

# The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30

—30—



www.wu30.org

Volume 47 First Quarter 2013

## Adobe InDesign Website Gives Free Advice



Kenneth Trettin

The Adobe InDesign program, currently in version CS6, is the publishing program of choice for publishers, printers and many editors. The website, [www.adobe.com/products/indesign.html](http://www.adobe.com/products/indesign.html) offers CS6 for about \$250 and the student/teacher version for \$30 per month.

The *InDesign Magazine* (online only) is available at \$69 for a two year, 12 month subscription. However the magazine's website gives a free "Tip of the Week" and provides a free monthly email newsletter: [www.indesignmag.com](http://www.indesignmag.com). The magazine also has a Facebook page: [www.facebook.com/InDesignMag](http://www.facebook.com/InDesignMag).

Another online magazine of how-to info on all things

Adobe can be found at [www.layersmagazine.com/category/tutorials/indesign](http://www.layersmagazine.com/category/tutorials/indesign).

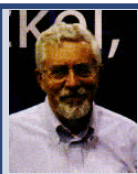
InDesign's major competition QuarkXPress, which has lost considerable market share, retails at \$1000. The somewhat easier to use Microsoft Publisher comes with Office for about \$500, but the upgrade version is about \$180 and it upgrades from many products like MS Works. We should look at some comparisons in future articles.



*InDesign Magazine Cover*



## Emancipation Proclamation Stamp Designed By Letterpress using Hamilton Wood Type Hamilton Wood Type Museum Loses its Home



David Crotty

The Emancipation Proclamation postage stamp that was introduced at the National Archives on January 1, 2013 was designed by Gail Anderson using the letterpress technique described in the third quarter issue of *TPC*<sup>1</sup>. The article in *Linn's Stamp News*<sup>2</sup> clearly shows that the letter press work a Hatch Show Print in Nashville contains wood type, Figure 1<sup>3</sup>.

An interview with Celene Aubry, of Hatch Show Print, confirmed that the shop uses original wood type that was purchased from Hamilton Wood Type. Ms. Aubry said that Hatch Show Print had been an independent letterpress print shop until 1992 when it was donated to the Country Music Hall of Fame and Museum. The shop is now a division of the Museum and continues to design and print the

**Emancipation** continued page 4.

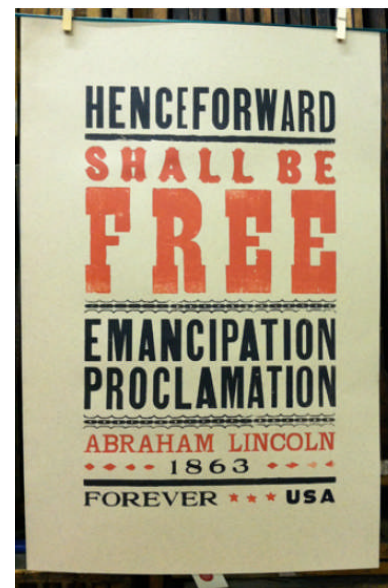


Figure 1. Final Design hanging after being printed.



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Nominating: Alan Warren      WU #30 Breakfast: Lloyd de Vries  
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## David Crotty From the Editor

### Global Philatelic Library

It is my humble opinion that the Global Philatelic Library is one of the more significant enhancements for philately since Rowland Hill invented the postage stamp or two guys named Pitney and Bowes perfected the postage meter. The efforts of quite a number of individuals and societies have come together for the event described in the NPM story on page 8. The three portals on that website contain the indexes of holdings at 19 philatelic libraries around the world and that includes the article indexes of more journals that I can count. The article index of *TPC* is in there too.

I have already had the opportunity to use this resource in my work with considerable success.

### TPC Needs Writers

*The Philatelic Communicator* needs writers and contributors. Every editor or writer has a story to tell. That's why we are in this business to start with.

However, this editor can gather that most of you are busy. I have an answer to that. Many of the stories you see here came from ideas that some of you have been sending me. I very much appreciate these suggestions. I can do the research and write the article, giving you credit, if you don't have time. Keep those suggestions coming.

*Dave*

## Informal Dinner at AmeriStamp Expo

The Writer's Unit #30 will not hold a formal breakfast at the January 2013 APS AmeriStamp Expo in Louisville. Instead those members in attendance at the show will assemble informally at a local restaurant at a time and place to be determined. At this writing the consensus is for dinner on Friday evening at Louisville's "Fourth Street Live." Announcements will be found at the APS booth.




### APS AMERISTAMP EXPO

Louisville, KY • January 18 - 20, 2013

## Call for 2013 Officer Nominations

Secretary-Treasurer George Griffenhagen reports that odd-numbered years are election years for WU#30. According to the Bylaws, "The officers shall be elected for two-year terms, while members of the Council shall serve terms of four years, with one-half of the Council being elected at two-year intervals." Members wishing to stand for election should make this known to the chairmen of the Committee on Nominations, or may run for office by petition. Such nominations by petition "shall be made with the support and signatures of at least ten (10) members in good standing, and sent to the Secretary-Treasurer." The deadline for the receipt of all nominations by the Committee on Nominations as well as by petition is April 1, 2013.

Positions to be filled in the 2013 election include President, First Vice President, Second Vice President, Secretary-Treasurer, and at least three members of the Council. The terms of office for Council members Dane S. Claussen, Foster E. Miller III, and Daniel C. Warren, M.D., do not expire until 2015.

Those interested in standing for election as an officer or as a member of the Council should contact Alan Warren, P.O. Box 39, Exton, PA 19341-0039, or by email at alanwar@comcast.net. The election ballot will be included in *The Philatelic Communicator* to be mailed in early June 2013. The officers and Council members who are elected shall assume office at the WU#30 breakfast meeting to be held August 11, 2013, during the APS Stamp Show in Milwaukee, Wisconsin. 

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## Hemmings Wins Inaugural Helbock Prize

*La Posta* Publisher Catherine Clark announced today that Richard S. Hemmings, Stewartstown, Pa., has been selected as the winner of the inaugural Richard W. Helbock Prize for the best postal history article appearing in a 2012 issue of *La Posta: The Journal of American Postal History*.


Hemmings' article, which appeared in the First Quarter 2012 *La Posta*, was titled "New York City's Cortlandt Street: One Way to the River," and provided a historical tour of Courtlandt Street, which is located in the Twin Towers district, using postal history and related ephemera as a guide. The article was Hemmings' first contribution to *La Posta* and was featured on the front cover. Helbock wins cash and prizes valued at more than \$500.

Runner-up was Kenneth C. Wukash for his article, "My Address is the World's Fair" that appeared in the Fourth Quarter 2012 *La Posta*. Third Place went to Thom-

as J. Richards for "The Postal History of the U.S. Naval Mission to Brazil" that appeared in the Third Quarter 2012 *La Posta*. Both authors also received prizes.

Articles by Michael Dattolico, Andrew Mitchell, David Straight and three articles by the team of Jesse Spector and Robert Markovits also received votes. Four of the articles appeared in the Third Quarter 2012 *La Posta*, making that the most popular issue of the year.

The Richard W. Helbock Prize is named in honor of the founding editor of *La Posta* who died in 2011.

*La Posta: The Journal of American Postal History*, edited by Peter Martin, is published four times per year. It is the leading journal devoted to American postal history and marks its 44<sup>th</sup> year of publication in 2013. Subscriptions are \$32 per year. For more information contact: La Posta Publications, C/o C. Clark, 315 Este Es Road, Taos, NM 87571 or e-mail lapostagal@hotmail.com. 

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## Robin F. Schoolley-West 1937-2012

The British Library reports the passing of Robin "Bob" Schoolley-West July 14, 2012. He was appointed head of the Philatelic Collections of the British Museum just prior to the transfer of the collections to the British Library in 1973. He authored the book *Stamps* (1987) and was co-author with T. J. Collings of *The Care and Preservation of Philatelic Materials* published by the British Library and the American Philatelic Society (1989). He retired from the British Library in 1991. Schoolley-West was a Fellow of the Royal Philatelic Society London.

*Alan Warren*







## Alan Warren National Postal Museum Notes

### State Postal History Register

For students of United States postal history, a useful tool is the Smithsonian's National Postal Museum register of postal history societies. Go to the NPM web site <http://www.postalmuseum.si.edu/> and at the upper left, click on Research Resources and scroll down to State Postal History Registry. This database is constantly being updated and expanded as new state postal history organizations are added or modified.

51 states are already listed as having postal history societies. When you click on a state you will find several resources. First is a coordinator for the state with name and contact information. Then there may be links to a couple of sites pertinent to that state followed by a contact for the particular state postal history society and mention of its journal.

One of the latest additions to the site is the state of Michigan. After clicking on that link, a list of resources appears. First are the contact details for Cary Johnson, Michigan's coordinator. Next is a link to a list of 11 books pertinent to Michigan's postal history along with contact information for three philatelic literature dealers that may have these titles. Next are links to a number of PDF items on a variety of Michigan postal history topics. Last is information about the Peninsular State (Michigan) Postal History Society including a contact person, a link to the society's web site, and the title of its journal.



On the page for each state there is also a link to definitions of postal history. The NPM has many other resources that can answer questions for collectors, authors, researchers, and exhibitors. Tap into these links and find answers to your postal history and other philatelic questions.



### Emancipation from page 1

same traditional posters that has always been its primary work. The shop designed posters for music acts and the Grand Ole Opry as its main business. However it also prepared larger posters for billboards up to the size of the side of a barn.

The print type used by Hatch before the turn of the century may have been purchased from another manufacturer but after Hamilton bought out its competition about in 1902 Hatch used Hamilton wood type for type that was larger than about one inch. The shop has a stock of type ranging up to 4-5 feet tall for the larger billboard posters. Ms. Aubry noted that the shop continues to operate as a print shop, designing several hundred advertising projects each year. All of its work is letterpress.

One of the projects where Hatch Show Press assisted was the design work by Gail Anderson. The result was ultimately chosen to be used for the Emancipation Proclamation stamp

Figures<sup>3</sup> 2 and 3 show artist Gail Anderson and Hatch Show Print manager Jim Sherraden preparing proofs of the design. Figure 4 shows the letterpress design ready for printing, Figure 1 shows the final design that was used for the postage stamp.



Figure 2. Artist Gail Anderson previewing a proof print at Hatch.

Emancipation continued page 5.



Figure 3. Hatch Show Print manager Jim Sherraden preparing the press.



Figure 4. Letterpress design ready for printing.

The Hamilton Wood Type Museum in Two Rivers, Wisconsin has been informed that it can no longer use the facilities in the now-closed Thermo Fisher Scientific location. The buildings used by the Museum had been part of the old Hamilton Wood Type Company operations since about 1924.

The Museum has started a fund raiser to provide the estimated \$250,000 that it needs to move and has a "Move-O-Meter" posted on its website showing progress, Figure 5. At the time of this writing the fund was at about \$155,000.

The Museum also was planning a "last hurrah" open house, Figure 6, on December 29, 2012. After that the Museum will be closed until it re-opens at its new, as yet undisclosed, location in Two Rivers. Keep up with the move at the website: [www.woodtype.org](http://www.woodtype.org).

Also keep an eye on *TPC* and the *WU30* website as StampShow 2013 in Milwaukee approaches in August. The *WU30* may be able to arrange a field trip to the new museum during StampShow. Two Rivers is about a 90 minute drive from Milwaukee.

1. Crotty, D., "Hamilton Wood Type & Printing Museum," 46(4) 1 (2012) *TPC*.
2. Bigalke, J., "Jan 1 ceremony at National Archives for Emancipation Proclamation forever stamp," December 31, 2012, *Linn's Stamp News*.
3. Photographs by Antonio Alcala provided by the US Postal Service Corporate Communications Department.



Figure 5. Move-O-Meter  
Figure 6. Last Hurrah Poster



## Letters: Non TrueType Fonts and Garamond

Dave

I noticed your mention of trying ITC fonts resulting in some difficulty in viewing them, *TPC* 3rd Q 2012. I use MS Publisher on my PC and thought I would try to replicate (or not) your problem. However, I don't see any way to get ITC fonts other than purchasing them at what I consider a fairly high price.

Several articles in this issue were fascinating. I especially liked Ken's mention of the availability of digital copies of U&lc and pointing us to the graphic-design site.

Since I've been writing for Linn's since 1983 I can also understand the concern expressed in Edmondson's letter and article about obsolescence of digital formats. I wrote my first columns using a typewriter. Once I got a PC I switched to Perfect Writer, software that came with the Columbia computer, and later to other word processing programs that are no longer available. Eventually I turned to Microsoft Word. I used OCR to scan the earlier typewritten columns as well as printouts made from the other WP programs into Word. I now have all my columns backed up in Word on an external hard drive. I also have a print copy of my submittals to Linn's, and a printout of the final Linn's version (not always the same! My editor often saves me). I used to cut out the actual columns; now I do a screen capture from Linn's online issue.

Speaking of obsolescence I have quite a few 78 rpm records that I can't play anymore. I still have a cassette tape recorder and a VCR that I haven't used in years.

I also like the top front page graphic connecting the telegraph to the computer. I was a radio operator in the army in the early 50's and am quite familiar with Morse code. Bill Sharpe  
Bill,

Actually the ITC and Minion Pro fonts that I used were given to me by the previous editor who insisted they were open source. I have since found them both on the web at sites like [www.fontpalace.com](http://www.fontpalace.com) which appear to be free on the face of it all but they do seem to ask for a donation. Give these a try to see if you can reproduce my problem. I personally cannot tell the difference between Minion Pro and Times Roman but others have insisted Minion Pro or the True Type Garamond are much better.

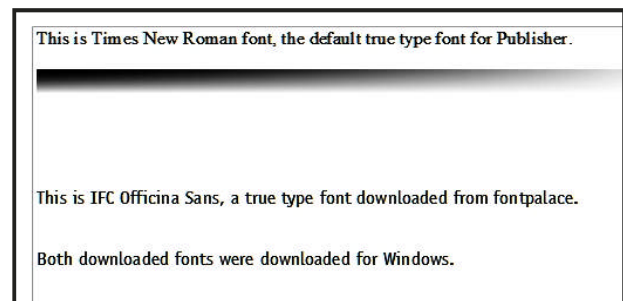
And thanks much for your story of keeping your work on modern media. It's a lot of work. My first computer was an Epson QX-10. I managed to migrate some of my articles to the PC side after I got the PC card for that computer but I lost some of it. I still have the computer but it will not boot. I think the old disks are long dead. David Crotty

Dave

I'm attaching three documents - a PUB file, a PDF file, and a screen shot of the PDF file as opened in OpenOffice.org's Draw module, Figure on page 9.

I used several fonts to create the PUB file, then published it. I identify the fonts in the PUB document. All fonts were viewable in Adobe Reader and Foxit Reader, but the two open type fonts do not show up in the Draw program. It's rather strange, though, to see the shading that shows up in Draw.

Bill



**Bill Sharpe's Test of non TrueType Minion Pro (second line bar) and ITC Garamond Book (third Line missing)**

Dear Dave,

I was interested in the article "The Eight Worse Fonts in The World" in the 4th quarter issue of *The Philatelic Communicator*.

I am editor of *La Catastrophe*, journal of the Wreck & Crash Mail Society, and I have been trying to find a font that makes the best use of the available space. I have been using Times New Roman 11 point. I found this article on the Internet, which indicates that the optimal fonts are Arial, Segoe UI & Tahoma. They show side by side examples of the space each one takes up. It is interesting that the article doesn't mention Times New Roman.

<http://ux.stackexchange.com/questions/3330/what-is-the-best-font-for-extremely-limited-space-i-e-will-fit-the-most-readab>

Attached is a comparison of the three fonts mentioned in the article and I have added Times New Roman at the bottom. It looks like Times New Roman still takes less space than the other three, so I will be sticking with that for the time being.

Best regards, Ken Sanford

Editor's Note: Ken and I continued this discussion in subsequent emails. Turns out that 12 pt. TT Garamond G(12) is the same size as 11 pt. TT Times New Roman TNR(11). *TPC* 4th Quarter pages 8 and 9 illustrate this. Page 8 is TNR(11) and Page 9 is G12 We both agreed that we liked TNR(11) better. For another comparison, the first letter on this page is G12 and this second letter is TNR(11). We will have space for more on this in the next issue of *TPC*. ☺

# Exhibiting Philatelic Literature

## Lessons From Philatelic Literature Judging Round 2: More considerations that can impact the medal level



**John Hotchner**

I spent a majority of last issue's EPL column setting forth some of the Lessons Learned from judging the 2012 NAPEX philatelic literature competition.

Having hit the trifecta this year, I was also involved in judging literature at StampShow 2012 and Chicagopex 2012. The result is that there are more Lessons Learned to pass along to authors and editors of society journals – useful I hope whether you will be entering competitions or not.

The best society journals have a good balance between substantive articles and continuing columns that draw the members further into the society's collecting area, and relatively shorter pieces that keep members apprised of club activities, services, and news of members and their accomplishments.

In some few instances a society will have a separate newsletter or a website to do the latter, but most journals do both, though only a few do it successfully. Almost all journals the judging teams saw did a reasonably good job of including substantive articles on the philatelic subject of interest. The gap was more often in the area of club and society information.

What could be included? The feedback sessions developed the fact that some editors don't really have a sense of the answer. So, while the following list is not complete, it should provide an idea of the range of possibilities:

- Future club activities – dates and times, who is responsible for what, need for volunteers, state of planning and preparations.
- Recently completed club activities – who did what, what happened, and what was accomplished
- Club meeting notes; business transacted, who won the door prize,
- Treasurer's report
- Membership report
- New members joined
- A member of the issue (interview/write-up/self-introduction)
- Members' accomplishments in the philatelic arena (awards and honors, exhibitor medals, articles published, etc.)
- Major personal events (births, obits, marriages)
- Member ads
- Club services available to members (reports of use, what is offered, changes contemplated.)

- President's message (focused on operations of the club)
- Editor's message (focused on the preparation and production of the journal)
- Information on dues, how to join, who to contact
- A list of those responsible for operation of the club and their contact points.
- If the journal accepts advertising, the ad rates
- Philatelic events related to the specialty that members might want to know about.
- Mentions of new philatelic literature and other resources of possible interest to the members.
- Contact points for local/regional chapters, and reports of their activities.
- Additions and updates to the Society website.
- Who outside the society has won its exhibiting awards.
- Listing of articles in other media that match the society's interest area (In this regard one journal "spent" fully one-third of its pages on such a listing. It was felt so extensive a listing does not meet the definition of content of lasting value, compared to filling that space with articles of substance. Better that extensive listings be placed on the society website in the form of an integrated listing.)

Remember that, in addition to thanking active members for their service, and drawing members further into the specialty, society information records the history of the society for future generations. In summary, your journal should strive to do a first class job of covering both substance and club operations.

**Q&A Column, Letters to the Editor:** It was noted that few societies include a Q and A column, and some have no Letters to the Editor. Lack of such sections do not, by themselves, "cost" a medal level. But they are arguably the most popular/best read portions of journals in which they appear. Thus, it is recommended that editors give some effort to recruiting a Q&A Coordinator, and that Letters to the Editor be actively solicited. Both are definitely a plus.

**Color:** To use – or not to use – color? The state of technology has made color affordable for most societies, and whether you think this is fair or not, use of color makes such a difference, and it is used so widely today that it has become an expected value. It is not required that the entire issue be in color, but the cover should be in color, and it ought to be used on at least some interior pages as well.

**Reprints:** The use of reprints in place of original articles can be problematic if:

- a. They are reprints from commonly available journals as opposed to, say, from foreign journals.

Exhibiting continued page 8

**Exhibiting** continued from page 7

- b. They are ubiquitous; filling more pages than original articles.
- c. They are not prominently identified as reprints with credit to the author and source (including publication date.)

**Headers/Footers:** Each page of the journal needs to have a page number, the date of issue, and the name of the journal. See the example at the bottom of this page. The purpose is to identify the source when material is torn out, or photocopied for later use. For this purpose, volume and issue number are not important. The information should not be split; some on one facing page, the rest on the other. Nor should editors split the information between the top and bottom of pages; a practice that wastes space.

**Black backing:** Fine on stamps; to be avoided behind covers. The first highlights the perforations or roulettes, or lack of them. The latter makes all covers look like mourning covers.


**Secretary's Report:** Names of new members and current membership number are often provided, but what was your membership level last year at this time? This should be provided as it tells your membership (and highlights for

your officers) whether membership is growing or declining; the latter being a warning sign that requires action.

**Annual Index:** If your journal is published more than three times a year, an annual index is an essential, usually in the first issue of the new volume. A subject index is the minimum needed, but there also should be an author index included.

**Signing Articles:** It is noted that many society business-related articles, and even some short substantive articles, are not signed. While the assumption may be made in many cases that it is the editor who penned them, it is not universally true, so all articles that appear should bear the name of the author.

That will end this report. In the next EPL it is my intention to prevail on another of our literature judges to reflect upon Lessons Learned regarding digital media. The day is coming when a majority of literature entries will be either in digital format or will be augmented by a digital add-on. It is not enough that digital media substitute for a stack of paper. But more on this next time.

Editor's Note: This article also appeared previously in 2012 4th Quarter issue of *The Philatelic Exhibitor*. 

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## Global Philatelic Library Celebrates Success and Expansion *National Postal Museum Hosts Recognition Event*

The Global Philatelic Library hosted at [www.globalphilateliclibrary.org](http://www.globalphilateliclibrary.org), has become a worldwide success as an international philatelic venture. The global-free access to philatelic research from partner libraries has established the library as one of the most significant philatelic developments to have ever taken place.

The Smithsonian's National Postal Museum hosted a celebration event this month to recognize Alan Holyoake, whose leadership helped spearhead the initiative, and the founding partners—Smithsonian's National Postal Museum and Smithsonian Libraries in Washington, D.C., the Royal Philatelic Society London and the American Philatelic Research Library and the American Philatelic Society in Bellefonte, Pa. A total of 19 global philatelic libraries are now participating in the project, contributing more than three-quarters of a million philatelic records.

Officially launched June 1, the Global Philatelic Library website, hosted by the Royal Philatelic Society London, is a present-day reality due to the inspiration and ded-

ication of its founding partners. Along with partner libraries around the world, the website establishes a single destination—a centralized gateway—by which philatelists around the world can search, locate and access philatelic research from partner libraries in real time, from any computer. Searchable listings of books and publications, as well as resource locations and access, are now one click away, providing an invaluable resource to those doing philatelic research.

The National Postal Museum is devoted to presenting the colorful and engaging history of the nation's mail service and showcasing one of the largest and most comprehensive collections of stamps and philatelic material in the world. It is located at 2 Massachusetts Avenue N.E., Washington, D.C., across from Union Station. The museum is open daily from 10 a.m. to 5:30 p.m. For more information about the Smithsonian, call (202) 633-1000 or visit the museum website at [www.postalmuseum.si.edu](http://www.postalmuseum.si.edu).

*Marshall Emery, NPM*

**Global** continued page 9





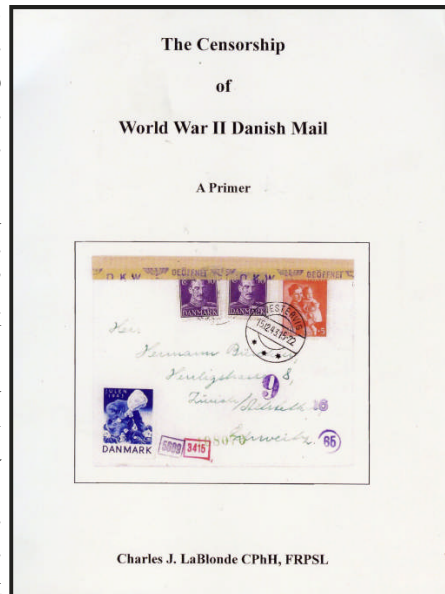
## Danish World War II Censorship

*The Censorship of World War II Danish Mail: A Primer* by Charles J. LaBlonde. 166 Pages, 8 ½ by 11 inches, spiral bound, A&C Publishing, Colorado Springs, Col., 2012. ISBN 978-0-9742629-6-6, \$20 postpaid to USA addresses, \$23 to Canada, \$35 rest of the world, from Charles J. LaBlonde, 15091 Ridgfield Lane, Colorado Springs CO 80921-3554.

This book is essentially a black and white reproduction of the author's award-winning multiframe exhibit on the censorship of mail to and from Denmark in the period just before the Second World War and continuing into the years just following the war. The organization is geographical beginning with the Nordic countries of Finland, Norway, Sweden and Denmark itself. Then follow Germany, the rest of Europe, the rest of the world, and concluding with Red Cross and Refugee mail.

Within each country group the arrangement is chronological. Finland began censorship in 1939 and covers are

shown from that year and ending with a cover cancelled on V-E Day May 8, 1945. Both Finnish and Danish censor markings are identified and shown. Norwegian mail to Denmark was examined at the censorship office in Oslo established by Germany. Mail to Denmark that was opened and resealed in Oslo was accepted with a "pass" marking in Denmark and not reopened. Norway continued to examine mail well into 1945. As a neutral country, Sweden did not censor mail to Denmark. However, it was examined in Hamburg while in transit. In 1944 the Germans established another censor office in Sønderborg, Denmark, and in-



Global continued from page 8



**Photos: 1** NPM Director Allan Kane presents Alan Holyoake, Global Philatelic Library architect, the Founding Partner Award, and Alan Holyoake presenting the same award to **2.** Roger Brody, American Philatelic Research Library, **3.** Wade Saadi, American Philatelic Society, and **4.** Chris King, Royal Philatelic Society London. **5.** Alan Holyoake also presents the gold medal award for website development to Frank Walton, Royal Philatelic Society London. **6.** National Postal Museum curator Cheryl Ganz (right) leads tour of construction site of the new William H. Gross Stamp Gallery before the celebration event.

bound Swedish mail was frequently examined there.

Domestic mail within Denmark during the war was not censored although mail to the Faroes (occupied by the British) was often examined en route in Germany, Bermuda, the United States, and Great Britain. Denmark continued to censor mail inbound and outbound into late 1945.

Mail between Denmark and Germany was censored just before the invasion and continued through the war. Inspection was usually done in Hamburg although sometimes in Berlin. Danish mail immediately after the war going into the Allied sectors of Germany continued to be censored.

Mail between Denmark and other European countries was examined en route in Germany and often also by the country of origin or destination. Examples are shown for Great Britain, France, Italy, Netherlands, Spain, Portugal and elsewhere. The Danish censor office in Copenhagen examined only Scandinavian mail. Items sent between

Denmark and other European, Asian, and western hemisphere countries were examined in Germany. Examples of these are shown in the exhibit.

Two final categories of the display describe Red Cross mail and refugee camp mail. The first group is largely between Denmark and the Geneva office of the International Red Cross. Censored examples shown include special stationery and forms. The refugee camp mail immediately following the war's end includes examples from Camp Grove, Oksbøl, Kolding, Aalborg and elsewhere.

A variety of mail classes are seen in LaBlonde's exhibit including registered, express, air mail, printed matter, newspaper wrappers and others. The author sold this exhibit and so it is now dispersed. Exhibitors should make it a point to record their creations in hard copy books or on CDs so that the write-up that reflects the research and analysis of the items is preserved. *Alan Warren*

## Bob Hines Wildlife Artist

*Bob Hines: National Wildlife Artist* by John D Juriga. Edina, Minn.: Beaver's Pond Press, 2012. Perfect bound, 7 x 9 inch, 240 pp., illus. ISBN 978-1-59298-440-4 Available for \$18 from Beaver's Pond Press; Phone (800) 901-3480; Website [www.BeaversPondBooks.com](http://www.BeaversPondBooks.com).

John D. Juriga, a pediatrician residing in Upstate New York, has put together a remarkable biography of Bob Hines, an artist little known to today's collectors who had a tremendous impact on the Federal Duck Stamp Contest, from designing the 1946 Federal Duck stamp (Scott RW13), to joining the U.S. Fish and Wildlife Service and managing the Duck stamp competition for more than 30 years, earning him the nickname of "Mr. Duck Stamp Contest."

Juriga's passion for the subject is evident in his easy to read style that documents the rich and interesting history and complements Hines' passion for wildlife art. In the centennial year of Hines' birth, Juriga takes readers through 10 chapters to tell the story of an ordinary man with extraordinary accomplishments. Juriga has rescued him from the obscurity of government employment and insured a proper place in history.

Robert Warren Hines (1912-1994) was born in Columbus, Ohio, and although he had little formal training in art he went on to serve as a staff artist at the Ohio Division of Wildlife before becoming an artist-illustrator for the U.S. Fish and Wildlife Service in 1948. Later in his career he received the title of national wildlife artist.

Hines illustrated many works for the Fish and Wildlife Service, including *Ducks at a Distance*, *Migration of Birds*, *Fifty Birds of Town and City*, and the *Wildlife Portrait Series*, to name a few. His illustrations were also used in *Wildlife in America* by Peter Matthiessen, in Rachel Carson's *Under the Sea Wind* and many others.

He also painted three huge wildlife scenes that now

hang as murals in the Department of the Interior Building in Washington, D.C.

The drawings and paintings Hines made for the Ohio Division of Conservation and for the Bureau of Sport Fisheries and Wildlife have been reproduced in numerous conservation magazines.

Besides the 1946 Duck stamp, Hines also supported the U.S. Postal Service Wildlife Conservation series by designing the first four stamps that showcased the wild turkey, pronghorn antelope, king salmon and whooping crane (Scott 1077-79, 1098).

Juriga's detail and research is amazing with 20 pages of references, followed by a section of photo plates, color and black and white, on coated paper highlighting Hines' career and his art. The only thing not included is an index, which would have been helpful.

Whether you enjoy wildlife art, the story of the 20th century conservation movement or just an interesting yarn about a man living his dream, this book is well worth your time.

Priced at \$18, the biography is a bargain, but readers who order the book through Beaver's Pond Press in Edina, Minn., can enter *hines* as the coupon code for an additional discount.. *Peter Martin*





## US Savings Stamps

*United States Savings Stamps* by Harry K. Charles Jr. Katy, Texas: United States Stamp Society, 2012. Perfect bound, 6 x 9 inch, 251pp., color illus. Available for \$28 from: USSS, POB 6634, Katy, TX 77491 or via the web at: [www.usstamps.org](http://www.usstamps.org).

*United States Savings Stamps*, with a subtitle of "Postal and Treasury Savings Stamps Systems of the United States," is another recent book that covers one of the lesser known back of the book subjects.

Written by Harry K. Charles Jr., PhD, an electrical engineer with degrees from Drexel University and Johns Hopkins University, this book is comprehensive in its coverage and a welcome addition to the lexicon.

The book started as a series of seven articles published in the *United States Specialist* from November 2009 through September 2010 and grew into its final form with this publication by the United States Stamp Society earlier this year. The author received the 2010 USSS Walter W. Hopkinson award for his philatelic writing.

While the book focuses on the Postal and Treasury Savings stamps and their related collection cards and booklets, there's plenty for the postal historian with a whole chapter covering postmarks and meters, including a large number of illegal usages where the stamps were used for postage.

One particularly interesting usage is a 1928 first flight cover with a 10-cent Postal Savings stamp used to pay the special delivery fee. It appears to have made it safely through the postal system.

The 251-page book is divided into 10 chapters with an epilogue, bibliography and index. In addition to the coverage of the stamps, the author has added detailed background information

to help readers to understand the operation of the Postal and Treasury Savings stamp systems, which were in operation between 1910 and 1970. Essays, proofs, postal stationery and ephemera also are covered,

This work is extensively illustrated in color and while all the images are clear and easy to read, many are a shade or two dark, as is usual for the increasing number of books printed by digital color photocopyers.

The index and bibliography are both useful inclusions.

Charles should be commended for his thorough coverage of this subject and, thanks to his efforts, anyone with an interest in the U.S. Postal and Treasury Savings stamps will have an invaluable guide.



Peter Martin

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## The Wild Duck Chase

*The Wild Duck Chase: Inside the Strange and Wonderful World of the Federal Duck Stamp Contest* by Martin J. Smith. New York: Walker & Company, 2012. Hardcover, 5-1/4 x 8-1/4 inch, 272 pp. plus a 16 pp. color photo inset, ISBN 978-0-8027-7952-6. Available for \$25 from major booksellers and e-book sellers.

The pages of *Duck Tracks*, the journal of the National Duck Stamp Collectors Society, have included a number of inside stories about the Federal Duck Stamp Contest. Now comes a book that tells the story from an outside perspective.

In *The Wild Duck Chase*, author Martin J. Smith, the editor of the monthly *Orange Coast* magazine, a novelist and a former senior editor of the *Los Angeles Times Magazine*, provides the fresh perspective of someone who had never heard of the contest until it was mentioned to him by an artist friend who had just entered it.

The book, which started as a magazine article in *Orange Coast* magazine, was published in September and chronicles Smith's trip into the world of competitive duck painting as it played out during the 2010 Federal Duck Stamp Contest.

One of the first things one notes when holding the book is how light it is, as if it had the skeletal structure of a duck and could lift off and fly away. Inside however, you will find 14 chapters, three appendices, notes, acknowl-

edgements and an index covering weighty subjects that provide a thorough coverage of the contest and the threats that it faces.

Smith's easy to read narrative follows the progress of the 2010 contest and introduces the people who make it happen. The in-depth coverage includes interviews with Fish and Wildlife officials, industry leaders and the wildlife artists who enter the contest.

The three Hautman brothers, who have won the Federal Duck Stamp Contest 10 times among them, receive central coverage and you'll learn about their different approaches to the contest and get some insight into the personalities and family life that have made them the New York Yankees of the duck contest.

You'll also be introduced to Rob McBroom, the North Minneapolis resident whose avant-garde art, which includes logos, glitter, rhinestones and even holograms, is among the most unusual in each year's contest. You'll discover why he pushed the envelope so far that one of his entries was actually disqualified.

In an interesting twist, Smith details the reason that today's contests all include a wildlife biologist as a consultant to the judges. The 1983 winner, one of the most popular Duck stamp designs featuring two swimming American wigeons, showed the ducks with missing primary flight feathers. As detailed in *Bob Hines: National Wildlife Artist*, reviewed in the Third Quarter *Duck*



*Tracks*, the critical feathers had to be painted in after the contest was over.

Smith also introduces the friction between the hunting community and the birders and other nonhunters who enjoy the benefits of the Duck stamp program but don't often buy Duck stamps. Smith notes that while the number of hunters and Duck stamp collectors are shrinking, the number of birders is increasing and that the intense ideological and cultural clash between the mostly rural hunters who buy the stamps and the mostly suburban and urban birders and conservationists who decry the hunting of waterfowl must reach common ground. As Smith notes, "I'd humbly suggest that birders and hunters recognize their common goal—as well as this conservation program with a 78-year record of proven effectiveness—and embrace one another as allies rather than adversaries."

The book is well researched and documented but you won't find much philately in its pages. One can tell that the book was written over time because the number of Hautman contest wins is recorded as eight, nine or 10 in different places. Keeping up with the Hautmans is indeed a difficult task.

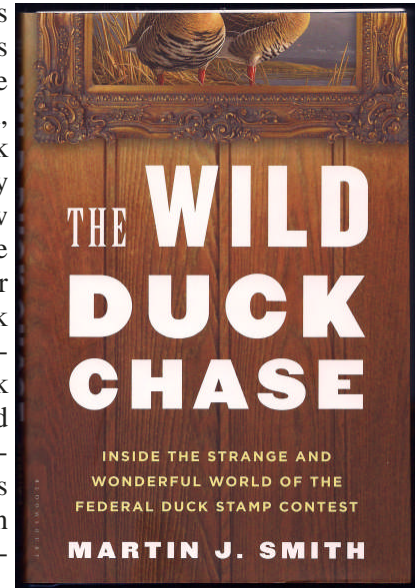
The weakest part of the book is the appendices. Smith's lack of experience with the philatelic side of the

Duck stamp shows here. The six pages could have been done in two. Appendix A, "How to Buy a Duck Stamp" is very cursory and doesn't cover how to buy the panes of one or where to buy older issues from Duck stamp dealers. Appendix B, "Federal Duck Stamp Artists," and Appendix C, "The Imitators" (a list of states issuing Duck stamps in 2010), provide no perspective or detail.

The rest of the book is supported by 11 pages of notes and a useful index, as well as a 16-page insert of color photographs.

For anyone who has never been to a Federal Duck Stamp Contest, this book is as fine an introduction as you'll get.

Peter Martin



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## A Comprehensive Catalog of Indian Reservation Stamps

*A Comprehensive Catalog of Indian Reservation Stamps* by Michael Jaffe. Vancouver, Wash.: self-published, 2011. Perfect bound, 8.5x11 inch, 337 pp., color illus.

Available for \$54.95 from *Amazon.com* or \$49.95 from Michael Jaffe Stamps, POB 61484, Vancouver, WA 98666; Website, *www.duckstamps.com*.

Michael Jaffe, a Vancouver, Wash., stamp dealer specializing in Duck and Conservation stamps has put together the first fully illustrated and comprehensive catalog of U.S. Indian Reservation stamps.

Jaffe is a subject matter expert who has produced gold medal exhibits about the subject and was instrumental in getting *Scott Specialized Catalogue* recognition for Indian Reservation stamps.

Indian Reservation stamps were first issued in 1959 but they were not heavily collected until the 1990s.

Most early stamps are text only and were produced in very limited number to meet the needs of the tribes. Many later stamps are illustrated and some were created with the philatelic market in mind.

Both the *Scott Specialized Catalogue* and the 1996 and 1999 editions of the *Specialized Catalog of U.S. Non-*

*Pictorial Waterfowl Stamps* include Indian Reservation stamps, but they restrict themselves to the waterfowl related issues. The *Scott Specialized Catalogue* first listed them in the 1995 edition.

Jaffe has included these and all the other Indian Reservation stamps to provide, for the first time, a complete, illustrated catalog of these issues. Given the difficulty of finding many of these stamps, that is a remarkable achievement.

The catalog is organized alphabetically by reservation and then chronologically by series. Further organization is alphabetically by year and then by member, resident, nonmember and nonresident.

For each reservation you'll find a brief introduction to the tribe and its stamp issuing history, followed by illustrated catalog listings that include Jaffe's catalog number, year of issue, stamp type, paper color, and values for mint, used and on license stamps. In some cases values for unsigned stamps are also included.

There are more than 2,400 quality, color illustrations, including many of rare license usages.

Indian Reservation stamps are a highly specialized and often difficult collecting area, but anyone up to the challenge, whether to collect one tribe or all of them, will need this catalog as a reference and guide.

Peter Martin

# Chicagopex Literature Exhibit

16-18 November 2012

## Gold

*The Frelinghuysen Collection of U. S. Postmasters' Provisionals*, Scott Trepel

*Catalog of 20th and 21st Century Stamped Envelopes and Wrappers of the United States*, Dan Undersander

*Catalog of 19th Century Stamped Envelopes, Lettersheets and Wrappers of the United States*, Dan Undersander

*Collector's Guide to Confederate Philately* Second Edition, John L. Kimbrough MD and Conrad L. Bush

*Zanzibar's Postal History Legacy*, Gary A. DuBro

*French Mail Pacquebot Far East Itineraries 1862-1880*, Lee C. Scamp

*The Posthorn*, Wayne Youngblood

*India Post*, Sandeep Jaiswal

*German Postal Specialist*, James Graue

## Vermeil

*The D.K. Collection of Southern Postmasters' Provisionals of the Civil War*, Scott Trepel

*The Natalee Grace Collection: Used Stamps of the U.S. Part One 1847-1868, Part Two 1869 -Pan-American Issues, Part Three 1902 and Later Issues*, Scott Trepel

*Handbook of Malaria Philately*, Michael F. Birrer and Lawrence Fillion

*First Days*, Peter Martin

*Airpost Journal*, Wayne Youngblood

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

*Menelik's Journal*, Ulf Lindahl

*The China Clipper*, Tom Shea

*The Penny Post*, Larry Lyons

*The Perfins Bulletin*, Ken Masters

*The New CartoPhilatelist*, Martin Oakes

*Vorlauffer*, John Kevin Doyle

*Journal of Cuban Philately*, Ernesto Cuesta

## Silver

*Souvenir Cards: A Visual Reference*, William V. Kriebel

*Catalog of United States Naval Postmarks: Volume II Receiving Ships*, David Kent

*Charles Darwin: His Life Through Commemorative Stamps*, Barry N. Floyd

*The Max Factor*, Max Stern

*The Cuban Philatelist*, Fernando Iglesias

*Bull's Eyes: Journal of the Brazil Philatelic Association*, William V. Kriebel

*The Alaskan Philatelist*, Eric Knapp

# American Entries at IPhLA, Mainz, Germany

2-4 November 2012

Jerry Miller provides this listing of the American entries at IPhLA. While it hardly seems proper to limit our listing like this, the official report is 29 pages, and the jury report is an additional eleven pages. It appears to have been a very successful literature exhibit. The complete listing of the entries and awards is available at:

[www.iphla.de/pdf/ergebnisliste.pdf](http://www.iphla.de/pdf/ergebnisliste.pdf)

Adema, Kees

*Netherlands Mail in Times of Turmoil, in 3 volumes: 1568-1795, 1795-1815, 1815-1839*

Large Gold w/Honors  
(96 Points)

Collectors Club of Chicago, Louis Fiset,  
*Detained, Interned, Incarcerated, U.S. Enemy Noncombatant Mail in World War II*

Large Gold  
(93 Points)

Collectors Club of Chicago, Michael Laurence,  
*Ten-Cent 1869 Covers, A Postal Historical Survey*

Large Gold  
(93 Points)

Collectors Club of Chicago, Hugh V. Feldman,  
*U.S. Contract Mail Routes by Water (Star Routes 1824-1875)*

Large Gold  
(90 Points)

Germany Philatelic Society

Jerry H. Miller, *From Hinrichsen to Krag, The Experimental and Early Machine Postmarks of Germany (1866 until 1906)*

Gold  
(85 Points)

Lablonde, Charles

*The Suspension of United States Mail to Switzerland 1942 to 1944/1945*

Vermeil

Lablonde, Charles

*Swiss Post International Activity in Italy*

Large Silver

Peter, Michael & Soderberg, Ralph

*The "Industrielle Kriegswirtschaft" Issue of Switzerland 1918/19*

Large Vermeil

Germany Philatelic Society

*German Postal Specialist (Year 2010)*

Large Vermeil

Wayne L. Youndblood,

*The Posthorn*

Large Vermeil

Cuesta, Ernesto

*International Cuban Philatelic Society, Journal of Cuban Philately*

Vermeil

Germany Philatelic Society, Jerry H. Miller

*The Evolution of 'Via Siberia' Mail 1899-1945 (three parts)*

Silver Bronze

Katz, Farley

*The Artists of Mexico's Early Stamps*

Silver

Collectors Club of Chicago

Website: [www.collectorsclubchicago.org](http://www.collectorsclubchicago.org)

Silver Bronze

Germany Philatelic Society

Website: [www.germanyphilatelicocietyusa.org](http://www.germanyphilatelicocietyusa.org)

Bronze

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## Ameristamp Expo Literature Exhibiting Open Forum

All APS judges with an interest in literature, all authors, editors and publishers, all members of Writers Unit #30, all members and staff of the APRL and all Directors of the APS and APRL are cordially invited to attend:

### Challenges and Opportunities in Exhibiting and Judging Literature

with *Rich Drews, John Hotchner, Tim Bartshe, Jim Graue* and *Peter McCann* (Official CANEJ Seminar, 1½ hours)  
Room L-3

This open forum will take place on the first day of the show, **Friday, January 18, 2013 at 11:00 am**. It will be the next stage in an ongoing effort to insure that the rapid digitization of publishing benefits philately.

All practical suggestions as to how we can incorporate digital media into philatelic publications and effectively judge digital media will be welcome. APS

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## 2013 Literature Exhibits

**NAPEX**, May 31-June 2, 2013, McLean Tysons Corner, VA, [www.napex.org/](http://www.napex.org/)

**APS StampShow** August 8-11, 2013, Milwaukee, WI.  
[www.stamps.org/StampShow](http://www.stamps.org/StampShow).

**CHICAGOPEX** November 22-24, 2013, Itasca, IL,  
[www.chicagopex.com/](http://www.chicagopex.com/)





## Secretary-Treasurer's Report

January 02, 2013

### Change of address

1332 Peter Mosiondz, Jr., 26 Cameron Circle, Laurel Springs, NJ 08021-4861  
1631 Jack Harwood, 4641 Windsor Park, Sarasota, FL 34235-2604  
1963 Lyman R. Caswell, 6250 N. Park Avenue, #103, Tacoma, WA 98407-2228

### Deceased

1863 David Straight, St. Louis, Missouri,  
Died October 13, 2012

### 2013 Member Dues Notice

Membership Dues Notices were mailed January 2, 2013, to 164 members residing in the U.S., five in Canada, three in Great Britain, and one each in France, Italy, Japan, and Spain. Eleven members will not be receiving a Membership Dues Notice because they are paid for one or two additional years. Once again, the dues notice includes an opportunity for members to make an additional contribution, and all contributions will be acknowledged in the *Philatelic Communicator*. We thank everyone for their support.

### About Writers Unit #30

Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

### Join Us Today

Membership includes a subscription to the *Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at [www.wu30.org](http://www.wu30.org). Existing members are encouraged to download this form and give it to potential members so they can join.

### Membership Dues

The membership dues for each calendar year are:

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

### Updating Your Mailing Address

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

**George Griffenhagen**  
**WU#30 Secretary-Treasurer**  
**12226 Cathedral Drive**  
**Woodbridge, VA 22192-2232**  
**[gbriffenhagen@gmail.com](mailto:gbriffenhagen@gmail.com)**  
**Telephone: 703-966-1739**

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 George B. Griffenhagen  
 12226 Cathedral Drive  
 Woodbridge, VA 22192-2232

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### Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and 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 an SASE. Note that Dr. Claussen has moved. Send to Dr. Dane S. Claussen, 2101 Naco Court, Las Vegas, NV 89102. Email: dsclaussen@hotmail.com.

### Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. 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.