



THE PHILATELIC COMMUNICATOR

Journal of American Philatelic Society Writers Unit #30

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First Quarter 2007

PREPARING IMAGES FOR PUBLICATION

By Arthur P. von Reyn

Despite the popularity of the Internet, the long-heralded demise of the print media has yet to materialize. In fact, there seem to be more print publications than ever, thanks in part to the availability of easy-to-use desktop publishing software for computers.

As desktop publishing has moved out of the exclusive realm of those in the print business, images have proliferated in philatelic publications ranging from club newsletters to journals. One downside, though, is frequently poor image quality in these publications because contributors either ignore, or are unaware of, basic rules necessary for high quality image reproduction.

About 25-percent of the more than 100 hours spent on laying out each issue of *The Texas Philatelist*, which I help prepare, are devoted to ensuring that the illustrations are clear, include the intended subject matter, and are properly oriented.

This article is intended to help contributors submit the best possible images, reducing the editor's preparation time. However, many of the tips are useful for other applications.

Photographs

For people-type photos of shows, award winners, officers, or first-day ceremonies, the principal problems encountered are camera orientation, proximity to subject, lighting, and camera movement.

ORIENT THE CAMERA CORRECTLY. There is a tendency for photographers to always use horizontal orientation (Figure 1). Check the viewfinder for the best composition, making sure that the subjects are not too far away or have their heads partially chopped off.

GET UP CLOSE AND PERSONAL. Proximity to the subject matter is very important. The intended subject should fill as much of the finder as possible (Figure 2). If it's not physically possible to get as close as desired, use a longer focal length lens.

MAKE IT BRIGHT. Occasionally a photograph is not fit for publication because the subject matter is too dark. This usually is associated with indoor shots and is a consequence of a flash not being used or the subject matter being too far away for a flash to be effective. Move in close and use flash on indoor shots; most flashes have an effective range of not more than 10 to 15 feet.

Continued on Page 17



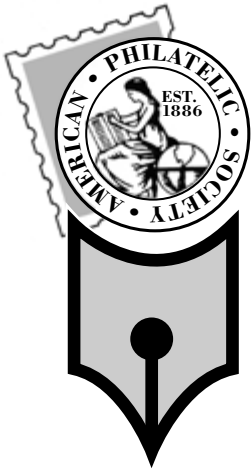
Figure 1. Orient the camera to the subject matter. Check with the camera held horizontally and vertically for the best composition.



Figure 2. If photographing the person was the primary objective, this picture was taken from too far away. Moving closer to the subject or using a longer focal length lens would have been the solution. Enlarging the desired part of the picture can result in a fuzzy image.



Your Views on Editors' Opinions ... Page 5



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Albert W. Starkweather
Editor's Domain

Changing Times

As I was editing Arthur von Reyn's article on *Preparing Images for Publication* and writing my article on color management, I realized how much the role of an editor has changed in the last four decades. When I began my newspaper career in 1983, the roles were clearly defined — reporter, copy editor, typesetter, proofreader, compositor, plate maker, pressman, as well as photographer, darkroom technician, and photoengraver. These days, these roles are often combined into one job under the title of *editor*.

The first change came in the transition from letterpress (hot type) to offset printing, when the jobs of plate makers and photoengravers were eliminated. The clanking Linotype machine was replaced by optical character recognition and later by computer-set type, ultimately making the typesetter redundant.

As computer systems were improved, more and more control of the final product was wrested away from the composing room by the editorial department. At first editors were able to send type directly to a film typesetting device from dedicated newspaper computer systems. As desktop computers and page composition programs were perfected, editors sent camera-ready pages to the composing room, eliminating the need for compositors.

The same technology was employed by the advertising department, whose output was integrated into the pages being completed by the editorial department. During this revolution, proofreaders disappeared from most composing room, leaving that chore to the newsroom.

What this means is that editors have become poorly paid typesetters, proofreaders, and compositors. In many cases, they are also expected to handle electronic image files. As they assumed these additional duties, their time has become increasingly fragmented and the chance for errors has grown exponentially.

The role of the reporter has become blurred as well. In addition to generating formatted copy, many smaller papers also require that they double as photographers. Digital imaging has sounded the death knell for the darkroom and darkroom technicians.

On a much broader level, this revolution has transcended what began with newspapers — being adopted by nearly every other element of the publishing industry.

The greatest obstacle to applying the new technology is on the human end, where those unfamiliar with the publishing process have had these revolutionary tools thrust upon them. Compounding this are word processors who cannot write, drafters who cannot draw, and desktop publishers who cannot design a page. These disciplines must be learned before the tools are employed. Too long has the computer been viewed as an end rather than a powerful tool that can simplify and enhance traditional tasks.

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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. Electronic submissions are preferred. Opinions expressed in *The Philatelic Communicator* are those of the authors, and not necessarily of Writers Unit #30, APS, its officers, editor, publisher, or agents. Letters received by the editor may be printed unless labeled "Not for Publication."

Every effort is taken to ensure accuracy, but validity is not guaranteed. Some product names and images may be trademarks or registered trademarks, and are used only for identification and explanation, without intent to infringe. All editorial matters must be handled by the editor.

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

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

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- James W. Graue.....jimg@icehouse.net (2007)
- Ronald E. Leshner.....revenuer@dmv.com (2007)
- Robert P. Odenweller.....RPOdenwel@cs.com (2009)
- Steven J. Rod.....sjrod@aol.com (2009)

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APS representative: George B. Griffenhagen
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Bylaws: vacant
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Hall of Fame: Peter D. Martin
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Webmaster: Andrew McFarlane
WU #30 Breakfast: Ronald E. Leshner

2007 Is Election Year for Writers Unit



Peter Martin President's Message

This is an election year for Writers Unit #30 and I encourage anyone interested in running for office to contact Nominating Committee Chairman Alan Warren (*see Call for Nominations — page 4*). Positions include president, vice president east, vice president west, secretary-treasurer, and three WU #30 Council members.

Candidates should send the secretary-treasurer a photo, a short biographical sketch, and candidate statement of up to 250 words for publication in the second quarter *PHILATELIC COMMUNICATOR*. If you accept the nomination, come ready to be a working member of the board by assuming at least one of the committee chairmanships. Current committee vacancies include Bylaws and Member Services.

AMERISTAMP Expo 2007

The APS winter show will be held February 9–11 in Riverside, CA. The Sunday Writers Unit breakfast is scheduled February 11 at 8:30 a.m. in the Marriott Orange Crest Room.

Are There Only 100 Greatest U.S. Stamps? Janet Klug will offer insight into a new book to be released by Whitman Publishing. How will the 100 greatest be decided? What stamps should be the 100 greatest? Who is the target audience? Offer your ideas at the WU breakfast. I hope to see many of you there.

STAMPSHOW 2007

Start planning now for the blockbuster exhibition event of the year as the APS summer show travels to Portland, OR, August 9–12. Our regular WU #30 breakfast will be held on August 12, along with literature awards, Hall of Fame presentations, a guest speaker, and door prizes. Our annual board meeting will follow at 10 a.m. after the conclusion of the breakfast. Watch for further details.

Lidman Prize

We are also looking at reviving a major award for philatelic writing in non-philatelic publications. The Lidman Prize was awarded by the Council of Philatelic Organizations (COPO) in the 1990s for this purpose. We plan to offer Grand, Reserve Grand and Gold, and Silver Bronze awards for the best philatelic writing in

non-philatelic publications. Individual articles and columns (and perhaps some other categories) will be eligible.

We're still working out the details and will announce the entry procedures in a future *PHILATELIC COMMUNICATOR* but you should plan now to identify your target markets. This is part of our outreach strategy to promote the hobby. If each WU #30 member had at least one article published in a non-philatelic journal in 2007 we could reach tens or hundreds of thousands of people of all ages and introduce them to the king of hobbies. Won't you do your part?

Style Guide

Plans call for the *Writers Unit #30 Style Guide* to be published this year. If you have ideas for inclusion, I need to receive your input by March 15. E-mail: PMARTIN2020@AOL.COM.

Membership

Every philatelic writer and editor should belong to WU #30. Unfortunately many of your colleagues are not members. Later this year we will conduct a mailing to every APS society and affiliate president and editor inviting them to join.

We will encourage each organization to sponsor the membership of their newsletter and journal editor. Still, the best recruiters are current members who talk with other editors and writers one on one. Please encourage your fellow journalists to join today.

The Philatelic Communicator

THE PHILATELIC COMMUNICATOR is your forum for expressing views and sharing information. Editor Albert W. Starkweather is always looking for items, long and short, to include in our quarterly journal. I encourage every member to submit at least one article this year.

May you all enjoy a healthy and prosperous new year! 

Expert Help for Writers, Editors


Two notable members of Writers Unit #30 are offering expert help for writers and editors.

Barth Healey, a senior staff editor at the *New York Times*, will review society journals and other publications, providing constructive comments.

Send two or three recent issues to him at 220 Montauk Hwy., Apt. 16, P. O. Box 277, Speonk NY 11972-0277. Please supply return postage.

Past president Charles J. Peterson 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. 



Rocky Mountain Prospectus Available

The exhibitor's prospectus for the *Rocky Mountain Stamp Show*, which will be in Denver, CO, May 18–20, is available from Exhibits Chairman Jerry Eggleston, P. O. Box 829, Breckenridge, CO 80424, or online from WWW.ROCKYMOUNTAINSTAMPSHOW.COM. The show is an American Philatelic Society World Series of Philately event. The 2007 show will host the annual meeting of the Mexican Elmhurst Philatelic Society International, the Universal Ship Cancellation Society, and the American Society of Polar Philatelists.

New Zealand Literature Exhibition

New Zealand's 10th National Philatelic Literature Exhibition will be held June 30 in Palmerston North in conjunction with the Manawatu Philatelic Convention. This international biennial exhibition is open to authors, editors, and publishers of philatelic books or CDs issued after January 1, 2003, or periodicals after January 1, 2005.

No fee or formal application are required. Simply mail one copy of your entry to Allan P. Berry, 238 Waikiekie Rd., Thames 3500, New Zealand to arrive by April 30. Price and availability details should be provided on a separate sheet or with flyers or application brochures to be distributed at the show. The exhibits will be evaluated by a jury of experienced literature judges and are eligible for awards in a range of eight medal levels. Further details from Exhibition Chairman Graeme Russell, GARUSSELL@CLEAR.NET.NZ.

All in the Family

Matthew Healey, who wrote Wilson Hulme's obituary for the *New York Times*, is Barth Healey's elder son. A designer for the newspaper, Matthew freelances news pieces and has had 20 or so bylines over the past couple of years, mostly on philatelic and numismatic subjects. Matthew is a third generation *Times* employee. His grandfather and Barth's father worked in advertising sales at the *Times*.

— Albert W. Starkweather

Avoid Being Misunderstood

Avoid being misunderstood was the most memorable advice of my copy chief, Jack Harris, many years ago. He also had a penchant for hyphens so severe that we labelled his file cabinet drawers <hyphens>, <commas>, <semi-colons>, etc.

Ronald Hill, President, Denver Stamp Club

New Club To Issue Quarterly

The new Mourning Stamps and Covers Club seeks worldwide collectors of memorial stamps, black bordered and other mourning covers, death announcements, memorabilia, and funeral and burial related services advertising covers. The club plans to issue a quarterly newsletter, edited by Elmer W. A. Cleary of Saint Bruno, PQ, Canada, beginning this year. More information is available from John M. Hotchner, P. O. Box 1125, Falls Church, VA 22041-0125; e-mail JMHSTAMP@IX.NETCOM.COM. Dues are \$15 a year.

Griffenhagen Issues Call for Nominations

Election of officers for Writers Unit #30 will be conducted by mail-in ballot beginning in late April, with April 2 being the deadline for receipt of all nominations.

The odd-numbered years are election years for WU #30. The Bylaws (Article IV) state: "The officers shall be elected for two-year terms, while members of the Council shall serve terms of four years, with one-half of the Council being elected at two-year intervals. Members wishing to run for office may make themselves known to the nominating committee or may run for office by petition of the membership. Such nominations by petition shall be made with the support and signatures of at least 10 members in good standing."

Positions to be filled in the 2007 election include president, vice president east, vice president west, secretary-treasurer, and three members of the Council. The terms of office for Council members Ernest E. Fricks, Robert P. Odenweller, and Steven J. Rod do not expire until 2009. Officers and those members of the Council whose terms expire in 2007 may seek reelection.

Those interested in running for office or for the Council should contact Nominating Committee Chairman Alan Warren, P. O. Box 39, Exton, PA 19341-0039, or by e-mail at ALANWAR@ATT.NET.

The election ballot will be included in the Second Quarter 2007 issue of *THE PHILATELIC COMMUNICATOR*. Our regular WU #30 breakfast will be held on August 12 during the APS annual convention at *STAMPSHOW 2007* in Portland, OR, along with literature awards, Hall of Fame presentations, a guest speaker, and door prizes. Our annual board meeting will follow at 10 a.m. The officers and Council members who are elected shall assume office at the end of the WU #30 meeting.

— George B. Griffenhagen

Klug Will Speak at WU Breakfast

APS President Janet Klug will be the featured speaker at the February 11 Writer's Unit breakfast at *AMERISTAMP EXPO 2007* in Riverside, CA. The breakfast will be at the Marriott show hotel at 8:30 a.m. Her topic is *Are there only 100 greatest US stamps?* Klug will offer insight into a new book to be released by Whitman Publishing. Discussion will include: How will the 100 greatest be decided? What stamps should be the 100 greatest? Who is the target audience?



Reservations are available for \$25 by contacting Barb Johnson, show assistant, at the APS — e-mail BARBJ@STAMPS.ORG or phone 814-933-3803 ext. 217.

Responses to Editor's Opinion Controversy

Mysterious Logic

I cannot believe that there are people out there intent on censoring one of the outstanding aerophilatelic editors of our time. Jim Graue has brought value, insight, experience and an openness that should be used to the full. Such talents have been in short supply in our troubled world these past years. Incidentally, how anyone could possibly mistake Jim Graue's editorials for anything other than his personal opinion, is bewildering. It should not be forgotten that the AAMS Board also brought other charges when they sought Jim's removal. In short, he stood accused of publishing too many Zeppelin articles in the *AIRPOST JOURNAL*. He published what he had available. How on earth he was supposed to publish material he never received is another mysterious piece of logic.

John Duggan by e-mail

Divided Opinion

I believe that a philatelic journal editor should definitely express strong opinions on matters pertaining to his/her society's collecting interests. As an example, criticism of the pertinent country's stamp-issuing policy definitely belongs in an editorial. Here, I'm at least partly with Graue. Opinions on other topics should be published in other than the editorial and preferably in some medium other than the society's journal. Here, I agree with Hotchner.

Stanley J. Luft, Editor, FRANCE & COLONIES PHILATELIST

Graue Is Wrong

James W. Graue is wrong to take John M. Hotchner to task. After all, Mr. Hotchner simply did what Mr. Graue advocates, i.e., wrote a strong editorial counter to a similarly strong editorial opinion.

William T. Godfrey by e-mail

In the Graue Camp

When I write my editorial I usually talk about what's in the particular issue, ask for help when necessary, and always try to end with some encouraging comments.

What struck me in your Editor's Domain is that you right away make a pretty strong comment: "That such a draconian notion should force the resignation of the editor after more than a decade and a half of faithful service is incomprehensible and unforgivable." The whole thing seems to have gotten out of hand. Nobody denies that anybody has a right to freely express his/her opinion. Should it be done within an editorial or outside an editorial? Does it really matter? Not to me. So put me in the Graue camp.

Hans D. Kremer, American Society for Netherlands Philately editor

Agrees Wholeheartedly with Hotchner

I wholeheartedly agree with John Hotchner. The responsibility of a journal editor is to his/her readership. If the editor wishes to editorialize on a subject not directly related to the purpose of the journal or the interests of the membership, he/she should submit comments to the appropriate forum. It seems to me that if Jim Graue wished to challenge FIP judging practices, the place to air his unhappiness was not in his society's journal, but in a forum,



Letters To the Editor

whatever that might be, associated with the FIP. For that matter, I suspect his comments on that subject would be of interest to WU #30 members if placed in *THE PHILATELIC COMMUNCIATOR*.

During the 11 years I edited the *USCS Log*, I was seriously unhappy with the literature judging criteria applied to society journals. I carried out a successful campaign to modify those criteria in *TPC*; the arguments would have fallen on deaf ears if published in the *Log* and I knew that. Jim dismisses the question of placement as *philatelic isolationism*, but he's wrong. If I want to sell my valuable naval cover on eBay, I list it in collectibles/postal history, not collectibles/stamps or collectibles/paper. Placement is important if you want to reach the right eyes and ears and ultimately effect change.

Bob Rawlins, Healdsburg, CA

Both Should Be Free to Express Opinions

Jim and John should be free to express their opinions the way they see fit — it is just not my way to do so in my society's journal, *The Informer* (Society of Australasian Specialists/Oceania), which has no editor's column. I have few opinions on the state of any affairs worthy of taking up precious space in my society's journal. I would much rather use the space for articles of interest to our membership. The president has a column, used primarily for SAS/O news. There is a Member's Forum page that is open for announcements, opinions, news, and the occasional *for sale* item.

As a member (and on the Member's Forum page), I have expressed one opinion in the four years as editor: I thought that philatelic auction houses sending catalogs overseas should use postage stamps rather than postpaid imprints. That bit of filler was worthy of a 1/6 page statement, maybe. If I had something from any other member for that issue and for that spot, I would have used their piece instead of mine.

I believe that an editor wields enormous power vis-à-vis all other members. The journal is the chief (and often only) means of communicating directly to all members, and the editor decides what and how things will be communicated — or not. With such power comes a great deal of reluctance to use it for personal reasons: to express personal opinions, to slant the content to the editor's favorite subjects (or away from unfavored ones), to grant or withhold access to other writers for personal reasons. That is why I do not see the need for an editor's column in my journal.

A number of editor's columns I read in other journals provide a synopsis of the contents with a bit of background or highlights to certain pieces. That seems unnecessary for *The Informer*, because we have a decent table of contents and only 28 pages. Bottom line, if I have an opinion, there are better forums for me to use to express it than to use my society's journal as my personal space.

David McNamee, Editor, The Informer, Alamo, CA

National Postal Museum Curator Dies at 60

Wilson Hulme II, 60, an energetic promoter of stamp collecting and Chief Curator of Philately at the Smithsonian's National Postal Museum (NPM) in Washington, DC, died January 10 in Fort Lauderdale, FL. He was on a business trip with NPM director Allen Kane. The cause of death was a heart attack according to Allison Gallaway, NPM Public Affairs Officer.

Hulme was well known by many Writers Unit #30 members, having most recently attended and spoken at the WU #30 breakfast on August 24, 2006. He began his work at the NPM in August 2002 with a clear vision — that the museum should be the center of the philatelic universe. From that day forward, he worked with unwavering determination toward realizing that vision.

Hulme wanted the NPM to be a place where philatelists could “access the inaccessible,” and the phrase became a sort of mantra among the museum's staff. Under his leadership, the NPM offered collectors unprecedented opportunities to see extraordinary philatelic rarities in exhibits such as *The Queen's Own: Stamps That Changed the World*, an exhibition of materials from Queen Elizabeth II's own Royal Philatelic Collection; *Stamps Take Flight*, featuring materials from the U.S. Postal Service's Postmaster General's Collection; and *Rarity Revealed: The Benjamin K. Miller Collection*, on loan to the NPM from the New York Public Library. Hulme also believed in the broad appeal of stamps; he was instrumental in the museum's acquisition of John Lennon's boyhood stamp album.

Hulme's vision included enhancing the NPM and elevating the museum's status as a resource for philatelic research. In addition, he provided a sense of purpose and direction that guided the members of the NPM Council of Philatelists in their work on behalf of the museum. Also among Hulme's innumerable successes at NPM was the addition of noted philatelic expert Cheryl R. Ganz to the museum staff as a Curator of Philately in October 2005. She has been named Acting Chief Curator for Philately. (See Page 9)

“He thought this would be an absolutely fabulous thing to be able to do,” the former Susan Thimlar, his wife of 34 years, said Saturday. “It gave him such pleasure. I think he was looking for a situation that he would be qualified for and would enjoy and that was exactly what he found at the postal museum.”

“Wilson Hulme was one of the most amazing people I have ever met,” Kane said. “This is a huge loss for the museum and the philatelic community. Wilson was constantly looking for new, innovative ways to share the hobby and inspire new collectors. From royalty to rock stars, Wilson showed the world there is a place for everyone in stamp collecting. We are grateful to Wilson Hulme for bringing his vast knowledge, great vision and capable leadership to the National Postal Museum. He will be truly missed.”

NPM Council of Philatelists Chairman Don Sundman said: “Wilson Hulme was a world-class philatelist who loved stamps, the hobby, the National Postal Museum and the people involved with the hobby. When Wilson was named curator, he said it was his dream job. Wilson lived his dream, and it shows in the great things he accomplished at the museum.” Before joining the NPM staff, Hulme was a member of the museum's Council of Philatelists.

He was a member of many philatelic clubs and societies in the

U.S. and abroad, including the Collectors Club of New York and the Royal Philatelic Society London. He held life memberships in the American Philatelic Society, the Confederate Stamp Alliance, and the American Philatelic Research Library.

Hulme held office in the United States Philatelic Classics Society since 1992, and was president at the time of his death. He wrote extensively for the society's journal, *Chronicle*, and was awarded several top USPS awards, including the Lester G. Bookman Cup (for outstanding service to the society); the Elliott Perry Cup (for writing on U.S. stamps or postal history to 1894); and the Dr. Carroll Chase Cup (for writing on any U. S. stamp issued to 1894). He was named a Distinguished Philatelist by the society in 2002.

Hulme was an expertizer for the APS, Philatelic Foundation and the Confederate Stamp Alliance. He had been a contributor to the Scott catalogues since 1995.

Born in Dallas, TX, on June 14, 1946, Hulme was raised in Ardmore, OK. He graduated from the U.S. Naval Academy in 1968, received a master's degree from Michigan State in 1969, and a Master's in Business Administration from Harvard Business School in 1978. He served in the U.S. Navy from 1968 to 1976 on nuclear submarines and retired with the rank of captain.

Before joining the museum, he worked for Frito-Lay from 1978 to 1992 and for Unilever from 1992 to 1997. He was vice president of operations for Nabisco International from 1997 to 2001.

Memorial Donations

The family suggests contributions to the National Postal Museum and / or the U.S. Philatelic Classics Society.

NPM donations will go to the Smithsonian Institution's National Philatelic Fund. To make a donation to this fund online, go to:

WWW.POSTALMUSEUM.SI.EDU/INVOLVED/7D_FINANCIAL.HTML

Scroll down to “The Future of the National Postal Museum” section; select “National Philatelic Fund” from the pull-down menu; and click the “Donate Now” button. You can specify that your donation is in memory of Wilson Hulme in the comment box.

Mail donations and condolences to the Smithsonian National Postal Museum, MRC 570 P.O. Box 37012, Washington, D.C. 20013-7012. Specify that the donation is in Hulme's memory.

Donations to the U.S. Philatelic Classics Society may be mailed to the U.S. Philatelic Classics Society, Inc., c/o Wade E. Saadi, P.O. Box 750368, New Orleans, LA 70175-0368. More on the society may be found at WWW.USPCS.ORG.



Compiled by Albert W. Starkweather from reports by Matthew Healey / *New York Times*, *The Associated Press*, the Smithsonian Institution's NPM, and www.virtualstampclub.com.

Early Canadian Philatelic Publications

By Michael O. Nowlan

Ido not consider any person proficient in collecting or in knowledge of collecting until he has at least a working acquaintance with the greatest of all sources of information, the philatelic press.”

The words are Ralph A. Kimble’s from his 1932 book, *How to Collect Stamps*, an outstanding work of its time. In the philatelic press, he says “you will find a veritable gold mine of information, covering a vast range of topics, information which would be inaccessible if it were not presented through this medium.”

Kimble knew well the significance of communication through the philatelic press and, as Alan Warren showed in *Philatelic Journalism of Yore* (*PHILATELIC COMMUNICATOR*, Second Quarter 2006, cover), the philatelic press was very active in the early years of the last century. Historically, the roots of the philatelic press in North America go back almost to the dawn of stamp collecting. Most collectors are surprised at the number of philatelic journals published in the province of New Brunswick, Canada, between 1865 and 1900. Most were not long lived, but served a purpose.

The Stamp Collector’s Monthly Gazette

New Brunswick probably can boast of having Canada’s, perhaps North America’s, second philatelic publication. George Stewart’s *The Stamp Collector’s Monthly Gazette* made its appearance June 1, 1865, in Saint John and went on to publish 24 consecutive issues without interruption. This journal was preceded only by *The Stamp Collector’s Record*, which most sources credit as the first stamp journal in North America. Published in Montreal by Samuel Taylor on February 15, 1864, there is only one issue of *The Stamp Collector’s Record* extant. There are opinions that a second issue was printed, but none have been found.

The Stamp Collector’s Monthly Gazette flourished with news on new issues from information provided “by correspondents around the world.” Stewart wrote features on specific stamps, exposed forgers and dishonest dealers, and wrote a *Chit-Chat* column that was basically editorial comment. In one issue, Stewart warned that a “large trade was being done” by forgers and dishonest dealers. The number of advertisements from dealers throughout North America and Europe attests to the wide circulation of the *Gazette*. Stewart was also a dealer, and, even though he used his publication to promote his business, the *Gazette* was not a mere house organ.

The *Gazette*, which commenced with four pages, moved to 12 pages with the second volume in June 1866. By issue No. 12, Stewart wrote, “The whole course of the *Gazette* from its commencement has been marked with peculiar and gratifying success.” Stewart ceased publication with No. 24 in May 1867, by citing the *Gazette*, “with the exception of *The Stamp Collector’s Magazine* and *The Philatelist* (both British publications), had a larger subscription list” than any other stamp journal. The last issue was followed by a two-page supplement in June 1867, which concluded the compilation of a lengthy list of philatelic literature

commenced in the May 1867 issue. This is an impressive list that relates the significance of the early stamp publications and echoes the earlier comment of Ralph A. Kimble.

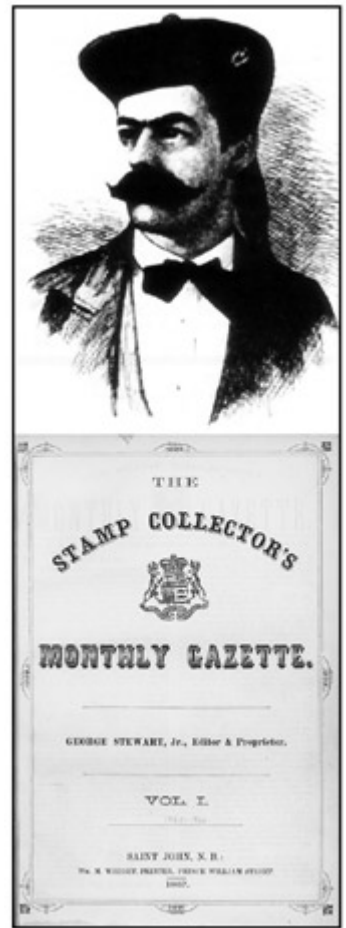
Stewart, who was only 17 years old when the first issue of the *Gazette* was published, had much success that he shared with readers in March 1866, when he wrote, “Owing to the almost unparalleled popularity and the very extensive circulation of the *Gazette*, we are able to offer it at terms that are unsurpassed by any other postal publication in existence.” Not a small effort by a teenager from what was still a British colony. Canadian Confederation did not take place until July 1, 1867, two months after the last issue of the *Gazette* appeared.

Stewart, who was born in New York in 1848, moved with his parents to London (then in Upper Canada and now in Ontario) in 1851, and soon after moved to Saint John where he grew up. After the *Gazette*, he edited *Stewart’s Literary Quarterly Magazine* for five years, which was hailed in Boston and Edinburgh as a most representative publication measuring with the best in the world at that time. In 1872 he went to Toronto where he was editor of *Rose-Belford’s Canadian Monthly*. In 1879, he became editor of the *Quebec Daily Chronicle*, a position he held until 1896. He died in 1906.

In the September 1865 issue of the *Gazette*, Stewart announced a “Prospectus for *The Colonial Stamp Advertiser*” and indicated the first issue would be on the market October 20, 1856, but there is no evidence that it ever published.

The Stamp Argus

Although *The Stamp Argus*, which made its appearance in Saint John on July 15, 1865, may have intended to compete with *The Stamp Collector’s Monthly Gazette*, it never lived up to its opening manifesto. Under the editorship of Edward A. Craig and the proprietorship of Robert J. Melvin, it declared, “We intend to be as obliging as we can to our subscribers and correspondents and to make our paper useful in its sphere and to be depended on for veracity.”



George Stewart began publishing *The Stamp Collector’s Monthly Gazette* when he was only 17 years old.

Continued on Page 8



The *Stamp Argus*, *The Postman's Knock*, and *The Stamp Collector's Chronicle* followed George Stewart's seminal journal, *The Stamp Collector's Monthly Gazette*.

Early Publications — Continued from Page 7

Like Stewart, Craig and Melvin sold stamps. Unfortunately, the aims of the *Argus* did not have staying power. The journal moved from two pages to four in its second issue, and by No. 5, which appeared in December 1865, the fledgling venture was little more than advertisements, even though it had eight pages. That was the last issue of the *Argus*.

The Postman's Knock

Nonetheless, Craig was back in the journal business on May 1, 1866, with *The Postman's Knock*, a four-page publication in which he stated, "We do not issue it for our own personal aggrandizement" and encouraged advertisers to come forward. *The Postman's Knock* reached eight pages by August 1.

Owned by the Excelsior Stamp Association, *The Postman's Knock* enjoyed almost monthly publication through 18 issues until November 1867 when "extreme illness" forced Craig to suspend publication. In October 1869, Craig was back with No. 19 and No. 20 the following month. After a lapse of four months, No. 21, the last issue, came out in March 1870. Craig said, "We bid you farewell. During our period of editorship we have made many warm friends by our little paper."

The Stamp Collector's Chronicle

After the flurry of stamp publications in Saint John in the mid-1860s, W. Harry Bruce was the next to try his hand with *The Stamp Collector's Chronicle* whose first issue in November 1872 promised, "We shall issue this sheet (four pages) quarterly, or monthly, as occasion may require."

Initially, the *Chronicle* was little more than a sales journal for the editor, who, like Craig, Melvin, and Stewart, was a stamp dealer. He operated the Foreign Stamp Depot.

Although Bruce's efforts were irregular, a couple of the advertisements have relevance for the hobby today. One announced "a few of the old New Brunswick and Nova Scotia one shilling stamps on hand which we offer at \$3.00 each." Compare that

with today's catalogue values! Another, which is even more interesting, said "On hand — a few genuine New Brunswick Connell — 5 cent stamps, at \$2.00 each. Cash" A genuine Connell today can command between \$5,000 and \$10,000.

In March 1873, Bruce presented a new series in a Prospectus promising, "We shall make it (the *Chronicle*) the leading amateur Philatelic organ on the American continent." A further promise of "solid philatelic matter" was underscored. Those promises went well beyond Harry W. Bruce's realizations; the new series lasted three issues with

the final chapter appearing in September 1873.

The Philatelic Messenger

New Brunswick's contribution to the philatelic press in the 19th century was not over. On October 1, 1896, Matthew Richey Knight of Oak Hill, Charlotte County, published the first issue of *The Philatelic Messenger*. Also a stamp dealer, Knight said his journal "is published quarterly and contains reading matter and advertisements of interest to stamp collectors."

The first issue of the *Messenger* had eight pages while the second in January 1897 had 24 pages. There were items on new stamp issues, features on specific stamps, and *Knight's Quarterly Price List*. Like Stewart, Knight lists stamp dealers who could not be trusted. His *Notes* column was informative and newsy. In one he asks "What would you give me for the Connell stamp on original cover, if I had one?" At no time does he say if he got any offers. (There are no known used Connells on or off cover.)

With Vol. 2 No. 1 in November 1897, Knight took the *Messenger* to monthly publication, and judging from advertisements from the United States, Canada, and Germany, it was most successful. He also had regular correspondents from Halifax, Detroit, Massachusetts, and Montreal.

Knight ran into problems getting second class mail rates "to be granted us," so there were delays in the *Messenger*. On April 1, 1898, Vol. 2 No. 5 announced, "The *Messenger* is not an ethereal publication." By then, he had bought his own press to ensure future issues. In June 1898, Knight moved to Boiestown, but he continued his journal.

In the July 1898 issue he stated, with a Stewart-like confidence, "There are several philatelic papers published in Canada, each of which claims to be Canada's best. We make no comparison of that sort. We do not have to." This enthusiasm was short lived, however, and Knight announced the demise of the *Messenger* with Vol. 3 No. 3 on January 15, 1899. He had transferred his subscription list to *The Philatelic Advocate* in Berlin (now Kitchener), Ontario.

On March 15, 1899, however, Knight's paper reappeared with an enlarged title in what he called Volume 4 whole number 17 ▶

GANZ ACTING CHIEF CURATOR AT NPM; PIAZZA JOINS STAFF

C Cheryl R. Ganz has been named Acting Chief Curator for Philately for the Smithsonian Institution's National Postal Museum (NPM) to fill the void left by the death of Chief Curator W. Wilson Hulme II. (See obituary Page 6)

She joined the museum in October 2005 as a Curator of Philately under Hulme. Since that time, she has served as assistant curator for the current exhibition *Rarity Revealed: The Benjamin K. Miller Collection*, co-chaired the Winton M. Blount Symposium on Postal History, and was curator of NPM exhibits at the *WASHINGTON 2006 WORLD PHILATELIC EXHIBITION* and the American Philatelic Society *STAMPSHOW 2006*. Among Ganz's current projects are preparations for the second part of *Rarity Revealed: The Benjamin K. Miller Collection*, which opens on November 5 and features stamps issued between 1894 and the 1920s.

Ganz is a self-described *lifelong philatelist* with a Ph.D. in history from the University of Illinois at Chicago. She is an author, editor, speaker, and international philatelic exhibitor. Her philatelic areas of interest are the United States, Germany, France, and Switzerland as well as worldwide airmail and philatelic literature. Ganz is a zeppelin collector specializing in United States airship posts and mail from the ill-fated German zeppelin *Hindenburg*. She is a member of Writers Unit #30.

Piazza Named To NPM Post

Daniel A. Piazza, associate editor of *THE PHILATELIC COMMUNICATOR* and its Electronic Media section editor, has been hired by the NPM as the Winton M. Blount Research Coordinator. He began his new duties on February 20.


He is a Ph.D. candidate in history at Syracuse University and was a participant in the Blount Symposium on History last



Hulme, Ganz, and Piazza

November, where he spoke on the *Parliamentary Post*. Piazza will coordinate NPM research projects with researchers on site and throughout the philatelic, academic, and postal business communities. Duties will range from planning symposia and lectures to improving access to museum resources to seeking scholarly articles for the museum Web site. The newly created position has a dual reporting responsibility to Nancy A. Pope, Head Curator for Postal Operations, and Ganz.

His philatelic interests include BEP period U.S. stamps, Vatican City margin singles and blocks, Italy margin singles and blocks, Roman States used singles, illuminated manuscripts on stamps, and Dante Alighieri on stamps.

The Blount Research Coordinator position is named in honor of Winton Malcolm "Red" Blount, Jr. (1921–2002), who was the United States Postmaster General from 1969–1971. 

of *The Philatelic Messenger and Monthly Advertiser*. He wrote, "We have decided to continue publishing the paper on somewhat different lines. The paper henceforth will be devoted to advertisements almost exclusively." It remained so until August 15, 1901 with Vol. 7 No. 8 whole number 44. An American Philatelic Research Library database suggests there were as many as 49 numbers, but there is no evidence beyond No. 44, nor is there a farewell from Knight.

Like Stewart, Knight had other interests, chief of which was his work as a Methodist clergyman. Knight also wrote poetry, publishing *Poems of Ten Years* (Halifax, 1887), and he edited a journal, *Canada: A Monthly Journal of Religion, Patriotism, Science, and Literature* (1891–1892), which received considerable praise "in fostering an interest in native talent and in establishing a national spirit."

Other Periodicals

The APRL database includes *Collectors World* edited by G. V. Venn in Fredericton in 1905; *The Maritime Hustler* edited by George A. Seaman in Moncton in 1928; *Northern Hobby Bulletin* edited by Leo Donovan in Saint John in 1938; and *The Boys Herald* edited by Bowes and Perley of Saint John between 1875 and 1876 with two volumes. Sadly, little information is available on any of these.

Acknowledgements


Kimble, Ralph A., *How to Collect Stamps*. New York, 1933.

Smith, Chester M., Jr., and Gini Horn, *CAPEX 1996 Preview*

— World Philatelic Periodicals Canada Section. APRL, State College PA, 1996.

All copies of *The Stamp Collector's Monthly Gazette*, *The Stamp Argus*, *The Postman's Knock*, *The Stamp Collector's Chronicle*, and *The Philatelic Messenger* are available at the University of New Brunswick (UNB), Fredericton, NB.

The illustrations of *The Stamp Collectors Monthly Gazette*, *The Stamp Argus*, *The Postman's Knock*, and *The Stamp Collector's Chronicle* are used by permission of the Harriet Irving Library, University of New Brunswick Langstroff Collection, Archives and Special Collections.

The staff at the UNB Archives was most helpful during my research and in providing scans for illustrations. 

Michael O. Nowlan, a philatelic literature enthusiast and regular columnist on philatelic literature in Canadian Stamp News lives in Oromocto, New Brunswick. This is a rewrite of an article he prepared for The Officers' Quarterly 10 years ago.

A Basic Color Management Survival Guide

By Albert W. Starkweather

Merely mentioning the words color management is enough to send many editors into cardiac arrest. However, it is a necessary tool for those who produce publications from beginning to end — particularly those who send their final output to an *instant* printer, such as FedEx Kinko's; a commercial printer for traditional offset production; or a service bureau for additional prepress work. The good news is that applying color management and getting good results is not difficult if users are familiar with their computer systems and software.

Good color management simply means making sure that colors remain consistent at every step of production — from image input via scanner or digital camera to output on a monitor, printer, or offset press. Each of these devices handles color in different ways, because of their design as well as the nature of color and light.

Management is especially important in philately, where accurate rendition of stamp colors is critical both in print and online whether for a color study or simply for illustration. Summoning a common stamp that has no color varieties on Google's image search (www.images.google.com) will quickly display an amazing gamut of poor color renditions.

There are two basic forms of light — emitted, which is seen from a source, such as a computer monitor, and reflected, that which makes objects visible when it bounces off them. In simplest terms, the sun emits light and the moon reflects light. This is the basis of additive and subtractive colors, additive being created by mixing emitted light at different wave lengths and subtractive by mixing reflected light to create new colors by absorbing some light waves and reflecting others. Photographers know that emitted color appears brighter than reflected. This is why in the film era many preferred chromes (slides) over prints for brilliance. The giant Kodak image formerly in New York's Grand Central Terminal was a backlit chrome.

There are two forms of output color — RGB (red, green, and black) and CMYK (cyan, magenta, yellow, and black). RGB is the model used for monitors and inkjet and laser printers that print composite images all in one step. A subgroup of this is sRGB — *s* for standard, which has been established as the default for the Internet. Unless images are being produced exclusively for the Web, RGB is preferable. CMYK is the standard of the printing industry, where colors are laid down in separate steps from image separations.

To optimize results, start with the highest quality camera, scanner, monitor, and printer you can afford. Also be aware that as scanners and monitors age their light output will shift, affecting color temperature, a measurement of light in degrees Kelvin (K) that specifies the color composition of light. The lower the Kelvin value, the redder the light, the higher the value, the bluer the light. Daylight is in the 5500–6500K range.

Luckily, that is all the color theory most of us ever will need to know to apply basic color management. I am also ignoring hardware calibration sensors and software that cost several hundred dollars and have steep learning curves.

Both Windows and Mac operating systems recognize attached monitors and set a profile. Both systems have built-in *down and dirty* monitor calibration utilities. The results are perfectly satisfactory for all but the most demanding applications. Adobe Gamma, the Windows version, is found in the Control Panel. Display Calibrator Assistant is found within Displays under System Preferences in the Apple menu. Both work in a similar manner, with the user comparing and adjusting on-screen displays. The Mac version offers more options, including setting a specific white point that determines how other colors in an image are balanced. A simple step-scale image, ranging from black to white, may be viewed to determine if a monitor has been properly balanced. If you cannot see discrete gradations (17 in this case), readjust the monitor.



Software included with most scanners allows them to be calibrated to the target monitor. Both monitors and scanners should be regularly recalibrated, as their color temperature will shift as their light sources weaken with age. Backlit LCD monitors seem to be slightly less prone to the dramatic shifts displayed by obsolete cathode ray tube (CRT) monitors. Having monitors and scanner bulbs go black during periods of inactivity will lengthen their lives. Many monitors also have on screen controls that change gamma correction and variables, such as color temperature.

Most newer digital cameras are factory configured for optimum imaging. Some allow switching between RGB and sRGB modes. Nearly all allow setting white balance for special purposes. The white balance range includes:

COLOR TEMPERATURE	CONDITIONS
3000K	Incandescent light
3700K	Incandescent light to preserve the lighting mood
4000K	White fluorescent lighting
4500K	Daylight with white fluorescent lighting
5500K	Outdoor on a clear day, sunsets in red, or fireworks displays
6500K	Outdoor on a cloudy day
7500K	Outdoor in shadows on a clear day

For subjects that are predominately black or white, the white point may need to be changed to ensure that the images are black or white rather than shades of gray. This may be done by aiming the camera at a gray card, which is available at most camera stores, and following the instruction book.

Both Windows and Mac operating systems include International Color Consortium (ICC) profiles that match paper to a specific printer for the most popular printers, which also ship with additional profiles.

One of the keys to success is using new consumables made by the printer manufacturer. Refilled and third-party inks and toners produce unreliable results and nullify the printer manufacturer's warranty. Printing papers should be matched to the specific ▶

PHLNDX Updated for 81st Time

By Gene Fricks

At the end of 2006, the 81st update to the PHLNDX database was completed and submitted to the American Philatelic Research Library (APRL). This update includes approximately 5,300 titles and brings the year's production to about 12,500. The overall total approaches 215,000 entries in a project effort stretching back over 28 years.

Some features of the update: We completed *The Postage Stamp*, except volumes 19 and 21, which both the APRL and Collectors Club libraries lack. Volume 19 was issued in the immediate post-World War I period. *The Postage Stamp* was suddenly terminated in the summer of 1929, much to editor Fred J. Melville's surprise and consternation. Even he did not have a copy of the last number in volume 32 in his personal run. The effort also has afforded me an opportunity to view the life cycle of a publication: by 1929, *PS* had run out of steam, more a vehicle for advertising than solid philatelic writing. Melville wrote most of the magazine. I am reminded of a similar cycle in *Stamps* and *Stamp Collector*, and can see much of the same in *Linn's* today.

We continue the indexing effort on *The London Philatelist*, with

the first five volumes incorporated into the database. Why would we redo what has long ago been printed in an available index? For starters, indices prepared in the 1920s–1950s all seem to stint on full and complete titles. Numerous indexers chose to abbreviate, truncate or paraphrase titles. Indexers did not include subject matter correlations (topic or subject), which become very important when authors choose cutesy titles. Where multiple subjects are included in an article, indexers frequently failed to pick up those subjects not covered in the title. Inclusive page numbers are very often not captured in the printed indexes. Now that the *LP* in particular is available on CD, a source guide incorporating all these features becomes increasingly important.

An effort to include the information in *Ricketts* index file has begun. Often William Ricketts did not include article titles on his index cards; in these cases, the database will capture the information as *Ricketts Index*.

Alan Warren continues to contribute to the project by preparing summaries for incorporation into the database. Ed Siskin also continues his efforts with the database and we have had assistance from Cecile Gruson and Harlan Stone, among others, for their respective areas. More hands help make the task go more expeditiously. ☛

NAPEX 2007 Seeking Literature Entries

NAPEX 2007, the National Philatelic Exhibitions of Washington, Inc. show, will have its third literature competition this year. Show promoters, who have found interest waning, need at least 25 entries to keep the literature competition viable. The show will be June 1–3 at the McLean Hilton in Tyson's Corner, VA.

A prospectus and entry form are available on the NAPEX Web site — WWW.NAPEX.ORG. Click on the Napex 2007 logo and

scroll to the bottom of the page. Entrants may also obtain these from the NAPEX board director in charge of the literature competition — Norval Rasmussen, 224 Wilson Ave, Morgantown, WV 26501; telephone 304-292-7652 (evenings best); e-mail NRASMU@DIGITALCONNECTIONS.NET.

"I believe the fact that literature competitions at WSP shows have been disappearing prompted Charlie Peterson to join our board four years ago to shepherd in the process," Rasmussen said. ☛

printer. The most compatible will be papers offered by the manufacturer of the specific printer. Specialty manufacturers, such as Kodak, who offer papers that may be used on any number of printers, include printer-specific ICC profiles. As the last step before clicking *Print*, check *Page Setup* to ensure that the correct printer, paper size, and paper type have been selected.

Once your hardware has been calibrated, the steps to getting consistent color are only half done. Color settings must also be specified for photo editing, illustration, and page composition programs — in short, any program that is used to create printed output. Adobe's Color Settings dialogue box, right, is typical. The good news for Adobe Creative Suite (CS) users is that once color settings are established in one of its programs, the set-



tings for the entire suite may be synchronized through its Bridge utility. Bridge is the control center for CS and is used to organize, browse, and locate the assets needed to create content for print, the Web, and mobile devices.

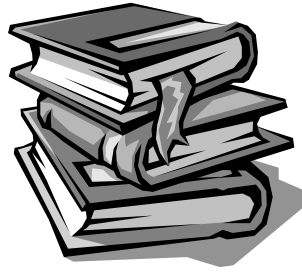
Users of other software will have to establish settings for each program independently. However, consistent specifications should be applied to each program.

If your output will be sent to a service bureau or commercial printer, contact the specific vendor for its preferred settings, including those for Adobe Acrobat PDF files — as most prefer to receive PDF files for printing. Good communication between the publication designer and the printer is absolutely essential to ensure that everyone is using the same standards.

This is only a brief introduction to color management. If you want to learn more, there are many excellent printed and online resources. One of the best is Scott Kelby's *The Photoshop CS Book for Digital Photographers*, New Riders / Peachpit, 2005, \$39.99, WWWPEACHPIT.COM. The book may be ordered for a substantial discount from Kelby at WWWSCOTTKELBYBOOKS.COM. Amazon offers it for \$26. ☛

World War I & II Postal History Explored

Books & Catalogues



Literature Reviews

More Than a Catalogue

Passed By Army Censor: A Catalogue of U.S. Army Censor Markings Used on Mail from American Soldiers and Civilian Contractors Overseas, 1941-1942 by Richard W. Helbeck. 8¾ × 11¼ inches, case bound, dust jacket, 254 pages, ©2006 James E. Lee Publishing. \$50 postpaid in the U.S., \$60 elsewhere, from James E. Lee, P. O. Box 36, Cary IL 60013-0036.

Although the subtitle indicates this a catalogue, there is a lot of text material to provide background and data about the censor markings. This study is limited to mail from American soldiers and War Department civilians in the early part of World War II.

The number of overseas Army and Army Air Corps personnel jumped from 150,000 in October 1941 to more than one million by the end of 1942. During this period a wide variety of censorship markings are found on their mail. Throughout the book there are lists of the earliest and latest known uses of the markings from each of the overseas command areas. Rather than using dollar values, a scarcity index of 1 to 5 is used to indicate more common markings (1) up to scarce (5).

The listings are geographical, and the first three cover Lend-Lease bases in Newfoundland, the Caribbean, and Greenland/Iceland. Provisional handstamped censor markings are assigned type numbers using the Army Post Office (APO) number as a prefix.

A separate chapter is devoted to Alaska — an area familiar to Helbeck who published a monograph on Alaska military postmarks nearly 30 years ago. Subsequent chapters deal with censorship in Hawaii, Panama Canal Zone, Puerto Rico, Philippines,

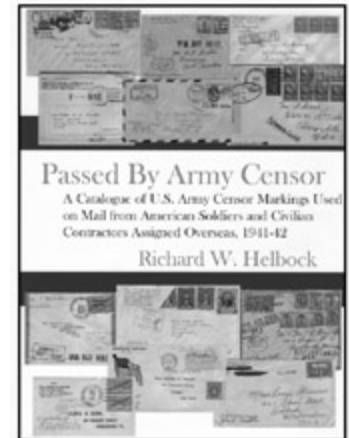
Canada, United Kingdom, South Atlantic, sub-Saharan Africa, Middle East, China-Burma-India theater, and Operation Torch in North Africa.

The first appendix is the actual catalog listing with the censor markings assigned to three major groups: text, numbers and letters, and geometric shapes. These important tables list the format of each group, a reduced size image of the mark, its actual size in millimeters, the nature of the lettering (serif or sans-serif, upper or lower case), the type based on APO number, the geographic region, earliest and latest dates, and the scarcity index.

A second appendix lists the three-digit censor numbers that appear in the boxed oval censor handstamps. Although a master bibliography might have been useful, the author lists selected references at the end of most of the chapters. A detailed index is provided.

Printing is on glossy paper resulting in excellent black and white illustrations. In addition to examples of covers in each chapter, other graphics include maps and photographs that add substantially to the reader's understanding of the subject.

— Alan Warren



Halted Mail

The Suspension of United States Mail to Switzerland, 1942 to 1944/1945 by Charles J. LaBlonde. 8½ × 11 inches, card covers, 88 pages, spiral bound, ©2006 American Helvetia Philatelic Society, Asheville NC. \$20 postpaid to U.S. and Canada, £15 to UK (cash or check), or €25 (cash) to the rest of the world, from LaBlonde, 15091 Ridgefield Lane, Colorado Springs, CO 80921-3554.

With the outbreak of World War II in Europe, the exchange of written messages abruptly and almost totally halted. Switzerland, which remained neutral, though land-locked and geographically small, played an essential role during the war. Postal systems were forced to adapt to the shifting currents of the war itself, and this they did very well. What really happened between the U.S. and Switzerland at the end of 1942 and in the subsequent years? Who said what? Who did what? What happened to the mail, and why?

Key items published for the first time include the:

- actual suspension date of U.S. mail to Switzerland,
- amount of transit mail from other countries stopped by the U.S. and its fate,

- Canadian mail trapped in the U.S. suspension and returned to sender,
- Red Cross mail trapped in the U.S. suspension and returned to sender,
- U.S. mail recalled from as far as Lisbon and returned to sender,
- Swiss investigation of a possible North Africa route for airmail from the U.S., and
- involvement of the FBI and J. Edgar Hoover.

The covers and key archival material tell the story. The author has shown numerous covers and appropriate supporting documentation to form the story, with only minor narrative intervention to establish content and emphasize highlights.



Section 1 sets the stage for the U.S. mail suspension by examining “normal” mid-1942 postal relations between North America and Switzerland. Section 2, covering the actual U.S. suspension with its many complex and varied facets, forms the heart of the book. This section is subdivided into various categories of mail caught in the suspension.

Sections 3 and 4 cover the intervening period of relative postal calm, except that people continued to post mail to Switzerland and some mail from other countries might have been trapped by the suspension.

Section 5 relates the termination of the U.S. suspension near the end of 1944. It was lifted in several phases, all of which are documented from a U.S. Post Office Department perspective and in SHAEF (Supreme Headquarters Allied Expeditionary Force) memos from Gen. Dwight D. Eisenhower.

Switzerland also suspended its westbound mail at the end of

1942, based on German activity in France. The Swiss suspension was different from the U.S. suspension and is still being researched by a Swiss collector. For completeness, and because the two suspensions were not unrelated, a brief overview of the Swiss activity is included in Section 6.

Section 7 covers some interesting questions available for research, and the author hopes to find some tidbits of missing information in the postal history community.

Some of the more important and interesting documents are included in an Appendix. The book concludes with an extensive bibliography of this very interesting time.

The book is well researched and interesting. It will be essential to the World War II postal historian, and it will also be of interest to the aerophilatelist, as nearly all the mail between the U.S. and Switzerland went at least part way by air.

— Ken Sanford

Prisoners' and Internees' Mail

Prisoners of War and Internees in Norway in World War I, 1914–1919 by John Thiesen. 8 × 11½ inches, card covers, 120 pages, perfect bound, ©2006 War and Philabooks Ltd, Oslo, Norway. \$55 postpaid by air from War and Philabooks Ltd., Gydas v. 52, 1413 Tårnåsen, Norway.

Although the Scandinavian countries were neutral in World War I, Norway lost half its fleet and more than 2,000 seamen due to German submarine activity. The author examines mail to and from POWs and internees in Norwegian camps. These people ended up in Norway due to several specific incidents.

The German auxiliary cruiser *SMS Berlin* entered Trondheim fjord in November 1914 and it and its crew were held. In August 1915 the British auxiliary cruiser *HMS India* was torpedoed off the coast of Norway and its survivors were interned.

The German naval airship *L-20* crash-landed in Norway in May 1916 and the crew was interned. In 1917–1918 semi-invalid POWs from Russia, Germany, and Austria–Hungary were transferred to Norway. Twelve crew members of the British trawler *Lord Alverstone* were interned in 1917. Finally there was a little known camp in Harstad where Finnish soldiers were interned.

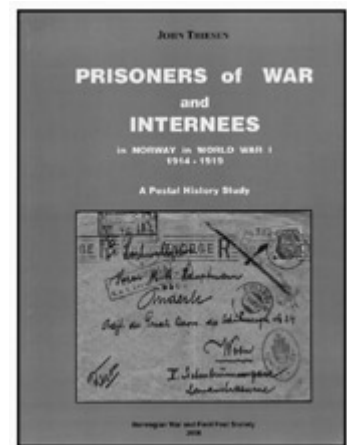
After providing statistics on the vessels and some about the sick and wounded POWs, the author begins a study of camp mail postal history. He first examines the types of mail (letters, post cards, parcels, insured, registered, stationery including cards and envelopes) and then the markings or handstamps found on much of this mail.

Censorship devices are illustrated and described, including adhesive labels, sealing tapes, handstamps, and one manuscript marking. The 23 camps are listed, along with details about how mail was handled at each. Many pieces of mail are shown that reveal specific marks used at the camps. There are quite a few picture post cards of the *Berlin* and photo cards of interned crew members. For each camp there is also an indication

of the number of censored pieces of mail from and to the camp, any special markings, and various types of stationery or picture post cards known. There is also some discussion for each location that includes any unusual events that took place and their dates.

One chapter describes the role of such relief organizations as the Red Cross, the Central Bank of Norway that conveyed funds to internees, and private organizations; examples of their forms are shown. Appendices list the crew members of the vessels. There are also lists of sick and wounded internees with an indication of those for whom there is known mail. A bibliography concludes the book.

— Alan Warren



Stationery First — Then Stamps

150 Stories: 150 Years of Finnish Stamps by Lauri Poropudas. 8½ × 10 inches, 318 pages, hardbound, in Finnish, Swedish and English, ©2006 Finland Post Museum, Helsinki. €24.90 plus shipping from www.posti.fi.

Finland introduced postal stationery in 1845, but did not issue postage stamps until 1856. This book tells the story of the evolution and growth of its postal system over the next 150 years with brief stories in three languages on one page, and a spectacular color illustration of a postal history item on the facing page.

Bits of Finnish history are woven into the stories. The illustra-

tions show major stamps on cover as well as postal stationery, railway usage, cork cancels, parcel cards, telegrams, acknowledgment of receipt, advertising covers, ship's mail, insured and express mail, air mail, meter stamps, and censorship among others. Also shown are covers with the mourning stamp, the stamps of Aunus and Karelia, and many commemoratives with information about the people and places honored. Booklet stamps, vending machine issues, maximum cards, personalized stamps, and other items reflecting the changing times in handling Finnish mail are not overlooked.

— Alan Warren

Electronic Media

The Complete Deegam Machin Handbook

By Douglas G. A. Myall. 239 MB of data on a single CD-ROM for PC and Mac. ©2006 Douglas G. A. Myall. ISBN 0-952104-7-1-7. £39 postpaid from the author, 2 Elizabeth Ave., Bridport, Dorset, DT6 5BA, U.K. or DEEGAM@BTOPENWORLD.COM.

Despite its deceptively simple and elegant design—a left-facing bas-relief profile of Queen Elizabeth II — Great Britain's Machin series is a daunting tangle of different currencies, perforations, colors, tagging, printing methods, and formats. Since 1993, the *Deegam Machin Handbook* has been helping collectors make sense of these popular definitives, which debuted 40 years ago this May. During the intervening 13 years, the publication more than doubled in size; the third edition (released in 2003) was 1,272 pages in two binders and weighed more than eight pounds! Beginning in 2005, the entire work was made available by the author in PDF format on CD-ROM. Under review here is the electronic version of the third edition with supplement two.

The work consists of 13 chapters, 15 appendices, and 90 catalogue lists. Chapters 1–7 and 13 introduce the Machin series and its many paper, gum, and tagging varieties. Five other chapters present techniques for determining whether individual stamps were separated from sheets, booklets, or coils and for distinguishing between types and settings of the profile, denominations, and phosphor tagging. The appendices cover subspecialties such as collecting multiples, perfins, presentation packs, and even postal advertising posters and telephone cards featuring Machin head definitives. The catalogue lists are the real heart of the handbook; they form a complete listing of all reported Machin head varieties, organized by denomination and complete with information about what postal rates each stamp fulfilled.

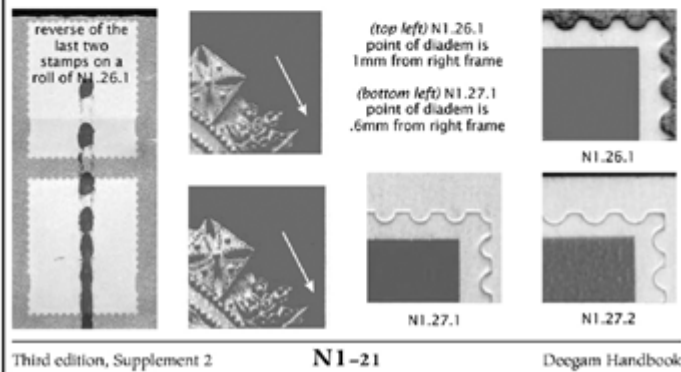
The completeness and accuracy of the information in the handbook have been rewarded with numerous medals at international exhibitions and a nomination for the British Philatelic Trust's prestigious Rowland Hill Award. Less well recognized, however, are some of the impressive features particular to the electronic version.

All cross-references in the text are hot linked, as are the table

Valuable Reference

The Deegam handbook provides an invaluable reference to collectors of the Queen Elizabeth II Machin heads. It is extensively illustrated, showing even the most minute details.

Its transition to CD-ROM format has maintained the level of excellence established in the printed versions of the handbook.



of contents, glossary, and index. In-text links are accompanied by the visual cue of a red underscore; those in a table or list are indicated by a “pointing finger” cursor. Few creators of philatelic CD-ROMs have made such extensive use of navigational tools such as these, and Myall's example here is one to be emulated.

Myall also offers more comprehensive support for the Handbook than any other philatelic CD-ROM I have ever seen. ▶

A Web Site for Philatelic Webmasters

By Alan Warren


Philatelic Web sites appear to be orphans and not always regarded as *literature*. The Fédération Internationale de Philatélie once had a competition for sites, with evaluations and awards presented. After a few years this fell apart. The task became insurmountable as sites grew exponentially and difficulties arose on how and when to evaluate them. (See *Viewpoint: Web Sites as 'Literature'* (THE PHILATELIC COMMUNICATOR, Third Quarter 2006, page 10.)

There is a philatelic group for Webmasters — the Philatelic Webmasters Organization (PWO) — www.pwmo.org. The site is in both English and French. The organization was founded in 2001. Its current president is Victor Manta of Switzerland. Manta has several sites of his own, including one on the stamps of Romania and another on painting and art on stamps.

The PWO already boasts several hundred members. When one examines the membership list, there are many personal Web sites listed in addition to those of philatelic societies. Again, the proliferation of this area of activity is intense with no end in sight.

One goal of the PWO is to provide a forum for those interested in philatelic Web sites. By posting the members and their URLs on the PWO site, they can contact one another rapidly. Since many of the members have their own sites for presenting exhibits or information about specialized collecting areas, it opens an added source for those seeking specialized information.

Another stated goal is to revive some sort of Web site competition. Tips on Web site creation and modification are also sought so they can be shared with other members.

The aspect of Web sites being literature once again is clouded by a recent collaboration of PWO and the Association Internationale des Journalistes Philatéliques — www.aijp.org. Where all this will lead to remains open. 

Customers are assigned a unique reference number, which entitles them to receive the *Deegam Report* via e-mail several times per year. The most recent issue, dated November 6, 2006, was bundled with my copy of the CD. It is 14 pages long and contains information on Royal Mail's recently introduced "pricing in proportion" scheme; two newly reported Machin perfins (including one previously believed to have gone out of use two years before Machin production began); four readers' questions answered; and thirteen new listings to be added to the catalogue. When

enough of these reports have accumulated, they are incorporated into supplements (also free). Finally, when entirely new editions of the work appear, end users can turn in their old CD-ROM and buy the new edition at a 50% discount. These policies reflect the author's commitment to keeping the Handbook current for the foreseeable future.

A bonus for purchasers of the electronic handbook is 20 pages of articles by Myall on the Wildings, predecessors to the Machins.

— Daniel A. Piazza

World Railways Philatelic

ATA Handbook No. 138) by Norman E. Wright, Sr. and members of the Casey Jones Rail Road Unit. Single CD-ROM with 39.1 MB of data. ©2006 American Topical Association, ISBN 0-935991-36-0. \$25.00 plus \$1.50 postage and packing from the American Topical Association, Box 57, Arlington, TX 76004 or AMERICANTOPICAL@MSN.COM.

This is the electronic edition of a paper handbook released under the same name in 2000 as the successor to the venerable *Railways of the World on Stamps*. After issuing several supplements to the paper edition, the author and publisher decided that a CD-ROM version was "the best way to keep this work constantly updated with new issues, other additions and corrections." *World Railways Philatelic* seeks to be a complete catalogue, organized by country, of stamps depicting "vehicles that are operated on or guided by rails," rail-bearing bridges, railway construction/maintenance equipment such as cranes, and important personages in the development of rail travel. Some revenues,

telegraph stamps, and postal stationery are also included. A chatty foreword and introduction explain how decisions about what to include and what to leave out were made.

All content on the CD is available in both Microsoft Word and Adobe Acrobat Reader format. This is also one of the few philatelic CDs I've seen that wisely takes advantage of the fact that the Acrobat Reader setup package is fully redistributable; version 7 is included on the disc so that end users who don't have the reader

can install it without having to download it themselves from Adobe's Web site. More philatelic CD-ROMs should use this approach.

There is no search functionality built into the CD-ROM, but a text file is included that gives the user clear, step-by-step directions for using the

Windows file search tool. Adobe Acrobat files with text are also searchable. There is plenty of room for expansion on this disc, and perhaps future iterations will be more profusely illustrated with scans contributed by CJRRU members.

— Daniel A. Piazza

The Casey Jones Railroad Unit

The CJRRU is the oldest and largest of the American Topical Association's study units. Founded on April 29, 1950 — also the first day of issue for the three-cent Casey Jones commemorative (Scott No. 993) — CJRRU today has more than 200 members and publishes the bimonthly *Dispatcher*, devoted to everything rail-related on stamps. Visit their Web site at WWW.UQP.DE/CJR.

The Digital Dispatcher 1954–2005

Compiled by Whitney D. McMahon. Single CD-ROM with 615 MB of data. ©2006 Casey Jones Railroad Unit. \$15.00 postpaid from the author, 501 Barry Road, Rochester, NY 14517-4740.

More and more philatelic societies are turning back issues of their paper publications into electronic documents that can be disseminated on the Web and CD-ROM. These projects are always admirable because they allow collectors and philatelic libraries to obtain complete runs cheaply; the result is always a boon to scholarship and collecting in the publication's field. A bonus with this CD is the full-color scans of fantastic railroad-related covers from McMahon's personal collection that preface each volume.

The compiler's introduction explains that he digitized the back issues by photographing them with a digital camera rather than using a flatbed scanner. This method is easier and quicker than flatbed scanning, and is just now becoming feasible. (Documents should be digitized at 300 dpi to produce print-quality results; when the original is 8½ × 11 inches, this demands a camera resolution of at least 8.5 mega pixels, at the high end of today's commercially available digital cameras.) However, when this sort of photography is done without a proper copy stand the results can sometimes be

undesirable. Skewing, shadows, furled pages, overexposed centers, dark spots, and pages up to five degrees out of plumb were noted throughout the CD. Though no pages that I saw were rendered completely unreadable, flatbed scanning — though admittedly a more tedious process — would have omitted these defects entirely.

The lack of any ability to access the information, except by browsing each individual volume, is a more serious detriment. No index to the publication is included, and the images were made into PDF files without first performing optical character recognition (OCR) on them; as a result, there is no searchable text on the CD. Running the images through a better OCR software program would also offer the option to deskew the page images automatically.

Because I am currently digitizing another philatelic journal of similar vintage, I fully understand the amount of work that goes into these projects and am loath to be critical of this one. However, one purpose of these reviews is to serve as a springboard for further discussion and learning, and this requires an honest appraisal. I would appreciate hearing the experiences of others who are digitizing their society journals. If there's enough interest, I'll write a full-length article on the subject later in the year

— Daniel A. Piazza

Journals & Newsletters

BNA Topics — Journal of BNAPS

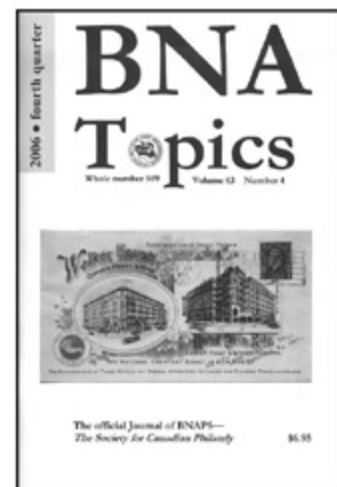
Published quarterly by the British North America Philatelic Society Ltd. 6 × 8¾ inches, soft bound, saddle stitched. Available from Peter Jacobi, Secretary, #6-2168-150A St., Surrey, BC V4A 9W4 Canada, www.bnaps.org.

When a publication loses its editor, the search for a replacement may translate to delays or even temporary lapses in issuance. BNA Topics survived its transition between editors and continued publishing without missing a beat. Mike Street took over as interim editor for the second and third quarter issues of 2006 with Doug Sayles putting together the fourth quarter and taking over the permanent job as editor. The journal is the semi-annual publication for Canadian philately, including the provinces.

What is striking about this journal is the cover, which jumps out to grab the reader. The color is rich drawing the clear details of the illustration, particularly the fourth quarter cover that shows a beautiful illustrated card promoting the Advanced Christmas Posting Service. Readers are treated to extensive color throughout the 80-page publication, including advertisements.

Articles are mostly in the medium length range and profusely illustrated. A five-page survey of the plating of Canada Scott No. 18 in the third quarter issue contained 17 detailed illustrations. This article summarizes a major project involving the scanning of the stamps for plating purposes.

Other articles in the same issue included a survey of the railway post offices on the Pere Marquette Railroad, which tied in the history of the railroad with the covers and postmarks of that particular period and illustrations of actual railroad timetables.



— Alfred Carroccia

Briefly Noted

SOSSI is the quarterly journal of the Scouts on Stamps Society International, Inc., devoted to scouting philately. The 28-page, three-hole punched, black and white, illustrated, bimonthly journal features society news and show reviews with plenty of black and white photographs that are remarkably crisp and clear. An online version is provided in full color for SOSSI members only. Brief and well-written articles include new issues, postal history, and cancellations. Information from www.sossi.org or Secretary Lawrence E. Clay, P. O. Box 6228, Kennewick, WA 99336.

SCALPEL & TONGS is the quarterly journal of the Medical Subjects Unit of the American Topical Association. The 48-page stapled newsletter contains color throughout. The thematic publication emphasizes new stamps, but also contains specialized articles. The Medical Subjects Unit, founded in 1952, specializes in dentistry, nursing, pharmacy, physicians, Red Cross, and veterinary medicine topics. A recent article about World War I hospital ships showed stamps picturing the vessels and samples of postal history all in full color. Information from Editor Frederick Skvara, P. O. Box 6228 Bridgewater, NJ 08807, e-mail FCSKVARA@BELLATLANTIC.NET.

THE UKRAINIAN PHILATELIST is the semi-annual, bilingual journal of the Ukrainian Philatelic and Numismatic Society. The paperbound journal with a two-color cover has clear black and white scans. Included in a recent issue were highly specialized articles on classic trident issues and postal stationery, as well as a topical article on Ukrainian hockey players. An article on Ukrainian postal forms written in that language contained an English summary. Information from Editor John C. Roberts, 5565 N. Via Elena, Tucson, AZ 85718-5109, e-mail IBISTUCSON@ATT.NET.


THE INFORMER, the quarterly journal of the Society of Australasian Specialists/Oceania, covers a wide range of interests in Australia, New Zealand, Hawaii, and the South Pacific. Articles in the black and white, 28-page journal are aimed at a diverse audience; a recent issue featured a short piece on early Australian airmail covers for

the beginner and a three-page article on Kahului Railroad private parcel stamps for the specialist. The journal is balanced between society news and advertisements. Information from David McNamee, 15 Woodland Drive, Alamo, CA 94507, DMCNAMEE@AOL.COM.

MEXICANA is published quarterly by the Mexico Elmhurst Philatelic Society International. This 50-page, black and white, staple-bound journal is dedicated to Mexican stamps and postal history. Articles range from introductory, including new issues, to specialized, such as the postage due markings of Durango, a Mexican province. Impressive is the serialization of the *1879–1883 Foreign Mail Issue*, a comprehensive examination of the distribution of all eight original values to all districts. The information, presented in charts broken down by value and paper varieties, take up 20 pages. Information from Mexico Elmhurst Philatelic Society International, 5881 W. 75th Street, Los Angeles, CA 90045-1706.

THE PENNY POST, quarterly journal of the Carriers and Locals Society, specializes in local posts and related postal history. A recent issue contained 72 pages printed on coated paper, staple-bound with color illustrations. The five specialized articles were concisely written without being overly technical. An article on the first Philadelphia typeset carrier issues includes original research to determine probable usage periods for these stamps by presenting a census of each of the adhesives in question. Illustrations, tables and graphs do not overwhelm this article, but enhance the conclusions. Information from Larry Lyons, 7 Brightfield Lane, Westport, CT 06880.

— 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 Images — Continued from Cover

HOLD IT STEADY. Many pictures have been ruined because of camera movement when the shutter was pressed. Briefly holding one's breath as the picture is snapped helps a lot. Automatic cameras slow the shutter speed dramatically if light is not bright. Consider using a tripod in such situations; a tripod also helps reduce camera movement when long focal length lenses are used.

Digital Cameras and Resolution

Digital cameras have introduced a new factor into the picture taking equation — resolution. Resolution refers to the degree of clarity in a photograph. The building blocks of a digital photograph are pixels, so the more pixels that comprise a photograph, the higher the resolution. Currently, cameras with capacities of six to eight mega (million) pixels have become quite common and affordable.

GOING TO EXTREMES. Digital cameras give the user the option of selecting different levels of resolution. Use only the highest resolution. Since this rapidly uses up memory, buy large capacity memory cards with the camera.

CONSIDER END USE. Always using the highest resolution allows an image to be used either for print or, after modification, for online distribution. Pixel count can always be reduced; it cannot be increased. (Figure 3)



Figure 3. The difference between a photograph shot with an original publication quality of 300 dpi (dots per inch) and one taken with an Internet quality of 72 dpi, but converted for print publication, is dramatic. The fuzzy right half of the picture may look fine on the Internet, but not when reproduced in a print publication.

For maximum clarity of illustrations in *The Texas Philatelist*, we request that digital photographs have a minimum resolution of 300 dpi. That means a photograph destined to appear in print with a size of 5 × 3 inches should have a resolution of 1500 pixels by 900 pixels — that's 450,000 pixels and about in the medium range of selectable resolutions on a typical 4.0 mega pixel digital camera.

Scanning Material For Publication

ACTUAL ITEMS. The best way to illustrate articles on stamps and covers is to mail or hand-deliver the actual items to the publication's editor for scanning. Understandably, many collectors are reluctant to entrust more expensive items to the mails. Instead, many contributors with computers prefer to scan to copy their own material.

LOW RESOLUTION DELAYS PUBLICATION. As previously mentioned, an image that looks great on a computer screen does not always print well. For almost every issue of the *Philatelist*, submissions are received that are scanned at too low a resolution for publication purposes, necessitating delays while new scans are requested.

Most scanning programs have a default setting of 200 dpi or less. Since 300 dpi is the standard for the *Philatelist*, those who submit scanned illustrations should take care to either change the default setting each time an item is scanned, or to reset the program's default resolution. (Figure 4)

Continued on Page 18



Figure 4. For print publication, 300 dots per inch (dpi) images (above) reproduce clearly. Images produced at default scanner resolution (below) may look fine on a computer screen, but are typically 100 to 200 dpi and appear fuzzy in print.



Is Photoshop Worth The Price?

Some issues raised by Arthur von Reyn, who is using Corel's photo editing program, are easily resolved in Adobe Photoshop. Two examples include image straightening and resizing.

The current version automates straightening, but a more reliable way is to draw a line along an out-of-plumb edge with the *Measure* tool. Click on *Arbitrary* under *Rotate Canvas* and the image is rotated without jaggedness. Small, sharp images can be

enlarged without degradation by increasing the original size by 110 percent repeatedly (an undocumented procedure).

Obviously these would be used only if a better image was unavailable. I routinely resize small images taken from the Internet.

Photoshop is pricey at \$650 and has a steep learning curve. Student versions are half that, while eBay offers older versions at a fraction of cost and can be upgraded for about \$150. Photoshop Elements offers many of the same features for less than \$100.

— Albert W. Starkweather

Preparing Images — Continued from Page 17

SECURITIES REQUIRE EXTRA CARE. The U.S. government has rules about the reproduction of such securities as postage stamps. Specifically, stamps that are still valid for postage may be reproduced in color only if they are either: (1) 150 or 75% of normal size, (2) any size, but canceled, (3) any size, with a bar drawn through the denomination, or (4) any size, but part of the stamp design is obscured. Oversized scans are preferable as they show more detail.



Figure 5. Contributors are encouraged to exercise care when scanning to ensure items are properly oriented.

DON'T SUBMIT A SINKING SHIP. Another problem with some scans is crookedness. (Figure 5) While the editor can digitally correct this *sinking ship* problem, it is a time consuming process and may introduce some jaggedness in the final product.

To avoid crookedness, large items like covers can be placed at the edge of the scanner window. If a machine scans poorly at the edges, one technique for getting an item scanned straight is to use a spacer like a six-inch ruler to move the cover away from the edges. Also, because the preview screen is essentially a mirror image of what the scanners sees, to correct an item that appears to be *sinking* on one side, simply turn the item a bit more in the opposite direction it is sinking. It may take several tries to get it right. If you are not adept at scanning items and they are of low value, then send them to the editor. He'll be happy to scan and return them to you.

JPEG Compression and Distortion

JPEG (Joint Photographic Experts Group) is the de facto standard for digital image storage. This standard allows for different levels of compression to save memory space on digital camera memory cards, on computers, and on the Internet. For images intended for reproduction in a high quality print publication, the lowest practical level of compression should be used.

ARCHEOLOGISTS DON'T HAVE A MONOPOLY ON ARTIFACTS. Another problem associated with the JPEG standard is some-

thing called *compression artifacts* — a distortion in images that is most visible around objects with distinct borders. (Figure 6) An anomaly results when an image is saved to the JPEG format either at high levels of compression or is repeatedly saved. (Figure 7) For print publication purposes, submissions of JPEG images should be ones that have never been opened and resaved over the original source. Alternatively, images can be resaved in a "lossless" format such as "tif" or "bmp". This will result in a larger file size but eliminates the compression that creates artifacts.



Figure 6. Compression artifacts are most noticeable in areas adjacent to lines or borders, as in the enlargement of Sam.

Summary

This article is not intended to discourage the submission of illustrations to philatelic publications but rather to avert potential problems.

Contributors who are aware of the aforementioned points will not only make the editors' job much easier, but also greatly improve the visual impact of any article that their images are intended to accompany.

Arthur P. von Reyn of Dallas, TX, is president of the Texas Philatelic Association, Inc. He has been assisting Douglas Moss, editor of the association's journal, *The Texas Philatelist*. This article originally appeared in the January-February issue of that journal.

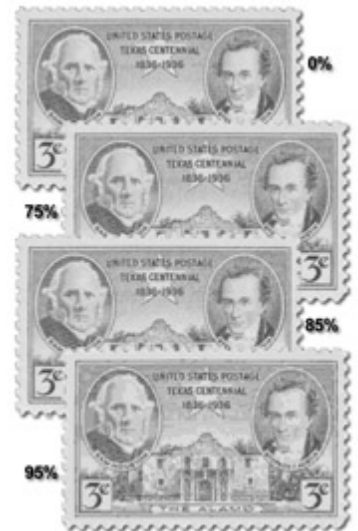
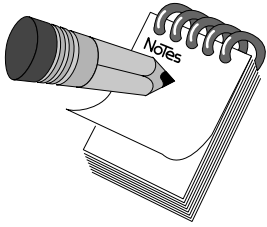


Figure 7. Compressing JPEG images saves storage space. There is an inverse relationship to image quality, the degradation of which becomes particularly noticeable at high levels of compression.



Secretary-Treasurer's Report

As of January 20, 2007

New Members

- 1932** Thomas C. Mazza, 302 W. 12th St., Apt. 12E, New York, NY 10014-6025. Sponsor: Steven J. Rod.
- 1933** James E. Kloetzel, c/o Scott Publishing Co., P. O. Box 828 Sidney, OH 45365-0828. Editor: *Scott U.S. Catalogues*; *Scott First Day Cover Catalogue*, *Scott Errors on U.S. Stamps Catalogue*. Sponsor: Steven J. Rod.

Reinstated

- 1603** James Bendon, P. O. Box 5648, Limassol, 3307, Cyprus.

Resigned

- 1450** Melvin Feiner, Huntington Beach, CA
- 1677** Alfred A. Gruber, Newark, DE
- 1690** Robert F. Taylor, M.D., Sanford, NC
- 1797** Christian Schunk, Cologne, Germany

Change of Address

- 0078** Barbara Mueller, 6205 Mineral Point Drive, Apt. 204, Madison, WI 53705-4577.
- 1332** Peter Mosiondz, Jr., 26 Cameron Circle, Laurel Springs, NJ 08021.
- 1615** William Wergin, 1 Arch Place, Unit 322, Gaithersburg, MD 20878-6600.
- 1848** Roger P. Quinby, 12425 Dancliff Trace, Alpharetta, GA 30004-8756.
- 1860** Hans D. Kremer, 50 Rockport Court, Danville, CA 94526-2628.
- 1894** Yukihiko Shoda, 2-14-44-309, Higashi-Nagaya, Kounan-ku Yokohama 233-0011 Japan.
- 1897** Frederick E. Lutt, P. O. Box 31160, Cincinnati, OH 45231.
- 1902** Roy E. Mooney, 170 Holiness Campground Road, Cleveland, GA 30528-5004

Deceased

- 0183** James A. Morton of Medina, OL, died November 9, 2006.

Contributions

We thank the following for having made a contribution over and above their annual membership dues:

- 1447** Diane D. Boehret, Virginia Beach, VA.
- 1475** Henry Ellis Harris, Jr., Milford, NH.
- 1905** Alfred A. Carroccia, West Seneca, NY.

Delinquent Members

Dues notices for 2007 were mailed December 11, 2006. As of January 20, the following members had not yet paid their 2007 membership dues. This will be the last issue of *THE PHILATELIC COMMUNICATOR*

they will receive unless they pay their 2007 Membership Dues.

- 1884** Peter Butler
- 1811** Claude Demaret
- 1842** John L. DuBois
- 1858** Allan N. Glennon
- 1907** William Godfrey
- 1544** Lawrence Goldberg
- 1804** George W. Holland
- 1861** Richard D. Jones
- 1924** William Mitchell
- 1890** Drew A. Nicholson
- 1478** Ian Scott Robertson
- 1912** Judy Routson
- 1042** Niles Schuh
- 1014** Ronald N. Spafford
- 1812** Glenn Spies
- 1882** Jacques Szynka
- 1590** Charles Verge
- 1187** Warren Weiner
- 1539** Robert G. Zeigler

About Writers Unit #30

The purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communication, knowledge, and comradeship. Membership is open to any philatelic writer, columnist, editor, or publisher — and anyone interested in philatelic communication.

Join Us Today

Join Writers Unit #30 now and begin reaping the benefits of membership, including your subscription to *THE PHILATELIC COMMUNICATOR*. Applications received before October 1 will be recorded as members for that calendar year and these members will receive all issues of *THE PHILATELIC COMMUNICATOR* for the calendar year.

Applications received on or after October 1 will be recorded as members for the following calendar year.

An application may be downloaded at www.wu30.org.

Membership Dues

USPS ZIP Code Addresses.....	\$15.00
Canada and Mexico	\$17.50
All Other Addresses.....	\$20.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order, payable to *APS Writers Unit #30*. Some overseas members prefer to send U.S. bank notes by certified mail.

Updating Your Mailing Address

Please notify us of address changes to assure that you receive each issue of *The Philatelic Communicator* without delay. This will also save WU #30 more than \$1.00 because the USPS charges 70 cents when they have to send us an address correction, and we still have to pay the postage for reshipping the issue to the member.

George B. Griffenhagen
WU #30 Secretary-Treasurer
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Vienna, VA 22180-6906

Writers Unit #30, APS
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