



THE PHILATELIC COMMUNICATOR

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Preparing Content for Digital References and Studies

By Francis Adams

Part IV

Preparation of text and images for use in digital philatelic references and studies (DPS) is a must. With carefully prepared text and images as your building blocks, the assembly of your work will go a lot smoother and result in a much more presentable DPS.

This article discusses how our text and images can be prepared for use in a DPS by going through some step-by-step instructions. These instructions do not cover operating a computer or installing software. The scope of this article must be limited to only the necessary steps to accomplish specific tasks.

Text should be double-checked for spelling or grammar mistakes and saved in the proper format — before being inserted into the study. To ensure the best quality for illustrations, they should be sized appropriately, enhanced for display and in the proper format. We'll begin with steps to prepare text content and then review how to prepare images.

Text

Most text is put into digital format by typing it into a computer using a word processing program, such as Microsoft Word. There are two additional ways to get your text into digital format: scanning typewritten or printed pages and subsequently using optical character recognition (OCR) software to convert the scan into text or by dictation using voice recognition software. (See page 7 for a review of OCR program that works well with Microsoft Word.)

We'll stick with Word for this exercise, as that is what many people will be using. Three major reasons for using word processors are their spelling, thesaurus, and grammar checking functions. Once you have your text entered into your word processor, use these tools to ensure your text is as correct as you can manage.

If your word processing program doesn't know a specific word, look it up in a dictionary before pressing the *add to dictionary* button. Once you've added a misspelled word, it will continue to accept the misspelling until you edit the *user dictionary* of your program.

The thesaurus is also an effective tool. Ever get stuck for just the right word? Enter a word you might use and see what turns up — it's often the word you had on the tip of your tongue but couldn't remember. Grammar checking is another standard function that

may prove valuable. Leaving grammar check active during your text input will point out things the computer believes may be wrong word usage. You can ignore it of course, but it often makes suggestions you should consider. Using some of the other word processing tools, such as grade level analysis and word count, are interesting, but in the short term, we'll stick with the big three.

Each program uses formatting code embedded in the document to make your text display the way you want it to. The information you enter is not simply text, but rather text with invisible code attached. Word is notorious for including formatting when text is copied and pasted into a document in another application, such as MS PowerPoint. The invisible code gets the credit or blame for the appearance of the application into which it is imported. To prevent this, save the document in a text only format (.txt). This strips the invisible formatting code and leaves only the words. Cutting and pasting sections of a .txt file allows it to be formatted by the other program, PowerPoint in this instance, and introduces no surprises to figure out and frustrate us.

Enter all your text, spell and grammar check it, and then save it as a text only file. Formatting the text will be a function of the PowerPoint template.

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Fig. 1. Saving the file in Text Only format



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Albert W. Starkweather
Editor's Domain

The Photographer As Historian

Most amateur shutterbugs don't realize it. Professional photographers busy satisfying clients' demands, have no time to ponder it. Newspaper and television cameramen may realize it, but often ignore it. The *it* is the fact that the photographer is a historian, often recording what future generations will know about us. I have pondered this from time to time and then relegated it to the deep recesses of my mind as current projects clamor for attention. However, the thought came to mind again as I was preparing this issue and noted Peter Martin's request for old photos of the Writers Unit and discussion of a shared library database.

I recall a presentation in the mid 1980s by a railroad historian, who commented about one photograph: "The photographer who took this picture really documented it." He pointed out that it was marked with the date, including a clock tower that established exactly the time of day the shot was taken.

Those collecting Civil War era cartes d'visite will attest that those with clear identifications are much more valuable and desirable than those without.

The lesson is clear: When anyone takes a photograph, no matter how trivial, it ought to be properly filed and identified with the date, time, location, and names of people it shows. In the case of traditional photography this means attaching captions to the backs of prints or to the sleeves for glass plates and negatives. Captions should include information about the persons who created them and when they created.

Otherwise one may end up with a pile of nearly useless images. At one photo show I attended, one enterprising vendor with a pile of unidentified prints from the 1890s was hawking his wares as: "Instant Relatives."

Those who have migrated to digital photography may believe their task is easier as cameras and scanners record metadata about the subject matter. The information includes the date an image was taken, camera and exposure data — even the camera's serial number in some instances. However, the essential information — subject matter, names, the occasion, etc. — needs to be added. Most photo editing programs allow this to be done by editing the information file. In the case of electronic files, the job is not done until the images are backed up — off premises — on CD or DVD. Simply storing images on a hard drive does not guarantee their survival.

I must confess that I am much better at "do as I say" rather than "do as I do." I still have boxes of images, negatives, and filled slide carousels awaiting documentation. However, my chore pales in comparison to the task confronting my father — culling and fully identifying images to be saved from an accumulation of a quarter of a million images to has taken since the 1920s.



Peter Martin
My Message

Remembering Barth Healey

It is with great sadness that I report the death of Barth Healey, Writers Unit #30 Eastern Vice President. News of his death came as I was writing my column. Few knew of the seriousness of his prostate cancer and we were all surprised by the announcement.

Barth is best remembered as the *New York Times* stamp columnist, a position he held from 1988 to 1993 when the paper killed the weekly feature. His columns were always informative for collector and noncollector alike and earned him two Lidman Prizes for writing in the nonphilatelic press. Recently, Barth was heading up the WU #30 outreach program. He was a strong advocate for writers. We will all miss him. (See obituary on page 8.)

WU #30 Bylaws

Thanks to new Bylaws Committee Chair Katrina Everhart, a parliamentarian, we have a newly revised draft set of WU #30 bylaws. The bylaws, which adhere to Roberts Rules of Order, will be reviewed at our annual meeting at STAMPSHOW.

COLOPEX 2008 Literature Awards

Fourteen literature awards were presented for the competition held at COLOPEX 2008 in Columbus, OH from February 1-3.

Handbooks and Catalogues

Grand Award

The Liberty Series, Ken Lawrence, C. David Eeles, and Anthony S. Wawrukiewicz, authors

Gold (Court of Honor)

The Congress Book 2007, American Philatelic Congress, Kenneth Trettin, editor

Gold

Canadian Postage Stamp Errors of The Queen Elizabeth II Era

Volumes I, II, III, Joseph Monteiro, author

Index to Congress Books No. 1-No. 72 (1935-2006), John Kevin Doyle, editor

The Liberty Series, Ken Lawrence, C. David Eeles, and Anthony S. Wawrukiewicz, authors

StampShow 2008 Breakfast

The Writers Unit will feature its normal Sunday breakfast at STAMPSHOW 2008 in Hartford, Connecticut. Breakfast Chair Steven Rod promises a fun time at the August 17 event, so plan to attend. (See page 9)

Our guest speaker will be David E. Failor, Executive Director of Stamp Services for the U.S. Postal Service, who will reflect on promoting U.S. stamp collecting.

He was appointed Executive Director, Stamp Services in November 2002. As director he is responsible for all aspects of the stamp program including design, manufacturing and distribution of 35 billion stamps per year.

He also serves as a member of the Coordinating Committee for the Smithsonian Institution's National Postal Museum.



David E. Failor

Writers Unit History

WU #30 Historian Steven Rod and I are spearheading an effort to document the 40-year history of the unit. If you have photos, ephemera, articles or stories related to the history of the organization, please contact one of us via the addresses in the masthead. Photos of founders and officers are particularly need. 

Vermeil

Postal Censoring in Finland 1914-1918 CD-ROM (PDF), Roger Quinby, author

Silver

Levy's Boy & Girl Scout Cachet Covers of the United States (catalogue), Jay L. Rogers, author

Society Journals, Periodicals, Newsletters

Grand Award & Gold

The Finnish Philatelist Vol. 12, Nos. 1-4, Roger Quinby, author

Vermeil

The Journal of China Philately, Vol. 2, David Lu, publisher

Silver

Mexicans — The Journal of the Mexico-Elmhurst Philatelic Society International Vol. 56 (2007), Michael D.

Roberts, editor

Henry Clay Stamp Notes, Vol. 20 (2007), John Cropper, editor

Knoxville Philatelic Society News of 2007 Nos. 1-12, Tom

Broadhead, editor; Ralph Dinwiddie, publisher

Yule Log, Vol. 39 (2007), Tom Neuffer Emswiler, editor; Janet Milne, editor 



Short Takes News & Commentary

2008 Kehr Award Nominees Sought

Nominees are being sought for the annual Kehr Award that recognizes a living philatelist who has contributed to the hobby's future. The nominee should have demonstrated activities in one or more of these categories for at least five years: work showing a high level of creativity in making collecting attractive to newcomers; efforts showing a high degree of dedication in working directly with newcomers and youth; and activity in developing and administering programs aimed at recruiting newcomers and fostering their growth.

Send the nominee's name, accomplishments, and supporting documentation to the APS, Kehr Award Committee, 100 Match Factory Place, Bellefonte PA, 16823, by June 13.

Rod Will Return in the Third Quarter

Steven J. Rod was unable to submit his *Rod of History* column for this issue because of other commitments. His contribution will return to the *COMMUNICATOR* in the third quarter issue.

86th PHLNDX Update

The 86th update to the PHLNDX project was issued to the APRL at the beginning of March. This update encompasses approximately 5,500 entries. Areas covered are current publications, much of what was published in 1937-1938, and the first four volumes of *Stamps*. A fairly extensive file of well beyond 100 titles of

pre-World War II titles for Belgium was captured — most titles in French or Dutch. Several more volumes of the London Philatelist get us through the beginning of World War I. Work is in progress on update 87.

— Gene Fricks

NASM Deputy Director Dies

Donald S. Lopez, 84, deputy director of the Smithsonian's National Air and Space Museum, died on March 3. Mr. Lopez had been with the Smithsonian Institution since 1972, when he became part of the team led by Apollo 11 astronaut Michael Collins responsible for planning the construction and opening of the museum. He was a legendary fighter and test pilot, having flown with the 23rd Fighter Group of the 14th Air Force, successors to Gen. Claire Chennault's Flying Tigers.

Lopez authored *Into the Teeth of the Tiger* (Bantam, 1986), *The National Air and Space Museum: A Visit in Pictures* (Smithsonian Institution Press, 1989), and *Fighter Pilot's Heaven: Flight Testing the Early Jets* (Smithsonian Institution Press, 1995).

Expert Help for Writers and Editors

Charles J. Peterson, Writers Unit #30 past president, offers free critiques for periodicals and books / manuscripts. Submit the four most recent issues. Include postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days.

Inquire before sending books and manuscripts, providing a brief description. Return time will vary, depending on length and other commitments. Include a SASE. Send your materials to Peterson at P. O. Box 5559, Laurel, MD 20226. His phone is 301-776-9822; e-mail CJP7777@AOL.COM. 



Letters To the Editor

Preserving E-Data Still Moribund?

I thought the article on preserving electronic media in the recent issue of *THE PHILATELIC COMMUNICATOR* was interesting (David L. Straight, "Will Your Web Site Outlive You?," first quarter 2008).

I recall attending a seminar at *PACIFIC '97* on the very same topic. I was not part of the discussion at Portland, but if I use the article as a guide it appears there has been little progress from a philatelic aspect to preserve electronic data such as Web sites. We know some selected Web sites are saved at WWW.ARCHIVE.ORG in the Wayback Machine, but I still see no effort by any philatelic library including the APRL to save anything.

As the article stated, the technology is there to capture them, but again using the article as an update there seems to be a lack of leadership or any organized initiative to actually do something.

I would think the ideal leader would be someone with a library background to define a framework to gather, store, and index so

people could use these materials as any other library materials. This problem cannot be unique to philately and I know of several Web sites that have disappeared over the years so some of that information is lost forever.

— Al Gore, by e-mail

EDITOR'S NOTE: Al Gore was formerly editor of *The Computerist*, quarterly publication of the now defunct Philatelic Computing Study Group.

The Amazing Wayback Machine

Regarding David Straight's article on archiving data, I thought I would mention the Wayback Machine, the Internet archiving site — WWW.ARCHIVE.ORG. I was amazed a few years ago when I entered my old web page, which was at least 10-years old, and there it was — not perfect, but generally most everything you might need for reference. Some graphics and links do not archive but it is a real "blast from the past."

— Ronald Hill, Littleton, CO

EDITOR'S NOTE: Ronald Hill is editor of *Scribblings*, journal of the Rocky Mountain Philatelic Library.

We Welcome Your Letters

Let us know what you think. We always welcome your letters to the editor. 

A New Tool for Philatelic Writers and Researchers

By David L. Straight

During the first week of April, I joined Gini Horn, librarian for the American Philatelic Research Library (APRL), along with representatives from the Rocky Mountain Philatelic Library in Denver, the Postal History Foundation in Tucson, and the Collectors Club of New York for a meeting in Bellefonte to explore how cooperation among philatelic libraries might lead to improved information access for library users.

These librarians agreed to establish an online union catalogue — a single shared bibliographic database that will reflect the collections of all the philatelic libraries that elect to join this project. The new cooperative database will be built by adding records to the existing APRL online catalogue (WWW.STAMPLIBRARY.ORG).

The first cooperative test data should be loaded by *STAMPSHOW* in August with a significant quantity of new records expected to be available to researchers by the end of the calendar year.

Since many philatelic libraries operate from drawers of cards and most do not have their catalogues posted to the Internet, the ability to check the holdings of several philatelic libraries with a single search from the comfort of your stamp room will be a significant advancement for philatelic writers, researchers, and scholars. Heightened visibility for their holdings should increase the use of their collections for all the libraries involved in the new database.

Initially, participation in this project is open to any philatelic library in North America. After the database is functioning smoothly, the inclusion of libraries from other parts of the world will be considered. A meeting to demonstrate the shared bibliographic da-



Librarians Meeting

David L. Straight, center back, discusses the new library project with, clockwise right, Gini Horn, APRL librarian; Mark Banchik, Collectors Club of New York; Paul A. Nelson, Postal History Foundation; and Roger Rydberg and Ellengail Beuthel, Rocky Mountain Philatelic Library.

tabase and answer questions about this project will be held during *STAMPSHOW* in Hartford, CT at 1 p.m. on Friday, August 15.

This group of librarians has agreed to meet annually to review progress on the database and explore other avenues for library cooperation. Their next meeting, open to all philatelic librarians, will be held at the Rocky Mountain Philatelic Library in May 2009.

Also, a Web site will be created where librarians can post documents, lists, and hold discussions related to the creation of the shared bibliographic database, their indexing projects, the exchange of duplicate materials (especially for filling gaps in periodical holdings), and other relevant topics. Librarians wishing to participate in these web discussions should contact Gini Horn (GINI@STAMPS.ORG) for a password. 

ATA Honoring Dennis Dengel

Dennis Dengel of Poughkeepsie, NY, a member of Writers Unit #30, has been selected as the American Topical Association's 2008 Distinguished Topical Philatelist. The award will be presented on June 14 at the awards banquet during the ATA's annual convention in Portland, OR. The award was established in 1949 to recognize notable service to topical philately.

Dengel is an ATA life member and has served since 1994 as secretary-treasurer of its Americana Study Unit. He has served on ATA show committees in computer support since 2000, and

has presented lectures at the National Topical Stamp Show to help members better understand electronic communications. He currently serves as chairman of the ATA audio-visual committee overseeing the transfer of the old ATA slide shows onto DVDs. He now authors the "Now Showing" column in *Topical Time* to help readers better understand the process of converting slides to DVDs.

The National Topical Stamp Show will be June 13–15 in Clackamas, OR. For more information, contact Ray Cartier at the ATA, P. O. Box 57, Arlington, TX 76004-0057; telephone 817-274-1181; e-mail AMERICANTOPICAL@MSN.COM; or check the ATA Web site WWW.AMERICANTOPICALASSN.ORG. 



Peterson Receives Lichtenstein Memorial Award

Former Writers Unit #30 president Charles J. Peterson has received the Alfred F. Lichtenstein Memorial Award and is flanked by previous winners. From left, Robert P. Odenweller, Louis Grunin, Peterson, and Thomas C. Mazza.

Collectors Club Honors Charles J. Peterson

By Alan Warren

At the annual awards banquet of the Collectors Club of New York on May 7, Charles J. Peterson was recognized with the Alfred F. Lichtenstein Memorial award for distinguished contributions to philately. In his acceptance remarks, Charlie observed that his interest in stamps was rekindled many years ago while on an assignment in Italy.

During his many years in Europe as a civilian employee of the Department of the Army, he was not allowed to moonlight. However, known only to him, his wife Lanni, and Harry Lindquist, an

interesting column appeared regularly in *Stamps* magazine under a nom de plume.

Charlie felt that he acquired some of his responsibilities in the field of philatelic literature through serendipity. He was in the right place at the right time when asked to become involved with the philatelic literature commission of FIP. He served as commission president for 17 years and continues to serve on the FIP board. He is a past president of the Writers Unit 30 and has distinguished himself as past editor of *Philatelic Literature Review* and *The Chronicle of the U.S. Classic Postal Issues*.

The Lichtenstein award is now added to Charlie's long list of honors that include the Writers Unit Hall of Fame, Roll of Distinguished Philatelists, and the APS Luff award (twice). He credits Daniel Vooyo and Bud Hennig with encouraging him as his mentors. In closing, Charlie wished the New York group's success in planning the 2016 international exhibition to be held in that city. 

Winter, Proud, Startup to Sign Distinguished Philatelists Roll

Richard F. Winter of Greensboro, NC, a member of Writers Unit #30; Edward W. B. Proud of the United Kingdom; and Robin M. Startup of New Zealand have been invited to sign the Roll of Distinguished Philatelists at the Philatelic Congress of Great Britain at Stratford-upon-Avon on July 26.

A retired Navy commander, Winter edited the foreign mails section of the *Chronicle of the U.S. Classic Postal Issues*, the U.S. Philatelic Classics Society journal, for more than 20 years. He has written more than 80 articles on transatlantic mail. Winter coauthored *North Atlantic Mail Sailings, 1840-75*, published by

the USPCS in 1988. He also wrote *Understanding Transatlantic Mail, Volume 1*, published by the APS in 2006, and he is working on Volume 2.

Proud authored a series of handbooks on British Colonial postal history, covering 81 colonies or protectorates. He also initiated the magazine *Postal History International* (1972-79). He has been honored by an award from Italy's Associazione Italiana di Storia Postale for his work in promoting philately and postal history.

Startup is the foremost postal historian in New Zealand. He is the author of or contributor to more than 60 books, including complete sections of Volumes 3 and 4 of *The Postage Stamps of New Zealand*, and founder and editor of *The Mail Coach*, bimonthly journal of the Postal History Society of New Zealand. 

Software for Digital Philatelic Studies

By Albert W. Starkweather

In his current article on digital references and studies, Francis Adams discusses two useful software tools — optical character recognition (OCR) and photo editing. There are two great pieces of software available for both Macintosh and Windows computers, one moderately priced and one free, that should satisfy these needs.

ReadIris Pro for OCR

Unless one is a master typist or has access to one, optical character recognition is the alternative to converting printed documents into editable text. Most scanners come with some bundled version of OCR software; most is inferior. When Xerox TextBridge Pro was no longer developed for Macintosh, I tested several programs and finally settled on *READIRIS PRO 11* (WWW.IRISLINK.COM) because of its ease of use, reliability, and competitive pricing.

ReadIris works seamlessly with my scanner and Microsoft Word, handling most *good* source material automatically. Good means printed text that is printed in black on a white background in a traditional font, such as Times. Gray or colored type and that on non-white backgrounds works less successfully, as does sans serif or extremely stylized fonts.

Setting up the software is extremely easy, mostly involving selecting your scanner and target application from drop-down lists — an Epson Perfection scanner and MS Word in my case. Converting a document involves turning on the scanner, placing a document on its bed, and clicking **ACQUIRE** on the ReadIris screen. The document is then scanned, recognized, and then copied and pasted into the word processing program. With good source material accuracy is nearly 100 percent. (The example shown above right was the source of the *COLOPEX* report on page 3.)

There is a more interactive approach to problematical material, which allows the user to define areas to be scanned, to train recognition of characters the program does not recognize, and to set other customized options. The automated process takes only seconds, while the interactive method may take up to several minutes, depending on the number of characters that are not recognized. Similar documents will be processed much more quickly once training information is saved.

No matter which approach is used, it is very important to proofread carefully once the text is imported.

Street price is about \$110, a whopping \$390 less than its leading competitor, OmniPage Pro 16.

Olympus Master 2

Although Francis Adams is a proponent of Adobe Photoshop Elements and I rely solely on Adobe Photoshop CS3 Extended, there are alternatives. One of my favorites is Olympus Master 2, which is bundled with Olympus Digital Cameras and is available as a free download (WWW.OLYMPUSAMERICA.COM). The program allows anyone, regardless of the camera or scanner they own, to view, organize, edit, create, share, and print digital images.

Although I normally would turn up my nose at such a program and had discarded earlier versions with previous Olympus



ReadIris Pro 11, top, works seamlessly with your scanner and word processing program. Olympus Master 2, below, is a convenient and free image editing program. Both are user friendly.



cameras I have owned, I rediscovered Master 2 when a friend asked me to research Photoshop alternatives for a photo seminar he was preparing.

Master 2's editing palette offers resize, crop, insert text, brightness & contrast, color balance, tone curve, gamma, auto tone correction, hue & saturation, monochrome & sepia, sharpness & blur, distortion correction, and red-eye reduction. All of these steps display the original image side-by-side with the unsaved output. This is particularly useful to less experienced users who get visual confirmation of the changes they are making.

The program is well documented and its animated help guide is particularly useful.

This is not a program for those who wish to create complex photo compositions or work on images needing a great deal of correction. However, for the quality of images being produced by today's digital cameras and scanners Master 2 is perfect for producing print and on screen images.

Although Olympus also offers Olympus Studio 2, which offers more extensive image management, for \$100, Photoshop Elements 6 at well below \$100 is a far better deal.

Barth Healey, 1939–2008

Barth Healey, 68, an editor at the *New York Times* for three decades who also wrote the newspaper's stamp column from 1988 to 1993, died March 29 at a hospice in Melville, Long Island. The cause was complications from prostate cancer, said his son Matthew Healey, who is a designer and occasional writer for the newspaper.

Healey, who was Writers Unit #30 eastern vice president since 1995, offered advice to Writers Unit member editors and authors of philatelic journals in the areas of writing and layout.

He was a national and FIP accredited philatelic literature judge.

He was an editor for more than 30 years at the *New York Times*, most recently on the foreign news desk. His stamp column garnered him the Lidman Award for philatelic writing in the non-philatelic press, in 1988 and again in 1993. He also served as editor of the *American Philatelic Congress Book* in 1995, 1996, and 1997.

Other journals in which his articles appeared include *Linn's Stamp News*, the *American Philatelist*, and *Scott Stamp Monthly*. Healey's collecting interests included diplomatic pouch mail, U.S. plate number coils and blocks, the Italian area, and topical collections on journalists and typography.

Drawing on his experience as a foreign correspondent and editor, Mr. Healey mixed straight-up news with social and po-



Barth Healey

litical commentary to explore the world of philately in his column, *Stamps*, delving into the use of stamps as tools of political propaganda and public awareness. Among the topics he discussed were anti-Semitism in Nazi Germany, the Chinese adoration of Mao and the reach of American pop culture overseas, as evidenced by the Rocky stamps released in several African and Caribbean countries.

John Bartholomew Healey was born in New York City on September 22, 1939. He graduated from Regis High School in Manhattan in 1956 and received a bachelor's degree in mathematics from the College of the Holy Cross in Worcester, Mass., in 1960.

He began his journalism career in 1957, working as a clerk for the *New York Times*. It was there that he met his wife, Natalie (Lee) Healey, a secretary to Harrison E. Salisbury, then an assistant managing editor. The Healeys were married in 1966 in East Pakistan, now Bangladesh, where Healey was working for the aid organization Catholic Relief Services.

Healey joined the *Wall Street Journal* upon returning to the United States and was the Rome bureau chief for the AP-Dow Jones News Service from 1969 to 1978. Among the stories he covered was the kidnapping of 11 oil ministers during an OPEC meeting in Vienna in December 1975.

In 1980, he rejoined the *Times*, where he was an editor on the business, news and foreign desks.

Mrs. Healey died in 2002. Mr. Healey is survived by two sons, Matthew Healey of Port Washington, NY and Adam Healey of Charlottesville, VA; two sisters, Beth Kossuth of Boston and Kate Sheehan of Niles, MI; one grandson; and his partner of four years, Jane Thomas.

— Fernanda Santos, *New York Times*, and Alan Warren

HARVEY M. KARLEN, 1918–2008

Harvey M. Karlen, Ph.D., of Oak Park, IL died on February 9, 11 days short of his 90th birthday. He authored 10 books and more than 100 published articles on Chicago postal history. He was inducted into Writers Unit #30 Hall of Fame in 2003.

Dr. Karlen was an historian, particularly in the field of postal history, as well as an internationally acclaimed philatelist and teacher. His first book, *Chicago Postal History*, was published in 1970 by the Collectors Club of Chicago. His fourth book detailed postal history of the 1893 Colombian Exposition. His best known book is *Chicago's Crabgrass Community*, which examines the relationship between local postal services and neighborhoods that became part of the greater city.

Dr. Karlen earned an A.B. from the University of Chicago in 1939 and his doctorate from the same university in 1950. A professor of political science for 41 years in New York and at Chicago City College, he is recognized as a pioneer in teaching college courses on open circuit television.

Contributions in his name may be made to the Jewish United Fund of Chicago or Oak Park Temple B'Nai Abraham Zion.

JAMES NEGUS, 1927–2008

James Negus died on February 22, his 81st birthday. He was a member of the Writers Unit Hall of Fame, having been elected to the honor in 1992. Perhaps he is best known for his landmark book *Philatelic Literature: Compilation Techniques and Reference Sources*, published in 1991. His career was based on book editing and technical information. In 1977 he was named editor of the *Stanley Gibbons Catalogue*, which position he held until 1981.

The London native previously was National Philatelic Society librarian from 1955–1961, during which time he compiled the literature index. He edited the society's journal, *The Stamp Lover*, in 1964 and 1965. He also edited the *Journal of Chinese Philately* and its forerunner from 1954–1960 and served the China Philatelic Society of London as research librarian from 1970–1976.

Negus was associate editor of the *Philatelic Literature Review* from 1969–1975 and consultant editor to *Stamp World* magazine in 1987. He was a prolific author and contributed articles and columns to many of the major journals in the United Kingdom and the U.S. He was a fellow of the Royal Philatelic Society London.

— Alan Warren

DALE R. PULVER, 1929–2008

Dale R. Pulver, 76, of Mentor, OH, a prominent philatelic researcher and authority on the stamps and postal history of Mexico, died March 26. He was a member of Writers Unit #30 and wrote a monthly column on Mexican philately for *Linn's Stamp News* for 25 years. His first column appeared on May 9, 1983. His final column appeared in the April 5 issue.

Pulver also wrote *Introduction to the Stamps of Mexico*, published in the *Linn's* handbook series in 1992.

He was thrice honored by the U.S. Philatelic Classics Society, receiving the Stanley B. Ashbrook Cup in 1978 and the Lester G. Brookman Cup in 1986 and 2000.

Pulver won the Ashbrook Cup for his series of articles for the society's *The Chronicle of the U.S. Classic Postal Issues* on the postal history of the Mexican-American War. The Brookman Cup is for outstanding service to the society.

His article on "The Analysis of Postal Markings on Pre-Stamp Covers of Mexico" in the 1987 *Congress Book* won the McCoy award for the best article in the annual publication.

Some of his many exhibits were shown internationally and won awards at *ISRAPHIL 85* in Tel Aviv and *AMERIPEX 86*.

Born June 18, 1929 in Rochester, NY he started his education in a one-room, stone schoolhouse in Spencerport, NY. He received a bachelor's degree in chemical engineering from Cornell University. Pulver was a chemical engineer at the former Diamond Alkali Company in Painesville, OH for 34 years, prior to his retirement in 1986. This included a five-year assignment in Mexico from 1964 to 1969, which kindled his interest in the philately of Mexico.

Memorial contributions may be made to Advent Lutheran Church Memorial Fund, 7985 Munson Road, Mentor, OH 44060 or to the American Philatelic Research Library for acquisition of Mexican philatelic research material, 100 Match Factory Place, Bellfont, PA 16823.

DMYTRO BYKOVETZ, 1935–2008

Dmytro Bykovetz, Jr., 72, of suburban Philadelphia, died February 24. The retired postal worker was a longtime chairman of translation services for many philatelic organizations, including the APS, American First Day Cover Society, American Topical Association, American Air Mail Society, and Vatican Philatelic Society.

The Ukraine native, who earned a B.A. in linguistics at Temple University, had recruited more than 100 volunteer translators after taking over the APS translation committee in 1977.

He was awarded the John N. Luff award in 1990 for outstanding service to the APS. The ATA named him distinguished topical philatelist in 1989.

— Alan Warren



Dale R. Pulver



Hartford,
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USPS Executive Director of Stamp Services
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David Failor ...

was appointed USPS Executive Director of Stamp Services in November 2002.

He is responsible for all aspects of the stamp program, including design, manufacturing, and distribution of 35 billion stamps per year.

He also serves as a member of the Coordinating Committee for the Smithsonian Institution's National Postal Museum.



Reviews

Print and Electronic

Books & Catalogues

A Tale of Three ATA Handbooks

Women on Stamps Volume 5 by Helen Cockburn. 312 pages, 5½ × 8½ inches, perfect bound. ©2007 American Topical Association. \$22 for ATA members, \$26 for nonmembers plus \$3 U.S. postage, \$9 for Canada and Mexico, and \$11 elsewhere from ATA, P. O. Box 57, Arlington, TX 76004-0057.

Watercraft on Stamps II, Katherine A. Kirk, editor. 316 pages, 5½ × 8½ inches, perfect bound. ©2007 ATA. Same prices.

Watercraft on Stamps, Katherine A. Kirk, editor. 170 pages, 6 × 9 inches, perfect bound. ©1991 ATA. \$15 for ATA members; \$17 for nonmembers. Same shipping costs.



This review could easily be subtitled “The Good, The Bad, and The Ugly.” The good news is that the ATA appears to be moving in the right direction with its extensive selection of handbooks that are now produced in house, allowing it much more control over the final product.

Making the Congress Books More Useful

Index to Congress Books No. 1–No. 72 (1935–2006), compiled by David L. Herendeen and edited by John Kevin Doyle. 166 pages, 7 × 10 inches, perfect bound. ©2007 American Philatelic Congress. \$42 to U.S. addresses, \$47 elsewhere postpaid from John Kevin Doyle, 5815 Lenox Road, Lisle IL 60532-3138.

The yearbooks of the American Philatelic Congress are a great resource for students of postal history. The diversity of topics and the depth of knowledge reflected in the articles require an index so that researchers can access the nuggets to be found in the pages of more than 70 years of publication.

Although several cumulative indices to these handbooks appeared over the years, the present effort takes advantage of current technology not only to prepare an index, but also to maintain it online where it easily can be updated. The author index cites the article title, year, book number, and beginning page number. Many of these authors reflect the efforts of well-known contributors to

Women on Stamps Volume 5 may be the archetype of the new ATA handbooks and certainly is among the most useful. The handbook, which is cross referenced to the previous volumes, opens with a checklist of stamps featuring women, followed by short biographies which comprise the largest section, and concludes with a new section that lists postal stationery and booklets depicting women. Biographies of women listed in previous volumes are not included.

The cross referencing scheme is not perfect. For example, Dr. Mary Walker, the pioneering Civil War surgeon from Oswego, NY, is not listed, although the U.S. honored her in 1982.

Cockburn also has incorporated 13 gallery pages depicting stamps and stationery of women involved in stage and screen, literature, music, science and medicine, air and space, and sports. All but the last are in full color and on better quality paper. Although the reason why particular subjects were selected is mystifying, the galleries add a nice touch to the handbook.

Watercraft on Stamps II follows ATA's new commitment to better design and more attractive cover design, but falls short in the information it provides. Unlike *Women on Stamps Volume 5* and despite the addition of four supplements on naval history, this handbook is little more than a glorified checklist.

The supplements, each four to six pages, cover “The Very First Boats — Dugouts,” “Viking Boats,” “Clipper Ships,” and “The Panama Canal.” Each is well illustrated with subject-related stamps. All are in full color, except for the Panama Canal section where only the first of its six pages is in color. Although they are in chronological order, these supplements fall far short of telling the history of watercraft. Missing are such important elements as the development of sailboats that expanded trade on the Nile River and in Mediterranean countries and development of steam and nuclear power.

Although they are far from perfect. *Watercraft on Stamps II* and *Women on Stamps Volume 5*, show great improvement over the original *Watercraft on Stamps* that is typical of the many handbooks ATA produced for years. Those books were mostly densely packed pages, occasionally broken with gray illustrations, with unattractive type-writer style fonts that only the most dedicated would tackle.

— Albert W. Starkweather

philatelic literature such as Boker, Cohn, Brett, Graham, Herst, Klein, Lidman, Mueller, Rich, Stone, and Zirkle among others.

The subject listings consume four times as many pages as the author listings. The subject entries carry author's name and the same data as shown in the author listings.

An introduction to the volume would add some interesting detail such as a history of previous efforts to prepare indices of the Congress books, and a discussion of how the subject terms were selected, such as by the choice of the indexer or using a term guide like Smith and Kay's *Manual of Philatelic Headings Used by the American Philatelic Research Library*.

Names in the author listings and terms in the subject listings appear in bold print so that they stand out. The typeface is easy to read. Plans are to update the index annually on the American Philatelic Congress Web site (WWW.AMERICANPHILATELICCONGRESS.ORG) and to release a print version every five years if warranted.

— Alan Warren

Catalogues, Handbooks & Yearbooks

***The Postal Service Guide to U.S. Stamps 34th Edition.* 368 pages, 8¼ × 10½ inches, spiral bound. ©2007 for the USPS by HarperCollins Publishers. \$19.95 plus S&H from: USPS Stamp Fulfillment Services, P. O. Box 7247, Philadelphia, PA 19101 or 800-STAMP-24.**

The guide to U.S. stamps provides a basic list of U.S. regular issue and commemorative stamps from Scott 1 through 4119, the 39-cent October 2006 Kwanzaa stamp. Also included are many back of the book items, including airmail, semipostals, official mail, newspaper stamps, duck stamps, stamped envelopes, and postal cards. Souvenir pages and commemorative panels are also listed.

Listings are organized by Scott number, and the denomination, subject and date of issue are provided, along with values for used, unused, plate blocks/line pairs and first day covers. Major varieties are also provided. The vast majority of the stamps are illustrated in high-quality color. The 2007 program, while not catalogued, is described and illustrated at the front of the volume. With a publication date in the fall of 2007, one would expect that at least half the 2007 program should have been catalogued.

Interspersed throughout the catalogue are brief stories about selected stamp issues. A select reference list of organizations and publications is offered and is reasonably up to date. I find the organizational mix of listings somewhat strange as a number of smaller groups are listed, but the American Revenue Association is not.

One feature that you won't often find is a complete list of the various series that the USPS has offered, along with the stamps that comprise the series. A brief glossary and an expansive topical index completes the work. The spiral binding is adequate for the 368-page book, which is 16 pages longer than the previous edition, and the price makes it a good deal for the beginning collector.

***The 2007 Commemorative Stamp Yearbook.* 64 pages with 117 stamps, 8¾ × 11¼ inches, perfect bound. ©2007 for the USPS by HarperCollins Publishers. \$64.95 plus S&H from: USPS Stamp Fulfillment Services, P. O. Box 7247, Philadelphia, PA 19101 or 800-STAMP-24.**

The latest edition of this USPS perennial best seller features a lighthouse during sunset on the cover and on the included, rather flimsy, cardboard slipcase. It is a slight step backward from the 2006 *Commemorative Yearbook* that came with a hard slipcase and with the stamps mounted on their appropriate pages.

As in past years, each commemorative stamp has a brief story accompanied by a variety of supporting illustrations and a place to mount the stamp or stamp set. Highlights included in the 2007 volume are Oklahoma Statehood, Settlement of Jamestown, Star Wars, Pollination, Pacific Lighthouses, Marvel Super Heroes, Vintage Speedboats, Alpine Tundra, Art of Disney, Polar Lights and individual stamps for Ella Fitzgerald, Henry Wadsworth Longfellow, Louis Comfort Tiffany, James Stewart, and Gerald Ford.

While the commemoratives are well covered, the regular issues, airmails and special stamps are not. For example, stamps for Bighorn Sheep, the Forever stamp, Margaret Chase Smith, Harriet Beecher Stowe, Okefenokee Swamp and the Priority Mail and Express Mail issues are not included. The yearbook, with its attractive layout and high production quality, would make a nice gift but there is not enough substance for serious philatelists.

***Collection Canada 2007.* 100 pages with 52 stamps, 10¼ × 10¾ inches, perfect bound. ©2007 by Canada Post. \$56.95 CAN from National Philatelic Centre, 75 St. Ninian St., Antigonish, NS B2G 2R8 Canada or 800-565-4362.**

Collection Canada is the annual counterpart to the USPS's *Commemorative Stamp Yearbook*. As in past years, *Collection Canada 2007* outshines the quality production of its southern neighbor. The book has stories about each 2007 commemorative, but the features are more detailed, the layout and production are more impressive and the stamp mounts are already bound into the proper place. Even the nylon slipcase is more innovative. In this case it features a record with a guitar cover to highlight the Canadian Recording Artists set of four.

Stamps featured include: Flowers, insects, national parks, lilacs, endangered species, architects, law societies, scouts, flags, International Polar Year, artist Mary Pratt, Montreal founding, Ottawa 150th anniversary, George Vancouver, FIFA U-20 World Cup, Year of the Pig, and holidays. The illustrated stamps are thematically divided into: The natural world; a respect for tradition; the permanence of change; true Canadian legends; exploring the heart mind and soul; forging a national identity; and passions and pastimes.

The write-ups are in English and French. The book includes an envelope with 52 mint stamps with a face value of \$32.39. However, times have changed. In 2002 the price of the book was only about \$8.50 more than the value of the stamps. Today its nearly \$25 more. Still, this makes an excellent gift and it makes an attention-getting appearance on your coffee table.

***2008 U.S. First Day Cover Catalogue and Checklist* by Michael Mellone. 315 pages, 4¼ × 7 inches, perfect bound. ©2007 Scott Publishing, Sidney, OH. \$12.99 plus S&H from Amos Hobby Publishing, 911 Vandemark Road, Sidney, OH 45365; 800-572-6885.**

The 2008 annual edition of Mike Mellone's first day cover catalogue lists FDCs through the June 2007 Pollination set. The format follows that of previous editions and identifies each Scott listed issue by Scott number and subject, followed by the first day date and city and, when known, the number of FDCs canceled. Values are provided for cacheted FDCs with singles, blocks, and plate blocks. A value for ceremony programs is also listed.

Stamp images are provided to help with stamp identification and an introductory section provides valuable information about leading cachet makers and how to service and collect FDCs. A cachet calculator is included to allow collectors to get an approximate comparative value for each major cachet maker. Whether you are at home or at a show, this little book is an ideal reference that is useful for quickly checking Scott numbers and their first day dates.

***Linn's 2006 U.S. Stamp Yearbook* by George Amick. 463 pages, 6 × 9 inches, hardbound and softbound. ©2007 Linn's Stamp News. \$40 hard cover and \$30 soft cover plus S&H from Amos Hobby Publishing, 911 Vandemark Road, Sidney, OH 45365. 800-572-6885.**

The 24th edition of the annual Linn's Yearbook series has made its appearance and author George Amick has produced another gem. As in past years, he records each of the year's issues, incorporates all the technical data and provides behind the scenes background information you will find nowhere else. Amick had his work cut out for him as 2006 saw a near-record 240 collectible varieties of

Continued on Page 12

Linn's — Continued from Page 11

stamps and postal stationery, just missing the 2002 mark of 242.

The near-record number of issues is largely due to the eight-stamp Favorite Children's Book Animals, 12-stamp Happy New Year, 40-stamp Wonders of America, six-stamp Distinguished American Diplomats, 20 stamp D.C. Comic Book Super Heroes, 10-stamp Quilts of Gee's Bend, and 10-stamp Southern Florida Wetland panes. For each 2006 issue, there are interviews with stamp designers, comments from U.S. Postal Service officials, examples of preliminary designs, coverage of first day ceremonies and much more.

U.S. Classic Postal Issues Indexed

Annotated Cumulative Subject Index to The Chronicle of the U.S. Classic Postal Issues, Journal of the U.S. Philatelic Classics Society for Issue Numbers 1 through 200, compiled and published by Joseph J. Geraci, 2007, 591 pages with CD-ROM, 8½ × 11 inches, card bound. Available from the author, P. O. Box 4129, Merrifield, VA 22116. Price \$75 plus \$10 shipping.

The allure of being able to find any item mentioned in the *Chronicle* since it first appeared in 1948 is beyond question. How well does this book accomplish that task? Readers often look at a reference book and open it at random. With this volume, that is a mistake. Each page is the same font size, some paragraphs are indented and occasionally a set of numbers is bold. There are no headers to let you know where you are in the book or to indicate a larger category.

With my first random choice, on page 352, I found a “, mute, cork, forged – 119:174*” that looked intriguing. But what category did it refer to? Turning pages I found on page 350 the further sub-category “Philadelphia, Pa.” This was progress, but it was obviously not the full story. That required thumbing back to page 257 to find that it was part of “Towns [includes Special Service handstamps, Transatlantic markings, etc. For comprehensive listings by State or Territory, see United States, States.]” But this listing was part of a greater listing that started on page 208 “Postal Markings, [see also Definitions for explanations of usage, by type; also individual markings by name].” Ultimately, it was necessary to turn back to page 115 to the listing “United States of America,” which was under a larger section “Countries and Subjects in Alphabetical Order/Subjects beginning with the letter “U,” on page 13.

Wise readers will consult the “Introduction and Key to the Index” found on page 8. This section offers an explanation of the conventions used in the book and addresses the anomalies of special issues of the *Chronicle*. It states on page 8 that “the Index is divided into seven Sections,” but the final one, Section 7, Author Index, has not been completed, and is not included.

The entries are not annotated, and are given as only a volume and page number. Even if one had access to the full set of the *Chronicle* it is difficult to tell the circumstances under which an entry was made. The “forged mute cork” cancellation might have been discussed in detail or could just be a passing reference in another article. The title of the article would have been a major plus for all the listings. Failing that, a list of the titles of all the articles could be presented in a linked database to permit that additional

A few of the interesting background stories include how the 40 Wonders of America categories and subjects were chosen and which ones were passed over; how a U.S. government official who opposed giving asylum to refugees from Hitler's persecution almost wound up on a stamp and how the inept efforts of the Federal Duck Stamp Office in distributing its collector pane alienated collectors.

This beefy 463-page tome is packed with illustrations to support Amick's easy to read narrative. All serious collectors of U.S. stamps should have this book on their shelves.

— Peter Martin

information to be a part of a search. Why not also include the name of the author?

A search under “Forgeries and Fakes” for something similar to the “forged mute cork cancellation” was frustrating. The alphabetized listing showed nothing under “mute” or “cork,” and, as with all the other lists, started with the issues by year. Scanning the volume/page numbers yielded an entry of the same number combination under “Postal Markings; Grids, 7 bar round[?] Grid, framed.” That helped a little, although it could have referred to a different marking. Returning to the previously skipped pages of listings by issue date, it was possible to find another under “1847, 10¢ Added, tied by fake grid on stampless Philadelphia cover.” Finally, enough information had come to light to decide whether to look in the old *Chronicle* issues or not. This is not what one would call user-friendly.

Indexing is an art. The key is making it useful to the reader. In this case, running headers on each page to show its position within the larger outline, formatting (both bold print and different type size) to show breaks in various groupings, and other design techniques would help.

The CD-ROM that is included in the back of the book can be read with Adobe Acrobat Reader 7, which is mentioned on page 3 under the table of contents. Attempts to use it with earlier versions were unsuccessful. The directions for the CD on page 10 omit this fact.

With Acrobat Reader 7, the search function works very well. I found that after the first two searches, those that followed were virtually instantaneous. The files shown in the Reader are the same as the book, but the main difference is in the ability to search for key words or volume/page combinations and across many categories, some of which may not seem obvious. To a large degree, this makes up for not knowing the right question to ask. In essence, the CD renders the book superfluous, but it is not sold separately.

This is a limited reference resource, of some use to those who may have access to the past issues of the *Chronicle* and time to work through the tedious process of finding the appropriate items based on key words. The CD improves this, but lack of the titles of articles and their authors is a flaw. Perhaps someone will complete the missing information and scan all the pages of the *Chronicle*, as was done recently with the *London Philatelist*. This would result in a very useful resource.

— Robert P. Odenweller

Electronic Media

On the Trail of Czeslaw Slania

Many Web sites are devoted to the stamp engraving art. Some extremely interesting ones relate to the engravers themselves. Many of the best engravers and engraved stamps originate in Scandinavian countries. Czeslaw Slania (1921–2005), one of the best known modern engravers, has numerous sites devoted to his magnificent stamp art. He engraved his first stamp for Poland in 1951. By 1960 he was a full-time engraver for the Swedish Postal Service.

Several groups are devoted to studying Slania stamps. A nice description of the stamp engraving process can be found at WWW.NORBYHUS.DK/CHUCKM.HTML. It has information on Slania study groups, and links to other Slania sites. The page was created by the late Chuck Matlack and is now hosted by Toke Nørby at WWW.NORBYHUS.DK. Nørby's site is also of interest and contains extensive information on Danish stamps, postal history, perfin, postmarks, Danish ship mail, and links to numerous other postal sites.

Matlack said reasons to collect Slania's work include: "Each piece is a work of art: An engraved stamp consists of thousands of tiny lines, dots and dashes that the human eye conceives as a cohesive picture."; "Czeslaw Slania is the world's most productive engraver."

An amazing Slania exhibit was created by Ann Mette Heindorff at WWW.SLANIASTAMPS-HEINDORFFHUS.COM. Visitors are invited to join an online discussion Slania message board. Beneath that are links to hundreds of Slania stamp pictures, arranged by country. Also pictured are Slania's Banknote engravings, unused designs, revenue stamps, private engravings of movie stars, and more. One of the most interesting sections is on *Joking Stamps*, which shows the micro printing and small hidden engraved messages, and family names Slania frequently included in his art.

Others have continued the line art stamp engraving tradition, including Martin Morck whose site, WWW.MARTINMORCK.COM/PRESENTATION-START-RAM.HTM, has an excellent illustrated section on the engraving process. Illustrations of many of his stamps for Greenland, Denmark, Norway, Austria, and numerous other



countries are also shown. He engraved the 32-cent Cal Farley and 78-cent Alice Paul stamps in the U.S. great American series.

Piotr Naszarkowski, a 1980 graduate of the Warsaw Academy of Fine Arts, may be Slania's heir apparent. He took over and completed final production of the joint 2006 U.S./Swedish Greta Garbo issue. He designed his first stamp in 1985 and has since moved to Sweden and designed more than 100 stamps for the Swedish post. His web gallery [HTTP://WWW.COMHEM.SE/P.NASZARKOWSKI](http://WWW.COMHEM.SE/P.NASZARKOWSKI) has an interesting section called *recurring stamps*, which shows stamps based on similar subjects. The Web gallery also contains portraits, bank notes, labels, drawings and a section filled with his unbelievably intricate black and white stamp designs as well as a separate section for the colored ones. Just look at the quality of the black and white 1993_abbessiner.jpg cat in the black and white section and then compare it to the colored version. The black and white lighthouse design (2004_svenska_hogarna.jpg) is astonishingly complex. Plan to spend at least an hour at this site. If there isn't a Piotr Naszarkowski study group, there should and likely will be in future years.

— Heather Sweeting

StampExpo 400 Web Site Established

A massive philatelic exhibition is being planned in conjunction with New York State's celebration of the Hudson–Fulton–Champlain Quadricentennial in 2009.

The 2009 HUDSON-FULTON-CHAMPLAIN QUADRICENTENNIAL STAMP EXPOSITION (STAMP EXPO 400) is scheduled for September 25–27, 2009 on the concourse of the Empire State Plaza in Albany, NY. This will be a signature event of the of the Quadricentennial celebration and is being sponsored by the New York Federation of Stamp Clubs, in conjunction with the New York State Hudson-Fulton-Champlain Quadricentennial Commission. A Web site has been established for the show at WWW.STAMP EXPO400.ORG.

The venue features more than two acres of space for dealers, a 4,800 square foot exhibit room, and five meeting rooms. There is room for more than 300 frames of competitive exhibits.

StampExpo 400 chairman is Conrad Novick of South Glens Falls, New York, president of the Adirondack Stamp, Post Card & Ephemera Club.



Information and questions about the event may be directed to Novick at STAMP EXPO400@NYSTAMPCLUBS.ORG. Dealer questions and inquiries may be directed to John J. Nunes at NUNESNOOK@AOL.COM.

Journals & Newsletters

Astrophile Back on Track

Published bimonthly by the Space Topic Group (APS Space Unit), 5½ × 8½ inches, saddle stitched, 45 pages, color. Editor Jim Roth, P. O. Box 7606, Colorado Springs, CO 80933-7606; SPACEUNITEDITOR@COMCAST.NET.

Editor Jim Roth has done a terrific job of getting *Astrophile* back on schedule after dealing with several health issues. The all-color journal concentrates on space covers, with most articles dealing with rocket mail. The time period spans the entire space era.

A recent issue showed two flown covers from the 1936 experimental rocket plane flight from Greenwood Lake, New York by Willy Lee. In addition to two flown covers, the article is complemented by collateral material including a letter written by Willy Lee detailing the two flights and photographs from the actual flight. Another article in the same issue tells the story of Wernher von Braun and the development of the German V-2 rocket also illustrated with covers and photographs.

Besides space covers other articles looked at covers from

the recovery ships that met astronauts upon splashdown. The articles show that these items are popular and have their own classification system. Some are even contrived depending on the scarcity.

Articles ranged in length from one page to seven pages for feature articles and were clearly written with plenty of graphics and color illustrations. News regarding society activities and members begin each issue and a survey of recently issued space stamps concludes every journal.



— Alfred Carroccia

Briefly Noted

U.S.C.S. Log is published monthly by the Universal Ship Cancellation Society, Inc. The 32-page, saddle stitched journal is 8 × 10½ inches.

The study of naval and maritime postal is a unique postal history area because of its ever changing and evolving nature. Ships, particularly Navy, continually change ports, with many addresses and irregular ports of call on long tours. A result is many interesting covers with unusual cancellations and markings or cachets. The focus can center on ship name or class, cachets or postmarks. With pre-1930s covers the amount of material seems endless.



The November 2007 issue featured a Thanksgiving cover with a short narrative on the USS *Tarpon* where the cover was cancelled and its rubber stamped cachet. Eleven feature articles, most one page in length, present topics from all facets of naval history. The longest feature tells the story of the USS *Serpens* through the covers sent from one sailor and its tragic end in an explosion in 1945.

Other departments and regular columns keep the reader up to date on society news and activities. There is even a *Norfolk Navy News* column that updates individual ship news and assignments, a must if one collects individual ship cancellations. Rounding out the issue are two auctions, one with minimum bids under \$10 and the second with minimum bids of \$1 with many interesting ships.

This journal is well written and profusely illustrated. While the illustrations are black and white, the scans are clear and laid out in a format that complements the article. The issue was well balanced between articles and columns. Editor is Richard D. Jones. 747 Shard Court, Fremont, CA 94539; WWW.USCS.ORG.

SEAL NEWS is published quarterly by the Christmas Seal and Charity Stamp Society. It is 8 × 10½ inches, side stapled, approximately 55 pages. Those who thought that collecting Christmas seals was boring and not within the pure definition of stamp collecting were wrong and should read carefully *Seal News*, particularly the Fall 2007 issue, which contains an excellent article "What Are Christmas Seals" by Florence Wright. This brief article was adapted from an exhibit and is an excellent primer for this area of philately.

Other articles examined seals on cover (a true cover has a seal tied by a cancellation), proofs, and Cinderellas. The articles are well written and researched and the illustrations clear although in black and white. An excellent feature of each issue is the interview with great seal collectors. The spotlight on one collector and his collecting interests is an asset to any club or society and can only encourage others in their individual pursuits. Society news and an auction are regular features to each issue. Editor is David Teisler, 268 Liden Ave., Red Hook, NY 12571; TEISLER@AABT.ORG.

— Alfred Carroccia

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

Preparing Content — Continued from Cover

Images

As we're not going to use prepared images or clip art, we'll also need to get our illustrations into digital format. Methods to digitize your images generally include scanning or using a digital camera. Scanning produces good images in general, but using a digital camera can also produce results that in some cases may be superior to scanning due to the quality of the camera's optics and the ability to use its macro features. It depends on your equipment and what your goal is as to how the images are captured.

Image manipulation is also part of this effort and a number of good image processing programs are available. My personal favorite is Adobe Photoshop Elements (version 6 as of this writing) as it has most of the features of full-blown Photoshop, but is priced at less than \$100, a fraction of its big brother. (See page 7 for a review of a free digital image editor, organizer, and browser that works with any digital camera or scanned image.)

The features in Elements continue to expand in number and are more than satisfactory for our needs. We're not sending documents to commercial printers and that's when Photoshop would be required to generate the commercial printer files.

Factors

The most important factors when preparing images for your study are: file format, resolution (clarity), size, focus, and color optimization. Making images appear on computer monitors correctly sized, with good color, and in focus prevents viewer frustration. This does not mean images should be "doctored" to no longer be a true representation of the original. Rather, they should be modified to display properly using the least amount of digital manipulation while making the reproduction vibrant and clear.

Let's define image terms in plain English.

Format

Format of our image files is very important. Photographic images with colors/shades that blend into each other are best displayed in the Joint Photographic Experts Group (jpg) format. Tagged image file format (tiff) is good for photographic images as well, but the file sizes are very large and in most cases prohibitive. Illustrations using line art or large single color areas are best displayed in graphics interchange format (gif) format. This format presents the best option for small file sizes for this type of image.

Resolution

Resolution is a measurement of how many dots are contained within a single square inch commonly referred to as dots per inch (DPI). **EDITOR'S NOTE:** Computer programs, including Photoshop, use pixels per inch (PPI), as the standard. DPI refers to printer resolution, while PPI refers to screen resolution. For our purposes, the terms may be used interchangeably.

Computer monitors typically display images at 72 or 96 DPI as a standard. If you magnify a standard DPI image on the computer screen, the image tends to become a bit fuzzy. That's the result of the white space between the dots becoming more visible to the human eye. Make the image smaller and the dots squeeze closer together, making the image appear clearer.

If an image is prepared at 150 DPI, it will hold its clarity better

than the standard DPI image when magnified slightly. The bottom line is: higher DPI levels allow greater levels of magnification while maintaining clarity. This is also a factor in file size as higher DPI images are larger and require more disc storage space than lower DPI images.

We'll work with tiff images to produce the best image possible before converting the image to a jpg or gif format to optimize the file size. That means it takes less disc storage space and appears quicker on the viewer's computer monitor. The opposite side of the coin of course is image quality. There is always a trade-off when optimizing file size versus image quality. We'll opt for a slightly larger file size but we'll also get higher quality images that can be magnified slightly and provide the viewer a closer look at image detail.

Size

Physical size of the image is simple. How many inches wide or high is the image? (This is not file size.)

Focus

Focus is perhaps the most important factor. If the image is not in focus to begin with, the viewer has difficulty determining what you're trying to illustrate and automatically questions the image's accuracy. Image focus is a function of the care taken when obtaining the original image. When using a camera to obtain images, ensure the item is in sharp focus.

Scanning images is less problematic in that the item being scanned is on a flat surface and the focus distance is predetermined. However, ensure the item is placed flat against the glass of the scanning table or you may develop focus issues.

Color

Displaying color on a computer monitor has become less of an issue as modern monitors display millions of colors. The human eye cannot distinguish the millions of shades modern monitors can display and reducing the number of colors in the image may help to reduce the overall file size of the image. Color may also vary depending on the age and/or calibration of the monitor, scanner or printer; a subject for another article.

Color Optimization

Correctly optimizing the color of an image will provide us with a more vibrant display on a computer screen. The optimization we'll be doing is setting the black and white points of the image – adjusting what's referred to as "levels". Essentially, it's how black is black and how white is white. It's simpler than it sounds and helps to reduce image file size as well as making images more vibrant on computer displays.

Note: In performing the following image manipulation, we are not modifying the digital image such that it no longer represents the original philatelic item being depicted. (No pixels were harmed in the testing and production of these images!)

Caution: Before beginning to edit anything — text or images — ensure you've saved your files to a source folder on your hard drive. You may move a file from one folder to another. That does not necessarily mean the file was copied into the new folder, it may have simply been moved. Copies of your original files should be the only ones worked on.

Back-up the entire folder with all your files to a different media storage device such as a compact disc (CD) or memory stick. Ensure you always have the original files in a safe place that is

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not easily accessible — prevent the accident before it happens; it's only a matter of time otherwise.

Getting It Ready To Come Together

There are only a few basic steps involved in preparing images to make them ready for use in your DPS. If you do not follow the sequence as outlined below, image quality may suffer. (We'll look at simple image manipulation within PowerPoint at a later date.)

I'll note the menu commands and sequence using Photoshop Elements to perform these functions. Actions are in san-serif typeface and an arrow (▶) denotes a subsequent selection from the menu. These screen shots were made on a Macintosh, but should look very similar in Windows.

Source Location

Make a folder on your hard drive to hold all your images and text files. Ensure all your files are placed or saved into this folder. **Note:** You may also have sub-folders, which contain original images, text files, etc. depending on your organization methods. The important thing is that all the files are in the same area and easily found.

Capturing a Digital Image (Scanning)

1. Turn your scanner *on* and open your image software program.
2. Place the item in your scanner as squarely as possible and close the lid.
3. Selecting **File ▶ Import ▶ Select Scanner Type**.
4. Set the *Resolution* to 300 DPI.
5. Press the *Preview* button to view the image.
6. Select the area of the image to scan.

Note: Always select a scan area larger than the item being scanned. Doing this provides margins that are used when making further adjustments to the image through cropping, etc.



Fig. 2. Scanning an image with Elements

7. Press the *Scan* button.
8. The scanned image appears in the window.
9. Press *Save*.
10. Ensure the *File Name* and *Location* are correct.
11. In the *Format* box, select *tiff*.
12. Press *Save*.
12. In *tiff Options*, select the following: *Compression = none*; *Pixel Order = RGBRGB*; *Byte Order = IBM PC*.
14. Press *OK*.



Fig. 3. Selecting an image area to scan

Straightening an Image

1. Open the image file: **File ▶ Open ▶ Choose your Image**.
2. Select the *Straighten* tool in the tool bar.
3. Draw a line parallel to a horizontal or vertical straight line in the image.
4. The image will rotate to position itself along the new axis.
5. Press *Save*.



Fig. 4. Straightening an image

Note: It will be easier to straighten or perform other functions on images if the on screen image size is increased with the *Zoom* tool.

Set Working Format (if format is jpg, gif, or png)

1. Open the image file: **File ▶ Open ▶ Choose your Image**.
2. Change the image format, **File ▶ Save As**.
3. Ensure the *File Name* and *Location* are correct.
4. In the *Format* box, select *tiff*.
5. Press *Save*.
6. In *tiff Options*, select the following: *Compression = none*; *Pixel Order = RGBRGB*; *Byte Order = IBM PC*.
7. Press *OK*.

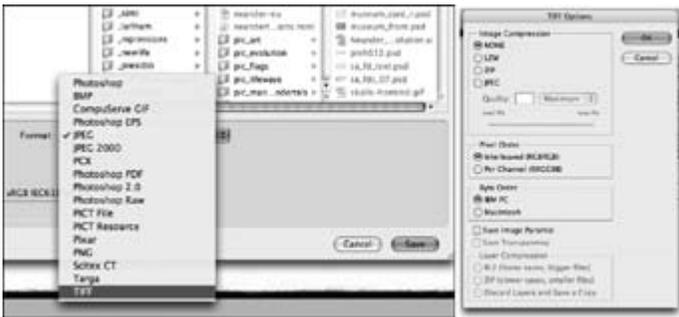


Fig. 5. Converting the file format to tiff

Note: We'll only modify our *Working Image* — the tiff file.
Set Working Image Resolution

1. Open the image file: **File** ► **Open** ► **Choose your Image**.
2. Select **Image** ► **Resize** ► **Image Size**.
3. Deselect *Resample Image* (box should not be checked).
4. In *Resolution* box, enter 150.
5. Press **OK**.

Note: 72 or 96 DPI is standard, 150 DPI is used if a zoom function is desired.

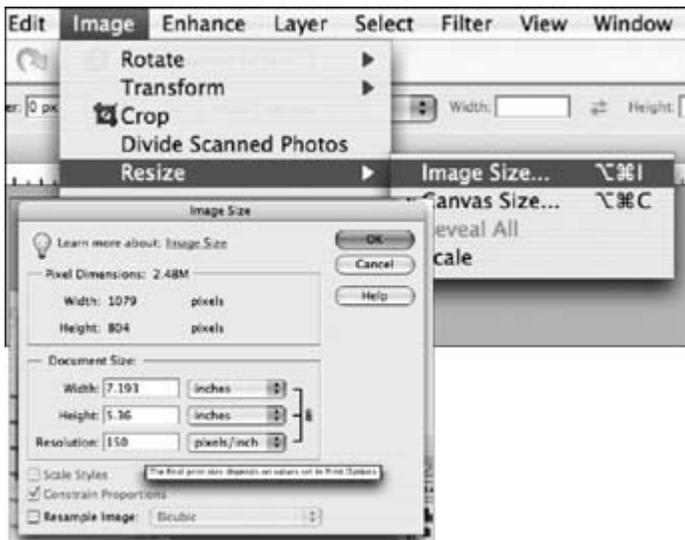


Fig. 6. Changing the image resolution

Cropping an Image

1. Open the image file: **File** ► **Open** ► **Choose your Image**.
2. Select the *Crop* tool in the left tool bar.
3. Draw a rectangle around the area of the image desired.
4. Double click on the new image — or — select **Image** ► **Crop** in the main menu.
5. Press **Save**.

Set Working Image Size (only for reductions)

1. Open the image file: **File** ► **Open** ► **Choose your Image**.
2. Select **Image** ► **Resize** ► **Image Size**.
3. Select *Resample Image* (box should be checked!) *Bicubic*.
4. In the *Document Size* box, select *Inches*.
5. Enter *Width* and *Height* in inches desired.
6. Press **OK**.

Sharpening Reduced Size Working Image (only if the image is better)

1. Open the image file: **File** ► **Open** ► **Choose your Image**.



Fig. 7. Cropping an image

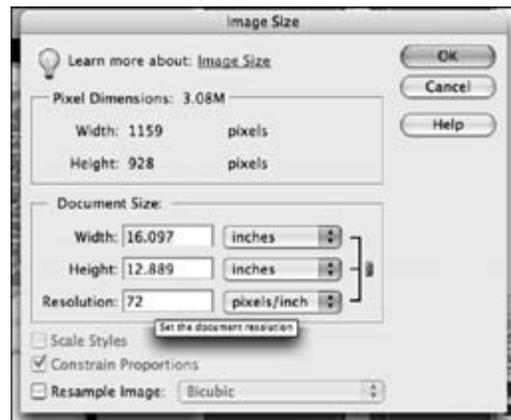


Fig. 8. Reducing image size

2. Select **Filter** ► **Sharpen** ► **Unsharp Mask**.
3. *Amount* = 50%, *Radius* = 1.0 pixels, *Threshold* = 0 levels.
4. Press **OK**.



Fig. 9. Sharpening an image

Set Working Image Size (only for enlargements)

1. Open the image file: **File** ► **Open** ► **Choose your Image**.

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2. Select *Image* ► *Resize* ► *Image Size*.
3. Select Resample Image (box should be checked!) *Bicubic*.
4. In the *Document Size* box, select *Percent*.
5. Enter *110* in the width box.
6. The *Height* changes proportionally automatically.
7. Press *OK*.



Fig. 10. Enlarging an image

Note: Enlarging images must be done as a series of 10 percent steps, not all at once. The computer adds dots throughout the image based on the dots in nearby proximity. This small increment produces better results as the computer has to guess less at how many dots of what shade, etc. to add.

Balancing Color Levels (only if required)

The window with the curve indicates the white and black points of the image. We only need to ensure our triangles match the beginning and end of the curve.

1. Open the image file: *File* ► *Open* ► *Choose your Image*.
2. Select *Enhance* ► *Adjust Lighting* ► *Levels*.
3. The curve window opens and a graphic depiction of the image colors appears.
4. Ensure the Channel = *RGB*.
5. Move the *Black Triangle* to the right to the curve base.
6. Move the *White Triangle* to the left to the curve base.
7. Press *OK*.

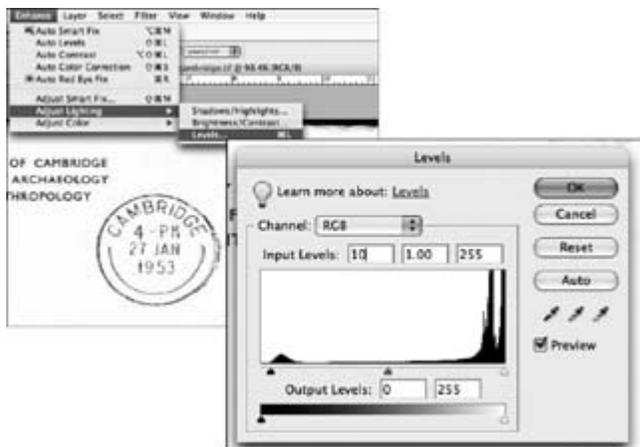


Fig. 11. Balancing image levels (black & white points)

Optimizing Images

1. Open the image file: *File* ► *Open* ► *Choose your Image*.
2. Select *File* ► *Save for Web*.
3. Select *jpg* as the format and a *Quality* setting.

Note: The higher the quality setting, the larger the file size.



Fig. 12. Optimizing an image

4. Press *OK*.
5. Ensure the file name and destination are correct.
6. Press *Save*.

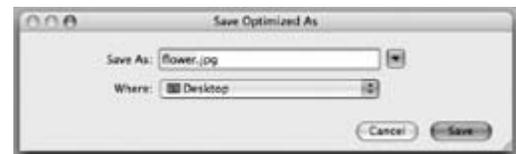


Fig. 13. Saving the optimized image

Other image modifications

Photoshop Elements provides users with many more tools to modify images. One option is the use of layers, which are like a stack of transparent sheets of paper with drawings on them. An example use of this function might be to reconstruct a faded or incomplete cancellation for illustration purposes. The original scan will be on the bottom sheet. If you trace over the cancellation on the top sheet, it will be much clearer, eliminating the texture or color of the original envelope in the bargain. Throw away the bottom layer (or make it invisible) and a clear version of the cancellation is the result.

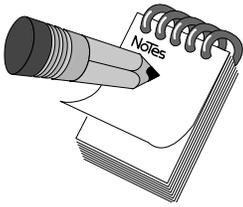
The possibilities associated with image modification are endless. That's the basic reason the philatelic community is so slow to adopt electronic exhibiting. Fakes and manufactured items could be a serious issue.

Conclusion

The satisfaction of seeing the finished product essentially appear before your eyes as you add elements into the study is unrivaled. This is where the *magic* will take place and being well prepared by having all your building blocks ready is the key. Get your building ready as we'll start developing a structure next. 

Thanks

My sincere thanks are extended to Alan Campbell and Richard Maisel for their continuing support in reviewing drafts of these articles and suggesting subjects for discussion.



Secretary-Treasurer's Report

May 06, 2008

New Members

- 1951** Elmer W. A. Cleary, 1768 De Boucherville, Saint-Bruno, PQ J3V 4H3, Canada. Editor: *Mourning Notes* (Mourning Stamps & Covers Club). Sponsor: John Hotchner.
- 1952** Dr. Edwin J. Andrews, 13 Tullamore Drive, West Chester, PA 19382-7065. Author: *American Revenuer* and *Pennsylvania Postal Historian*. Sponsor: Alan Warren.
- 1953** James R. Pullin, 2837 Wright Avenue, Winter Park, FL 32789-6161. Author: *TransAtlantic Mails: The Early Years 1818-1840* (in progress). Sponsor: Peter Martin.
- 1954** Donald James Chenevert, Jr., P. O. Box 1955, Peoria, IL 61656-1955. Former editor: *Illini Philatelist* (Peoria Philatelic Society); Caterpillar Employees Stamp Club and Tri-Country Stamp Club newsletters. Sponsor: George Griffenhagen.
- 1955** Dalene Thomas, 8612 W. Warren Lane, Lakewood, CO 80227-2352. Author: *Lighthouses on Stamps* handbook; Editor: *Philatelic Beacon* (Lighthouse Stamp Society); Columnist: *Topical Time* (American Topical Association). Sponsor: George Griffenhagen.
- 1956** Louis Fiset, 7554 Brooklyn Avenue, N.E., Seattle, WA 98115-4302. Editor: *The Prexie Era*; Freelance Writer: *Postal History Journal* (World War II). Sponsor: George Griffenhagen.

Change of Address

- 0852** F. Burton Sellers, 14515 West Granite Valley Drive, Apt. C225, Sun City West, AZ 85375-6037
- 1644** Ted Bahry, 1026 Watervale Road, Arcadia, MI 49613

Dropped for Non-Payment of Dues

- 0940** John Jerome Kriz, III
- 1336** Daniel S. Pagter
- 1771** Charles A. L. Swenson
- 1804** George W. Holland
- 1831** Kathleen Wunderly
- 1897** Frederick E. Lutt
- 1907** William T. Godfrey
- 1917** George W. Forby
- 1919** Peter W. F. Adgie

- 1922** Ronald E. Hill
- 1928** Thomas P. Johnston
- 1933** James E. Kloetzel

Resignations

- 1756** Joseph C. Sullivan, Towson, MD

Deceased

- 1527** Barth Healey, Fort Washington, NY; *obituary on page 9*
- 1675** Dale R. Pulver, Mentor, OH; *obituary on page 10*
- 1891** Harvey M. Karlen, Oak Park, IL; *obituary on page 9*

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