Painless Conversion To Color
Careful Preplanning Ensures a Smooth Transition

By A. W. Starkweather

Life's most traumatic events include death of a spouse, divorce, marriage, and job loss. To many editors and designers, converting a publication from black and white to color should be included near the top of the list.

However, with careful preplanning and a basic understanding of the color process, the changeover should be relatively painless. I can attest to this because I have done this twice — first with the Stamp Insider, journal of the Federation of New York Philatelic Societies, in May 2006 and now with The Philatelic Communicator.

The conversion can be accomplished in three easy steps:

1. Learning how color works. I hesitate to use the term color theory lest some readers be scared off. Not to worry: Only minimal knowledge is required to understand the basic nature of color.

2. Coordinating the transition with a commercial printer or optimizing output for a color laser or ink jet, if this will be a do-it-yourself project. Allow ample time for this stage.

3. Determine where color will be used in your publication and apply it to the elements. This should include updating templates having common elements, such as headers and footers.

How Color Works

The visible spectrum is often depicted as a color wheel. The six primary colors of the spectrum are red, orange, yellow, green, blue, and purple. Perception of color is based on hue, tint, tone, saturation, shade, undertone, and value.

Hues, which are synonymous with color, are arranged in the order of the visible spectrum. They are described as warm or cool. Warm hues are on the red-orange side of the color wheel, while cool hues are on the green-blue side. Tint is the mixture of a fully saturated hue with white, which diminishes saturation. Tone is the mixture of a fully saturated hue with some value of gray.

Saturation or chroma is the intensity of a hue — how much or how little gray it contains. Shade is the mixture of a fully saturated hue with black. Undertone is the underlying color in any given hue. Value is the lightness or darkness of a hue. It is affected by the addition of white or black to a hue — white increases lightness, while black increases darkness.

Colors may be chromatic — those within the visible spectrum — or achromatic — white, gray, or black. A color may range from hard, which is associated with a saturated hue, to soft — often an extremely light tint or pastel.

Continued on Page 16
Welcome to the first issue of The Philatelic Communicator in full color. The transition was seamless, thanks to the cooperation of everyone involved, particularly our printer — Wilcox Printing & Publishing, Inc. in Madison, Iowa. 

After the Writers Unit #30 Board approved the change last August, it first appeared that we would have to change printers. However, Wilcox recently upgraded its printing equipment and has agreed to continue as our printer at no increase in cost. Please join me in extending our thanks to Wilcox for helping us accomplish this task.

Invitation To Writers

Contributors to The Philatelic Communicator are reminded to submit their artwork in color.

Once again I am in need of articles — short and long. Contributing to the journal should be one of your New Year’s resolutions.

Advertising

We now offer advertisers full color at no extra cost. See our rate card on page 18.

Following this issue’s cover article on converting publications to color, the second quarter issue of TPC will follow up with an article on ad design. This will guide print and online editors who are faced with accepting advertising.

A New Column

Alan Warren has generously agreed to contribute a regular column to the journal.

Editor’s Domain

The Philatelic Communicator Changes

Editor Albert W. Starkweather continues to upgrade The Philatelic Communicator. Beginning with this issue, you’ll notice that it is in color. It is a move many journals are making and thanks to our printer, Wilcox Printing & Publishing, Inc., we are able to make the change at no additional cost. Note also that color advertising now will be accepted. The rate card is on page 18.

New Webmaster

Webmaster Andrew McFarlane is stepping down from the position due to professional obligations. Starkweather has stepped forward to accept this additional duty and all web site updates should be sent to him effective February 1. McFarlane did a wonderful job in setting up the site and maintaining it over the years. On behalf of all members, I extend sincere thanks to Andrew for his dedicated service to the Writers Unit.
NAPEX Literature Competition

The NAPEX show committee is now accepting entries for the 2009 literature exhibition. The prospectus and entry form is online at www.napex.org or contact P.O. Box 76446, Washington DC 20034 for a hard copy. The show is scheduled June 5–7 at the McLean Hilton at Tysons Corners, McLean, Virginia.

Revenue Society Transfers Holdings

Last year the Postal Historians Society transferred its philatelic library to the American Philatelic Research Library (APRL). Its extensive archive of books, periodicals, catalogues, and other printed materials related to state revenue stamps will be housed at the American Philatelic Center in Bellefonte, Pennsylvania (www.stamplibrary.org).

USSS-Mueller Award Nominations Open

Nominations are open for the second annual United States Stamp Society- Barbara R. Mueller Award for the best article in the American Philatelic Review Library (APRL). Its extensive archive of books, periodicals, catalogues, and other printed materials related to state revenue stamps will be housed at the American Philatelic Center in Bellefonte, Pennsylvania (www.stamplibrary.org). APS members can submit the form on the inside front cover of the January American Philatelic Review Library or online at www.stamps.org/muelleraward/index.htm. The deadline is May 1. A list of the 86 articles by 50 authors also may be found at www.stamps.org/almanac/muelleraward.pdf.

Call for Nominations

Election of officers for Writers Unit #30 will be conducted by email-in-ballet beginning in late April, with April 1 being the deadline for receipt of all nominations.

Hyperlink Navigation of Digital References and Studies

By Francis Adams

For example, a hyperlink named Introduction takes the viewer to the first page of the Introduction section. Another hyperlink named References takes the viewer to the first page of the References section. (Fig. 1)

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Hyperlink Navigation System Works

Keeping in mind that we want easy access between main sections, we'll use embedded hyperlinks to move from one section to another. The hyperlinks will appear on every page so that movement is always possible using hyperlinks found in the same place each time we need them.

Each hyperlink has a single function. Simply put, clicking on the hyperlink takes the viewer to a specific section (or page) in the study. If properly labeled, the destination should be clear—before clicking the hyperlink.

We also can embed hyperlinks within content text or images to move to specific pages or external documents and we'll use this method of movement as well.

It is reasonably easy to include hyperlinks and the greater the number of hyperlinks, the easier it is to access all sections of the DPS and to relate various pieces of information to other relative data or documents.

Layout of a Content Page

In the previous article, the page layout included a footer area. In this instance, the footer area will be repurposed to hold a navigation system. We've provisionally added appropriate text in the footer area, and so let's learn how to add section hyperlinks to this text.

Navigation System

To understand how the navigation system will work, we'll make a set of note cards. Different colored cards make identification easier. Each will include a title. Using the main study Section, label them:

• Home
• Introduction
• The Stamp
• References

Next write the function of each section hyperlink on the appropriate note card. The function is the result of pressing the hyperlink.
Navigation — Continued from Page 5

Adding Hyperlinks To Text

1. Highlight the text you wish to convert to a link. Select Home for this example.
2. Choose Insert ▶ Hyperlink. The Edit Hyperlink screen appears. (Fig. 5)
4. Click in the Anchor box.
5. Select Locaton: The Select Place in Document window appears.
6. Click the arrow next to Slide Titles to view slide titles.
7. Select the slide named Home. The number and name of the slide appears in the Link To field.
8. Click OK.
9. Click OK again.
10. Select File ▶ Save from the main menu.

Hyperlinks to External Documents

Within the content text of the study, hyperlinks may be added to any word or sequence of words. It’s very important however, to ensure that the most meaningful text in the sentence is used as the hyperlink anchor. The text selected for the hyperlink is known as the anchor. For example, I could say: “The Piltdown man is a fake (read more)” — like many news sites do. If the text read more is the hyperlink anchor, that’s a bad choice. The text “Piltdown man is a fake” is a much better hyperlink anchor. Why?

That anchor text provides the reader a much less ambiguous idea of where the hyperlink goes. It implies a page with additional information on a fake whereas the read more text could go to most any page associated with Piltdown. It also reduces extraneous text length by not including (read more). The method of adding a hyperlink to content text is identical to that used to add a hyperlink to the Slidemaster. Hyperlinks used more than once may be copied and pasted to save time and effort.

Images as Hyperlinks

Images within the body content may also be used as hyperlinks. Simply select the image and then perform the same procedure as hyperlinking text. The image will not be changed or altered in any detrimental way. It’s as if it had a transparent overlay added above it and it’s that overlay which is the real button.

Hyperlinking to Websites

Another option is if the viewer’s computer is connected to the Internet. It then becomes possible to connect directly to websites on the Internet. This method provides for access to a wide range of external references and the study begins to take on the connotation of an in-depth research tool, which may or may not be desired.

Standard Keyboard Navigation (Hot Keys)

Finally, there are also standard keyboard navigation options in PowerPoint presentations. These shortcut functions may be included in a Help or Instruction section of the study:

Viewers may not have Excel for example and not be able to see the important research vital to your DPS. However, converting the spreadsheet into a PDF document and linking to it generally will solve the problem. PDF file is a universal format, so the viewer very likely will have no problems seeing that vital reference. Most computer operating systems these days open PDF files automatically.

Images as Hyperlinks

Images are often used as hyperlink buttons. They also may be changed into icons which are again used as buttons. If using icons, they should be sized correctly, be immediately recognizable and must relate to the subject of the hyperlink. An image of a house might be associated with the Home page for instance or a book might signify a link to a References section. Arrows typically denote next and previous pages. Use icons conservatively.
The gains are moving more quickly with volunteer efforts of the
what is now the United States Stamp Society.
finding guides that enable potential users to understand what is in
Council of Philatelists research group under the guidance of
ing some of its hidden treasures, i.e., collections that had not been
issues. Southgate was the first president and board chairman of
also a great wealth of biographical information about dealers, col-
study, Finland Type 1875. The design of this stamp describes Fin-
and postal history of the Nordic countries. Information about
An internet site and a screen within a site should be called
web and e-mail addresses can be set in body text, such as
e-mail and URLs by copying them into their mail program and
In the case of long urls that must be split across two lines, care
It is very important for editors and proofreaders to test
e-mail addresses are set in body text, such as
e-mail and URLs by copying them into their mail program and
First Quarter 2009
the address on a line by itself. URL references can be streamlined by
eBay and PayPal. While www and url are set in capitals
Both e-mail and web addresses should be set in body text, such as
gmail, or tightening the character tracking moderately, or setting
Several style of each chapter in harmony of the overall book vis-à-vis
slows word recognition, or combinations with a capital E. The term
spelling and usage without ending up where you could not detect
Achilles heel. Phrasing a change in authors without checking the chapter byline.
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The Graf Zeppelin, commanded by Dr. Hugo Eckener, received a similar reception and philatelic recognition from the Illinois Corporation via different mailing services. The general impression was seen by Adolph Hitler as a flying billboard for the swastika which was strongly opposed by President Franklin Delano Roosevelt but received lukewarm approval from Postmaster General James A. Farley. It was Secretary of State Cordell Hull who broke the logjam by explaining that refusal to issue a stamp would be a breach of diplomacy. The reason that Germany demanded the stamp was to help finance the airship's flight to Chicago to help offset the operating expenses of about $10,000. The U.S. Post Office Department received only 7½ cents each stamp sold, with the remaining 4½ cents going to Germany which expected to recoup about $10,000. The use of more than 100,000 Baby Zeppons on flight covers brought in several times that amount.

The reason anyone has this is a dry history written by an academic, they can be dismissed of this notion by reading the opening chapter — “Sally Rand and the Midway.” It was Rand who popularized ostrich feathers as a substitute for more traditional clothing. The other seven chapters are “Chicago Boosters Set the Stage,” “A New Vision for a World’s Fair,” “The Vision on Display,” “Women’s Spaces at the Fair,” “African Americans and the Du Sable Legacy,” “Ethnic Identity and Nationalist Representations of Progress,” and “Aviation, Nationalism, and Progress.” The volume concludes with an epilogue and end notes. The 42 color and 44 black and white photographs, and two illustrations are presented in five galleries. Among those resources for writers and exhibitors who wish to expand their knowledge of the fair.

— Albert W. Starksweather

### Danish Star Cancels

**Stjerneomtrenter (Star Cancels)** by Jan Bendix and Jerry Kern. 256 pages, 8½ × 11 inches, perfect bound, card covers, ©2006 Forlaget Skilling / DAKA, Copenhagen, Denmark. $56.50 plus postage from Jay Smith & Associates, P. O. Box 650, Snow Camp NC 27349; www.cajsmettli.com.

Can canals were introduced in the 1860s and continued into the 1950s. They typically are a double ring with a star-like symbol in the center ring, and the town name between the rings. Abbreviations used in the book, in Danish and English, begin the catalogue. There are three types of canals. Type I, the Taarbæk, consists of a double ring with a simple star design and the name of the letter collection office. Type II, the Taarbæk type, is similar in design but of larger diameter. Type III is called the Ulslevens or starless canals as the star-like symbol in the center ring is missing. These marks do not carry time or date of the cancellation but simply designate the name of the letter collection office. Catalogues with values are shown in Danish kroner on a stamp face, the catalogue showing the retail price. The listings are alphabetical by town name and include the earliest and latest known usage dates. Some entries also show a side cancel, sometimes found with the star cancel, which has a city name and the cancellation date. The collecting of Danish star cancels is quite popular and the introduction of the catalogue includes a discussion of fake canals accompanied by illustrations.

This edition includes the latest findings and information about these cancels. A number of the marks are illustrated throughout the catalogue including some on covers that are shown in color.

— Alan Warren

### Books & Catalogues


If you offer stamp booklets as a way to travel, see art, learn history, attend a special event and many more activities that can be experienced vicariously. Although he presents some basics of stamp collecting, he really invites the reader to escape to distant places via the pictorial material found on the front and back covers of booklets and sometimes on the interlacing between pages.

He introduces readers to his subject with some history including the fact that the first postage stamp booklet was issued by Luxembourg in 1895. He discusses booklets of the new convertible booklets, vending machine booklets, and prestige booklets. Next he describes how booklets are made and the fact that they were used not only for postage stamps but also for revenues, savings stamps, food stamps, trading stamps, and many other types of adhesive labels.

Booklets can be collected by country but are often sought by the philatelic collectors for their graphic images. Sources for information and the booklets themselves are identified including stamp dealers, the Internet, stamp periodicals, catalogs, libraries, and fellow collectors. Mounting booklets for display or exhibiting is a challenge but the author offers some suggestions. One chapter discusses the value of booklets and how they are bought and sold. To give hobbyists some ideas on selecting the types of booklets to collect, the author describes top subjects, historic interest (the AEP booklets of World War I), seals and labels, insurance stamps, telegraph stamps, airmail stamps, and commercial and promotional booklets and many others. Topical ideas include historic events, humorous and cartoon designs, sports, music and many others.

LifeSiev’s book invites collectors to new the stamp hobby to begin with this unusual category of stamp booklets. They offer an enhanced approach to what many non-collectors perceive as a dull subject, i.e., philately. By learning about the wonderful world of stamp booklets, collectors can ease into the stamp collecting field through a fascinating niche of the hobby.

Resources listed at the end of the book include bibliographies and articles, a glossary of terms, web sites of interest for learning about booklets or buying them, a list of booklet issuing authorities such as countries, states and organizations, reprints of articles that LifeSiev has published elsewhere on the subject. An index concludes the book.

— Alan Warren

### Study The World in Your Armchair


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— Alan Warren

### Honoring a Master Engraver


This wonderfully illustrated book captures Campbell’s 20-year effort to accumulate examples of the art of master engraver Czeslaw Slania. The book is limited to an edition of 200 copies. He first noted Slania’s fine work on the stamps on first day covers he had accumulated. This spurred him to find as much of the master’s work as he could.

Campbell, also an engraver, has been employed in the printing trades for many years. He met Slania in Stockholm in 1995. As a signatory to Slania’s great output for Nordic country stamps, Campbell began exhibiting his collection at Natonax shows, the regional exhibitions held in the Scandinavian countries. His book is a wonderful collection of the artist’s exquisitely crafted designs, and a fitting tribute to Slania’s genius and creativity.

— Alan Warren

An introductory page provides a glimpse of Slania and his background. Successive pages are devoted to stamps and labels executed for Poland, Sweden, Denmark, Aaland, Iceland, Faroe Islands, and Greenland, followed by Monaco, Great Britain, the United States and other countries. Additional pages include engravings, book plates, and many others.

Most of the material is shown in color. A few items not in the author’s collection are photocopies. The end result is a beautifully printed monument to the lifetime achievements of the famous engraver to the Royal Court of Sweden.

— Alan Warren
More New Michel Catalogues

Michel catalogues are published in Germany in 152 × 203mm (6 x 8 inches) perfect bound format with mostly color illustrations in the standard white background which is also used in the overseas series. All text is in German, but the clear illustrations and format make them easy for anyone to use. Values for mint, used, on cover and FDC items are provided in euros. They may be ordered through their website, www.michel.de, or through Lindner Publications, P.O. Box 5056, Syracuse, NY 13220-5056, or from the Michel website — www.michel.de. For North American collectors, the US branch is listed as: house.us or Lindner Publications, 274 Washington Ave., Hackensack, NJ 07601; www.lightcover.com or www.lindnerusa.com.

Michel 2008 Südwesteuropa (Southwestern Europe) Katalog (Volume 2), 1,280 pages. List price is 48 euros.

Volume 2 includes France and Spanish Andorra, France, Gibraltar, Monaco, Portugal including Azores and Madeira, and Spain. These countries were part of the 2006–2007 Volume 1.

Issues up to the beginning of March 2008 are included. There are more than 14,500 color images and 63,000 revised values and new listings. The catalogue includes regular issues, locals, occupation issues, souvenir sheets, coils, frams, officails, parcel post, postage due, surtax, and telegraph stamps. In nearly every area, but especially in classic issues of Spain, the catalogue reflects significant increases in values, some of more than 180 per cent.

Michel 2008 Südosteuropa (Southeastern Europe) Katalog (Volume 3), 1,260 pages. List price is 48 euros.

Volume 3 includes Albania, Bosnia and Herzegovina, Croatia, Slovenia, Serbia, Montenegro, San Marino, Slovenia, Slovakia, Trasitie, Vatican, and Yugoslavia. These countries were part of Volume 1 and 2006–2007 Volume 2. Greece is listed in the Southeastern European catalogue.

New issues up to the end of March 2008 are included. There are more than 14,000 color images and 61,000 revised values and new listings. The catalogue includes regular issues, locals, occupation issues, souvenir sheets, coils, frams, officails, parcel post, postage due, surtax, and telegraph stamps. Volume 3 features significant value increases up to nearly every country and every area, with the most noteworthy increases in the issues of Yugoslavia.

Michel 2008 Südwesteuropa (Southwestern Europe) Katalog (Europe Volume 4), 1,168 pages. List price is 48 euros.

Volume 4 includes Austria, Liechtenstein, Switzerland, Germany, Belgium, Luxembourg, France, Andorra, Monaco, Portugal including Azores and Madeira, and Spain. These countries, except for Romania, were part of the 2008–2007 Volume 2. A map in the introduction identifies only five of the countries covered.

New issues up to the middle of March 2008 are included. There are more than 15,000 color images and 61,000 revised values and new listings. The catalogue includes regular issues, locals, occupation issues, souvenir sheets, coils, frams, officails, parcel post, postage due, ship post, surtax, and telegraph stamps. An upward trend for most countries was noted.


The first of Michel’s updated Overseas series of catalogues covers Central America, the Canadian Provinces, St. Pierre and Miquelon, the United States, and the United Nations (New York). New issues up to the end of August 2007 are included.

There are more than 6,000 black and white images and 30,000 revised values. Not all sections have illustrations.

U.S. listings include regular and airmail issues, computer generated postage, souvenir sheets, booklet panes, official, parcel post, postage due, newspapers, and offices in China. The key improvement over past editions is inclusion of booklets, booklet panes, and folio sheets. The catalogue shows a rising trend in the number of revised values up to nearly every country. Some Newfoundland issues have doubled in value.

The catalogue’s price has been reduced to make it more attractive for purchase. It won’t use it as a primary resource, but collectors and dealers buying in the European market will find it a handy reference.

Michel 2008/2009 Mittelamerika (Central America) Katalog (Overseas Volume 1, Part 2), 896 pages. List price is 59 euros.

Part 2 includes Belize, British Honduras, Costa Rica, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Panama Canal Zone. Issues to the end of December 2007 are included. There are nearly 10,000 black and white images and more than 50,000 values. Detailed information is provided for definitive and commemorative, computer generated postage, variable rate, official, postage due, booklets, registration, airmails, souvenir sheets, and more. The volume features revised values with numerous, sometimes significant, increases in many areas; updated illustrations; and the inclusion of additional provisional overprints for Belize.

Michel 2008 Fußball (Soccer) 2008 Catalogue, 112 pages. List price is 9.90 euros.

This catalogue, issued in conjunction with the UEFA European soccer championships, takes an interesting approach. It is a list of the countries which appeared in the European championships over the years and a map that made it through qualifying rounds to compete in the finals staged in Austria and Switzerland last June.

Like the better-known World Cup, the European championships are held once every four years — in between World Cups. The pocket-sized catalogue is organized alphabetically by country based on their German spelling. Included are Austria, Croatia, the Czech Republic, England, France, Germany, Italy, Poland, Romania, Russia, Sweden, Switzerland, Spain, and Turkey. For each country, the editors provide an opening section that lists its soccer history, including the number of games played, their FIFA ranking, and their history in European championships and World Cups.

This is followed by a listing of all soccer stamps, souvenir sheets and frams issued by that country, including Olympics, World Cup, and other issues. All the 500 or so images in color Romania has issued the most soccer stamps of any of the 16 finalists. The Michel catalogue number, denomination, colors, quantity printed, and reason for the issue are provided. Values in euros for mint and used items, as well as first day covers, are included for collectors to keep track of which stamps they own.

The earliest soccer stamp in the catalogue is by the Netherlands for the 1928 summer Olympics. Other issues are through May 2008. The catalogues for individual sports and activities, as well as for commericals, are highly specialized and the Michel price lists are nearly impossible to read.

The best soccer stamps are issued in the Netherlands for the 1928 summer Olympics. Other issues are through May 2008. The catalogues for individual sports and activities, as well as for commericals, are highly specialized and the Michel price lists are nearly impossible to read.

The Collectors Club Philatelist

Brieﬂy Noted

Hinges & Tongs is published quarterly by the Rochester Philatelic Association, 8½ x 11 inches, 6 pages. Editor: Thomas M. Fortunato, P. O. Box 120308, Brighton Station, Rochester, NY 14801; www.rpmastamps.org/rpa-newsletters.html.

Most club newsletters tend to be one or two pages and convey the most basic of information, club activities and meeting news. Occasionally a feature article appears with a club theme intertwined with stamps and covers. Hinges & Tongs is different from the typical newsletter. Each issue contains club news supplemented by club information, local club activities, and updates on the activities at the Rochester Philatelic Association, and has updates on the annual APS World Series of Philately Show sponsored by the club. Regular features include a U.S. stamp program overview, the most recent auction price on a unique stamp, and occasionally a listing of recent mail order sales. For those interested in purchasing the newsletter for both print and online presentation, the RPA can opt to receive the newsletter by mail or as an e-mail attachment.

— Alfred Carroccia

The Collectors Club

Published bimonthly by The Collectors Club, 7 x 10 inches, saddle Stitched, 64 pages. Editor Robert P. Odendeller, The Collectors Club, 22 East 35th Street, New York, NY 10016-3806; www.collectorsclub.org.

May consider The Collectors Club to be the center of the philatelic universe. The ornate building on East 35th Street in Manhattan houses not only one of the largest philatelic libraries and a membership of elite collectors, but also a history that is the very foundation of philately in the United States.

One can argue that the measuring stick of literature is the Collectors Club Philatelist. Its list of editors included such greats as Harry L. Lindquist and Harry M. Konviser. Its appearance throughout the years was strictly conservative with black and white illustrations. It could afford to, as each issue found the finest articles by the most able philatelists of the time. It has been more than a dozen literature awards and probably will win more.

Volume 87 comprises the six issues published in 2008. It completes the transformation started in 2005 to an all-color journal. The quality of the illustrations is mesmerizing as covers and stamps jump out to grab the reader. This is particularly evident with the cover of the journal showing a single illustration against the color background — a simple yet effective example of color balance. The color is appealing to the eye and is very close to the original. At first glance, a reader might believe it is the actual item. Diagrams and line drawings, however, were lightly scanned making them difficult to read.

Each issue contained news regarding club activities and its members. Details on programs presented by members are well written accompanied by photographs. Presentations included the display of first-rate material in frames followed by a discussion. Most presentations were specialized but several involved general collecting.
A Good Resource for Luxembourg

Luxembourg is about the size of Rhode Island, yet has the second highest gross domestic product per capita in the world. The landlocked country, founded in 963, became a grand duchy in 1815, as an independent state of the Netherlands. It gained full autonomy in 1867, and remains one of the only countries with a parliamentary democracy and a ruling monarch known as the Grand Duke.

Webmaster Gary Little began his site Luxembourg Central — www.luxcentral.com — in 1995. It features several subpages of the database of Luxembourg stamps from 1853–2003 complete with numerous color scans and illustrations, showing all the stamps from each year. The illustrations end in mid 2001, with listings of the stamps continuing until the year 2003.

A second area of the site contains some great illustrated examples of Luxembourg postal stationery. There are some fascinating modern examples, this section as well as numerous early town views with cants. Topical collectors would love the balloon cover with a pictorial balloon cancel in the envelopes section from 1998–2001.

One of the most fascinating and extensive portions of the site is devoted to postmarks and cancellations. The database focuses on postmarks used before World War II and provides a stellar model for any cancel collector looking to organize their own collection. The other mesmerizing section of the site is the portion devoted to Rare Stamps and Covers, which purports to be, and likely is, the largest collection of rare Luxembourg stamps and covers on the Internet. This section focuses on covers, unusual stamp blocks and multiples, and postmarks of the early classic period (before 1882).

Some exquisite Luxembourg stamp rarities, and covers, are illustrated with references to selling prices, and opening/closing bids in various auctions. 14 Luxembourg No. 2s on piece are illustrated from a Corinphila auction in 1892. There are only two known copies of No. 62A, a 20 centimes brown error, on cover and both are pictured. Other small sections are devoted to forgeries of stamps with illustrations showing the different aspects of the genuine and forged stamps, a comprehensive listing of booklet stamps, with scans, special flight covers, references, events, stamp clubs relating to Luxembourg philately, and dealers.

The sheer quantity and depth of study and organization is daunting. Although it does not appear to have been updated recently, there are still many valuable images and information scans and examples. There are few other sites devoted to a single nation’s philately with such a comprehensive focus.

— Heather Sweeting
Basic combinations of hues are adjacent, complementary, split, triad, and tetrad. The last, which abut on the color wheel, are considered the most harmonious and subtle combinations. 

**Complementary colors** oppose each other on the color wheel. **Split colors** are three hues — one from one side of the color wheel and the two hues on either side of the complementary hue opposite. The **triad** is three equidistant hues on the wheel. The **tetrad** is four hues — two adjacent pairs of complementary hues. 

Other considerations are dominance, visibility and legibility, and discord. **Dominance** is the hue occupying the greatest space. **Visibility and legibility** are increased by the contrast of opposites, including dissimilar combinations — light and dark, bright and dull, warm and cool. **Discord** is the somewhat outdated concept that some color combinations do not work in harmony. Some combinations, such as primary red and blue, should be avoided as they strobe, hampering readability. 

**Color Models**

Two basic models describe color. **Red, green, and blue** are additive, while **cyan (process blue), magenta (process red), and yellow** are subtractive. **Additional primary colors — RGB** — are those that create all colors with direct light. This transmitted light is found in such applications as television, computer monitors, and slides. Combining 100 percent of all three hues creates white. Subtractive primary colors — **CMY** — are those that create all colors with reflected light, and are the basis of printed color. Black (K) often is added to deepen shadows and print true black type and lines. Artists define color in terms of **hue, lightness, and saturation** — **HLS** or **HSL**. Lightness is the reflectance of the shade — black having minimum and white having maximum. There are two types of printed color: spot and process. Spot color is a preset hue — an ink for printing or a hue applied to a transparency. Process color is created by overlapping dots of cyan, magenta, yellow, and black — **CMYK**. Process color must be applied to separations of photographs and other art with tonality, but is inferior to spot color for single hues.

**Preparing To Convert**

Advance planning and testing are absolutely essential in making a successful transition. If this will be a self-produced project using a color laser or ink jet printer, the task is fairly simple — creating test pages in color and printing them out to catch potential problems. The user’s manuals should provide necessary information. Output to lasers and ink jets should be in RGB mode. TrueType, PostScript Type 1 or OpenType fonts — not PostScript Type 3, as its use is a virtual patent outstanding. The latter combines all elements into a single file. In the case of the Stamp Insider, the printer gets both, using the former to produce the printing plates and the latter for their proofing. For **The Philatelic Communicator**, the output is in pdf format. 

- If your output is in pdf format, request a list of their preferred settings, including blends.
- How do they wish to receive your files?
Finally create and send some test files to the vendor to verify they will work and to allow tweaking for even better results.

**Applying Color**

As color alters the perception of a document more than any other element, great care should be exercised in its selection and application. Choices range from muted blues for traditional publications to brilliant reds and yellows for advertisements. Cool hues often are associated with sophistication, while warm hues convey emotion. Muted hues suggest conservatism, bright hues flamboyance, deep hues elegance. The goal is to focus the reader’s attention. Color that detracts from the message, no matter how attractive, is wasted.

**Where To Use Color**

- **For the nameplate** (flag of the publication)
- **For folios or overlines** (rules used as an artistic element)
- **For rules used to divide page elements**
- **For boxes and as a backdrop in text boxes**
- **For reversed type**
- **For large type, especially in ads**
- **For images and other graphics, including logos**

Newsletters and magazines select bright colors for their covers — they stand out on sales racks. Circulation of the Stamp Insider has more than tripled since it was converted to color in May 2006. This was primarily due to new subscribers being attracted by the cover. 

**Treating Text**

Text generally should not be printed in color, as this makes it less readable. This can be effective for small text blocks, if there is sufficient contrast between the type and the backdrop. An alternative is to use black type on light pastel backgrounds. Screws for text boxes may be in the 20 to 30 percent range, depending on the color selected. Solid hues, which are bright and not excessively saturated, may be applied as well, as long as they do not obscure the text.

Color may be applied occasionally to short or unusual headlines. Dropped and raised capitals are enhanced by color, which is particularly effective for some special applications, such as quotes and reverses. Strong hues should be selected for type to make it highly legible and to prevent the edges from blending into the page.

Type may be shadowed or bordered in a contrasting color for emphasis. A screen of 40 to 60 percent can alter the impact of a large bold typeface. This technique also is suitable for reversed type. Type set in a light gray hue or hues from subtracting from white. Dark type on light pastel background, shading — being outlined in a thin black line. Alternately, a heavier outline in a saturated hue may be applied.

When an object is surprinted in black or a color, or as a reverse, on a solid or tinted background, readability suffers as the object and the background approach the same color value. 

**Boxes, Rules & Screens**

Boxes, rules, and screens are particularly effective in color. 

**Rules and borders** should be set in slightly larger point sizes than their black counterparts. The selected color should be saturated and relatively bright. Screening may change the perception of some hues. While blue retains its characteristics, other colors do not. Red, for example, takes on a pinkish cast. Screening allows a wide variety of hues to be created from a single color, while individual colors must be selected for each desired hue of a solid color. 

Charts and graphs convey information better when they are set in color. USA Today is particularly effective in applying color to charts and graphs.

**Gradients** — a single color with progressively lighter or darker tints, tones or shades, or a blend of colors — may be used to fill graphics boxes, art elements, and type. A gradient may be applied to a group of elements or singularly to each element.

**Photographs**

Photographs in color often are more powerful than black and white. Content and composition still are the most important considerations, while vivid hues add interest. A splash of bright color, such as red, has a strong visual appeal — as Eastman Kodak Co. showed in its early Kodachrome advertisements. An illustration may be bordered in black or a strong complementary hue to its overall tonality or accentuate it to the page. 

**Gray Is A Color Too**

Gray tones can break up the monotony of plain black and white pages. Grays can be applied in the same manner as color, and may be interspersed with color applications. Achromatic hues are not as effective for drop caps and headlines, although interesting flags may be created. Whether color or gray tones are applied, emphasis should be concentrated.

A single large element has greater visual impact than several smaller elements.

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**The Nameplate**

The *Philatelic Communicator* changes the backdrop color to complement the art. 

<table>
<thead>
<tr>
<th>Nameplate 1</th>
<th>Nameplate 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Headline Number 1</strong></td>
<td><strong>Headline Number 2</strong></td>
</tr>
<tr>
<td><strong>The Publication Date Line With Reversed Text</strong></td>
<td><strong>Color is an effective tool in underscoring a publication’s message.</strong></td>
</tr>
</tbody>
</table>

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**Converting To Color — Continued from Cover**
New Members


Reinstated
1928 Thomas P. Johnston, 124 Bishopstone Circle, Frederick, MD 21702-5123.

Contributions
We thank the following for a generous contribution over and above the payment of their 2009 membership dues.
1988 Brian Liedtke of Hales Corners, Wisconsin
1896 Mack Matesen of Lynwood, Washington
1909 Arthur Cole of Huntsville, Alabama

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

Membership Dues
On January 7 a commemorative postal card was sent to those whose 2009 membership dues are payable. If you have not yet sent your dues payment, please do so at your earliest opportunity. If we do not receive your 2009 membership dues by March 1, this will be the last issue of The Philatelic Communicator you will receive.

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 50 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
2501 Drexel St., Vienna, VA 22180-6906
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2009 Writers Unit #30 Hall of Fame Nomination
Complete the entire nomination form and mail to the address at the bottom of the page. You may add a blank sheet to this form if additional space is needed. The description of writing and editing accomplishments should comprise approximately two-thirds of the written justification.

Nominee: First Name ___________ Middle _________ Last ___________
Address: ____________________________
E-mail: _____________________________ Phone: _______________________
Date of birth: _____________________ City, state of birth: ____________
If deceased (date of death, age, location, and cause if known): __________

1. Profession (brief summary; note if retired): __________

2. Description of philatelic writing and editing accomplishments (books, major articles written, publications edited. Include major service to WU#30, if applicable):

3. Philatelic writing/editing and other major awards:

4. Philatelic leadership (major positions held):

Nominated by: ___________ Signed ___________ Date ___________

Mail nominations by February 20 to:

Peter Martin, Writers Unit #30 Hall of Fame Committee, POB 463, Naugatuck, CT 06770-0463

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

Full Page — $80 • 7.33 x 10 inches (44 x 60 picas)
Half Page — $55 • Vertical 3.6 x 9.5 inches (21p6 x 57 picas);
Horizontal 7.33 x 4.7 inches (44 x 28p6 picas)
Quarter Page — $35 • 3.6 x 4.6 inches (21p6 x 28 picas)
Eightth Page — $20 • 3.6 x 2.25 inches (21p6 x 13p6 picas)

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

Contact the Editor: 813-962-7964 • astarkweather@wu30.org