

The Philatelic Communicator

Quarterly Journal of
Writers Unit 30, American Philatelic Society

Volume 38, Number 2, Whole Number 144

Second Quarter 2004

So You Want to Produce a Book!

by Robert P. Odenweller

You've finished your study, made many notes, gathered illustrations and are ready to get your book prepared for the printer. What comes next?

A LOT OF WORK

Computers help greatly to avoid many of the problems involved with publishing in the pre-computer era. Before, it was necessary for you to deliver the manuscript double-spaced with a carbon, a separate batch of illustrations, usually as photos with masking and sizing notes, and indications in the text as to where you'd like them to be placed. The editor would work on the text, someone else would handle layout and design, and the printer would prepare the cuts from your photos.

All of this left room for error. Illustrations could wind up well away from where mention is made of them; some illustrations might be inverted, reversed, or swapped with others; tables could be omitted. The list seems endless. All have happened to me—in the past.

My first extended article in *The Collectors Club Philatelist* was the victim of all these and more. It dealt with the "Palm Trees Issues of Samoa 1886-1900," and ran in various issues from 1975 to 1978. That article, after two unsuccessful attempts, became the nucleus of a portion of my new book, *The Stamps and Postal History of Nineteenth Century Samoa*. It is published by the Royal Philatelic Society London and the Royal Philatelic Society of New Zealand in their first joint venture.

This time, however, I produced the book myself. Along the way, I learned quite a few lessons that I share here to help you to avoid learning by the school of "gotcha!" First, I should mention that I used (Corel) Ventura Publisher 8, a top-of-the-line desktop publishing (DTP) program that is

the successor of many versions that once were considered the best on the market. Others may be as good and now have more market share, but the Ventura program has been sold many times and its current owner, Corel, has not been as aggressive with it as it may deserve. Nevertheless, it is still considered by many professional users to be one of the best, if not the best available, but that's a debate I'll stay away from.

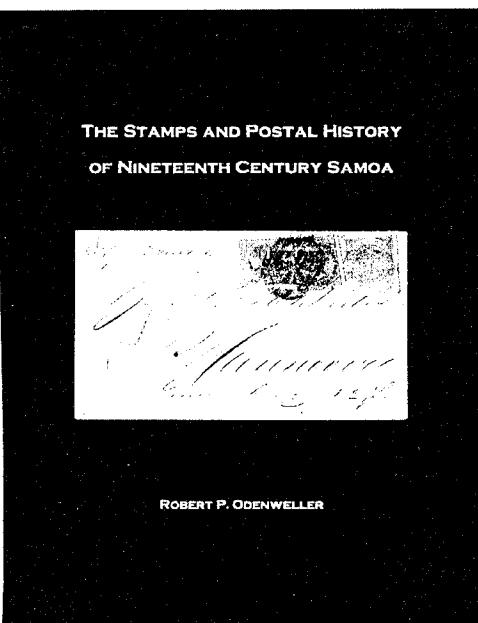
SET YOUR STANDARDS

Whatever DTP program you may use, you should set the criteria you'll be using right from the beginning. Page layout and design factors will depend on the format of your final print medium, and making changes later could get messy. If you do not feel that your skills in layout and design are up to the level you'd like, ask others who may help.

Sometimes another book's appearance will appeal to you, both for the way you want yours to look and the suitability to your subject. Be shameless. Steal the ideas, but add your own and leave out the parts that may not appeal to you.

Each book should have some individual personality unless it is a continuation in a series. Style sheets were pioneered by the DOS version of (Xerox) Ventura Publisher. Word processing and other programs soon adopted them, so all major programs use them these days. Set up the styles that you think you'll need for various elements, such as chapter number, chapter title, main heading, secondary heading, and first paragraph (if you intend something like large dropped first capital or other features that differentiate it from the rest of the body text), as well as the body text. Special variants will come along later.

►►continued on page 8.



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

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

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



The Quill
Joe Foley

LATE!

No excuses, just an apology. I'll do my best to get back on schedule.

GOODBY TO STAMP COLLECTOR

Council member Lloyd de Vries tipped us to the sale of the Minkus albums and catalogs and *Stamp Collector* to Amos Press. According to an article by Lloyd posted on his Virtual Stamp Club (http://www.virtualstampclub.com/sc_sale.html), the catalogs and SC will be discontinued but the line of albums maintained. This poses an interesting point where many Minkus albums note Minkus catalog numbers for each stamp.

In the same article, it was noted that *Scott Stamp Monthly* will return to a slick paper magazine format with improved graphics. The change is slated for the October issue.

It's been quite a run for both Minkus and *Stamp Collector*. Jacques Minkus' first album appeared around 1930 and the line of catalogs in 1953. At one time he had retail outlets in major department stores throughout the U.S., with the flagship store in Gimbel's in Herald Square, New York. The lineage for *Stamp Collector* goes back to *Western Stamp Collector* published by Van Dahl when it appeared twice a week. I believe it also goes back to the early 1930s, but could not find a specific reference. An early WSC stringer was Pat Herst.

MEKEEL'S & STAMPS GOING MONTHLY

John Dunn recently announced plans to convert *Mekeel's & Stamps* to a monthly. Target date is January 2006, so we can't say we haven't had advance notice. I seriously doubt that many of us truly comprehend the amount of effort it takes for a very small staff to publish on a weekly basis. I've found this magazine to be refreshing—not necessarily in lock-step with others, but at the same time considerate of other opinions.

As this is being written, John is settling in to new quarters. The address is Stamp News, 42 Sentry Way, Merrimack, NH 03054-4407.

Best of success, John, in the new home and the "conversion."

PERKINS, BACON RECORDS

The March 2004 issue of *The London Philatelist* noted that the rebinding of the Perkins, Bacon records has been completed and described the content of this invaluable resource.

President's Message

by Peter Martin



STAMPSHOW 2004

Plans for the August STAMPSHOW 2004 in Sacramento are beginning to take shape. We will have our normal Sunday morning breakfast. This will be at 8:30 at the Hyatt. Details on the APS Website: www.stamps.org. American Philatelic Research Librarian Gini Horn will be our guest speaker, followed by the WU#30 board meeting. WU#30 Vice

President David Herendeen is preparing the Writer's Roundtable (see page 7) and there will be a host of other activities for writers at the show.

WRITING OUTSIDE THE BOX

As reported previously, there have been significant discussions about ways to start an initiative to place articles into non-philatelic publications as a means to reach a broader audience and add to the roles of hobby organizations. WU#30 Vice President Barth Healey is developing proposals to accomplish this objective for presentation at the WU#30 board meeting at STAMPSHOW 2004.

As noted on page 7 of the last issue of the *Philatelic Communicator* we want to recognize success in this area. The very first to respond was our secretary-treasurer, George Griffenhagen with a copy of a well-illustrated article "Philatelic Practicing Pharmacists," in *Apothecary's Cabinet* published by the American Institute of the History of Pharmacy. Editor Joe Foley had an item "Remembering World War II —In Stamps!" in *Officer Review*, journal of the Military Order of the World Wars. Joe reports that more are arriving. That's a great start. But we need more of you to identify potential non-philatelic journals and magazines and make initial contacts to gauge their interest in publishing a focused philatelic article of interest to their readers.

We need as many WU#30 members to get involved as possible. I'd like each member to commit to writing one article for a non-philatelic publication per year beginning with this year. You pick the publication and make the contact. In an upcoming issue we'll publish some guidelines that will assist everyone. In the meantime, if you're unsure about the best way to go, contact Barth, Joe or me and we'll assist you.

Members who have already had an article published in a non-philatelic publication within the past year should send

a copy (a photocopy will suffice) to Editor Joe Foley so we can maintain a file of articles and list the authors, article titles and publication and date of issue. These will be available for your review at STAMPSHOW.

We'll publish the success stories in the *Philatelic Communicator*. All will be recognized at the Writers Breakfast at STAMPSHOW. We plan to present awards to the best and most successful published articles. □

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 15-8, 2002

A.P.S. STAMPSHOW, Sacramento, Calif. Entries have closed. 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: www.stamps.org/directories/dir_Shows_Exhibitions.htm.

October 1-3, 2004

SESCAL 2004, The SESCAL Website notes that their annual exhibit of philatelic literature will *NOT* be held this year *only*.

November 19-21, 2004

CHICAGOPEX 2004, Sheraton Chicago Northwest, 3400 West Euclid Ave., Arlington Heights, IL 60005, entry fee \$25, entries close August 15, 2004. Information is available from John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532-3138, e-mail: doyle-stamps@att.net, Website: www.chicagopex.com.

April 8-10, 2005

COLOPEX 2004, at the MAKOY CENTER, 5462 Center Street, Hilliard, Ohio 43026. This is a change of venue. Hilliard is a suburb on the west side of Columbus. Entry fee \$25, entries close February 11, 2005. Information available from Bob Ross, Box 20582, Columbus, Ohio 43220, e-mail: literature@colopex.com, Website: www.colopex.com.

June 3-5, 2005

NAPEX, McLean Hilton at Tyson's Corner, 7920 Jones Branch Dr., McLean, Virginia, Information available from Charles Peterson, Box 5559, Laurel, Maryland, 20726, e-mail: cjp7777@aol.com, Website: www.napex.org. □

No author is a man of genius to his publisher

—Heinrich Heine

Some Thoughts on Newsletters

by Joseph E. Foley

If you're the editor of your club's newsletter, you're probably also the printer, society reporter, advertising manager, publisher, copy editor, distributor, writer, layout supervisor, pencil sharpener and coffee brewer. It does tend to be a one-person job. If you're not the editor, get the person who is a modicum of help—just a smidgen!

In this article, I'm going to concentrate on content and make some reference to other articles in *The Philatelic Communicator* that might prove helpful to an editor. These are noted parenthetically.

WHY BOTHER?

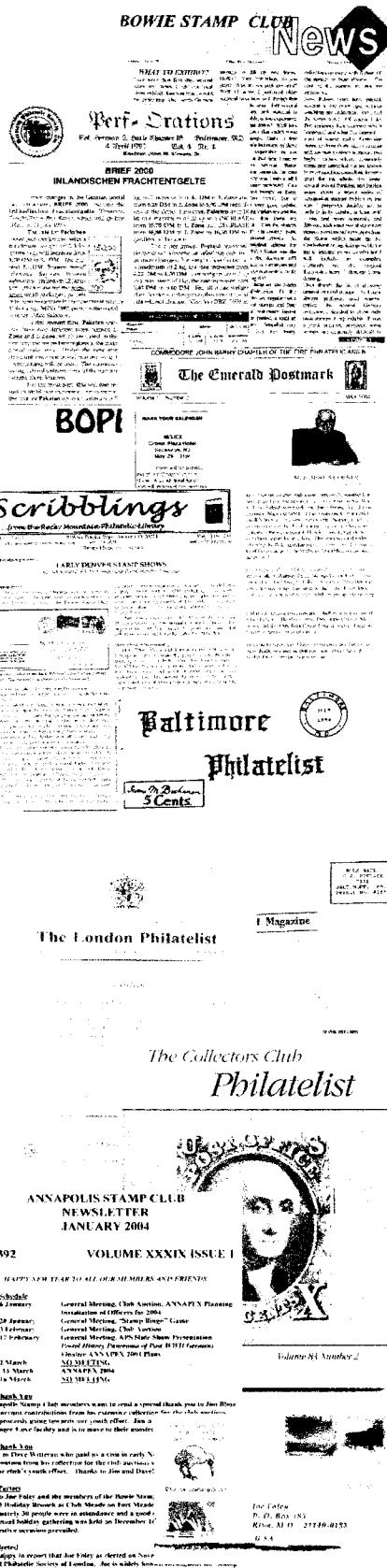
What's the purpose of a stamp club newsletter? Perhaps enhancing the enjoyment of the group by the members is the "bottom line." Keep this objective in mind as we consider various aspects. It's a link between the club and the members.

FREQUENCY

Ideally, a monthly publication would be great! However, considering the effort and cost of postage, a monthly schedule may be a bit too much of a challenge. Going to the other extreme, a quarterly may not be frequent enough to really sustain interest in the club. In fact, one quarterly newsletter may not "survive" until the next one is published. Bimonthly may be the most practical. If you do have to go to a quarterly, consider reminding members of meetings and programs with a post card between newsletters.

NEWS

Keep the members up-to-date with what's going on in the club, in the hobby and with other members. For example: *John X was a judge at PEX; Doris Y's collection of early*



Tibet is being sold at auction by ____; a warm welcome back to Mort and Linda Z on their return from a winter in ____; The door prize of a packet of stockcards at the last meeting was won by Mike S; and so it goes. Take note of who is exhibiting and their awards. Careful though—if a member is upset because they didn't receive the award level they thought they deserved, no sense "rubbing salt in the wound."

It's tough to compete with a big weekly, like *Linn's*, for major news items, but then not everyone subscribes to *Linn's*. If there is something of note that is timely, vis-a-vis your publication schedule, include it.

TECHNICAL POINTS

Punctuation, spelling, grammar and standards are all conducive to an enjoyable publication. A misuse of a word, wrong tense or misspelling can jar a reader and really distract from the author's message. A good reference and careful proofreading are very helpful here.

For a reference, you really can't beat *The Chicago Manual of Style* (reviewed in the third quarter 2003 *PC*). However, if the price tag of \$55 is a problem, most dictionaries have a compact but useful style guide. My aging *Webster's* has a fifteen-page "Handbook of Style" at the back of the book.

When it comes to proofreading, some of us are gifted and some (like myself) are not. I do my best proofreading after the article or journal has been published! Help from a third party who has not been associated with the writing or editing is valuable.

"To err is human." Remember that before taking an editor too harshly to task. Even the venerable *New York Times* will have the occasional typo.

MEETINGS

There are two ways that we should treat meetings. One is what is going to happen and the other what did happen. A good description of future programs can really help build attendance and participation. It should go without saying that a good program is essential here. Get together with the program chair and do a little advance planning. Try to avoid "To be Announced" or some other lame excuse for not having something planned. If you find that you are running short of ideas contact the APS Chapter Activities Committee.

A good but concise account of what took place is equally important. This accomplishes three things: It's an update for those who were unable to attend the meeting, it acknowledges those that went to the trouble of putting the program on and may well serve as an enticement to some to attend the next meeting ("Gee—I wish I was at that meeting!").

Many clubs have the business aspects taken up at a separate board meeting. If this is the case, then a succinct account of what took place at such a meeting should be published. We live in an open society and are the better for it. The members should be briefed on what is going on.

GRAPHICS

Ours is a visual hobby and good graphics are really essential to any type of philatelic publication. Many, perhaps most, stamp club newsletters are printed on a photocopy machine. Some of the newer digital machines can produce acceptable quality (see Bill Bauer's letter in the first quarter 2003 *PC*). Others range from poor to down-right terrible unless the master copy is a halftone (see 12.4 in the *Chicago Manual*). The reason is that these machines only show black or white. Gray is totally absent. On occasion a successful illustration of an intaglio-printed stamp can be made from this type of equipment. There are no real gradations of color in intaglio. Nevertheless, there is not consistency.

Testing may help. Make one photocopy from your master to check quality (or lack of quality). If the result is poor and attempts to improve are not successful, consider running the article without the illustration.

Karen Weigt's "The Challenge of Scanned Graphics for Low-Budget Publications" had some excellent guidance (first & second quarter 2001 *PC*). Larry Goldberg's "Imaging . . . the Way I See it" and Jean Walton's "Some Thoughts on Graphics" are also helpful (first and fourth quarter 2002 *PC*).

PAGE AND FONT SIZE

An 8½ x 11" page size is standard and offers the most flexibility and economy. *The Philatelic Communicator* is

printed on a double size sheet, 17 x 11". This can create a bit of a problem when you have more material than will fit in sixteen pages, but not enough for twenty. Using 8½ x 11", you could "settle" at eighteen. Some use a folded 8½ x 11" sheet producing a page size of 5½ x 8½". A rather awkward size.

With an 8½ x 11" page size, consider two or three columns. A single column that wide is difficult to read. There are some interesting arguments concerning ragged vs. justified right margins. Really, this is the editor's choice.

The font and size in *The Philatelic Communicator* are Times New Roman with a size of 11. References, notes and captions are one size lower. A size of 11 or 12 is about right. Some examples follow:

Times New Roman 9

Times New Roman 10

Times New Roman 11

Times New Roman 12

Times New Roman 13

Garamond 9

Garamond 10

Garamond 11

Garamond 12

Garamond 13

Once a font and size are selected, stick to it.

CALENDAR

A good calendar of philatelic events is very useful. If you are publishing on a bimonthly basis, add an extra month for the calendar. For example, the calendar in the January-February issue should also cover March. This lets your members plan ahead and should the March-April issue be delayed a bit, you're covered.

Obviously, all club activities should be listed. If the club sponsors a stamp show, that event might appear well in advance, perhaps as soon as the date has been set. Include as many activities as the members of the club might be interested in. Shows and bourses in the area, major events such as APS, Mega and international shows in a much wider geographic area. Auctions held by dealer members and nearby first day ceremonies.

Starting in the late Fall, consider a note on how your club will cancel a meeting due to weather conditions. Many key on public school closings.

A FULL-TIME JOB

From time to time there is a member of a club with great energy and the apparent ability to attend to just about everything. This becomes the "one man [person] organization." For the sake of argument, assume that one person can perform a great many duties and do them well. There's a downside.

►►continued on page 14

How to Select the Right Paper for the Job

by Mike Mason

Editors's Note: This article is reprinted, with permission, from a recent issue of *Printips*, the house publication of Leesburg Printing. Information on this firm may be found on their Webpage: www.leesburgprinting.com.

As printers, we love paper. Paper adds, a design element, influences the impression and contributes to the overall appeal of a printed piece. Paper is also a critical variable in how well a job runs on press, in a high-speed copier or digital printer, or through the laser printer on your desktop.

For most printing jobs, there is a paper whose characteristics are best for the application. For example, if the printed piece is a tri-fold brochure, a sheet with good folding characteristics will be best. If the piece has significant ink coverage, then a paper with superior ink holdout will perform best.

Here at Leesburg Printing Co., it is our job to guide you through the many possibilities to match the paper to your printing project. This will be easier if you understand how the characteristics of paper affect the appropriateness for a specific printed piece.

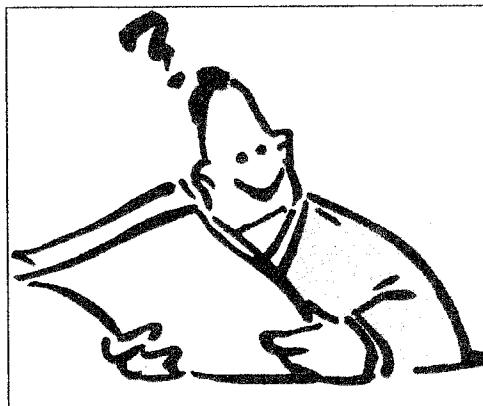
FINISH

The finish or surface of the Paper has a significant effect on the final appearance of a printed piece. During manufacturing, paper fibers align themselves in an arrangement of peaks and valleys on the surface of the paper. The height of the peaks and depth of the valleys affects how the ink film lays on the surface. Ink film is approximately one micron thick; on a paper with little difference between the peaks and valleys, the ink density will be even, making the image appear sharp.

During the papermaking process, the paper surface can be altered by process called calendering. The paper is pressed between two rollers called calendars that smooth the surface. The greater the amount of calendering, the smoother the surface.

Paper surface can also be altered by sizing or coating. Sizing is a solution added to paper to make it less absorbent. Sizing (rosin, glue, gelatin starch or modified cellulose) added to paper pulp is called *internal sizing*, while *external* or *surface* sizing treats the surface of the paper after it has dried. Sizing improves ink holdout.

Coating the surface of paper makes it smoother, imparts a sheen or gloss and improves ink holdout. Kaolin clay is used as both filler and coating to impart gloss to



paper. The gloss of the paper also affects the gloss of the ink – the glossier the paper, the glossier the ink. Depending on how much light the coating reflects, it will be termed *gloss* (high reflectivity) or *matte* (low reflectivity).

Writing, text and cover papers may be given a finish either during the papermaking process or after it is completed. Popular finishes include smooth, vellum, cockle, felt, laid and linen.

BRIGHTNESS, WHITENESS AND COLOR

The brightness of a sheet of paper measures the percentage of a wavelength of blue light it reflects. Most papers reflect 60-90% of light; the closer to 100, the brighter the paper. The brightness of a paper affects readability, the perception of ink color and the contrast between light and dark hues.

Brightness is not related to either color or whiteness. Although there are many papers called *white*, all have a definite hue. Most have a blue white tint though there is a wide shade variety. Like brightness, the hue of the white affects the perception of ink color and contrast. Off-white sheets produce less glare.

Paper color is determined during the papermaking process by adding pigment to the pulp. The perception of ink color can be altered depending on the color of the paper.

GRAIN

The fibers in paper lie in a single direction. As paper pulp moves forward on the papermaking machine's wire screen, the fibers tend to align themselves in the direction of movement. When the grain runs the length of the paper, it is said to be *long*; when the grain is across the width of the paper, it is said to be *short*.

Grain direction directly affects paper strength and flexibility and therefore is important when a printed piece will be folded or made into a booklet. Folding long grain stresses paper fibers; folding short grain actually breaks them. When a fold must be made on the short grain, it is customary to score the sheet, first to evenly break the fibers.

GRADE

There are five basic categories of paper, called grades: bond, offset or uncoated book, coated book, text and cover. Papers in different grades vary in content, appearance, enc

use and original purpose. For example, the name bond was originally given to paper that was used to print bond and stock certificates. Today it is used to refer to paper used for letterheads, duplicating and photocopying. Similarly, book paper was originally used to print books and cover paper was used for book covers.

Within each grade there are other distinctions depending on the brightness, opacity and fiber content of the paper. Uncoated writing, bond, offset, duplicating and photocopying papers can also be referred to as *fine papers*.

BASIS WEIGHT, CALIPER AND BULK

The basis weight of paper is the weight in pounds of a ream (500 sheets) of paper cut to the basic size of its category. The basic size for bond paper is 17"x22"; for text, offset and coated papers 25"x38"; and 20"x26" for cover paper. A ream of bond in its basic size weighs 20 pounds; the equivalent weight for offset paper is 50 pounds and for cover is 27 pounds. *Pounds* is often indicated by using the # sign, as in 20# bond. Basis weight is also called substance.

Each paper grade has a range of basis weights, 16#-24# for bond; 50#-70# for offset; 50#-100# for coated book; 60#-100# for text and 60#-100# for cover.

The thickness of paper is called the *caliper*; it is measured in thousands of an inch and referred to as *point size*. (This is different than the point size in typography, which measures the height of characters in a font.) One-thousandth of an inch equals one point, so ten-point paper has a thickness of 0.01 inch. The caliper of paper is not related to basis weight – a smaller-sized, thick sheet may have the same basis weight as a thinner paper in a larger basic size.

Paper bulk defines thickness relative to basis weight. A paper may be bulkier than another grade while still having the same basis weight.

WHAT IT ALL MEANS

From this description, we hope you can see that selecting paper means more than choosing a color and grade. Our knowledgeable customer service staff Joe or Mike Mason will guide you toward the grade that is best for your project. Call us at 800-828-3348 for more, information.

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In composing, as a general rule, run your pen through every other word you have written; you have no idea what vigor it will give to your style.

—Sydney Smith

**WU30
WRITERS' ROUNDTABLE
AT
STAMPSHOW
SACRAMENTO, CALIFORNIA**

AUGUST 13, 2004

Following on the success of the past two years, another Roundtable will be held at STAMPSHOW. There is a little different twist this year. The Literature Exhibit Critique will precede the Roundtable. At the conclusion of the critique, Ken Trettin, who is chairing the Literature Jury will turn the gavel over to WU30 Vice President Dave Herendeen and the Roundtable will get underway.

The preliminary schedule has this down for 3:00 p.m. in room 306. There could always be a last-minute change, so check the final schedule.

Authors, writers and publishers will be interested in both the literature critique and the roundtable. A topic or two from the critique may carry over.

ALL ARE WELCOME TO ATTEND BOTH THE LITERATURE CRITIQUE AND THE WRITERS' ROUNDTABLE.

These sessions are pretty much free-wheeling, with the participants setting the "agenda" as the discussion moves along.

If you have any suggestions for the Roundtable, please contact Dave Herendeen at:

5612 Blue Peak Ave.
Las Vegas, NV 89131
702 658-8582

dherendeen@aol.com

►►So You Want to Produce a Book! (*continued from page 1.*)

Make a small printout of the features of each style tag and what you use them for in the book. It will be a handy reminder until you get used to them.

FONTS

One of the first decisions to make is which font and size to use. Printing professionals generally agree that a font with serifs is very much easier to read than a sans-serif body text, so that is the way to go. Avoid Times Roman in any of its guises—it is as banal as courier type was on a typewriter.

The essence of a good font is in readability. If people can't read your book, they won't. Unless they have to. And then they'll think nasty thoughts with each reading.

Make it easy for them. I use a Garamond type that always attracts compliments on its readability. But there are many different interpretations of Garamond, and none quite as hefty as the one I purchased many years ago, and which is no longer available.

Bookman, Bodoni, Garamond, and Goudy are a few that you might consider, but look around. Pick one that you like and use all its variants. Pay special attention to whether it has fractions (at least $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$) if you expect to use them—one Garamond variant I tried didn't have them.

It's also helpful to have bold, italic, bold italic, and condensed versions available in the same typeface. Resist the temptation to mix fonts—it is likely only to produce a mess. For basic text, select the size that works best for what you intend to produce. A smaller size will allow more words to the page, but depending on the font, the same nominal sizes will result in lines of different length.

Font size is measured from the top of the ascender (such as the top of the lower case "b") to the bottom of the descender (the bottom of the "y"). If these are abnormally long, as in Goudy Old Style, a 10 point line will seem to be much smaller and harder to read than a 10 point line of a font with short ascenders and descenders.

The "leading," named for the lead spacers that were inserted between lines in typesetting days (and pronounced "ledding"), can be varied as well. Although the default leading is usually either one or two points more than the nominal size of the type, other combinations are possible. Length of the line of text must also be taken into consideration for readability, and is a subject a bit too lengthy to get into here. Essentially, consider an extreme example of a line of text ten inches long but with closely spaced text. When you get to the end of the line and return to read the next, finding your place would be difficult if you didn't keep your finger on the starting point. We don't read that way.

Rather, the selection of a line length commensurate with the font size should not be excessive. If it is longer, printers will consider increasing the leading proportionately, but leading of three points or more is considered to decrease readability. This decision should be made at the outset.

One aspect that guided the selection of the font size in my book was the number of illustrations. I am particularly careful to have illustrations on the same page as the text that refers to them. If this cannot be done, I try to make sure they will be on a facing page. Only rarely will it be impossible to meet those criteria.

I would encourage any writer to aspire to the same concept. In editing manuscripts, I have often seen some text, followed by something like "see fig. 2, 3, 4, 5, and 6." That guarantees that page flipping will result, but it's not necessary. Think about how to space out your references so that they'll fit more comfortably. When you're doing your own work, this will become more obvious.

Originally, the live width of my text was tailored to fit a fairly narrow format, five inches wide. After the two attempts to produce the book ended, the second caused by a hard drive crash—remember to back up frequently—I resumed starting with the old design but it was constricting. Covers had to be reduced, tables wouldn't fit, except sideways, and it was not easy to get a result that was pleasant to look at.

The resolution of this came in an easy step—I made the book larger. Since I was not sure where the book would be printed, I chose the metric size A4 width, trimmed, since it's narrower than $8\frac{1}{2} \times 11$, and the latter, since it's shorter than A4. That way either could be used.

But another problem appeared. The wider page ran into the earlier mentioned maximum length of the line for easy reading. The solution? I shortened the line length to a decent maximum, leaving a bit of space to the outside edge of the page, but used the full page for illustrations and tables. Voila! The design fell into place.

ILLUSTRATIONS

Illustrations require particular attention. The most regular criticism I've heard (and seen) about philatelic books is the quality (or most often the lack thereof) of the illustrations. A good illustration should not be a problem if the item belongs to or is accessible to the author. In spite of this, they often fall short of optimum, for various reasons.

The basic rule of thumb is that the scanned image must be double the dots per inch of the half-tone screen that will be used by the printer. Since top quality printers will use 125 to 150 dpi screens, a common 300 dpi scan should be expected to suffice. But often it doesn't. The scanned rate is good only for items shown at the same scale as scanned or smaller. If shown larger, or only a portion is selected and

shown as a large image, the dpi will drop accordingly. A higher level is needed, say 600 dpi, if a portion of a scan is selected and shown as a blow-up double original size. This should not be considered so much a disaster as something that one should plan for. Setting the scanner for 600 dpi for an object you know you'll be showing in detail should be a simple process, and almost all currently available scanners give a true dpi of at least 600.

Photography will yield pictures of far greater definition than scans. A typical 35 mm photo will have the equivalent of about 35 MB of information, or at least twenty times that of a 300 dpi scan of a cover. Transfer of slides to scans can involve loss of detail and technical problems beyond those of the normal user. The device sold with a flat-bed scanner that will (theoretically) transfer your slides to an image is pathetic and unacceptable except for family photos.

The other end of the spectrum, in obtaining images from slides and print film, is the slide scanner, and they are not inexpensive. I use a Nikon Coolscan IV (you won't need its big brother, the Coolscan 4000) and it delivers a 35 MB file from a slide. That can (and should) be reduced to a much smaller file, and yet arrive at more than 300 dpi fairly easily.

The goal, however, is to have the final image, whatever its size in the book, measuring at least 300 dpi. That will assure that the final product will have the sharpness needed.

SCANNING PHOTOS

Occasionally photos or auction catalog listings are all that are available to illustrate some point you wish to make. Auction catalogs usually have a halftone screen already, so there's little you can do to improve on them. The one thing you must remember is to record and to credit the origin of the illustration in your book.

Photos are another matter. For years, I've planned to write a book about philatelic photography. I may yet get to that, but would now call it "philatelic imaging," to cover film and digital photography as well as scanning.

The primary problems (and I've identified twenty basic problems) in philatelic photography, are lighting and exposure. The photographed illustrations in many books are severely hampered by the mistaken use of a single light source for copy photos. This results in a corner or side being very bright, the center properly exposed, and the opposite corner or side underexposed. The result is useless.

The corresponding problem is what I call the curse of the automatic camera—it chooses the exposure for you. Unfortunately, the light meter in cameras sees everything in 18% gray. Thus, a white cover on a white background will show up darker than you would like. (Oh, you've noticed this before?) Similarly, a dark cover on a black background will look washed out. To beat that, you should get an 18%

grey card (available at photo shops) and make your exposure measurement using your light sources. Then lock those settings in. If your camera won't allow you to do that, I'd suggest that you forget the photos. With many other considerations than just these two, you might want to wait for that book.

GETTING TO WORK

Once you know what you want to say and how you want to illustrate it, and have established the structure (layout, style sheet, and other details) you're ready to go to work. Files can be created in other systems and imported into your DTP program, but if you have not done so elsewhere, it may be better to do it directly using the DTP program's equivalent of a word processor. Ventura works as well, or better, than Word, and as you enter the text, you may see an ideal spot to locate an illustration.

Placing illustrations is simple. You create a holding frame and then import the illustrations from an existing file. Once you do it a few times, it takes only seconds to repeat with other illustrations. When you create the holding frame, whether for a cover or stamp, it pushes the text lower or to the next page, so you will get an immediate feel for the layout. It doesn't stop there. Once the illustration is in place, you can manipulate the size and placement until it is "just right." This is the best benefit of direct input, since you will see the book developing right before your eyes.

Ventura allows you either to "link" or "embed" illustrations. If you link them, they stay in their original positions in your computer files, and any modifications you do to those files will automatically reflect in the book. Linking also keeps the size of the file small, so changes happen more quickly. By importing or embedding the illustrations, they stay as they were at the time they were imported, but also make the file larger by the size of the image and a bit more. A book with many illustrations can get larger than a CD can hold in fairly short order. If your DTP program will not allow linking, you will have no choice.

INDEXING AND CONTENTS

Ventura, and I assume most of the top DTP programs, has a very good feature that permits index entries to be created. Again, this is a subject deserving of full coverage in a separate article, but having a good index is essential. My editor beat it into me. If you prepare for an index as you are doing the input work, it can be much easier later. Yes, many entries will wind up using different words and will have to be pulled together, but with the process started at the beginning, you are less likely to miss items later.

In spite of that, some authors may wish to wait until the book is done. That is what happened to me, and it was not a difficult process. The main effort is in establishing a

structure for the index. Chester Smith's book (*Manual of Philatelic Headings*, APRL, 1979) helps greatly with this. Much, but certainly not all, of the work in finding likely entries can be accomplished using the word search function of the DTP program. On moving to each word, it will be necessary to evaluate whether or not an index entry is appropriate at that point. Using a word such as "paper," for example, will likely yield many nonessential index entries, and probably should not be used in a word search in the first place. Another such as "American Banknote Co.," might yield an entry for each step.

In Ventura, an index entry can be copied completely, with the "See" and "See Also" references as well. By copying this in each desired location, you will have a number of pages for the same index entry. On the other hand, if you were to make a free-form entry for each, you will have as many index items as entries, unless you type them identically from one to the next. I didn't discover that trick until I had done most of my entries.

Once you're done, it's a simple matter of making sure that the page numbering is up to date (another automated function), and then to give the command to build the index of the existing entries. They can then be formatted according to levels and you're done. It's quite a long way in both ease and time from the old 3 x 5 index card days.

The Table of Contents is another example that generates itself automatically. Each tag (chapter heading, chapter title, major heading, etc.), can be merged with a single command into a full table of contents. It can save a lot of time that would be spent going through the book to find all the elements.

Ventura formats the index and table of contents for you. All you have to do is to decide on font size, leader dots and spacing, if any, and it applies the format to each entry.

PREPARING FOR PRINTING

Although many printers can use some of the popular DTP programs, it may be better to furnish them with PDF files prepared with Adobe Acrobat Distiller. The main reason for this is to give them your finished product exactly as you have created it. Odds are, if they use their own, some minor problem will enter and many hours of careful work will come undone. I have found in the past that when I have sent a fully laid out article, with illustrations, to a printer, the font metrics that they used may have differed slightly and totally different pagination resulted. It's not a pretty sight.

Rather, Adobe Acrobat is the program you will have to buy. Everyone should have the free download, Adobe Acrobat Reader. Writer has four functions: PDF Writer, and Distiller, which has three levels (ScreenOptimized, PrintOptimized, and PressOptimized). Forget about PDF Writer right away. It's not of much use except to generate

simple notes to someone who doesn't use your original program.

Acrobat gives you two benefits. First, it is very difficult for the average user to do anything to your document, so it can't be screwed up unless they make a major effort to do so. The other is that even though the end users don't have the program you used to generate the document, when they open it, they will see it exactly as you created it. They don't need to have your program.

Which brings us to which Distiller level to select. For a book that is to be produced on an Imagesetter or top level equipment, the only choice is PressOptimized. Lower levels, such as ScreenOptimized will give you lousy resolution on the illustrations and the fonts may wind up with spacing in words where you least expect them. The PressOptimized option will automatically reduce any dpi settings to 300 dpi (unless you want to designate a higher level) but will take the most disk space and processing time. Forget the others; the final result is the only one you would want to consider.

FINAL THOUGHTS

This brief article shows only the tip of the iceberg, but may give you some ideas that will save you a lot of time if you ever decide to produce your own book. I learned some of them the hard way. A thorough knowledge of your program is always a great help—before you start work. If you are new to the program, take a bit of time to learn its quirks and foibles first, perhaps trying a practice run with it.

As far as equipment is concerned, a big and fast computer is a great help, and recent technology advances make them fairly inexpensive. Scanners are very inexpensive these days, and all will give at least 600 x 600 true dpi. Use the same scanner as much as possible for continuity of the same color values if you're going to be printing in color.

A number of good books go far in helping you to understand some of the mechanics of book preparation, and one I can recommend, even though they have not yet made good on the promise of a computer version, is *Words into Type*, by Marjorie E. Skillin (although she is not listed specifically as the author, but only as such in the Library of Congress listing), a 1974 volume by Prentice-Hall, Inc., Englewood Cliffs, NJ, ISBN 0-13-964262-5. If you're lucky they may have finally come out with the new version, but I wouldn't bet on it. I can say that it is likely to answer just about any question you may have, not only about book production, but is a superb reference for copy editing style, typographical style, and use of words. At times you will see references that are applicable only to pre-computer days, but the basic information is exceptional.

I hope this article will answer some of the questions.□

What Books to Review?

by Ron Leshner

Veteran stamp collectors have usually accumulated substantial libraries. If they have formed specialized collections (as most of us certainly do), they will also have become part of a network of collectors with similar interests and collections.

One's specialized interests and one's personal connection to other members of the collecting community play a role in determining what books to review in general and who should write the reviews. The purpose of this article is to begin exploring the issues in these two areas. The focus will be on the author of such reviews. One hopes that journal editors and authors will be energized by these thoughts to join the discussion from their respective view points.

In the past decade there are two specific works that I currently own that for me exemplify the opposite ends of the spectrum of what to review. In neither case did a review copy of the publication arrive on my desk (more on that issue later). The first I have elected not to review and the second I have chosen to review.

The first unnamed work is a cataloging effort of United States tax stamps for alcohol in all its various guises, a specialized field that is, for the most part, very poorly represented in the philatelic literature. An exception to this is the beer stamps that were very well presented in two editions (1980 and 1990) by the late Tom Priester. The extended notes in the first edition were not included in the second, making the first a sought out volume by every serious collector of beer stamps. Priester's volumes, more than any other factor, stimulated the collecting of U. S. beer stamps and led to their inclusion in the *Scott U.S. Specialized Catalogue*.

The most readily available listing of the distilled spirits stamps is the badly out-of-date *Springfield* list of 1912. The late John S. Bobo wrote several articles in the *Bureau Specialist* in the mid-1940s, but a catalog of the broad spectrum of the distilled spirits stamps still awaits publication. So a work that purported to tackle such an area should have been eagerly received when it arrived on one's desk. Such a two volume work was in fact published in 1996. To my (and others) disappointment the work illustrated items that, inexplicably, the author chose not (forgot?) to list.

Perhaps more tragic for collectors was the inclusion of whole issues of stamps that cannot exist because they were never printed by the Bureau of Engraving and Printing. Equally unforgivable are the priced items for which no examples have been recorded in collectors' hands.

Several collectors have refused to write a review

because they have reasoned that even a negative review would generate sales for a work that is best consigned to the trash heap. Besides, few of us consult contemporary reviews when purchasing out of print books.

Should this two-volume work have been reviewed? In another field one could cite the example of a reviewer of maritime books who has published a highly critical review of a book and who subsequently plotted further revenge for the poor scholarship of the author. He wrote his refuting annotations tastefully in the margins of the review copy of the book and then donated the book to his institution's library, so that future generations of readers will not miss the errors of fact!

How many of our philatelic journals would publish such a highly critical review? One editor with whom I have had a conversation on the subject said that he doesn't publish highly critical reviews that in essence say the work should be consigned to the trash.

So much for the book I decided not to review. What about the one that I did review? The book is *It's a Wrap! U.S. Revenue Stamps Used on Playing Cards, 1862-1883* (Patterson, 2003). The author apparently is a relative newcomer to collecting playing card stamps and philatelic writing. The work is a self-published effort that was rushed into print. It is riddled with errors, most would have been caught by an experienced philatelic editor. In spite of citing the assistance of two editors, I find it inconceivable that the one I know personally had both reviewed the text and that recommendations were incorporated in the published work. On the one hand there are such things as the use of the word "die" where "dye" was the appropriate word and a table of the "succeeding states" when the author meant "seceding states."

More serious are the errors of fact. The author equates the silk paper of the first issue revenues to the silk paper of the private die proprietary stamps. Not so, for it was the experimental silk paper of the private die stamps that was one and the same as the silk paper of the first issue revenues. Further, the author attributes the introduction of the general proprietary issue of 1871 (Scott RB1 - 10) to the government's desire to discourage forgeries. While this may have been a minor reason for the change in design, the author ignores the extensive series of experiments in 1869-70 on how to prevent the removal of cancellations from the single color and plain paper of the first issue revenues. The Carpenter firm tested various patents, but it was the somewhat fugitive black vignette and Wilcox's Chameleon paper that were finally adopted as the means to discourage

the stamp washers. Further, the author follows the *Boston Revenue Book* in citing the patent of Earle and Steel for two-color simultaneous printing as having been used by the Carpenter firm in the printing of the 1871 general proprietary stamps. In spite of the presence of this patent's date in the imprint of the sheets, Elliott Perry (writing as Christopher West) suggested that if the patented process was used it had ceased no later than six weeks into the production of these stamps, probably for either technical or economic reasons, or both. If the two-color simultaneous printing had been used no inverted centers would have been possible and there would be uniformity in the placement of the vignettes relative to the surrounding frames of the stamps. Five of the seven lower denominations that conceivably could have been used on playing cards are recorded with inverted centers. And there is no uniformity of the placement of the centers of these stamps.

Reading the book constantly reminds us that the author rushed the work into print before completing the necessary research needed to get the underlying story of the stamps accurate. In this respect the work represents a step backward in scholarship.

In spite of these fundamental flaws, there are several redeeming qualities that earn this book a place in the library of a serious revenue philatelist. There are more illustrations of usage than any normal collector of the playing card stamps will ever see; there is an accurate up-to-date list of printed cancels of the playing card manufacturers (the first published update since the seminal 1930-31 list by Morton Dean Joyce); and the author connects information about the companies and the cards they produced, information that has not appeared in the philatelic literature. One must hope that there will be a second edition to repair the nearly fatal flaws.

I tried to submit a review of *It's a Wrap* to *Stamp Collector* and was told that they have a company policy that if the author does not donate a review copy for their corporate library, they would not publish a review of the book. I do not know if that is standard procedure with philatelic journals or other philatelic publications.

Finally, I remind the reader that in neither case did I receive a courtesy copy from the author. In the case of *It's a Wrap*, I ordered a copy including payment using information from a review that I had seen in *Linn's*. I was informed by the author that I had neglected to include the \$5 shipping fee, mention of which had been omitted in the *Linn's* review. At that point I asked the author to send me a review copy of an accompanying CD (which includes more background than the book). The author refused on the high moral grounds that this was paying for a favorable review. My view of the book has not been influenced by the author's refusal to send out courtesy copies for review. In

spite of the major flaws, I really believe that serious revenue philatelists need a copy of this book in their libraries.

Given this last experience, I would like to hear from others about policies and expectations regarding courtesy review copies and reviewer and authorial expectations in the review process.

Having the "blue pencil" did let me jump the line responding to Ron's invitation for comments.

A poorly done book, to use Ron's term—one that should be consigned to a trash heap, should be reviewed. Collectors deserve to be forewarned that they would better be served by putting their money into something else—a saving that space on the bookshelf for a truly useful reference.

Review copies are a little less clear. Ken Lawrence when editing *The Philatelic Communicator* had a standard policy of requiring a copy of a book if a review was expected. I have not followed that policy—see the introduction to the Reviews column. Much depends on the editor's opinion of the reviewer. A frequent contributor reviews in this publication is Alan Warren. He has earned the complete confidence of myself and many other editors and I would never feel the need to examine a book to corroborate one of his reviews.

On the other hand, it seems appropriate for the *American Philatelist* to receive a review copy. These wind up in the APRL and that library should be a repository for all and all philatelic publications. Also, a review copy should accompany reviews from those having an interest in the book so that an editor has the opportunity for an independent judgement.

JEFI

WU 30 CRITIQUE SERVICE

Past president Charles J. Peterson operates the WU3 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. Critique can be expected in about thirty 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.

The Word Processing System of Choice is . . .

This the second round of responses to the "mini-series" that began in the last issue.

I just finished reading the Word Processing System of Choice in *TPC*. I have three active computers with three different Word Processing Systems installed. The oldest computer is a Gateway and I installed *AmiPro* on that when I got it eight years ago. I had used *AmiPro* on my previous computer and was, at the time, doing four different newsletters on it. I loved *AmiPro*. It had many nice features and it was much more "intuitive" than *Word* or *WordPerfect*.

Eventually all of the newsletters were handed over to other editors, and I needed *AmiPro* less and less, which was a good thing since Lotus stopped supporting it. I had several exhibits in *AmiPro*, and over time I moved all of them into *Publisher 95*, which I am still using for the exhibits. Yes, I know that I need to upgrade to a newer version and will do so when I upgrade computers again.

My laptop has *WordPerfect* that I use only sporadically. Both it and *Word 2000* operate in similar ways and both can read documents from the other, so this causes no problems for me. However, if I was doing anything that required fancy graphics or moving text boxes or something special in page design, I would go back to *Publisher* in a heartbeat. Or even *AmiPro*! *Word* completely tries my patience. *WordPerfect* is a little better, but unless you are a frequent power user both programs are unnecessarily complex. I'm just writing a simple letter or article, for Pete's sake . . . not producing the entire *Encyclopedia Britannica* in camera ready format.

The bottom line is that I believe both *Word* and *WordPerfect* load up on features most users don't need and skimp on making them operate intuitively.

Janet Klug

The Process of Word-Processing

My preferred word-processing system is Microsoft *Word*TM. But how I got there is a bit of a story. When I was working, I was responsible for, among other things, office equipment and supplies (in addition to safety, security, purchasing, telecommunications, training, hazardous waste disposal, shipping & receiving, etc.).

It became clear that technology was outstripping the IBM SelectricTM typewriter, so we began with several memory typewriters. Shortly after that we evaluated a number of office systems and selected Wang equipment. Features I liked about Wang stations were that they could be networked, and they automatically assigned a new user-document number so that documents could be tracked.

Later, individuals in the company were authorized to

purchase their own equipment including personal computers. Some selected MacIntosh (AppleTM) systems but most went for IBM or clones thereof. Eventually corporate policy dictated that PCs would be standard. At first the Information Services Department ruled they would not support a WindowsTM environment until we r & d lab folks pointed out that laboratory equipment software was largely turning to that type of system. They eventually got religion and caved in on that point.

After the demise of Wang equipment at our site I went with a PC. Corporate headquarters ruled that *WordPerfect*[®] would be the company standard wordprocessor and I glommed onto it readily and liked many of its features. Then Corporate changed its mind once again and everyone had to go with MS *Word*. Since I learned to use it during my last years in an office environment, I continue to use it since I retired, which is five years ago now.

Alan Warren □

Your New Public Library Do you...Yahoo?

by Lloyd A. de Vries

If you surveyed 100 stamp collectors who use the Internet in connection with philately on how they use the Internet, I'll bet 98 or 99 of them would answer e-mail. The "also-rans" would be the World Wide Web, discussion groups and chats. The reasons would be buying and selling, communications, current events, admiring collections, and socializing. If that's all you do on the Internet, you're missing a bet.

Do you...Yahoo?

That's the advertising slogan of Yahoo, one of the Internet's most popular search engines and "portals," as in "gateway" to various sites on the World Wide Web. Using Yahoo and its competitors, including *InfoSeek*, *Lycos*, *Excite* and *Ask Jeeves*, you can find a wealth of information. My personal favorite is *Google*. You can reach any of these sites by putting "www." in front of the name and ".com" after it; for example, www.google.com.

There are also specific-function sites: *Encyclopedia Britannica* (www.britannica.com), the *Merriam-Webster Dictionary* (www.m-w.com), *Dictionary.com*, and more.

Recently, writing about the possibility of a Gary Cooper stamp, I wanted to get more information on him. *Google* sent me to a major fan site; the Internet Movie Database (www.imdb.com) gave me his filmography and height (6-foot-3).

The U.S. plans to issue a Navajo Necklace stamp at
►►continued on page 20.

►►Newsletters (continued from page 5)

Others are discouraged from significant participation and if that one person becomes disabled, moves or dies, the club is hard pressed for replacements.

Don't saddle the editor with additional duties. By all means make him or her a member of your leadership team—board of directors or whatever your group has.

COST CONSIDERATIONS

Postage and printing can add up. Most stamp clubs do not have enough members to qualify for bulk mailing permits, so it's first class mail. Postage for about four or five sheets of paper will run 37¢ and photocopies around 5¢ a side for a total of 77 to 87¢ an issue. For six issues this comes to \$4.62 to \$5.22 a year.

That's a healthy chunk of the club's dues. Can some costs be cut? Possibly. You may find a "benevolent" source of photocopying. 'nuff said on that. Consider passing the newsletter out at a club meeting and mailing the copies just to those members not present. Also, consider some form of email or even a Webpage, but don't forget those members that are not on the 'net. It's a good idea to do some testing before going full steam with a computer. There can be some surprises, not all of them pleasant.

LIBRARY

Many clubs have some form of a library. New additions should always be publicized. The sale of duplicate books or last year's catalogs may be noted. A review may be of interest, even if it's not more than a member's opinion of the latest *Scott Catalogue*.

ARTICLES

Once the basics have been covered give some thought to an occasional article on some aspect of the hobby. For most club newsletters, this is ancillary to the main purpose of the publication.

Take a look at the montage on page 4. There is quite a spread. *The London Philatelist* and *The Collectors Club Philatelist* are published by local clubs with international memberships. Both contain notable articles without losing sight of news of members, meetings and items of importance to the hobby. Two are from local chapters of national organizations. At the bottom is a post card by the Aurora, Colorado Stamp Club. These colorful cards have been produced each month by Cliff Lushbough for about the past twenty-five years and contain the essential news of the club and meetings on the message side. As an added attraction, whenever possible, they are mailed from an interesting place. The one shown is from New Zealand!

A good article, with good graphics, certainly enhances a newsletter. An original story should always be the first choice. Reprinting should be a last recourse. If you do

reprint, limit it to something that most of your members have *not* already seen. Always check with the author and publisher. The third quarter 2001 *PC* carried articles by Dane Claussen, Barth Healey and myself on fair use and copyright. If the item being considered for reprinting is very old, it may avoid some embarrassment by having it checked by someone who knows the subject matter. It may contain obsolete and/or misleading information.

Thank your authors. It's always a nice gesture to give an extra copy (author's copy) and a thank-you note to those who do some writing for us.

HELP

How can the editor help himself and how can the rest of the club pitch in? With changes in technology, an editor can try to keep up-to-date on hardware and software. *The Philatelic Communicator* tries to provide some assistance and it may not always be direct. For example, many of the points made by Bob Odenweller in his article in this issue, "So You Want to Produce a Book!" have applicability to a newsletter as well as a book.

The critique services offered by Charlie Peterson and Barth Healey to WU30 members are first class. Details are in every issue of *TPC*. I am amazed at how *few* take advantage and how *many* should.

Time-management is tough, particularly for a volunteer. It takes time to proofread and, for most of us, there should be an interval between working on the text and proofreading it.

How can we help the editor, well help proofread for one. Taking care of printing and mailing is a great help. A little thank-you also goes a long way. Consider waiving the editor's dues in the club, paying for her membership in WU30, buying some computer supplies and perhaps even a copy of *The Chicago Manual*.

YOUR THOUGHTS?

By no means are these even close to the "final words" on the subject. How about sharing your experiences and suggestions in these pages? □

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. □

I need an hour alone before dinner, with a drink, to go over what I've done that day. I can't do it late in the afternoon because I'm too close to it. Also, the drink helps. It removes me from the pages.

—Joan Didion



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.

Icelandic Cancelers 1894-2003, by Pór Þorsteins, published by the author, Reykjavík, Iceland, 2003, 124 pages, 8½ x 11¾", soft covers, spiral bound, Icelandic and English text, \$46 from Jay Smith & Associates, Box 650, Snow Camp NC 27349.

This is the second edition of Þorsteins' catalog of the bridge, roller, and machine cancellations of Iceland. The material is much expanded over the previous version and includes many corrections and such features as the bilingual text and the values priced in Euros. The book begins with illustrations to identify numeral, crown and posthorn, bridge, and pictorial cancels.

Bridge cancelers are known in Iceland as early as 1894 but they were not widely introduced by the postal service until 1930. Bridge cancellations are listed in eight major types, alphabetically by place name, showing period of use and earliest and latest usage where known. Periods of use were determined by cancelled stamps, manufacturer's invoice, or opening and closing date of the post office or branch.

Roller cancels were introduced in 1931 and appear similar to bridge cancels but with the addition of wavy lines. Machine cancels in Iceland began with use of a Krag machine in 1921. Fifteen different machines were used and the cancels and some slogans are shown. Each listing includes an illustration of the cancel, slightly reduced in size. The illustrations are quite good and help with identification. A "synonym" list shows the possible place names containing the last three to six letters of a cancel, for identifying partial cancels. This book is the authoritative source for information on these three cancellation types of Iceland.

Alan Warren

An Index to THE KIWI (The Journal of the New Zealand Society of Great Britain), Volume 1 (1952) - Volume 50 (2001) compiled by Andrew F. Dove, in

combination with **The Kiwi Volumes 1 to 50 on a CD**, The New Zealand Society of Great Britain, 9 Ashley Drive, Walton on Thames, Surrey KT12 1JL, UK, 2003, 102 pages, A4 size, spiral bound with a CD and another CD of the journals, £14 in UK and £18.50 overseas airmail including P & P. Payment (no credit cards) is accepted by check in £ sterling or in cash in \$NZ, \$US or £ sterling (checks in foreign currencies are not acceptable), ISBN 0-9514667-2-0.

This is a package including a printed version of the cumulative index and one on CD. The printed version has 102 pages giving a listing of every item in The Kiwi from Vol. 1 (1952) to Vol. 50 (2001). There is also an author index and an Alphabetical Index of Subjects. Additionally a second CD contains the full text as well as illustrations of The Kiwi up to the end of 2001.

The index includes a useful introduction and explanation of the approach taken by the compiler. Guidance on navigating the index and the CD is provided. The body of the work is divided into seven parts: Stamp Issues, Postal Stationery, Postal History, New Zealand Related Philatelic Items, New Zealand Society of Great Britain, New Zealand Non-Philatelic Items and Non-New Zealand Related Philatelic Items.

Including the full fifty years of the journal on a CD with the index is a real advantage. All of the pages are stored as JPEG files. I found it user-friendly and relatively easy to navigate. The early issues were obviously printed to a lesser standard than the more recent ones. The early illustrations are a bit rough, but more than likely representative of what was actually on the hard copy. One CD certainly takes up a lot less space than fifty years of hard copy. This combination is one that warrants emulation by other groups.

JEF

Drama in the Arctic: S.O.S. Italia, Fred Goldberg, published by the author, 2003, 144 pages, 8½ x 11¾", perfect bound, \$30 U.S. postpaid to USA and Canada, ?25 postpaid to Europe, from the author, P.O. Box 1210, Lidingö 18124, Sweden. ISBN 91-6313971-5.

Following his recent successful projects on Roald Amundsen and Otto Nordenskjöld, Goldberg has prepared another thoroughly detailed monograph on the tragic crash of the dirigible *Italia* near the Svalbard islands on its return from a flight over the North Pole in 1928. The book is companion to an exhibition of artifacts and memorabilia at the Fram Museum of Oslo that opened in June 2003.

The attempts to locate and rescue the airship's commander and expedition leader, Umberto Nobile, and the rest of the crew resulted in further losses of life, including that of Polar explorer Roald Amundsen whose search plane

and crew vanished.

Goldberg provides a detailed account, drawing heavily on personal diaries and newspapers accounts of the time. This day-by-day retelling of the story is enhanced with photos and picture post cards from the author's own collections. The story includes many aspects of the postal history of the events with use of stamps, cancels, and covers. Thus the historical and postal historical narratives are somewhat interwoven.

Marginal captions lead the reader through the sequence of events. A postal history section near the end of the book describes in more detail the postal artifacts reproduced in the book. The author provides separate bibliographies of philatelic and general references, and a good index.

Given the age of some of the photos, the illustrations are quite good. This is a nicely retold story of the extremes to which Polar explorers subjected themselves.

Alan Warren

Australian Air Mail Labels and Vignettes 1920-1960, the Tom Frommer Collection. A Page in Time, division of Charles Leski Auctions Pty., Ltd., Hawthorn East, Victoria, Australia, 2003. 134 pages., A4 size, soft cover. AU \$ 69.50 plus postage. Contact the publisher at: fax +61 3 9822 2788, or email: charles@leski.com.au

This new book was released during the Aeropex Aerophilatelic exhibition in Adelaide in December 2003. It reproduces in full color, the Australian air mail label & vignette collection of Tom Frommer, the well known Australian aero philatelist. From the earliest years of air mail delivery, post offices, aviation & airline companies, and other publishers have produced labels, etiquettes and vignettes, so that mail sent by air could be easily identified and the appropriate fee paid.

The book shows every known label, etiquette and vignette issued in Australia from 1920 to 1960, and which Mr. Frommer has in his collection. It starts with the famous vignette issued for and used on covers flown by Ross and Keith Smith on their flight from England to Australia in 1920. The next one was the "Herald Aerial Delivery" label issued in 1920 and affixed to covers flown on experimental flights that year. Various labels and vignettes issued by Qantas are shown. Next are vignettes issued by Western Australia Airways, then air mail etiquettes issued by Australian National Airways. The book continues with various labels and vignettes issued for air mail exhibitions, private vignettes, and other airlines.

All the labels and vignettes are shown in mint form and used on covers. Each one is priced in all variations known, e.g. mint, on cover, and full sheets where they exist in that form. The book is a useful guide for collecting and valuing Australian air mail labels & vignettes, and should be of

interest to anyone interested in this aspect of aerophilately.

Ken Sanford

Postmarks of the Australia Antarctic Territory 1911-2004
by Colleen A. Woolley and Janet S. Eury, Australian PictorMarks, Melbourne, Victoria, Australia, 2004, 100 + x pages, 8½ by 11¾", stiff covers, metal coil bound, \$32 via airmail to the United States (Visa or MasterCard) from bookseller Peter D. Cranwell, P.O. Box 620, Rosanna, Victoria 3084, Australia, ISBN 0 646 40171 8.

This magnificent book is one of a series of monographs derived from the coauthors' catalog of Australia postmarks, referred to as Australian PictorMarks®. The authors were first asked to furnish topical displays at the National Postmaster Gallery in Melbourne. This catalog is an outgrowth of their display "Philately on Ice."

It documents the pictorial and commemorative postmarks of the Australia Antarctic Territory (AAT). Explanations of the symbols used and a glossary along with an itemized listing of the Philatelic and Stamp Bulletins of Australia Post (used as references throughout the book) are followed by a handy list of envelope sizes and another list of over thirty color illustrations. A brief timeline for Antarctic history runs from the expeditions of James Cook (1723) to the 1957-58 International Geophysical Year.

The first chapter deals with the early days of Antarctic history and its relationship with the Australian Post Office, and begins with the markings used by the Australia Antarctic Expeditions of Sir Douglas Mawson 1911-1914. This is a priced catalog of AAT markings based on retail sales and auction realizations. The actual catalog begins in this section with the July 10, 1961 mark of the Antarctic Treaty's First Consultative Meeting. Other markings in this chapter are for the centenary of Mawson's birth celebrated in 1982, Project Blizzard 1984-86, anniversaries of the Antarctic Treaty, and a number of other expeditions and events up to 2004.

In each case the dimensions of the special postmarks are shown and in some cases the number of cancels struck. The next chapters focus on specific stations and field bases. These include Davis from 1957, Heard Island from 1947, Kingston from 1980 (for Australian National Antarctic Research Expedition or ANARE), Law Base from 1988, Macquarie Island from 1948, Mawson from 1954, and Wilkes (1959) and Casey (1970). The final chapter illustrates Australia's special cancellations at national and international philatelic exhibitions beginning with Philatelia 85 in Cologne.

An appendix tabulates the stamp issues of AAT stations and bases with first day of issue dates, location, and the cancel catalog number. An extensive bibliography

lists philatelic references as well as general books on Antarctica. Another nice listing shows contact information for the various international polar philatelic societies as well as pertinent websites, and an index concludes this monograph.

The illustrations of markings and covers throughout the book are excellent, both in black and white and color. The text is nicely laid out, well edited, and pleasing to the eye. Some remarkable aspects of the book include extracts from the Australia philatelic bulletins, short discussions on people and places, and a variety of "Antarctic Facts" nicely used as fillers. Although there are illustrations of some cachets and registered mail labels, readers are referred to other sources for more detail on those subjects. Some credit for this work should also go to Australia bookseller Peter Cranwell who suggested this monograph and provided much information to the authors.

Alan Warren

The Impressed Duty Stamps of Ireland by William A. Barber and A. Frank Brown, published by the authors, Box 15009, Chesapeake, VA 23328 or 7, Newland Road, Droitwich (Worcs), England WR9 7AF, 2004, 138 + xxix pages, 8½ x 11", comb bound, illustrations, index of die inscriptions, \$18, ISBN 0-9613725-5-9.

It's been forty years since the appearance of Frank & Schonfeld's monumental work on this subject (*The Stamp Duty of Great Britain and Ireland*, Vol. 3). William Barber was associated with the earlier book, so there is a continuity of approach to the subject.

As expected, a significant amount of information has come to light and is incorporated in this book. The format, while similar to Frank & Schonfeld, is a bit more user-friendly. A very significant change is the addition of prices.

The quality of illustrations ranges from fair to good. Frequently sketches had to be used for the "colorless" embossed stamps. These are sufficient to serve the purpose of identification. They are generally reduced to about 70% of actual size.

The book is organized into five parts: Kingdom of Ireland - Irish Administration; Kingdom of Ireland - English Administration; Southern Ireland and Irish Free State - Provisional Issues; Irish Free State and Republic and Northern Ireland. Within each part there is a progression by type and chronology. There is a concise explanation of each type and its application. There is an index of die inscriptions at the end of the book.

Not to be overlooked is the wealth of information contained in the first twenty-nine pages. This is an excellent primer for any interested in collecting these stamps.

The "Bourke's Book" is referenced as a note in two places, but, unfortunately, not explained as it was in Frank

& Schonfeld or more recently by this reviewer: "World's First Stamp Collection," *Collectors Club Philatelist*, Vol. 72, No. 5, Sept-Oct. 1993. I had hoped to see some information on the proofs struck in red wax. Alas, this may have to wait for the next edition (hopefully less than forty years away).

This is now the standard reference on this subject.

JEF

Court Circulars: A New Perspective on Ireland Petty Sessions, by Peter Mansfield, The Revenue Society of Great Britain, 2003, 40 pages + 8 color plates, A4 size, soft cover, illustrations both color and black & white, official documents, £6 postpaid to UK, + £1.50 to U.S., from Tony Hall, Hon. Sec't., 57 Brandles Road, Letchworth Garden City, Herts, UK, SG6 2JA (contact sec't. regarding payment by VISA or US currency [rsgb.hall@talk21.com]).

Through the kindness of my good friend Jerry Massler, I received a copy of this very comprehensive treatment of these revenue stamps. After an introduction that discusses the Irish Petty Sessions Courts, the stamps, stamped documents and associated government circulars are treated in considerable detail.

Eight color plates enhance the usefulness of the work, particularly in regard to the identification of shades. Included are the long-lived series of Irish Dog License stamps. While some questions remain, such as the purpose of the Petty Sessions 6d value in blue, this book significantly advances the body of knowledge of this area.

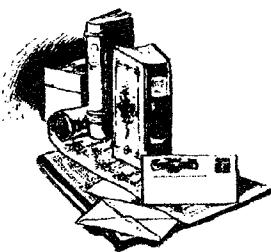
JEF

Somewhere in Britain: A Postal History of the United States Armed Forces in the United Kingdom 1942-1945 by Steve Williams, published by the author, 50 Wicks Crescent, Formby, Merseyside L37 1PW, United Kingdom, 2004, 74 pages, 8½ by 11¾", stiff covers, metal coil bound, £11 in the U.K. and \$30 postpaid by airmail to the United States.

The author recognizes that U.S. Army Post Office locations in the U.K. during WW II are already documented in the APO directories published by the Military Postal History Society and that additional resources are the station lists of the United States Army. One purpose of his book is to provide background on these locations, enhanced with illustrated postal history items. Another is to encourage collectors of U.K. county and town cancels to look beyond this scope and include APO covers of WW II.

The author has entered the worldwide station list information into a database of which one fourth or 16,000 entries pertain to the U.K. A table shows the deployment of

►►continued on page 19



LETTERS

From Stewart Jessop (UK): The fourth quarter copy arrived this morning. I am still trying to work out how every copy I receive arrives in pristine condition when it has no envelope or wrapping.

Perhaps the editor could run a short piece on how the *PC* manages to outwit two postal administrations who are noted for mangling their customer's mail.

I think that the cover stock that our printer uses offers some protection, yet on occasion even that is "not enough." Ed.

From Gerald J. Gallagher: *The Philatelic Communicator* always brightens the mailbox and I have found a number of useful Websites in various articles.

I particularly enjoyed Mr. Dunn's study of circulation problems in the philatelic press. I have found him to be a gentleman in telephone conversations.

From Bill McAllister (Washington Correspondent, *Linn's Stamp News* and former stamp columnist, *The Washington Post*): Thanks for reprinting John Hotchner's excellent article on the future of philatelic journalism in the first quarter issue of 2004

I was especially impressed by his suggestion that we should concentrate more on the people in the hobby and not just their stamps. There are many fascinating people in the hobby and I think he made a good point that we too often ignore them in our publications.

I also liked his very diplomatic point that collectors are thrifty. I'm also struck by the different interests of the very wealthy folks at the top end of the hobby and the great masses below. I always have believed that stamp publications, being mass media, must aim at the masses, especially non-collectors. They are potential collectors and the future of the hobby.

I have just completed a project for the Newseum, a Washington museum dedicated to news. I have been building a data base of all the countries in the world and press conditions in each. I am amazed how the world community has expanded since I opened my first Minkus album in the 1950s. Little wonder the generalist, as Hotchner said, has given up trying to collect "world wide."

His point about the Internet is fascinating. I saw that at work in Norfolk at Ameristamp 2004. Lloyd de Vries caught the news of a John Wayne stamp from the remarks by the Norfolk postmaster and flashed it about the likelihood of a John Wayne stamp to his Virtual Stamp Club long before any print publication could report the news.

John Hotchner certainly has given those of us in the

philatelic press much to think about. He did just what our publications need to do: look for the bigger picture in those troublesome annual stories about declining circulation.

From Ken Trettin: There was once a young man who, in his youth, professed his desire to become a great writer.

When asked to define "great" he said, "I want to write stuff that the whole world will read, stuff that people will react to on a truly emotional level, stuff that will make them scream, cry, and howl in pain and anger!"

He now works for Microsoft, writing error messages

From Jane K. Fohn: In Ray Cartier and George Griffenhagen's article, "ATA membership Survey Results," in the July-August 2004 *Topical Time* they mention United States regulations regarding membership directories.

They say that "the U.S. government requires that permission must be obtained from each member before it can be published." I do not recall reading anything about this in the *Communicator*. It would be nice if the journal printed an article on this subject.

As for the Texas Philatelic Association, we send a directory information sheet before each directory. Members are told that their entry will remain the same if we do not receive new information. There is a space for members to check if they do not want information printed in the directory—we just print name, number and interests.

Thank you for considering making information on this subject available.

Hopefully, some members will get in touch and we can note their comments in the next issue. Ed.

From Ira Cotton: My society has never published an index to our journal and I'm thinking of attacking that issue some day. My question is, what tools are available to help do this?

I have used Microsoft Word to produce user manuals with a Table of Contents that automatically generates (and updates) page numbers for chapters and sections, and I know how to produce a topic index by means of code marks in the text. But how do I go about collecting references to authors and topics across a string of issues and get a program to sort and compile them all into a useful index?

Past president Charles J. Peterson had a very useful article "Some Thoughts on Indexing Philatelic Periodicals" in the 3rd quarter 1998 *Philatelic Communicator*. Comments from others are welcome. □

WRITING/LAYOUT MENTORING

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

Secretary-Treasurer's Report

(As of June 5, 2004)

Welcome Our New Members:

1894 Yukihiko Shoda, 2-14-44-309, Higashi-Nagaya, Kounan-ku, Yokohama, 233-0011 Japan. Philatelic Literature Judge in Japan at the National Level since 1995. APS member #1115501. Sponsor: George Griffenhagen.

Resignations:

1644 Ted Bahry of Carlsbad, California (but sent a contribution of \$20.00 for which we are appreciative)

1821 Bill Huey of Smyrna, Georgia ("I have concluded that I am not and never will be a philatelic writer.")

Change of Addresses:

1727 Bill Charles Gompel, P.O. Box 547183, Orlando, FL 32854.

1891 Harvey M. Karlen. In the last issue of *The Philatelic Communicator*, we provided his mailing address as 1008 Marion Street, Oak Park, IL 60312-1373. It should have been North Marion Street. We apologize for the error.

Closed Albums:

0811 John A. Kircher died March 2, 2004. His widow writes that John has not done much writing in the past eight years, but before that he was editor of the *New Mexico Philatelist*, the newsletter of the New Mexico Philatelic Association, an organization which is no longer in existence.

Calvet Menger Hahn died May 6, 2004. He received the APS Luff Award in 2000 for distinguished philatelic research, and he was added to the Philatelic Writers Unit Hall of Fame in 2001.



We will be at
WASHINGTON 2006
May 27-June 3, 2006
See you there!

>>Reviews (continued from page 17)

U.S. forces in the U.K. as of the end of 1942. The organization of the APO system there is described. Examples are shown of hand and machine cancels including numberless cancels, and some locator handstamps for return or forwarding. As a host country, U.K. postage was often required, especially for airmail or to destinations other than the United States. Williams describes free mail, use of airmail envelopes, penalty envelopes, and the so-called "blue" envelopes.

Other subjects include V-Mail, war ballots, censorship, and endorsements. Hospitals, training and replacement centers, depots, Army Air Force stations, and naval bases are tabulated with locations and APO or Navy numbers. Other tables provide locations by town names correlated with APO numbers. One handy listing is that of abbreviations frequently seen on covers. A bibliography concludes the book. Illustrations of maps and covers help convey the subject matter. Williams' book provides excellent details for anyone studying the mail of the U.S. armed forces in the U.K. during WW II.

Alan Warren

Katalog Der Deutschen Luftpost, Teil 15: Erst-und Sonderflüge der Deutschen Lufthansa 1998-2002 (Catalog of German Airmail, Volume 15: First and Special flights of German Lufthansa), by Erich Haberer & Hermann Walter Sieger, Wiegand & Haberer, Luftpostliteratur, Renningen, Germany, 2004, 72 pages, soft cover. Available from Aerophil, 12 Chemin des Tuilots, CH-1293 Bellevue (GE), Switzerland. US\$12.50 plus US\$3.75 for surface postage.

This is the 15th in the series of German Airmail Catalogs. It gives chronological listings of all first & special flights by Lufthansa German Airlines from 1998 through 2002. Lufthansa is one of the few airlines that still arranges for covers to be carried on its first and special flights, and for German post offices to prepare and apply special postmarks for such flights. All the special postmarks and cachets applied to covers are shown. In a few cases the complete covers are shown. This is a continuation of the earlier editions of the German Airmail Catalog (Volumes 8 through 12) covering Lufthansa first & special flights since 1955. Pricing is in Euros. The text is in German, but it is easy to follow with the aid of a German dictionary

Ken Sanford □

You can be a little ungrammatical if you come from the right part of the country.

—Robert Frost

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>>**Yahoo (continued from page 13)**

Americover 2004 this summer, which is being held in Indianapolis. That's some 2,000 miles away from the home of the Navajos, so other than the name of the city — Indianapolis — what's the tie-in? I typed in "Navajo Indianapolis" in Google, and soon found that there's a major museum of Native American art in the city.

It's amazing how much good information there is on the Internet, and much of it is in English. Belgium issues a stamp for the Koekelberg basilica? Hey, no problem: The Belgium Travel Network has a page that tells you about it.

Who was Karl Arnold, honored on a German stamp a few years ago? A post-World War II politician instrumental in the reconstruction of the country. (OK, I cheated here: I had Google translate the site from German into English, not all of which made sense.)

Actually, the best translation site is babelfish.altavista.com.

Whether you're writing about stamps for publication, or writing up stamps for exhibiting, or you just want to know more about the people, places and events on those tiny pieces of paper, the Internet might replace your local public library as your first research stop.

Come to think of it, my local public library *is* on the Internet! □