus Convention Center, Columbus, Ohio, entry fee \$25, deadline for entries is May 15, 2003. For information contact Ken Martin, APS, Box 8000, State College, PA 16803, phone 814 237-3803 ext 218, fax 814 237-6128, e-mail: <stampshow@stamps.org>, Website (which contains prospectus and entry forms): <www.stamps.org/directories/dir\_Shows\_Exhibitions.htm>.

### October 3-5, 2003

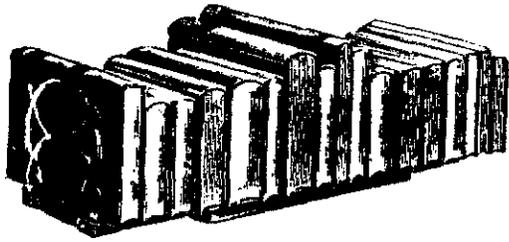
SESCAL 2002, Radisson at LAX Hotel, 6225 W. Century Blvd, Los Angeles, Calif., entry fee \$15, deadline for entries is July 14, 2003. For information contact Larry Parks, SESCAL Literature, Box 1116, Thousand Oaks, CA, e-mail: <lcphil@aol.com>, Website (which contains prospectus and entry forms): <www.sescal.org>.

### November 21-3, 2003

CHICAGOPEX 2003, Sheraton Chicago Northwest, 3400 West Euclid Ave., Arlington Heights, Ill. 60005, entry fee \$15, deadline for entries is August 15, 2003. For information contact John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532-3138, e-mail: <doyle-stamps@att.net>, Website: <www.chicagopex.com>.

### February 13-15, 2004

COLOPEX 2004, Greater Columbus Convention Center, 400 North High St., Columbus, Ohio. Check Website for information as it becomes available: <http://ourworld.compuserve.com/homepages/wbeau/>



## REVIEWS

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

***Getting it Printed* (third edition) by Mark Beach and Eric Kenly, North Light Books an imprint of F & W Publications (owner of Krause Publications (*Stamp Collector*)), 1999, 201 + vi pages, perfect bound paper cover, list \$32.99, available from Barnes & Noble for \$26.39, ISBN 0-89134-858-1**

This is the newest edition of probably three or four books that any philatelic editor must have (that list would also include a good dictionary and Strunk's *Elements of Style*). In ten chapters the authors outline the steps necessary in going from concept to a finished printed product and maintaining a good relationship with the printer for the future.

While major emphasis is placed on what would be considered larger projects, consideration is also given to on-demand-printing and even ink jet printing. The book is subtitled "How to work with printers and graphic imaging services to assure quality, stay on schedule and control costs." Its advice is still invaluable to those of us who also serve in the roles of graphic imaging service and printer.

**Chapter 1, *Planning for Results:*** Of course, the emphasis here is on planning; planning your project, its schedule, its quality, cost versus value, workflow, expectations and how to get involved with your printer.

**Chapter 2, *using type and graphics:*** While this has been the subject for many books, this chapter presents a good condensed version of the subject. This will give you a solid basic footing in the subjects. Faces, fonts and families and the basic types of type faces are discussed along with screen tints and reverses and overprints.

**Chapter 3, *mastering color:*** Here the basics of color and color perception are reviewed and how colors are reproduced is discussed including color temperature, RGB and CMYK and spot color.

**Chapter 4, *controlling photographs:*** This deals with the reproduction of photographs both from film and from digital sources. Halftones are discussed at length, both traditional using lined screens and more importantly (at least from our point of view as editors of low circulation philatelic magazines) from scans. Duotones, four-color separations and color

correction are covered.

**Chapter 5, *pre press workflows:*** Here the authors examine the steps between the editing of the material to be printed (articles that have been submitted to you) and the actual printing. Most typical are those operations done by the customer (you), those by the customer or the printer and then those steps performed by the printer.

As a customer you normally assemble various files from word processing, database, illustration and photo applications with a page layout program such as PageMaker, XPress, FrameMaker, In Design or Publisher. You will then make a desktop proof. Although the authors suggest the printer preflight the files, I suggest that you do this before sending the files to the printer.

There are two paths from this point depending on your printers procedures. Either you or the printer will convert everything to a PDF file or leave it as a file that can convert to postscript. In either case the printer will then impose the pages, raster the image and send it to film, plate or direct to the press. Each of these steps is discussed along with proofing.

As a part of this chapter the authors touch on dot gain. This, as well as the concept of dropout, apparently is seldom understood by philatelic editors and may be the reason why we see poorly reproduced photographs and especially scans more often than we see really good ones.

**Chapter 6, *paper and ink:*** Since paper can represent 30 to 40% of the cost of printing, understanding paper is an important part of any printing project. The manufacture of paper, its grades, weights, coatings, feel and look are examined. The whole area of paper is full of misunderstood measurements terms that are explained so that you can be an informed buyer. For example, most people equate book paper with text. Book can be either coated or uncoated and is the most common paper used for printing. Text is short for textured paper where the surface of the paper is textured for a special look or feel; most common are felt, laid or vellum.

**Chapter 7, *offset printing:*** This chapter is an explanation of this most common of printing processes. Quality is a major portion of this explanation including setoff that is often seen of the back of postage stamps and is not the same as offset.

**Chapter 8, *other printing methods:*** Most important to us here is the discussion of print on demand and ink-jet printing. Other methods mentioned include letterpress, flexography, screen, gravure, engraving and thermography.

**Chapter 9, *finishing and binding:*** The last step before your printed piece goes to the subscriber or buyer. It can be as simple as stapling or punching or as complex as case bound with a hard cover with its variations. Various finishing and binding methods are discussed with regard to cost, durability and end use.

**Chapter 10, *working with printers:*** How do you find a printer, get what you want at a quality and price you can afford, and, quite importantly, how do you maintain good relations with that printer for the future. A large range of topics are touched upon including regular, occasional or specialty printers; away from home or in-plant; pricing, requesting estimates and evaluating these quotes; how to

industry quality guidelines and trade customs.

The coverage of this book is quite broad and not always as deep as we might like to see. However, it is my experience in meeting and talking with other editors, virtually all of us have much to learn from this book. It can even ease some of your problems or save you money.

The book has a cover price of \$32.99 US. I did not pay this much and you should not have to either. It is available as an introductory book to the Graphic Design Book Club (<[www.graphicdesignbookclub.com](http://www.graphicdesignbookclub.com)>). The deal includes your choice of three books for free (plus shipping) and one book at \$16.99 (plus shipping) which makes a total of \$24.92 including the shipping. You get the typical monthly book club offers but you are not required to buy any additional books. Most of the other books offered deal with typography, layout design or some computer graphics program. You will want to look those over carefully and select ones that interest you.

*Kenneth Trettin*

***Air Crash Mail of Imperial Airways and Predecessor Airlines* by Kendall C. Sanford, Stuart Rossiter Trust Fund, United Kingdom, 2003, 220 pages, A4, softbound, illustrated, available from Leonard H. Hartman, Box 36006, Louisville, KY, \$47.50 to US Mailing addresses.**

Ken Sanford is very well known by aerophilatelists for his passionate interest in crash mail of both Imperial Airways and Pan American Airways. This work is a comprehensive record of the crashes, interruptions and forced landings of Imperial Airways and its predecessor airlines.

One of the most fascinating aspects of aerophilately is the link of airmail to specific flights, airplanes and fliers. Ken Sanford has made these links and thereby sets this work apart from those focused simply on incidents. It is rich in illustrations of airplanes, crew members, the crashes themselves, and relevant newspaper clippings as well as recovered airmail. This work is very closely linked with the well known crash mail reference *Recovered Mail* by Henri Nierinck. The same numbering system is used (the date of the incident) and the Nierinck numbers are shown.

While Nierinck appears to be the foundation, Sanford has added to it greatly with many additional incidents and considerable additional detail. Flight and incident information is substantially more complete than Nierinck and the details and illustrations of recovered mail are far more extensive. Each listed incident is in the same format: Number (incident date), airline, name of aircraft, make and model of aircraft, aircraft registration number, incident location and air route. This is followed by a crew list, a detailed description of the incident including the determined cause, the fate of the airmail, and illustrations of known crash markings, notices, and exemplary covers.

This work goes well beyond crashes to include interruptions and significant delays (and even arguably insignificant delays). Many of these incidents are related but without any record of the airmail. These pieces of the puzzle are yet to be found, requiring study of flight schedules, original flight records for the full route and relevant airmail dispatch / receiving times and procedures. Collectors can make their own

choices about what is significant and worthy of pursuit. The stage is well set by this book.

A pricing guide is included as a supplement. The faults with this book are in form rather than substance. The use of bold face type would have been far better used for headings rather than for captions. Overall editing was also notably weak. Thus, the overall presentation could have been significantly improved.

In summary, this book will stand as the definitive reference work for its subject. As with most works of this type, it presents what is known today and it does so very well. The subject is not static and more will be found that will have a place within the scope of this work. This is the new foundation from which all future work on the subject will be measured. This book is indispensable for those interested in Imperial Airways. It will also be very rewarding to anyone with a general interest in aviation history, air crashes, or recovered airmail.

*Jim Graue*

***A Postal History of the Prisoners of War and Civilian Internees in East Asia During the Second World War: Vol. 1 Singapore & Malaya 1942-1945, the Changi Connection* by David Tett, published in the UK by Stuart Rossiter Trust Fund & BFA Publishing, 2002, 387 + xx pages, 8x½ x 11", hardbound, illustrations, maps, index, bibliography, available from Leonard H. Hartman, Box 36006, Louisville, KY, \$47.50 to US Mailing addresses, ISBN 0 953004 5 1.**

Much more than advertised, this handsome book is intended to be the first volume of a series covering the postal history of the POWs and internees in East Asia during the Second World War. Future volumes will tell the story of Japanese prisoners in other parts of the Pacific. It is not possible to separate the pre-war disposition of forces, their wartime movements, including capture and subsequent travails from the belligerents postal arrangements. As a consequence the first two chapters are devoted to these matters.

Next the author devotes two well-illustrated sections to markings on mail that was returned and the official and unofficial postal arrangements including the voluminous instructions provided to those who wanted to communicate with the unfortunate detainees. The next part describes record keeping and interchange of data between the two sides. Another well-illustrated section details the notification cards sent by the Prisoners of War in Singapore prior to being shipped out to various work camps. Two chapters cover mail to those civilians who were and who were not interned. Apparently the Japanese did not have a fixed policy with regard to interment.

There are three personal recollections that serve to supplement the data presented which adds a human face to the bare facts. Chapter 6 summarizes the personal recollections of Private Roy Housden from June 1940 when he joined the British Army through his transportation to Singapore just in time to be captured through March 1943 when he was shipped out to work on the Burma-Thailand Railroad when his "... life in Singapore ended and a period, infinitely worse, began."

Doctor Cuthbert Stanley was en route to New Zealand with his family when he was recalled to Penang just in time to get caught up by the invasion. Captain David Nelson who maintained meticulous records "... were a godsend to those responsible for tracing the 100,000 men and women displaced or deceased as POWs and internees."

Seven appendices and an exhaustive bibliography close this extensively footnoted reference.

John Lyding

***Catalogue of Propaganda-Advertising Postal Cards of the U.S.S.R. 1927-1934* by George V. Shalimoff and George B. Shaw, Jean R. Walton, editor, United Postal Stationery Society, Box 1792, Norfolk, VA 23501, 2002, 280 + viii pages, 8½ x 11", spiral bound, illustrations, glossary, index, tables, \$50 (\$40 to UPSS members) + postage, ISBN 0-9670045-7-8.**

Russian postal stationery is extensive and propaganda and advertising material more so. This is the first comprehensive English language listing. Due acknowledgment is given to earlier works and there is a useful reference list.

The temptation of the reader is to jump right into the listings that comprise the preponderance of the work. However, these listings can be no less complex than the issues themselves. A careful reading of the fifteen pages of introductory material will greatly enhance the understanding and enjoyment of what follows.

A little over 300 cards are listed. The cachet of each is illustrated and the salient details, including a translation of the text, are given. The listings are basically chronological by year. Additional sections list forerunners, Leningrad overprints, "Tashkent" cards and some interesting overprints about which the authors are seeking information.

Further chapters include a topical cross-reference and a concordance with Higgins & Gage, Michel and Listov catalogs. There is pricing guide with varieties noted. The introduction to this section also bears a careful reading.

The spiral binding allows the catalog to lay flat—a welcome feature in a reference book such as this. The illustration are uniformly good (bearing in mind that the printing quality of the actual cards/cachets varied). This is a desirable book to any with the slightest interest in the subject.

Perhaps a bit unusual for a review, but I asked the editor of this book if she would add some comments regarding its production that our members might find useful. Her gracious reply follows.

JEF

Just some technical background - this was done in Word - it is a huge Word file, and having had success printing from disk with the *New Jersey Postal History Journal*, I was [as was my cohort at my local copy shop] hopeful of printing from disk. However, when printing, it would sometimes add in pages that weren't there [probably I'd exceeded some default page size on their copier/printer], which really fouled things up; also it collapsed a table or two, so that one part overlaid the other, and despite attempts to recreate tables so that it would not do this, it was becoming entirely too

frustrating and time-consuming to continue to print 300 pages out to see if it was printing right. Perhaps if there had been someone more knowledgeable there, it could have been solved.

My shop does however have an excellent copier which we used [a high speed Xerox copier] printing from originals that I printed out on my Epson inkjet on high quality print and paper. See what you think.

Scans were done by me - for some reason these cards, originally not of the best quality print - needed higher resolution to get a sharper final result. I scanned them at 300 dpi in color, and then reduced them to grayscale. It took some playing with the highlight/midtone/shadow and contrast to get a good printable image in many cases, as these cards were printed on buff stock and red and brown ink, and their original contrast was often poor. I'll send along a color copy of a card for you to see what I mean.

I am interested in learning how others approach some of these same problems.

Jean Walton

125 Turtleback Road

Califon, NJ 07830-3511

e-mail: Njpostalhistory@aol.com

***The Golden Book of the Éire Philatelic Association*, Joseph E. Foley et al, Éire Philatelic Association, 2002, 130 pages, 8½ x 11", card cover & tabs, punched for three-ring binder.**

The Éire Philatelic Association recently celebrated its Golden Anniversary by producing *The Golden Book of the Éire Philatelic Association*. This book was released at the recent American Philatelic Society's STAMPSHOW 2002 in Atlantic City and has been distributed to the membership.

*The Golden Book* is an excellent compendium of the Society's history and Irish philatelic references. Its contents include information on the By-Laws and other formal rules of the organization, a listing of the Association's Award recipients over the years, a Cumulative Index to the Association's Award-winning quarterly journal *The Revealer*, and an Annotated Bibliography of the philatelic literature of Ireland.

The Annotated Bibliography is especially informative as it brings together in one place many of the references that exist to allow philatelists and others to get information on items they may acquire. This includes many categories of information, of which Air Mail, Postal Stationery, Railway Letter Stamps, Auction Catalogues, and Specialist Journals are among the subheadings used. This Bibliography should interest collectors of U.K. stamps as well, as it includes many references to British philatelic publications. The Cumulative Subject Index also provides easy reference to the many topics addressed over the years in *The Revealer* and the list of holdings of the Association's library is also available to members for further reading in the unlikely event that what they want is not covered in the journal.

The sections of the *Golden Book* have been produced by various senior members of the Association. Each section involved a major amount of work to compile and organize the material and both the Association and those involved in the

creation of the *Golden Book* are to be congratulated.

While copies are not available for sale, they have been distributed (less the membership directory) to the leading philatelic libraries in the United States, Ireland and England.

*George Nicholson*

**2003 U.S. Scott First Day Cover Catalogue & Checklist, Michael A. Mellone, 336 pages, 4¼ by 7", soft covers, FDC Publishing Co., Stewartsville NJ 2002, \$9.99, ISBN 0-89487-310-5.**

This annual catalog continues to be a handy pocket guide to FDC pricing with a checklist feature to indicate your want list or a record of what you already own. Dates for early covers before 1922 are known as earliest documented use (EDU), and those from 1922 on are usually the actual issue dates. This early material is also valued as singles on covers, and for 1922 on values are shown for singles and blocks. Later material listings include plate blocks on FDC and ceremony programs when such things became popular. Early covers are generally without cachets, and values in this catalog for cacheted covers begin in the early 1920s. Thumbnail images together with Scott catalog numbers help identify each stamp issue. Following the regular and commemorative stamps are the semipostals, air post, special delivery, postal stationery, and other back-of-the-book items. Plate number coil FDCs have a section of their own. Inaugurals and some WW II patriotics conclude the catalog. As in previous editions of this catalog, an extensive text at the beginning covers such subjects as an introduction to FDC and cachet collecting, and a cachet calculator that indicates value for the major cachetmakers. This handy and inexpensive guide is easy to carry to show bourses.

*Alan Warren*

***Overprints on British Stamps for Use Abroad* by Tom Current, noted as "unpublished" by the author at P.O. Box 4586, Portland, OR 97208, 2002, 147 pages [and growing!], 8½ x 11", punched for a three-ring binder (not supplied), card cover sheets, appendices, illustrations, maps.**

When a copy of this book was received from my old friend Tom Current, it was accompanied with a request to go over the Irish section and let him know if any changes should be made. Here we come to an exceptional feature of this undertaking. I responded with a few suggestions as did another collector of Ireland. No sooner had these suggestions been received when revised pages incorporating them arrived in the mail with a cover letter from the author. The cover letter was addressed to "owners of record," and explained changes and additions. This is an exceptional example of the potential of loose leaf publishing in updating.

The book itself is laid out along geographic areas followed by specific colonies, countries, etc. There is a bit of history and geography accorded to each entity. The listings are presented in chronological order with postal stationery following adhesive issues. Illustrations are a bit rough as would be expected for photocopies, but are adequate for identification. Note that this work is limited to overprints on the stamps and

stationery of Great Britain itself. The information presented goes well beyond that furnished by the standard catalogs. It should be of use to even the most casual collector of this material.

Another novel approach is the "unpublished" nature of the book. The title page notes "A photocopy will be made for a friend, acquaintance, member of the Great Britain Collectors Club or United Postal Stationery Society, at the cost of photocopying, envelope and postage."

There are some concepts here that others might want to consider emulating.

*JEF*

***Mail of the Czechoslovak Legions in France*, by Jaroslav J. Verner, auspices of the Society for Czechoslovak Philately, 2002, 82 pages, 6½x 9", card cover, perfect bound, black and white and color illustrations, \$12.00 postpaid, from the author, at 8602 Ewing Drive, Bethesda, MD 20817, USA**

The saga of Czech troops in France during WW I is one of two very unequal parts. The first concerns the several hundred volunteers then living in France, who were formed into two companies of C Battalion in the French Foreign Legion's Moroccan Division (*Trésor et Postes* 109 divisional markings, from December 1914). This battalion was largely wiped out at the May 1915 Battle of Arras, and its French franchise mail is perforce very rare.

The second, larger part of the story comes after the formation, in 1916, at Paris, of a Czech government-in-exile. Czech and Slovak soldiers, lately of the Austro Hungarian armies, who had been taken prisoner on the Russian, Italian and Balkan fronts, were, bit by bit, shipped to French POW camps. It was not until late 1917—early 1918 that they were permitted to enroll into newly-created Czechoslovak units under overall French command.

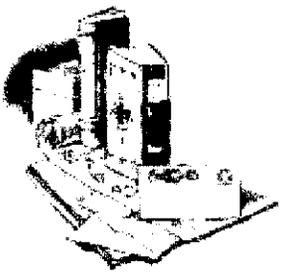
By May 1918, the 21st and then the 22nd Czech Infantry Regiments were constituted at Cognac as the Czech Infantry Brigade under French officers. A 23rd Regiment was activated in December. It consisted mainly of Slovak volunteers from North America. Now with three regiments, the brigade was elevated to 5th Division status.

The Legions used the French military postal system and the same conditions regarding franchise. The Czech postal facility at Cognac served as the main distribution point. Censorship was exercised by the Czechs and/or the French. Various postal and administrative markings were used, mainly at Cognac, and the author shows examples of all fifty-eight known. As the brigade had been assigned to the French 53rd Infantry Division, that division's *Trésor et Postes* 217 date stamp was also used, as well as purely Czech variations on the "217." Censorship was generally exercised at the regimental level; several different markings are known.

The Legion's cartographic section printed, during the latter half of 1918 and into 1919, a variety of franchise postal cards, forms, labels, etc.

All fifty-eight known markings—postal, administrative, censorship, civil governmental, etc.—are shown full size in the

►► continued on page 14.



# LETTERS

**From Janet Klug:** I'm pleased to report that at its recent meeting in Biloxi, Mississippi, the American Philatelic Society Board of Directors passed my two-part proposal designed to improve public relations and communication with members. This proposal was the result of a Membership Forum conducted last year at STAMPSHOW, and brought together many of the ideas generated by members who attended that forum.

This proposal was combined with another submitted by APS member Dennis Sadowski that suggested a marketing campaign for the hobby that could be developed by volunteers within the APS membership. The board passed a proposal to form a volunteer panel to lay the framework for a marketing campaign, and then seek bids from public relations specialists who can flesh out the campaign.

I look upon this as the first step in a much longer plan to promote both the hobby of stamp collecting and the American Philatelic Society.

Thanks so much for giving this proposal space in the *Philatelic Communicator*. It has helped build awareness for the need for a marketing campaign. I also hope that at some point in time the APS can develop marketing tools for local clubs and specialist societies. We are all in this together.

**From Bill Bauer:** On December 1, Office Max, where I get my printing done, installed new DIGITAL XEROX equipment. It made an amazing improvement in the quality of illustrations. The machines that are for self-serve public use are XEROX DOCUMENT CENTER 545. The one they use for high-speed job printing is XEROX DOCUMENT CENTER 490ST. Both are digital. The machine scans the document then prints.

**From Donald Landis:** I am one of the Plaza Mayor grizzled veterans that you noted in "By The Numbers" in the *Philatelic Communicator* for the fourth quarter 2002. If one of us misses Plaza attendance for three weeks running, it is assumed by the rest that our album has been closed. For the reasons listed below it is feared that philately will die with us.

1. Rarely does a letter bear a real postage stamp any more. Nor are they sold at Spanish Post Offices (See my "Where are the Stamps of Spain" in Sept 2001 *American Philatelist*). Even the local postman is surprised to see

actual stamps on my, mostly philatelic, mail and remarks on this.

2. According to the German catalog Michel that publishes an annual new issue report, the glut gets worse every year. It would now take \$30,000 to buy each and every new issue for all stamp issuing countries each year. While the USPS is not as bad as countries like Grenada/Grenadines with almost 400 yearly stamps, its well more than 120 surpass countries like China and Brazil.

3. Today's youth are not interested in fine engraved stamps or even their less carefully printed majority of cousins. If the entertainment is not "Game Boy II" with movement and noisy mortal combat, they pay it no attention.

4. Lack of usage + expensive issue glut + lack of interest = diminished interest. "Moustache cups and trolley tokens move over as philately needs a space on your dusty shelf."

Here in Spain there is a ray of hope recently. The two leading newspapers have just begun providing facsimile stamps with each issue that are approved by the mint and postal authorities. It is yet to be seen whether this competition will do more than increase their circulation and give a boost to the hobby. I will follow this two-month campaign and report on the results in one of the four leading philatelic publications. As a bit of background I would like to hear from readers if any of the US newspapers have offered a similar philatelic promotion.

**From Alan Warren:** Otto Hornung, longtime president of the Association Internationale des Journalistes Philatéliques (AIJP) resigned his office at the end of January. Effective February 1, 2003 the interim acting president is Marian Szwemin of Poland.

No reason was given in the recent AIJP announcement for Otto's stepping down, although the journal included a photo of him in a wheel chair accompanied by his wife Chichi. Past WU30 president Charlie Peterson and Szwemin were vice presidents of AIJP. The board members decided to make the interim appointment until elections are held November 15 in Munich.

**From Ken Trettin:** Two online websites have come to my attention, both of which can serve as useful references to the writer. The first, and more limited, is <[www.m-w.com/home.htm](http://www.m-w.com/home.htm)> which is Merriam-Webster online. They have the *Merriam-Webster Collegiate Dictionary* and the *M-W Thesaurus* both available for free use. You enter a word and the citations will be found. A nice feature is that it will pronounce the word for you if you click on the speaker icon.

This site also has available access to the *M-W*

*Unabridged Dictionary, the M-W Atlas and Encyclopedia Britannica.* These are linked and will find entries with one click, no reentry of the word necessary. However, these involve a monthly or annual fee.

The second site, and by far the most useful, is <www.bartleby.com>. Billing themselves as "Great Books Online—Encyclopedia, Dictionary, Thesaurus and hundreds more.

They provide free access to the *Columbia Encyclopedia, American Heritage Dictionary* (with audio pronunciation), *American Heritage Book of English Usage, Roget's II: the New Thesaurus, Bartlett's Familiar Quotations, Columbia Gazetteer, World Factbook* and *Strunk's Elements of Style*. Additionally, there are hundreds of electronic versions of books and poetry such as *The Harvard Classics* and *Shelf of Fiction*.

It's free, it's handy, and how many of us have all these books at our ready disposal? What more can I say?

**From Alfred Gruber:** Count me among collectors who do little to entice new collectors. Nevertheless a few thoughts surfaced while reading your piece.

Typical American egocentrism. Any knowledge what Portugal is suggesting after reading *Barcelona Plus?* Or others like France, GB, etc. There was no mention of the polls made by *Linn's* (I think) revealing the profiles of the collector establishment. I recall that results show what we call "professions" predominate. So, yes advertize in the fields where thinking is a requirement. Also in senior citizen publications (some of us do think) and American Legion, and Boy Scouts and so forth.

Kim Kowalczyk is a buddy of mine and I tread thoughtfully. Looking at the APS staff you see no Director of Publicity. Nothing there tells me APS is looking outward. Kim's title is Director of Education. I appreciated her use of my Lewis and Clark exhibit at Penn State U and on the wall at APS Headquarters, but that gets us local publicity. PSU students don't have time for stamp collecting, perhaps the faculty does. Kim's efforts seem to be with youth as was noted in a recent *AP* article. Is the youth effort successful?

Either Kim or someone else ought to be writing stamp collecting stories for those non-collecting publications mentioned earlier. There are plenty of exciting tales already told. Emphasize excitement. Further, there are hundreds of little area newspapers hungry for stories.

**And another from Ken Trettin:** The fourth quarter 2002 issue of the *Philatelic Communicator* arrived today. Great issue as always—you will find it hard to continue to live up to the reputation you are creating for yourself.

I did feel that the article "Envelopes and Copyright"

needed a short introduction. What are we talking about here? Is it someone illustrating a pre-1928 cover that they do not own and the owner complaining about it? (I happen to be one that believes the owner has no control over the use of an image of the cover especially if the image was made before the current owner acquired the item or if the owner lent the item to someone for study or authentication since in both cases part of the process of study or authentication involves making a photograph or electronic image.

Editor's Note: The kind words are more than appreciated. Ken is correct regarding an introduction would have been useful.

At the Writers' Roundtable at STAMPSHOW, there was some discussion around a legal action brought by the late Jerry Wagshal several years ago that sought to restrict the use of a photograph of a stamp that he owned. While Wagshal accomplished his objective, the basic subject continues to be discussed with varying opinions.

We thought the subject deserved airing in the *PC* and Barth Healy kindly took it from there. While the general theme in Ms. Stone's article is similar, there are some differences. However, it does shed some light on the subject. □

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►► Reviews, *Czechoslovak Legions* (continued from page 12) main body of the book. Colors used are usually mentioned but this tends to be buried in the text. The markings are shown again but reduced in size at the end of the book, in tabular format, with value indices for use on cards, on letters, and on other postal paper.

The author noted that much more information on these markings (and undiscovered ones) and their time frame remains to be discovered. This fine study is definitely the single most complete and useful source of information on this subject.

The book is printed in parallel columns in English and a Czech translation by Vladimir Ustohal. Illustrations are uniformly excellent. There's a good bibliography. The book is nicely printed on glossy paper.

Stanley J. Luft □

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## HALL OF FAME INDUCTEES

At the Writers' Breakfast in Biloxi two noted authors, Fred MacDonald and the late Philip H Ward, Jr., were inducted into the WU30 Hall of Fame. The citations and an account of the breakfast will appear in the next issue.

The featured speaker was Alan Warren and his message is the feature article (page 1) in this issue. □

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You can write about *anything*, and if you write well enough, even the reader with no intrinsic interest in the subject will become involved.

—Tracy Kidder

## SECRETARY-TREASURER'S REPORT

(As of February 25, 2003)

### Membership Dues Notice:

We included the WU#30 Membership Dues Notice in the Fourth Quarter 2002 issue of *The Philatelic Communicator* for those who had not yet paid their dues for 2003. Thus far your secretary-treasurer has received 2003 membership dues from 125 members (including several who opted to pay for two years and five who have made a supplemental contribution). However, there are still ninety-five members who have yet to pay their 2003 membership dues. We are sending these delinquent members a copy of this First Quarter 2003 issue, as well as a separate invoice. Those who have not paid by April 1st will be dropped from membership.

### Change of Addresses:

- 0157 Harry F. Themal, 2308 East Mall, Ardentown, DE 19810-4226.
- 0228 Daniel C. Warren, 6159 Virginia Drive, Gloucester, VA 23061-4302.
- 1332 Peter Mosiondz, Jr., 26 Cameron Circle, Laurel Springs, NJ 08021-4800.
- 1467 Ken Lawrence, P.O. Box 210, Bellefonte, PA 16823-0310.
- 1527 Barth Healey, N.Y. Times Foreign News Desk, 229 West 43<sup>rd</sup> Street, New York, NY 11036.
- 1678 George J. Kramer, 199 Charles Street, Clifton, NJ 07013-3853.
- 1708 Hendrick Burgers, 2 Lower Canada Drive, RR3, Niagara-on-the-Lake, Ontario, Canada L0S 1Z0.
- 1716 Joseph Monteiro, 89 Vaudreuil Street, #1002, Hull, Quebec, Canada J8X 4E8.
- 1793 Maurice D. Wozniak, B8275 County Road G, Iola, WI 54945. (He has retired from Krause Publications.)

### Contributions:

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

- 0078 Barbara Mueller of Jefferson, Wisconsin (\$5.00)
- 0113 Charles J. Peterson of Laurel, Maryland (\$10.00)
- 1447 Diane D. Boehret of Virginia Beach, Virginia (\$5.00)
- 1511 Robert D. Rawlins of Healdsburg, California (\$5.00)

### Resignations:

- 0789 Richard F. Riley of Laguna Woods, California. He writes: "Age and eyesight oblige me to drop my membership. Best wishes to WU#30."

1663 Lawson E. Entwisle of Tucson, Arizona. He writes: "I am now 92 years old and have difficulty in reading. I have enjoyed reading your publication."

### Membership Dues:

Dues are noted on page 2. Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order, payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes by certified mail. Other methods of payment are not acceptable due to high bank exchange charges.

### Keep Your Mailing Address Current:

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

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## CALL FOR NOMINATIONS

The odd-numbered years are election years for WU#30. The Bylaws (Article IV, Section 3) states: "Members wishing to run for office may make themselves known to the nominating committee or may run for office by petition of the membership. Such nominations by petition shall be made with the support and signatures of at least ten (10) members in good standing."

Positions to be filled in 2003 election include president, vice president east, vice president west, secretary-treasurer, and three members of the Council. The terms of office for Council members Ernest E. Fricks, Augustine Serafini, and Jay Smith do not expire until 2005.

Officers and those members of the Council whose terms expire in 2003 may seek re-election.

Those interested in running for office or for the Council should contact secretary George Griffenhagen, 2501 Drexel Street, Vienna, VA 22180, or by e-mail at <[ggriffenhagen@aphanet.org](mailto:ggriffenhagen@aphanet.org)>. President Dane S. Clausen will be appointing a chairperson of the Nominations Committee at which time all notifications of those interested in running for office will be turned over to the Nominations Committee chairperson. The election ballot will be included in the Second Quarter 2003 issue of *The Philatelic Communicator*.

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Write without pay until somebody offers pay; if nobody offers within three years, sawing wood is what you were intended for.

—Mark Twain

Writers Unit 30, APS  
 (George Griffenhagen)  
 2501 Drexel Street  
 Vienna, VA 22180

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### WU 30 CRITIQUE SERVICE

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

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

**Books/manuscripts**—Inquire before sending, with a brief description of the item. Please include a stamped, addressed envelope for the reply. The time element for a book or manuscript can vary depending on length, other similar requests at hand and other commitments.

All submissions & correspondence should be sent to Charles J. Peterson, Box 5559, Laurel, MD 20726, phone 301 - 776-9822, e-mail: <cjp7777@aol.com>.

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### DOCUMENT RETENTION

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

Literature is news that *stays* news.

—Ezra Pound