



Recruiting Authors — A Baker's Dozen Ways

A VETERAN EDITOR SHARES SOME OF HIS TRADE SECRETS

By John M. Hotchner

It is heaven for the editor of a society publication to have an issue's worth of content "in the bank." In general, that has not been my fate as editor (1986–2010) of *The Philatelic Exhibitor*, quarterly of the American Association of Philatelic Exhibitors. However, I can recall only twice early in my time with *TPE* that I had to do a last minute stretch for content. That is because I developed a number of strategies over the years that kept material flowing, and I'd like to share them with those of you who are editors, or might be one day.

Drumming Up Content

There are two ways to deal with a continuing need for content. One is to put boxed requests in the publication, and to periodically beg for articles in the editor's column. Those are useful, but rarely are enough.

The following list of strategies taken together is the other way — a much more proactive way — to motivate, encourage and even shame members into contributing.

1. Provide a theme for each of the next two issues, with the idea that it may give potential authors a focus. Lean gently on one or two authors who you know will be interested in the subject. Remember that the one-on-one request is **always** more productive than the general request.
2. Talk to collectors (in my case exhibitors and judges) to hear what they are passionate about — problems they have encountered, possible solutions they see, tricks of the trade, and ask them to do articles or letters to the editor.
3. Ask a range of participants about their own experiences in the hobby. I have asked for a single paragraph on how long it took to achieve the first gold exhibiting award, for remembrances of a deceased member, for opinions on a controversial article, etc.

4. Establish a few regular columnists in areas of general interest, and remind them when it is time to produce.
5. Solicit contributions of bite-sized items: a favorite album page or cover, a pleasing new acquisition with a few words about how it came to the owner.
6. Send out a request six weeks before publication asking all activity chairs for news in their realm.
7. Give free space for show publicity and news where your members might be interested in attending.
8. Go to local shows and listen to exhibitors at frames and in critique as they talk about the development of their exhibits — and ask them one-on-one to do an article about how they learned to exhibit, or about their specialty.
9. Recruit someone who will be an anonymous philatelic commentator on both positives and negatives in your specialty or region.

10. Establish regular features to encourage readers to contribute their ideas, interests, needs, activities, and new projects: news from clubs and societies, help needed with new projects, free or very low cost member advertisements, recognizing a member of the month, marginal quotations, etc.
11. Establish yearly awards for the best article, the best article by a first time author, etc, and highlight the winners.
12. Write a periodical e-mail message to all regular authors / contributors giving

inside information or early release of coming news regarding the society, and soliciting articles.

13. Publish provocative opinion pieces that will push readers over the edge of their comfort zone.

Finding New Talent

My favorite sources of finding new content and authors are other journals and newsletters, particularly those that do not share a common readership. For example, a couple of years ago I repurposed three articles dealing with photo editing, publicity, and newsletter preparation that Arthur P. von Reyn of Dallas, TX for *TPC*. These originally were written for *The Texas Philatelist*, journal of the Texas Philatelic Association, Inc.

Common courtesy dictates that the author and editor of the other publication be queried before the content is used.

I always include an endnote with a few lines about the author and information about the source journal and its parent organization. Remember that an internet or e-mail address is always appreciated.

— Albert W. Starkweather

Your Turn Now

Feel free to appropriate any that might work for you, and please contribute other strategies for publication in *The Philatelic Communicator*. Your experience can help others.





THE PHILATELIC COMMUNICATOR

ISSN 0147-36456
Volume 44, No. 1, Whole No. 167

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Writers Unit #30, a nonprofit organization, publishes *The Philatelic Communicator* four times a year. A subscription to *TPC* is included with dues paid by members of the Unit. *TPC* is printed and distributed by Wilcox Printing & Publishing, Inc., Madrid, Iowa. Content ©2010 Writers Unit #30; Design ©2010 Albert W. Starkweather / Design on Demand.

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Deadlines for receipt of copy by the editor:

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

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Albert W. Starkweather
Editor's Domain

The Newspaper Stamp Column's Demise

When the *Hartford Courant* dropped its philatelic column at the end of October 2009, it meant the loss of the last *big city* stamp columnist in the country. The elimination of newspaper philatelic columns over the last two decades as well as the unwillingness of the press to run stamp-related press releases and meeting notices means that organizations face yet another challenge in attracting new members. While newspapers are eager to accept advertising, the cost is prohibitive to all but the most wealthy organizations.

When David A. Kent took over the *Courant* column in 1980 it ran in the paper's *Sunday* magazine, which is also only a fond memory. The column underwent a number of placement and regularity changes until it was running biweekly at different locations in the daily paper.

Kent said the features editor claimed that the latest reconfiguration of the lifestyle section left no room for his column. "I regret the loss of the ability to promote both our hobby and local clubs and stamp shows, which I listed in each column," he said. "I know from contacts I got just for our local club that people were reading the column." One wonders what this remarkably short-sighted editor was thinking. Notably the newspaper still has room to run daily horoscopes and dozens of comic strips, which may be entertaining but do not qualify as news.

Like many other daily newspapers, the *Courant* has drastically reduced its staff, replacing experienced writers and editors with entry level employees, and cheapened its product by cutting the number of pages and eliminating content. It is hard to believe that its management or that of its owner, Chicago-based Tribune Company, actually believe that the way to attract and keep new readers, retain long-time subscribers, attract and keep new advertisers, and retain existing advertisers is by implementing such draconian measures.

The *New York Times* was among the first to eliminate hobby-related columns. For many years its stamp column was written by Samuel A. Tower, who began writing a similar column for the *New Haven Register* in 1968. He took over the column in the *Times* in 1973 "with an emphasis on introducing readers to the hobby ...," according to his January 17, 2002 obituary in the *Times*. Tower, who retired in September 1984, had written a similar column for the *New Haven Register* before joining the *Times*. Richard Sine and the late Barth Healey continued the column until the hobbies page was eliminated in 1993. Other *Times* stamp columnists included Kent B. Stiles and David Lidman.

The Associated Press New Features section dropped its hobby columns which were distributed to member newspapers several years ago. The AP stamp column had been written for more than 50 years by Syd Kronish until his retirement nearly a decade ago.



Peter Martin
President's View

Time for Members To Re-up in WU #30

Secretary-Treasurer George Griffenhagen has sent out the 2010 dues statements. If you have already paid your dues, thank you. If you haven't yet sent your dues payment, please do so today. More details are available in the secretary-treasurer's column on page 18.

Also, if you know of writers or editors who are not WU#30 members, encourage them to join. An application is available on our website (www.wu30.org), on request from the secretary, or may be copied from the inside back page of this issue.

WU #30 Breakfast Cancelled

I remind you that the Writers Unit #30 breakfast at the February 19-21 *APS AMERISTAMP EXPO* in Riverside, CA, has been cancelled. The next breakfast will be held August 15 at StampShow in Richmond, VA. The show will be held August 12-15 at the Richmond Convention Center.

Exhibits and literature entry forms and prospectuses are available online at www.stamps.org/StampShow/Exhibits.htm.

Writers Unit Hall of Fame

This is the final call for 2010 Writers Unit #30 Hall of Fame nominations. The WU #30 Hall of Fame honors individuals for excellence in philatelic writing and editing. It is the unit's highest honor. Anyone may nominate an individual. The majority of the narrative must specifically relate to the nominee's philatelic writing, editing and publishing credentials.

The nomination form is located on the WU #30 web site at www.wu30.org/html/halloffame.html. Send your nominations to be received by February 12 to Chairman, Writers Unit #30 Hall of Fame Committee, POB 463, Naugatuck, CT 06770. 

Chapter Activities Committee Discontinues Newsletter in Reorganization

By Thomas M. Fortunato

The APS Chapter Activities Committee (CAC), after much consideration, has decided to suspend publication of the *CAC Newsletter*. The more than 20 year old publication had simply run its course, even after undergoing a recent all-digital conversion.

Issues from 1990 to the present are posted on the APS web site to read, download, and print, creating what the CAC considers to be the internet's number one informational archive for and about stamp club operations. Much of the content is as relevant today as when it was published.

Fred Baumann has compiled a master index of the newsletter's subjects online at www.stamps.org/cac/cac_arch.htm. Every issue since Winter 2002 is posted in PDF format.

Chapter Chatter

The "Chapter Chatter" column in the *American Philatelist* will continue to run regularly three times a year in January, May, and September. We also will send out news occasionally through the monthly APS e-mail updates.

Is your club doing something newsworthy? How did your Chapter celebrate Stamp Collecting Month? What issues would you like to see covered in the next column? Send me an e-mail or a letter and let me know — Thomas M. Fortunato, 28 Amberwood Place, Rochester, NY 14626-4166; STAMPTMF@FRONTIERNET.NET; 585-225-6822.

The committee will be focusing its efforts on building an online presence with meaningful content not possible in traditional newsletter format. This will include such things as colorful customizable posters to advertise club meetings, templates to keep track of members, spreadsheets for tracking basic club finances,

etc. If your organization has items to contribute or can offer, please contact the committee. 



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Alan Warren
NPM Notes

Other Resources Available Online

In addition to the finding guides that enable researchers to learn what many of the National Postal Museum's specialized collections consist of, there are other resources on postal matters available on the museum's web site. To access these documents go to the NPM site [HTTP://POSTALMUSEUM.SI.EDU](http://POSTALMUSEUM.SI.EDU) and then click on RESEARCH in the upper left corner, then RESOURCES from the drop-down menu, and then INDUSTRY WHITE PAPERS to view the information available.

One of the first papers cited is from the Institute for Research on the Economics of Taxation (IRET) authored by senior economist Michael Schuyler. His 12-page advisory is titled "How Does the Sales Decline at the Postal Service Compare To Those at Large Private-Sector Businesses? How do the Responses Compare?" Everyone recognizes that the USPS is hemorrhaging costs due in part to the recession and in part to the increasing use of electronic communication.

In this paper comparisons are made with some Fortune 500 companies that also suffered major losses in revenue due to the recession. Most firms turned to significant cost reduction by belt-tightening. While the USPS made efforts to reduce costs, political pressures and restrictions due to laws prevent the USPS from significantly changing its workforce, wages and fringe benefits, and closing facilities in ways that the private sector achieved.

For some years revenue growth in the postal service allowed it to overlook inefficiencies in its operations. Although Congress tries to manage the postal "business" it also tries to keep post offices open and to save jobs. Economist Michael Schuyler indicates that Congress needs to give the USPS more control over its costs. 



Short Takes
News & Commentary

Youngblood, Sazama Join Topical Time

The ATA has announced that philatelic journalist Wayne Youngblood is the new editor of its journal, *Topical Time*, succeeding George B. Griffenhagen who has retired after 17 years. Youngblood produced the January–February issue and will begin the journal's conversion to full color. The new position of advertising manager is being filled by Robert Sazama, a stamp dealer with connections in national and international philately.



Youngblood

AFDCS Has Major Web Site Revision

The American First Day Cover Society has totally revamped its web site, WWW.AFDCS.ORG. The site now features more FDC images, takes online payments via credit cards on a secure server, and facilitates bidding in the society's donation auctions. Information throughout the site also has been revised and updated.

A major feature is how the new site handles auctions. Previously bidders had to go to a separate page to find view images of covers in which they were interested. Now each lot is illustrated with its description, and a big full-color image is only a click away. The redesign was mostly the work of Todd Ronnei, who was elected to the board of directors last year.

Courant Axes Kent's Column

David A. Kent's long-running biweekly stamp column in the *Hartford Courant* was dropped by the paper late last year. The features editor told Kent that the latest reconfiguration of the life-

style section left no room for the column. The *Courant's* stamp column dated back to the 1930s. Kent took it over in 1980 from a predecessor who had been writing it since the 1950s. This was the last big city newspaper stamp column in the country.

Outstanding Young Philatelists Named

Recipients of the 2009 Nicholas G. Carter Volunteer Recognition Awards include outstanding young philatelists Alex Haimann of Bloomfield Hills, MI in the age 15–24 category and Daniel A. Piazza of Washington, DC in the 25–40 category.



Haimann & Piazza

Haimann (left) is a consultant for the Arago project for the Smithsonian's National Postal Museum. Piazza, Assistant Curator of Philately at the Smithsonian National Postal Museum, edits the Vatican Philatelic Society's journal, *Vatican Notes*. He is also a board member and literature chairman for NAPEX.

Broadhead Wins USSS–Mueller Award

The second annual United States Stamp Society–Barbara R. Mueller Award for the best article published in a single year of the *American Philatelist* has been awarded to Tom Broadhead for "Petite Messages — The Development of Carte de Visite Mail in Nineteenth-Century France."



Broadhead

Broadhead specializes in the stamps and postal history of late 19th and early 20th century France.

He enjoys writing as a way to share his philatelic interests, and has written previously for the *American Philatelist*, and for the *France & Colonies Philatelist*. Broadhead is also editor of the *Knoxville Philatelic Society Newsletter* and is a member of APS Writer's Unit #30. 

The Communicator Needs Your Articles

THE PHILATELIC COMMUNICATOR constantly needs more articles on a variety of topics ranging from writing to editing to publishing. The Writers Unit #30 membership has a great brain trust to draw on for invaluable information on all aspects of writing, illustration, editing, and publishing. Please do your part by contributing at least one article a year.

“WU #30 is not just for accomplished writers and editors,” says John M. Hotchner, who contributed the lead article in this issue. He suggests that articles in TPC be geared toward aspiring writers / editors just beginning in the craft as well as those who have experience and still seek to improve their work.

Hotchner suggested a short list of topics that might be covered. Which of these areas can you write about?

- Why I write? How and why did you start as a philatelic writer/editor? How did the reality of it compare with your expectations? Why have you continued? What do you gain from your efforts?
- Is being paid for your efforts important to you, and what do you think is the proper level of compensation for this sort of work?
- If you write a column, or other continuing series, how do you get ideas for subjects to write about?
- Fact checking: its importance, and what methods/sources do you use? How to use the internet for fact checking and research.
- What advice do you — as an experienced writer/editor — have for people starting as philatelic journalists / editors / book authors?
- Lessons you have learned and benefits received from entering literature competitions.

- What is *writer's block* and how do you overcome it?
- In editing a philatelic periodical, how do you fill the pages? What are the best ways of getting / encouraging contributions from members / subscribers?
- What printer produces your publication, and how did you choose it? How do you work with them to improve production and assure timeliness?
- What are good ways to organize reference material when producing books or monographs?
- Choosing an editor: What are the the job requirements including technical skills, knowledge base of the major subject matter, and people skills?
- Dealing cooperatively with society officers: Expectations of the editor, including ‘What are the limits of an editor’s authority and self-expression?’
- How far can / should an editor go in altering a writer’s submission without checking with the writer?
- How do editors recruit new authors? Indeed, how do we identify and encourage our successors?
- How to find places to publish our articles? How to write to editors to *sell* our work?
- Publishing a book — How? Where? Costs?
- Choosing and using an editorial board, or other peer review method.
- Rewarding writers and editors: the theory and practice of recognition.

“As you can see,” says Hotchner, “there are dozens of dynamic subjects on which we can teach, share, theorize, and improve our practice. WU #30 should be a forum for this sort of activity, primarily in TPC.”



The Readers Speak Letters

then later on the law was changed so that photographs were permitted if they were sized differently than the real stamp. Condition wasn't so important then. The reproductions left much to be desired.

I not only like the new look of the publication, but even the articles seem more interesting. The editor is doing a great job.

Alvin Bob Kantor, by e-mail

What Comes Around

Just finished reading Peter Martin's article in the The Philatelic Communicator on stamp catalogues. [Opinion: Auction Catalogues as Literature, Fourth Quarter 2009]

An update on this phase of literature is long overdue. In the 29th American Philatelic Congress book of 1963 — 46 years ago — I wrote an early article on this same subject. I called my article “Don't Throw It Away.” We had a very large philatelic library that went back to the first catalogues circa 1863 by Leavitt Brothers, if my memory serves me correctly. I think I went through close to a half million listings in thousands of catalogs to search for the information that I wanted. This was before the days of computers.

The very early catalogues did not even picture the stamps and

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Author/Judge William H. Bauer — 1934–2009

By Ken Martin

Writers Unit #30 member William H. (Bill) Bauer, 75, of Unadilla, NY, a former WU #30 president, died unexpectedly on December 2, 2009 at his home after suffering a heart attack.

He was born November 20, 1934 in Adams, MA. He received a bachelor's degree in geology from Rensselaer Polytechnic Institute, Troy, NY, in 1956 and a Masters of Geological Engineering from the Colorado School of Mines, Golden, CO, in 1959.

First elected to the APS board of vice presidents in 1973, Bauer was recorder until he was elected secretary in 1977. In 1981 he was elected president of the APS, serving until 1985. A founding member and charter Vooy's Fellow of the American Philatelic Research Library, Bauer was a library trustee from 1981 to 1987 and again from 1999 to 2005. He was one of the most generous supporters of the society and library giving more than \$50,000. This included the first large challenge gift to the Campaign for Philately in 2002.

Part of the original group of nationally accredited judges in 1971, Bauer was chair of the APS Committee for Accreditation of National Exhibitions and Judges from 1986–1995 with primary responsibility for the third edition of the *APS Manual of Philatelic Judging*. He was also an experienced and highly respected FIP International Judge, accredited in postal history at the Prague International Exhibition in 1978. Most recently he served on juries at *POLAND 93*, *NORWAY 97*, *PACIFIC 97*, *CHINA 99*, and *WASHINGTON 2006*.

Bauer's competitive exhibits included *Colorado 1858–1876 — Pre-Territorial and Territorial Periods and Otsego County, New York*.

A member of the founding council of the American Association of Philatelic Exhibitors, Bauer was a generous mentor to many exhibitors and shared his knowledge by serving as an instructor for an Exhibiting and Judging Course at the APS Summer Seminar in 1990, 1992, 1994, 1996, and 1999.

Bauer served on the APS Hall of Fame Committee and APRL Space Requirements Committee. In 1985 he received the Society's Century Award for recruiting at least 100 new members and in 1987 he received the Luff Award, the highest honor given by the APS to living collectors.

Bauer also was president of the APS Writers Unit #30 from 1978–1981 and wrote for philatelic publications. Since 1985 he was editor of the *Colorado Postal Historian* and was a contributor to many other publications including *The Congress Book*, *The Philatelic Exhibitor*, and the *SPA Journal*. With James L. Ozment and John H. (Jack) Willard, he published *Colorado Post Offices 1859–1989*, last updated in 1990, and was nearing completion of a massive reference work, *The Colorado Postal Encyclopedia*.

EDITOR'S NOTE: James L. Ozment, 74, was found dead in his home in Golden, CO on December 7. He was a retired Rio Grande Railroad mechanical engineer.

Bauer was a Fellow of the Royal Philatelic Society of London, and a member of the Collectors Club of New York, the Collectors Club of Chicago, and the Collectors Club of Denver. He was secretary and second vice president for the United Postal Stationery



William H. Bauer

Society and was a founding supporter of the Rocky Mountain Philatelic Library.

Membership in other national philatelic groups included the American Association of Philatelic Exhibitors, American Philatelic Congress, Arizona Philatelic Rangers, Colorado Postal History Society, Falkland Islands Philatelic Study Group, Germany Philatelic Society, Illinois Postal History Society, International Society for Japanese Philately, Korea Philatelic Society, Mobile Post Office Society, Postal History Society, Ryukyu Philatelic Specialty Society, Society of Australian

Specialists — Oceania, Society of Philatelic Americans, Southern Philatelic Federation, Texas Philatelic Association, United States Cancellation Club, United States Philatelic Classics Society, and Western Philatelic Society.

No matter where he lived Bauer was also always active on the local level. He was president of Sonoma (California) County Philatelic Society; Sea Gull Stamp Club of Corpus Christi, TX; and Crescent City Stamp Club of New Orleans. He was also a member of the Tri-County Stamp Club of Sidney, NY, Empire State Postal History Society, and a founding member of the Unadilla Historical Association and was working with a committee to commemorate the centennial of the Boy Scouts of America and Unadilla's BSA Troop No. 1. He was an Eagle Scout and senior member of Unadilla Boy Scout Troop No. 1.

Bauer was a geologist for Standard Oil which became Amoco. After living in several states upon retirement he returned to Otsego County, which he considered home.

Though he spent his career with Standard Oil, he never worked in Colorado but became interested in its postal history, with emphasis on Douglas County. He began traveling to Colorado on vacation and stopping at post offices to get cancels from the postmaster or clerk. This activity soon expanded to interest in closed post offices, ghost towns, and locations where no town ever existed, as long as it had a post office.

Over a 12-year period during which he made two visits to Colorado per year, Bauer visited and documented nearly all the 2,550 or so post office sites, sometimes alone and most times with Ozment.

Donations may be made in Bauer's name to the American Philatelic Society, 100 Match Factory Place, Bellefonte, PA 16823-1367; the Rocky Mountain Philatelic Library, 2038 South Pontiac Way, Denver, CO 80224; or the Unadilla Historical Association, P. O. Box 808, Unadilla, NY 13849.



Completing the Sale

From left, Negotiating Committee Chair Marc Gonzales, RMPL President Sergio Lugo, and Treasurer Robert Blatherwick examine the real estate transaction documents before signing the agreement. The new building is at the right in the photograph at the bottom.

Rocky Mountain Philatelic Library Expanding

The Rocky Mountain Philatelic Library (RMPL) of Denver, CO completed the purchase of a second building directly adjacent to the existing library for \$297,500 on December 4, 2009. This effectively doubles the library's space to more than 6,500 square feet. As part of the renovation process for the new building, it will have an indoor connection to the existing library.

In the 16 years since its founding, the RMPL has expanded a number of times. In August 1993, the library opened in a small shopping center store front. It purchased its existing building in May 1996, opening to the public three months later. The mortgage for that building was paid in full in 2003, due in great part by the fiscal responsibility of its volunteer officers and board as well as the generosity of its many members and volunteers.

The library's membership has grown to almost 500. Pledges toward financing the building purchase and increased contributions have eased the new financial obligations. Other fund raising events, such as the Large Lot Auction held late last year, raised a record \$11,000 for the operation of the philatelic center and library.

Currently there are more than 9,000 books on the shelves. The periodical collection now has more than 1,100 titles. In addition, the library has an extensive collection of slide shows and digital files of philatelic exhibits and programs. All of the library tasks are accomplished entirely by volunteers including keeping the library open six days a week, year round, except holidays.

Many local stamp clubs meet at the existing library building and it is expected that more clubs will take advantage of the expanded facilities for meetings and special events.

Another advantage of having the philatelic center and library located in a major city such as Denver was cited by Tim Bartshe, an international philatelic judge living in Golden, CO, "It is a vast resource we have readily available for collectors as well as for national and international exhibit judges residing in the western

states. Not all of the 120 accredited national APS judges have the great benefits that I have living only 30 minutes away from the RMPL. It is a true gem."

The library is located at 2038-48 South Pontiac Way. It may be contacted at 303-759-9921 and www.rmpldenver.org. 

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iCommunication: Attracting New Members

By Francis Adams

Part I

Philately is fighting a battle to stay relevant in today's culture and to interest new people in collecting stamps. New members for clubs and societies are sparse. The question: How can we actively promote our hobby to the public in today's electronic environment?

One answer is by using the same modern tools that business and marketing organizations use to sell us stuff.

The general public searches for information or items they wish to buy using personal computers connected to the internet rather than going to the library or local shopping malls. The big names on the web are main gateways — Google for information, Amazon for books and music, and eBay for auction items. Modern philatelists use these same gateways for the same reasons.

Philately on the Web

Philately is becoming technologically savvy, now sharing information via the internet. There are many stamp collecting web sites, personal as well as those sponsored by societies, and the number continues to grow which is good for philately as a whole.

One problem, however, is that philatelic web sites are typically difficult to find unless you know specifically what you're looking for. Think of local members knowing where the church is but visitors who might like to attend can't find the back road leading to it.

Using internet search tools, few philatelic web sites appear unless the search words are very specifically targeted. That makes it difficult for collectors and exhibitors to use this great technological resource. Computers should help us find things easily.

If a computer knew we were philatelists, often looking for philatelic-related sites, stamp related results would appear every time. That's not happening soon, so a better option might be to build philatelic web sites so they appear more often in search results — for everyone, not only philatelists.

Imagine if you would, millions of people searching for things. A philatelic-related web site appears on the first search result page for every search. How many visitors might those sites gain by curious people clicking the links? How many of those visitors might become interested and start collecting? Or, worse still, join a philatelic society?

We Need To Be Found

Web site statistics show how many visits a web site receives, typically, in a given day. We need to know how many human visits a site gets.

Those visits can be broken into general categories such as visitor origin, pages visited, how long they stayed and which page they entered or exited the web site from. Stats also record if the visit originated from a search engine such as Google and what search terms were used.

Search engine visits are typically new people. Bookmark visi-

tors are a loyal following, likely collectors. Search terms such as philately or stamp collecting indicate someone specifically interested in finding philatelic web sites, again usually collectors. If the home page is the only page visited or the visit length is under 30 seconds, they are likely not interested in philately or find nothing compelling enough for them to stay and explore.

I have watched web statistics for a few years and sites with thousands of visitors per month get less than 10 percent of search engine visitors to stay longer than 30 seconds. Why only 10 percent?

Let's say you're in a coffee shop, on a busy street, looking out the window. Each person that passes and looks at you through the window is a potential acquaintance. How many stop to say hello? How many saw the book you're reading and wonder where you got it? How many would like to know your life story?

Getting Eyeballs

What if searchers, collector or not, were exposed to philatelic information for general search terms? What if a philatelic related web site appeared on every search result page whenever *anyone* did a search for *anything* on Google?

That number would be in the millions per minute. If that ratio held true, the number of visitors to many philatelic web sites would increase substantially. Let's take this idea a step further.

The 90 percent leaving quickly entered a general search term in a search box and philatelic web site xyz had that term in its content and appeared in the search results (more accidental than purposeful). The person searching clicks the link and voilà — we have a visiting potential acquaintance.

What if some of that 90 percent actually found the content of a philatelic web site interesting and stayed longer? Would we recruit more members for the respective societies? Statistically, more eyeballs should equal more interested visitors and eventual members.

Non-collectors may become curious enough to stay if they see an interesting search result, but they won't visit if they don't find a search result with a link to click.

I hear the naysayers — "they wouldn't be interested anyway" and "getting 90 percent is unrealistic."

First, please show me the data that says they wouldn't be interested. Various small societies (philatelic and otherwise) have membership gains through their websites that would not have happened without good search terms built in.

Second, we're not after the entire 90 percent, only a fraction of that number.

We need to draw a new box to think outside of and look at ways to reach out using tomorrow's tools and technology if we really expect philately to survive. We need to push our web sites higher up the list on the search result page to get those eyeballs and members.

Suggestions solicited ...

The next installment will cover meta tags, page titles, and keywords that will ensure your content will be found.



Chicagopex 2009 Literature Palmares

CHICAGOPEX 2009 literature competition award winners have been named. The show was held in Arlington Heights, IL from November 20–22. The show is sponsored by the Chicago Philatelic Society (www.chicagopex.com).

This year's event will be November 19–21 at a new location, the Westin Chicago Northwest, 400 Park Boulevard, Itasca, IL. Jane Doyle, 5815 Lenox Road, Lisle, IL 60532-3138, e-mail LITEXHIBITS@ATT.NET, is in charge of literature exhibits.

Prospectuses for *CHICAGOPEX 2010* and other information may be found at www.chicagopex.com/ID12.HTML.

Grand and Gold

Special Mail Routes of the American Civil War, Steven C. Walske, and Scott R. Trepel, authors

Gold

Western Express Volume 58, Ken Stach, editor

The London Philatelist, Frank Walton, editor

Congress Book 2009, Kenneth Trettin, editor

The Postal History of Costa Rica to 1883, Richard C. Frajola and Frederick Mayer, authors

Stamp Perforation: The Somerset House Years 1848–1880, Ray Simpson and Peter Sargent, authors

The Postal History of the Lesser Sunda Islands, Moluccas, and New Guinea during the Japanese Occupation and Immediate Aftermath 1942–1946, J. R. van Nieuwkerk, author

North Atlantic Packets, Departures and Arrivals, 1818–1840, James R. Pullin, author

The Penny Post, Larry Lyons, editor

The Dublin Find — The Most Important Find in GB Philately, Don Madden and Karl Louis, authors

The King George VI Large Key Type Revenue and Postage High Value Stamps 1937–1953, Eric Yendall, author

Simon Taxis and the Posts of the State of Milan, Giorgio Migliavacca and Tarcisio Bottani, authors

Die Erfindung der Briefmarke — The Invention of Stamps, Andreas Hahn, author

Vermeil

Postal History Journal, Diane DeBlois and Robert Dalton Harris, editors

Commonwealth of Australia, George V 1½d Die II, Sandy Forbes, author

Seaposts of the USA, Roger Hosking, author

“MS Gripsholm and the 1942–1943 Diplomatic Exchange Voyages with Japan,” *Postal History Journal*, June 2008, Louis Fiset, author

Méxicana Volume 57, Michael D. Roberts, editor

GBCC Chronicle, 2008, Thomas P. Myers, editor

Newfoundland, The Harvey Poole Collection, 2008, Luc Doucet and Yohann Tanguay, editors

Essence of Polar Philately, Hal Vogel, author

The Traveling Post Offices of Mexico, Thomas Todson and Jay Grace Walmsley, authors

Peru Cancellation Handbook 1853–1873, 2009 edition, Erik A. Emsing, author

Silver

Selected Rarities Catalog III, January 2008, Luc Doucet and Yohann Tanguay, editors

The Japanese Furusato Stamp Program, 1989–2007, Cecil H. Uyehara, author

Forerunners, journal of the Philatelic Society for Greater Southern Africa, Peter Thy, editor

TPO, journal of the TPO and Seapost Society, Keith Morris, editor

North Carolina Postal Historian, Tony Crumbley, editor

Delivering Hope: FDR and Stamps of the Great Depression, Cheryl R. Ganz and Daniel A. Piazza, authors

State Revenue News Volume 46, Scott Troutman, editor; also State Revenue Society Silver Award

The Revealer Volume 58, George Nicholson, editor

Méxicana Volume 56, Michael D. Roberts, editor

Postal Dogs, Salvador Bofarull, author

America on the Map, Miklos Pinther, editor

“Collecting Lincoln,” *SCOTT STAMP MONTHLY*, February 2009, Eliot A. Landau, author

Republic of Croatia, Catalogue of Postage Stamps, Coins, and Paper Money, 2007, Julije Maras, editor

The McCoy Printing Company Picture Postcard Handbook 1900–1910, Michael Smith and William P. Angley authors

Silver–Bronze

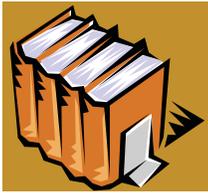
U.S. Railroad Adhesive Baggage, Newspaper and Package Stamps, Arthur J. Mongan, author

SESCAL Americas 08 catalogue, Vickie Canfield Peters, editor
Calgary Philatelist, Dale Speirs, editor



Expert Help for Writers and Editors

Dane S. Claussen, Writers Unit #30 immediate past president, offers free critiques of periodicals and books / manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary, depending on length and other commitments. Include a SASE. Send to: Dane S. Claussen, 1211 Buena Vista St. Apt 4, Pittsburgh PA 15212-4562; DSCLAUSSEN@HOTMAIL.COM.



Reviews

Print and Electronic

Books & Catalogues

Poster Stamps Collectors Rejoice

Poster Stamps: German Aviation: Aircraft. ©2006, 8½ × 11 inches, 265 pages; 126 in color. £69; *Poster Stamps: German Aviation: Zeppelins.* ©2007, 8½ × 11 inches, 261 pages; 147 in color. £69; *Poster Stamps: The American Story.* ©2009, 8½ × 11 inches, 172 pages; 155 in color. £59. All by Charles Kiddle. Available from World Poster Stamps, P. O. Box 13, Alton, Hants, GU 34 4DW, UK; e-mail 106711.1065@COMPUSERVE.COM.

All three of these volumes are soft cover, spiral bound, using coated paper, with very high quality color reproductions of the poster stamps illustrated. Authored and published by British Cinderella aficionado Charles Kiddle, these are recent additions to his exceptional output of about 25 such volumes. He is a former chairman of the UK's worldwide Cinderella Stamp Club, and is a director of the U.S. Poster Stamp Collector Club.

Prices are for copies purchased in the UK, postpaid. For U.S. prices contact the author. The price may seem high for literature about non-postage stamps, but as the author explains in a helpful forward on poster stamps as a collecting area, he has opted for high quality production as a means of recording the subject in the manner the stamps deserve. That costs money. He is not in this for profit, but rather to promote collecting of these often beautiful and historic items.

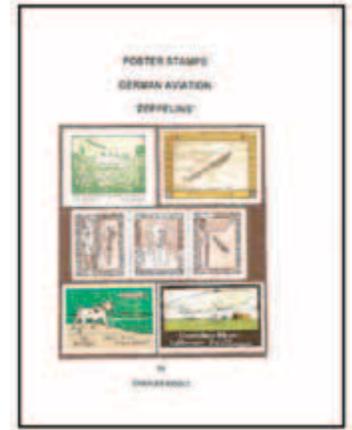
What are poster stamps? Kiddle defines them as "miniatures of actual posters," and with perforations can actually look like postage stamps. He says that "... the main purpose of poster stamps is to advertise a product or event ... to get a message across and to raise money for good causes." Poster stamps began to appear during the last decade of the 19th century. The golden age was from 1900–1918, but they continue into the modern era.

The first two volumes covering German aviation are the start of what is intended to be a four volume set that will include volume III on German balloons, and volume IV titled *Flugsportserie*.

Kiddle calls all three volumes under discussion here *catalogues* and the first two are, as he has gone to considerable scholarly effort to discover and list what is known in those areas, assign reference numbers, and develop charts showing major

varieties accompanying the illustrated seals, and provide a rarity ranking. While I would prefer values, however notional, Kiddle explains that the quantities known of most items is so small that even a small increase in the number of interested collectors seeking these stamps would likely push prices up significantly. Thus it is more prudent to use the rarity scale rather than cash value.

Poster Stamps: The American Story is not a catalogue, as there is no attempt to be comprehensive, and there is no reference number nor consistent rarity notation. Rather the author defines his objective as being "to put American poster stamps into context, specifically for those interested in poster stamps and [who] wish



to learn something of their background." To provide this overview, the author has approached the task with no compulsion to show all the American poster stamps that exist — probably an impossibility in one volume anyway.

To further the objective, the flow of the volume is not according to topic, but according to era and development of the genre. For instance, the first section, titled "The Early Years," illustrates the fact that prior to 1910, poster stamps were most often printed in one color — typically red, green, blue, brown, violet, or black.

After 1910, cost-effective four-color printing became widely used and added much to the attraction of poster stamps and their designs.

Subsequent sections delve into those who offered poster stamps, collecting styles, rarities and the unusual, albums for poster stamps, the graphic artists who produced poster stamps, collecting in the modern era, and much more. However, because it is not comprehensive, and not a catalogue, it is the one volume of the three that could do with an index. All three have good tables of contents.

The two catalogues are essentials if you are serious about the fields under study. The U.S. volume in combination with other literature which Kiddle names can go a long ways toward a comprehensive library of U.S. poster stamps, but its value is more for the generalist who would like to get a feel for what this field is all about.

— John M. Hotchner

Poster Stamp Clubs

www.cinderellastampclub.org.uk

The club's annual subscription, which runs from January to December, is £18. An additional £7 is payable for airmail delivery of *The Cinderella Philatelist* outside Europe, or £2 for surface mail outside the UK. Subscriptions can be paid by sterling cheque or PayPal. The club has a facility for accepting dollar cheques from members in the USA. The membership application form is available online.

www.posterstampcc.org

Membership in the Poster Stamp Collectors Club is \$25 annually in the United States and \$35 outside the U.S. Members receive the colorful quarterly journal with well illustrated articles and member news. Make checks payable to PSCC. Send payment to: Poster Stamp Collectors Club, POB 208, Ark, VA 23003.

A Canal Zone Classic Updated

Canal Zone Postal Stationery edited by Irwin J. Gibbs. 63 pages, 8½ × 11 inches, saddle stitched; ©2009 United Postal Stationery Society, Inc. \$26 postpaid in U.S. from UPSS, P. O. Box 3982, Chester, VA 23831; www.upss.org.

In 1971 Dr. Austin P. Haller published the first version of this catalogue. In 1985 John Blessington and Rick Schwartz updated Haller's work. This, the third incarnation of this classic work, is a collaboration between the United Postal Stationery Society and the Canal Zone Study Group.

An updated edition was long overdue because of new information and the very large number of discoveries being made. Many of the new Canal Zone discoveries came from two auctions — stationery and postal cards from the American Bank Note Company archives in 1990 and specimens from the ABNC archives in 2006. A number of examples from these sales are listed and illustrated.

Listings are in table format which follows a general layout. Items are cross-referenced by Scott and UPSS numbers and knife and envelope sizes are distinguished by their respective UPSS numbers. It is ironic that most of the stationery for use in United

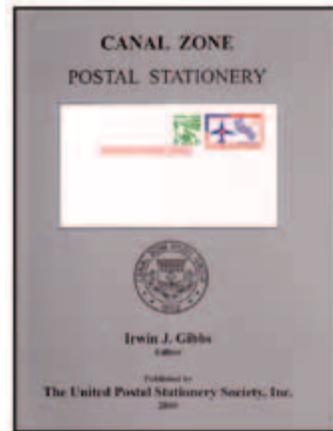
States possessions was produced by contractors in the United States. Varieties are listed and prices based on current market prices.

This catalogue is printed on coated paper with illustrations in black and white. Only the cover has a color image. Illustrations are abundant as should befit a catalogue of this nature.

To call this important work a catalogue is a misnomer. It is a handbook. There is an abundant amount of information typically left out of catalogues.

The book opens with a brief history of the Canal Zone, contains a reference map of the former United States territory and an outline of the various knives with diagrams. This is an essential reference for the Canal Zone stationery collector.

— Alfred Carroccia



Airmails Book Greatly Expanded

The Airmails Of East Africa To 1952 by William Colley. 204 pages, A4 (8.27 × 11.69 inches), perfect bound, color illustrations. ©2009 East Africa Study Circle. £38.50 (approximately \$65) including postage worldwide (slightly less in the UK and Europe). Available from East Africa Study Circle, Highlands, Treverbyn Road, St. Austell, Cornwall, England PL25 4EW; [PCHANTRY@BTINTERNET.COM](mailto:pchantry@btinternet.com).

Probably the best way to start this review is to compare this new book with the first edition, which was *East African Airmails to 1939* by the same author.

The first book was published in 1994, it was 120 pages, and was a much smaller size, i.e. A5 (5.83 × 8.27 inches). The new book takes us to 1952, when BOAC started the Comet jet services to South Africa, with Entebbe, Uganda as an intermediate stop. Also the new book shows many more covers than the first edition, many in color.

East Africa played a significant part in the development of air-mail services in Africa, as that area of Africa was on the major north-south routes between Europe and South Africa. The first airmail services were operated by a small airline called the North Sea Aerial and General Transport Ltd. (NSAGT), which was headed by a British Captain Gladstone. There is a brief history of NSAGT, followed by illustrations of some of the early flown covers and listings of the first and special flights, with quantities flown.

The next chapter covers Wilson Airways, which was a small airline serving Tanganyika, Kenya and Uganda, and the significant flights are well covered, with a final checklist of flights and dates, and a list of the Wilson Airways aircraft.

There are brief chapters on Air Survey Co., Ltd., East African Airways, Ltd., and Tanganyika Government Air Service.

The next chapter covers Imperial Airways from 1931 to 1940. Imperial was the major airline in East Africa, with its route from the UK to South Africa. The major flights are sum-

marized, there is a checklist by date, and some of the first flight covers are shown.

There are brief descriptions of famous pilots who flew through East Africa, including Beryl Markham and Delores Bonney, the Round Africa flight by the Junkers Company, and the Indian Ocean survey flight of the *Guba* PBY Catalina flying boat.

The following chapter covers the BOAC flying boats between 1940 and 1952, with a listing of the major first flights.

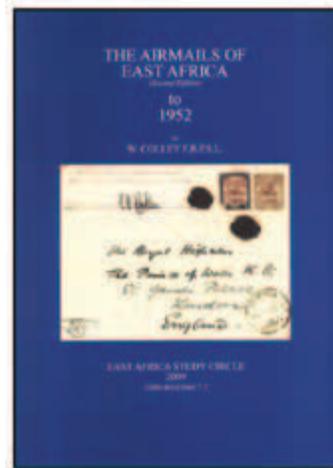
Military Mail between 1939 and 1945 is summarized, as well as the first flights by East African Airways Corporation. There are also brief references to external airlines which operated after World War 2.

All known airmail instructional marks are shown, and there is a good bibliography. There are 24 pages showing 43 first and special flight covers from the author's collection, in color. Appendix "A" shows timetables of Wilson Airways and East African Airways Limited. Appendix "B" lists postage rates for Kenya and Zanzibar. The rates for Tanganyika and Uganda would also have been useful.

Appendix "C" shows a route map of Wilson Airways and a fleet list of Imperial Airways and East African Airways Corporation. And finally, there is an excellent index.

Bill Colley is considered one of the leading experts on East African Airmails, and the book reflects his extensive knowledge and research. It will be essential for the collector of African airmails.

—Ken Sanford



Museum Book Maintains High Quality

Posttryttaren 2009, Jan Billgren, editor. 168 pages, 6½ × 9¼ inches, case-bound, Swedish with English summaries, ©2009 Postmuseum, Stockholm, Sweden. Approximately \$30 as a member of the Friends of the Postmuseum, P. O. Box 2002, 10311 Stockholm, Sweden.

This current edition of Sweden's postal museum annual book is the 59th. It maintains the high quality of writing, graphics, and presentation (now in color throughout) that has been a recognized standard for such yearbooks.

Although the articles are in Swedish, each is summarized in English.

The lead article by Editor Jan Billgren is based on the collection of correspondence of Sven Hedin, donated by the explorer to the museum in 1940. Covers sent to and from Hedin during his expeditions are illustrated.

Other articles in the 2009 yearbook focus on the correspondence of author Selma Lagerlöf, 17th century Swedish-Danish postal routes with a separate article on interruptions due to

plague and the 30-year war, first day and earliest known dates of Sweden 1910-1932 stamp issues, and early mail flights between Sweden and the United States.

As usual the book concludes with a review of activities of the museum during the previous year such as special exhibits, changes to staffing, youth programs, and mechanical improvements (in 2008 the lighting in the area of study collections was improved). A collection of the entire *Posttryttaren* series is a wonderful resource for any philatelic library.

— Alan Warren



More on Transatlantic Mail

Understanding Transatlantic Mail Volume 2 by Richard F. Winter. 600 pages, 8.5 × 11 inches, case-bound. ©2009 American Philatelic Society. \$95 (\$65 for APS members) plus \$5 S&H from APS, 100 Match Factory Place, Bellefonte, PA 16823; WWW.STAMPS.ORG.

The wildly popular *Understanding Transatlantic Mail Volume 1*, published by the American Philatelic Society in 2006, has now been supplemented by *Understanding Transatlantic Mail Volume 2*, which expands the coverage of the original volume. Volume 1 covered Bremen, British, Prussian and French mail. Volume 2 covers Hamburg, Belgium, Netherlands, North German Union, and Switzerland mail.

An understanding of transatlantic covers eludes many collectors because the field is complicated due to the fees on letters that were determined by bilateral postal agreements between the United States and foreign governments. These agreements changed often.

Dick Winter, a subject matter expert, has continued his excellent research and has made valuable strides in making this complex postal history area understandable for the average collector and specialist alike.

After a thorough 14-page introduction, the book jumps into each chapter, providing in-depth reviews of pre-postal conventions, postal conventions, contract and non-contract steamship and ship mail, and postal rates.

Winter's well-researched tome provides detailed explanations

of the related covers and their markings, while providing the needed background about conventions, ship routes and mail rates for the 1840-1875 period.

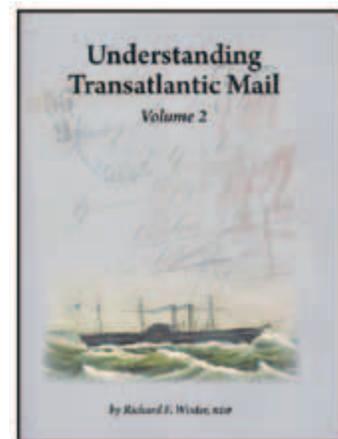
Two handy appendices examine U.S. exchange offices by convention date and manuscript rate markings for five countries.

A detailed bibliography and a particularly helpful index complete the work. As an added bonus, attached to the inside back cover is a CD of selected full color illustrations of items in the book.

Volume 2 is arranged in an easy to follow two-column format with ample footnotes throughout. The page numbering is continuous with Volume 1 and starts on page 483 with the new volume. The black and white illustrations are of high quality and support each chapter.

The Volume 1 printing of 1,200 copies sold out in nine months. I expect that Volume 2 will be equally well received as a superb work and an essential reference.

— Peter Martin



Examining Censored Mail

British Empire Civil Censorship Devices World War II: Australia, New Zealand & Pacific Islands by John Little. 182 pages, 8¼ × 11¼ inches, coil binding, soft covers, ©2008 D. J. Little, United Kingdom. £29 postpaid to the U.S. and Canada, £26 to Europe, from D. J. Little, 34 Widney Lane, Solihull, West Midlands B91 3LS, United Kingdom; JOHN.LITTLE64@BLUEYONDER.CO.UK.

The Civil Censorship Study Group continues to publish monographs on censorship devices of the British Empire. This latest book focuses on WWII Australia, New Zealand, and related areas. It expands and updates the J. C. Smith book published in 1991. More importantly Little's book is in color. The author acknowledges the help of many collectors and

identifies their cover illustrations with their initials.

Introductory material reproduces previously published references on how censorship of mail was conducted. No rarity scale is used. However, the author indicates when only one or two examples are known using that number in parentheses, or assigning either of two letters: A = scarce, and B = not common.

The catalogue itself begins with The Military Districts (Brisbane, Townsville, Sydney, Melbourne, Adelaide, Perth, etc.) and illustrates the censorship devices. A catalogue number is assigned to each item, starting with a letter designating the device: L = label, H = handstamp.

Resealing tapes and inserts are included with the labels. Tables show earliest and latest recorded use, color of the device, and any special notes on varieties.

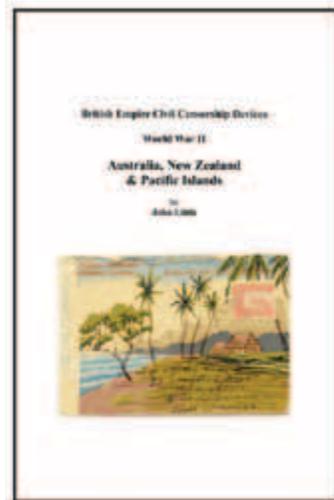
Most items are illustrated in color, interspersed on occasion with complete covers.

The same treatment of data and illustrations is then shown for New Guinea, Nauru, Norfolk Island, Fiji, Gilbert & Ellice, Pitcairn, Solomon Islands, Tonga, New Zealand, Western Samoa, and Rarotonga.

Some unusual pieces are shown such as launch mail from Tarawa, occasional letters, manuscript markings, and reproductions of government censorship guidelines.

The New Zealand section was written up by the noted author and postal historian Robin Startup. A couple of maps help in locating the island dependencies. John Little has gone to great lengths to bring together so much information and documentation of the WWII censorship devices in this part of the world. The illustrations are excellent and provide visual excitement for the reader.

— Alan Warren



New Zealand Catalogue Revised

The New Zealand Airmail Catalogue Third Edition, Mike Shand, editor. 96 pages, soft cover, A4 (8.27 × 11.69 inches), perfect bound. ©2009 The Air Mail Society of New Zealand. Available for NZ \$36.50 for New Zealand addresses, NZ\$46.00 for Australian addresses, NZ\$56.50 for European addresses, NZ\$55.00 for Asian, U.S., and Canadian addresses, and NZ\$59.50 for the rest of the world. All prices include postage, from Mowbray Collectables, P. O. Box 15063, Otaki Railway, Otaki 5543, New Zealand. MOWBRAY.STAMPS@XTRA.CO.NZ. Fax +64 6 364 8270.

This is the third edition of this catalogue. The first edition was published in 1987 and the second edition was published in 1994. The first and second editions of the catalogue were compiled by the late James Stapleton. This third edition was edited by Mike Shand, who is one of the foremost collectors of the airmails of New Zealand.

It has been thoroughly revised and repriced. Several of the entries which were in the second edition have been dropped. These include the 1897–1903 pigeongrams, as they are better covered in other publications, as well as flights for which there is no evidence of any mail. The entries refer mostly to flown covers, although a few non-flown souvenir items are listed. Cinderella labels are excluded.

There are more than 100 new entries in this new edition, as well as more than 100 new illustrations, including some in color. The listings are strictly chronological. There is a brief description of each flight or event, a listing of each different cover, the number of covers known, and the price in New Zealand dollars for each type of cover or card. Illustrations of covers are placed as near as possible to their related catalogue listing.

The catalogue primarily covers New Zealand domestic flights, and only brief listings are provided the external airmails for the period 1928–1970, as full details of the external flights are covered in *The Airmails of New Zealand*, Volume Two, by Doug Walker and Robin Startup, which was published in 1986.

Other areas not fully covered are those connected with wartime flights, Antarctic flights and those to and from the Chatham Islands, although a good representation of all of these is included.

With regard to pricing, the values given for covers are, to the maximum extent possible, those which reflect current market values for covers in fine, fault free condition, based on auctions results or advertised sales lists.

The numbering system had to be completely rewritten because of the large number of additions and deletions, especially for the period from 1994 to 2009. In order to avoid any confusion arising from the use of the previous Stapleton numbers, it is being suggested that in the future, references to the listings in this third edition be called *Shand numbers*.

The new catalogue is very well done and will be an essential reference for collectors of New Zealand air mail material.

— Ken Sanford



NAPEX 2010 Prospectuses Available

The stamp and literature exhibit prospectuses for NAPEX 2010, the Washington, DC-area World Series of Philately show, are available. They may be downloaded at WWW.NAPEX.ORG or obtained by mail: The philatelic prospectus from NAPEX, c/o Darrell Ertzberger, P. O. Box 16208, Arlington VA 22215-1208, and the literature prospectus from the literature chairman, Daniel A. Piazza, Box 76846, Washington, DC 20013-6846. 

Journals & Newsletters

A Bilingual Royal Journal

The Canadian Philatelist. Published bimonthly by the Royal Philatelic Society of Canada, 8½ × 11 inches, saddle stitched, 58 pages. Editor: Tony Shaman. P. O. Box 46024 RPO Laurentian, Kitchener, ON N2E 4J3, Canada. [WWW.RPSC.ORG](http://www.RPSC.ORG). \$28.50 CDN.

The Canadian Philatelist is the official journal of the Royal Philatelic Society of Canada, the Canadian equivalent of the American Philatelic Society. Unlike the APS one does not need to join the RPSC in order to receive the journal, which is available as a separate subscription at a slight reduction to a membership cost.

Since this journal is published in Canada it is a bilingual publication written in both French and English. It does not detract from the flow of the magazine as a two column format takes care of this nicely. This format allows for illustrations to be placed in strategic spots on a page without interrupting the flow of text. There were, however, several articles written in English with no accompanying French text. It is not known whether this is an editing policy or if the authors did not have a translation available.

It is interesting to note that the articles were balanced between specialized and general subjects. Joseph Monteiro painstakingly examines different Canadian errors in order to come up with explanations. He then methodically searches for an explanation using logic when no information is available. He concludes that one must keep searching and treat the problem as a puzzle where all

the pieces must come together to form an answer.

Another short article examined the low-value mammals stamps that were issued on both slate and coated paper. The issues are easy to identify with ultraviolet light but Tony Edward does a nice job at sorting out the different printings. A table printed in color aids in the identification process. A specialized article examining the eight-cent registered letter stamp written by George B.

Arfken was not overwritten as most specialized articles tend to be. It was three pages with plenty of examples of the stamp, its varieties and its use on selected covers showing its usage.

While a majority of the illustrations were in color those that appeared in black and white concerned society and chapter news. The coated paper allowed color illustrations to stand out and allowed for easy reading of the text. A refreshing change for those collectors looking for some enjoyable reading.

— Alfred Carroccia



Briefly Noted

The Journal of the United Nations Philatelists, Inc., published bimonthly by the United Nations Philatelists, Inc., 8½ × 11 inches, 24 pages. Editor: Richard Powers, 2445 East Del Mar Boulevard #422, Pasadena, CA 91107-4871. [WWW.UNP.COM](http://www.UNP.COM).

United Nations philately is exciting because of its multifaceted collecting areas. The study of its emissions and postal history extend to its endless branches, specialized agencies, and forerunners, as well as worldwide topical issues that call attention to the UN and its programs. This is the mission of this journal. The articles are compelling because the interrelationship between the philatelic topic and its historical significance as seen by the authors.

In the December 2009 issue Richard Powers' brief article on the evolution of the United Nations emblem balances the background as to how the emblem originated with covers showing the different emblems. An article by B. Clement, Jr. provides additional information on the postal history of the Paris Conference of 1919 with illustrations of covers and questions whether there is any further information from the readership. News and information on chapters and the UN stamp program round out each issue along with an auction of material.

The editorial content is not specialized and the layout of the journal easy to follow. The articles are well written with illustrations in black and white including the cover. Scans of the covers and stamps were clear but scans of photographs and ephemera were hazy especially the photographs accompanying the Powers' article on the UN emblem.

The Page & Panel Journal, published quarterly by the American Society for Philatelic Pages & Panels, 8½ × 11 inches, saddle-stitched, 20 pages. Editor: Ron Walenciak, P. O. Box 1042, Washington Township, NJ 07676. [WWW.ASPPP.ORG](http://www.ASPPP.ORG).

This area includes American commemorative cancellation pages, souvenir pages, commemorative panels, stamp posters, stamp announcements, and other types of philatelic pages and panels. Many collectors ignore commemorative panels because of the myth where they are not valuable and do not fall within the so-called parameters of stamp collecting. Nothing could be further from the truth.

Each issue contains the latest page and panel news describing new shipments and discoveries of new varieties, errors and oddities such as the one described by Bruce Menia of a printers guide line at the bottom of the 1991 wood duck issue. He discloses it was an unreported variety. A two-part article by Gerald Blankenship describes the lives of Medal of Honor recipients illustrated with a Medal of Honor souvenir page autographed by the recipient. Other articles displayed panels with last day cancellations, different stamp issues picturing similar subjects and other one-of-a-kind panels.

The annual auction, which was described on 24 pages, realized more than \$14,000. Many unique items were sold at bargain prices. Black and white illustrations were clear. Since panels are larger than stamps and covers no details were lost as a result of black and white scans. However the panels themselves are different colors whereby a color scan would differentiate the background.

— Alfred Carroccia

Electronic Media & Software

A Site Devoted To Typography www.katranpress.com

Most editors, authors, and publishers often grapple with the dilemma of which font to use. Which are the most readable, legible, easy on the eyes, striking, colorful? The term font originated from the French word *fonte*, which meant type produced by casting molten metal at a foundry. In modern terms, printers have used the term font or fount to refer to the particular style and size of various typefaces.

The development of fonts is often referred to as fontography, and it is no surprise that many modern graphic artists have been employed to create unique and distinguished fonts and logos for companies, websites, and other business applications. What you might not be aware of is that many of these same artists have used their font developing skills to create artwork and designs for numerous postage stamps.

Kat Ran Press, WWW.KATRANPRESS.COM/STAMPS_ABOUT.HTML, has devoted a very interesting and unusual portion of its web site to stamps designed by type designers. To date, more than 330 stamps have been identified, and the site author, Michael Russem of Cambridge MA, is working to combine them into a publication. Illustrations of the stamps, along with font information, and some design elements are provided for many of the stamps. A list of designers names appear in the left hand panel. Clicking on a name summons a stamp image, short biography, and font samples.

Clicking on the name Reynolds Stone brings up an image of the 1946 Great Britain 3d Victory stamps and his biography with a link to more information about Stone. Four other British stamps by



Stone are also pictured including the 1963 Paris Postal Conference Centenary 6d. Stone, as a designer, is perhaps more famous for engraving the Royal Arms for the coronation of Queen Elizabeth II and the official Coat of Arms seen on the British Passport.

Other designers include Julian Waters, designer of the 25 cent Bill of Rights stamp, known for his Waters Titling font. There are stamps from Great Britain, the United States, and Germany with the greatest number of examples from the Netherlands. *The Philatelic Communicator's* nameplate is set in Waters Titling.

Also available at the site is a book titled *Designing the Mentoring Stamp* by Lance Hidy. The designer of posters, type, and stamps, including the 34-cent U.S. mentoring stamp, illustrates the process he used in designing the stamp. The book contains 28 full-color reproductions that illustrate the photographs, designs, and drawings which were part of the design process, as well as related posters and illustrations from the last 30 years of his work. Readers can sample two of the pages at WWW.KATRANPRESS.COM/TYPOGRAPHY22.HTML#. The book can be purchased from the site.

Even though the KatRan site is not devoted entirely to philately, it is refreshing to see a modern study of the art of stamp design for anyone involved in publishing, writing, and graphics creation.

— Heather Sweeting

Create Your Own Font

Fontographer 4.7.3 for Mac, 4.1 for Windows. ©2006 FontLab, WWW.FONTLAB.CO. Download \$349.

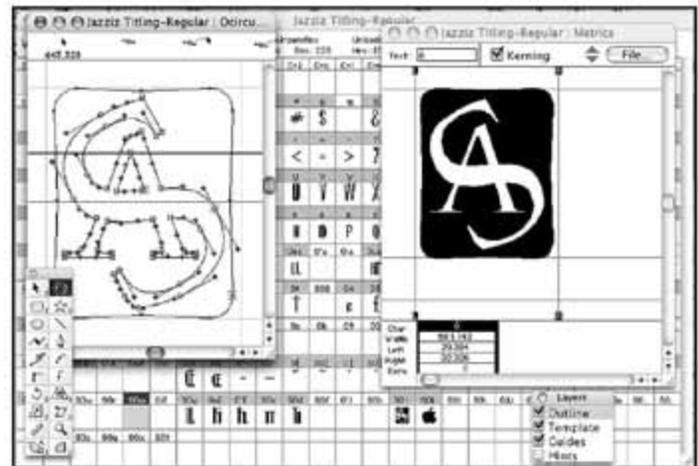
Need a specialized font or character that is unavailable commercially? Fontographer may be your answer. It is a simple drawing program originally developed by Macromedia that is very similar to Adobe Illustrator and the discontinued FreeHand. With it one can modify an existing font, create additional characters for an existing font, or create an entirely new font.

The main window shows a character map — where each glyph goes. Double clicking in a character slot brings up the outline window and associated tool bar. The completed character may be viewed in the metrics window, where pairs of characters are kerned to give the completed font a uniform appearance.

The font file is saved for future additions or changes as a Fontographer native file. That file is used to generate PostScript Type 1 and TrueType files for Macintosh or PC. This program does not support OpenType files which are cross platform compatible or OT's offer thousands of glyphs. This capability is available in FontLab Studio at nearly twice the cost of Fontographer.

My colophon combines two characters from Peter Fraterdeus' Prospera Book.

—Albert W. Starkweather



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. 

Matching Fonts To The Task at Hand

By Albert W. Starkweather

One of the most challenging chores for new editors is selecting fonts that are attractive and easy on the eyes of their readers, which are often part of the *graying* demographic.

Font compatibility is extremely subjective, being in the eye of the beholder. Starting with radically opposed text and headline fonts such as Tekton and Trajan, styles progressively become more compatible, reaching maximum compatibility when the same font is used. Applying the same font, however, is monotonous and tiring to read. The ideal compromise is to use complementary fonts, such as Goudy Oldstyle and Gill Sans. Nearly identical fonts, such as Adobe Garamond and Garamond 3, are incompatible because of the confusing appearance they present when used together.

title must convey its message quickly in a few words, while text must flow from paragraph to paragraph in an unbroken flow.

Text Readability

Text fonts should be chosen for clarity first and style second. Bodoni, Bookman, Goudy, Minion, Palatino, and Times are among highly readable serif fonts. Antique Olive, Avant Garde, Gill Sans, and Helvetica are good sans serif choices. As a rule, italic fonts are less easy to read than roman in long blocks.

POINT SIZE AND COLUMN WIDTH: Optimum text readability is in the 10- to 12-point range, with a column width of 12 to 24 picas. Columns less than 12 picas wide make the lines excessively short, while those greater than 24 picas makes them difficult for

Font Compatibility		
Opposed	Tekton ABCDEFGHIJKabcdefghijk	TRAJAN ABCDEFGHIJKLMNO P Q
Nearly Identical	Adobe Garamond ABCDEFGHIJKabcdefghijk	Stone Serif ABCDEFGHIJKabcdefghijk
Complementary	Goudy Oldstyle ABCDEFGHIJKabcdefghijk	Gill Sans ABCDEFGHIJKabcdefghijk

Headline-text font mixes include sans serif / sans serif, sans serif / serif, sans serif / script, serif / serif, serif / sans serif, serif / script, script / script, script / sans serif, and script / serif. The easiest combination to work with is sans serif / sans serif, while script / script is the most difficult. Books are available that show ideal combinations.

The goal is to strike an eye catching, readable, and attractive balance between typographical elements. Type combinations are limited only by the imagination. Although not all the combinations are practical, there are 64 possible headline / text combinations with Helvetica and Times in roman, italic, bold, and bold italic. Usable combinations can be recorded in a notebook. A third-party utility that creates font packs — font groupings — can simplify this task. A specimen book showing alphabets of each font in a system and sample text in various point sizes is also of great value.

The selection of type for a project cannot be made solely on its merits alone. Other compatibility factors include readability, the document's purpose and design, and other elements to be included, art in particular. Tekton would not work well with 1920s clip art, while Trajan would be inappropriate with engineering drawings.

Readability

Ninw factors affect readability: FONT STYLE, COLUMN WIDTH, COLUMN GUTTER, SPACE, POINT SIZE, LEADING, WORD SPACING, LETTER SPACING (type spacing), and KERNING. These are not exclusionary, but work in concert. Striking the ideal balance between these elements is more difficult for text than headlines / titles. The main differences between headline and text readability are that a headline or

the eyes to scan. The column width problem has been researched extensively by newspapers, most of which converted in the 1970s and early 1980s from an eight-column format for broadsheets — the standard format as opposed to the smaller tabloid format — to six columns. This has increased standard column width from nine picas to 12.5 picas. There are six digital picas to the inch.

Smaller point sizes work better with narrower column widths. This is why newspapers have retained narrower classified columns with sans serif text, usually set in eight point or smaller.

Sans serif reaches optimum readability at eight to 10 points, and is suited to column widths of 12 to 18 picas, as is eight point serif. Ten and 12 point serif have optimum readability between 12 and 24 picas, while 14 point serif is best between 18 and 24 picas. The TPC columns are set on 21.5 picas.

Script fonts should be used sparingly, and only for short blocks of text. Optimum readability is between 14 and 18 points on 16- to 30-pica column widths. Wider column gutters are needed to prevent the reader from scanning across columns rather than top to bottom. Bolder script fonts may be set at smaller point sizes.

8 point Gill on 9 picas

This is eight point type set on a column nine picas wide. This is similar to advertising columns in most broadsheet and some tabloid newspapers.

10 point Palatino set on 12 picas

This is 10 point type set on a column 12 picas wide. This is similar to standard columns in broadsheet newspapers.

18 point Brody script set on a 21.5-pica column width

Script fonts should be used sparingly, and only for short text blocks. Optimum readability is between 14 and 18 points on 16 to 30 pica column widths.

COLUMN GUTTER SPACE OR THE ALLEY — the distance between columns — is optimum between eight points and one pica. Too little space makes the columns appear crowded and leads the eyes across columns rather than to the next line of the same column, while too much space creates gutters. The column gutters in *TPC* are one pica.

LEADING — the space between lines of type, word spacing, and letter spacing are less dependent on the other readability factors. These elements should remain consistent throughout a document.

In most word processing and page composition programs, leading is automatic and usually produces satisfactory results. Page composition programs approach leading, word spacing, and letter spacing in the same manner as a professional printer. Word processing programs follow typewriter standards more closely, although the user can override them. Leading, sometimes called line spacing, usually offers single, line and a half, and double spacing.

To ensure consistency throughout a document, exact leading should be used. Too little leading gives a crowded appearance to the page and makes text difficult to read. Too much leading spreads the lines too far apart, also hampering readability. Ideal leading is based on 120 percent of point size. High-end page composition and word processing programs allow proper leading to be set. Text may be SET SOLID — without leading — for narrow columns, such as those in newspapers, where space is at a premium. Headlines / titles often are more readable if they are set solid. One-point leading may be used for text set up to optimum width, although the 120 percent ratio will lend a cleaner appearance. *TPC*'s body copy is set 10 on 12 point.

Default Leading

To ensure absolute consistency throughout a document, exact leading should be used. Too little leading gives a crowded appearance to the page and makes text difficult to read. Too much leading spreads the lines too far apart.

10.5 on 13 point

Set Solid

To ensure absolute consistency throughout a document, exact leading should be used. Too little leading gives a crowded appearance to the page and makes text difficult to read. Too much leading spreads the lines too far apart.

10.5 on 10.5 point

More Leading

To ensure absolute consistency throughout a document, exact leading should be used. Too little leading gives a crowded appearance to the page and makes text difficult to read. Too much leading spreads the lines too far apart.

10.5 on 16 point

KERNING can improve the spacing of complementary letter pairs with angled stems or where a character will fit into another's leg, cross-bar, or bowl. This is particularly effective in large headlines. Letter spacing reduces overall spacing between letters, while kerning reduces spacing between specific letter pairs. There is no set formula for kerning, word, and letter spacing. Adjustments must be made by eye. Unusual kerning and spacing are employed for advertisements, logos, and publication nameplates.

AV AV PA PA Pe Pe
Te Te We We Yo Yo
Palatino Roman

While clarity and style considerations also apply to headline fonts, there is more flexibility. The length and number of words per line are important: fewer words say more. Optimum readability for main headlines is in the 18- to 36-point range for journals and magazines, while the range shifts upward for tabloid and broadsheet formats. Sans serif headlines have the greatest legibility, script the least. The headline on this column is set in 36 point, while the subheads are in 16 point. SUBHEADS usually are one column wide, although multicolumn styles can break independent blocks of type.

The heavier weights of Albertus, Antique Olive, Eurostile, Franklin Gothic, Gill Sans, Neuzet Grotesk, and Avant Garde are readable and stylish sans serif fonts. Bodoni, Cheltenham, Cooper, and Goudy are attractive serifs in heavier weights. Highly stylized fonts, such as Peignot, should be reserved for special applications, as should script.

The fonts in the *TPC* include Minion Regular, Semibold, and bold, Minion Italic, Italic Semibold, and Italic Bold, as well as different weights and styles of Minion Display. The sans serif fonts are different weights of Helvetica Neue. The nameplate is set in Waters Titling Semibold Condensed. The column closers are ITC Zapf Dingbats. All these fonts are OpenType. Minion and Waters Titling are Pro versions and include extended character sets, including small caps.

Don't Mix and Print

Mixing fonts from different manufacturers poses another compatibility problem. Capital heights, weight, design, and letter forms may not match exactly. Fonts with the same or similar names are not always alike. A family should come from the same manufacturer.

Adobe Garamond vs. Garamond 3:

AA GG gg gg jj pp QQ QQ TT vv
WW ww zz 33 55 77 99

Mac vs. PC Fonts

Times and Helvetica (left in the pairs) often are associated with the Macintosh and Times New Roman and Arial (right in the pairs) with the Windows-based PC. Although they are very similar in appearance, subtle differences make them incompatible.

aa gg rr aa bb rr tt

My best advice is to adopt a core set of fonts — one serif family and one sans serif family. 



Secretary-Treasurer's Report

January 25, 2010

New Member

1974 Lavagnino Luca, Casella Postale 67, Peveragno, I-12015, Italy; e-mail: LUCA.LAVAGNINO@ALICE.IT. Book Review Editor European area for *Collectors Club Philatelist*. Sponsor: George Griffenhagen.

Reinstated

1921 George T. Fekete, 111 Dale Road, Rochester, NY 14625-2009; e-mail: GFEEKETE@ROCHESTER.RR.COM.

Contributions

1406 1406
Steve Turchik, Santa Paula, CA: \$5.

Resigned

1853 Paul Albright, Boulder, CO.
1925 John H. Barwis, Holland, MI.

Deceased

0145 William H. Bauer died December 2, 2009. See obituary on page 6.

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, as well as anyone interested in philatelic communication.

Join Us Today

Join Writers Unit #30 today and begin reaping the many 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 four 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. Membership applications are available on request from the secretary-treasurer.

An application may be downloaded at www.wu30.org or copied from the form on the facing page. Existing members are encouraged to duplicate this form and give it to potential members of WU #30.

Membership Dues

I mailed dues notices to 197 members on January 13. As of January 25, I have received dues payments from 87 members. This means that dues payments are expected in the next few weeks from another 110 members.

All members, whether or not they have paid their 2010 membership dues, are receiving this First Quarter 2010 issue of *THE PHILATELIC COMMUNICATOR*. However this will be the last issue members will receive if they have not paid their 2010 dues by April 1, and we will have to drop them from the membership. So don't forget to send your dues now to the address below. The membership dues for each calendar year are:

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

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

Updating Your Mailing Address

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

George B. Griffenhagen
WU #30 Secretary-Treasurer
2501 Drexel St., Vienna, VA 22180-6906;
ggriffenhagen@aphanet.org

PHILATELIC COMMUNICATOR ADVERTISING RATES

We can accept camera-ready copy or create an ad for you. Color is free!

Full Page — \$80 • 7.33 × 10 inches (44 × 60 picas)

Half Page — \$55 • Vertical 3.6 × 9.5 inches (21p6 × 57 picas);

Horizontal 7.33 × 4.7 inches (44 × 28p6 picas)

Quarter Page — \$35 • 3.6 × 4.6 inches (21p6 × 28 picas)

Eighth Page — \$20 • 3.6 × 2.25 inches (21p6 × 13p6 picas)

Deadlines January 15, April 15, July 15, October 15

CONTACT THE EDITOR: 813-962-7964 • ASTARKWEATHER@WU30.ORG



APS Writers Unit #30 Membership Application

Send To:

George B. Griffenhagen, Secretary-Treasurer
2501 Drexel Street
Vienna, VA 22180-6906

Full Name: _____ E-mail: _____

Street: _____ City: _____ State & ZIP + 4: _____

Check applicable classifications. List philatelic credits giving as complete information as possible.

Author: published books, handbooks, brochures

Editor: publication(s) and organizational affiliation(s)

Columnist: name and location of publication

Freelance writer: (occasional) publications in which published, nature of material submitted

Regular writer: staff member/worker, longer articles not columns — identify category and name of publication

The appropriate membership fee is enclosed (specify calendar year below).

Signature: _____ Date: _____ For Year: _____

Dues per calendar year		<i>Payment must be made in U.S. Funds by check or postal money order payable, net in U.S. funds through a U.S. bank, to APS Writers Unit #30.</i>
U.S. ZIP Code Addresses	\$20.00	
Canada and Mexico	\$22.50	
Overseas Addresses.....	\$25.00	

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