



SIPA Bulletin

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Bimonthly

EDITORIAL:

Our Association which was started with the founding five members in 1956 is completing 44 years of useful service in the spreading of Philately by the promotion of enrolling members throughout the length and breadth of Bharat and has enrolled 480 Life Members; 70 ordinary Members, conducted Fortnightly Meetings on every Second Sunday, whether it rained or shined, without a break wherein Senior Members gave talks followed by Display of Classic/Thematic collections; freely introduced the new Members present; news/views of Philately were announced. We had conducted 14 Stamp Exhibitions with the active co-operation of the American Consul and American Information Services gave their utmost services to the Tamilnadu Circle of Posts in conducting ten State Level Exhibitions; our Association have brought out 7 Souvenirs; have served on the various committees not only in our Circle but also on the Central Government - Philatelic Advisory Committee - and almost all their recommendations were implemented. In short I must say that due to persistent goading and dinning by our unassuming seniors many have taken up this hobby to the grassroot levels with the result it is no exaggeration to say that nearly 25/30 schools have started Chacha Nehru Stamp Clubs and have opened Philatelic Accounts for getting new issues of Commemoratives. Many have availed the services of our seniors in assembling their collections and have utilised the library services for knowledge and to know the latest knowhow of Grevs & Servs of the FIP guidelines. In spite of all these efforts we have only ploughed the field and there are many more things to be achieved.

SIPA bulletin has completed 21 years of its useful existence and we have made it a point to see that articles of lasting interest which gave valuable knowledge and guidance on the various facets of our hobby are being printed and is very much sought after avidly by the upcountry members and some have already bound them. This is the only medium which keeps the members well informed of the latest news/views and lasting articles and have helped the Association in getting many upcountry life members. This is mainly due to the authors of the articles; efforts of our members in getting Philatelic and other business community advertisements and the encouragement of very many members. We have been having reciprocal relations with every Society/Association. The one sad thing to

note during this period is the winding up of the Philatelic Journals of two of the Premier Societies - Philatelic Journal of India - and India's Stamp Journal - who have recently celebrated their Centenary and Golden Jubilee for want of sponsors. Trust and hope that these journals will again revive their publications due to the efforts of their members, without simply relying on subscriptions.

We have had from the inception of our Association very cordial relationship with the Department of Posts - Tamilnadu Circle and Government of India and have been getting all help and guidance from the successive Chief Post Master Generals and their senior officials and will try to keep up the high traditions in the years to come. The Department of Posts have held various District Level Exhibitions / State and also National - Millepex 2000 from January / February 2000 and I must say that Department spared no pains in enlisting the services/cooperation of the Apexbody - Philatelic Congress of India - to which our Association is affiliated.

We have been fortunate in getting a person in Shri B.N. Som, who has assumed the office of the Secretary, Government of India; Director General Posts and Chairman, Postal Services Board who has come out with the assurance that the Government of Posts is all out to popularise Philately, knowing the potential revenue earning source and expects the Philatelists to rise up to the occasion. Huge Funds have been allocated for the Development of Philately. The manner in which the Indepex Asiana 2000 (14th Asian International Philatelic Exhibition) held from 7-12th December, 2000 at the Nethaji Indoor Stadium, Calcutta will go to show how far the Secretary has gone for the development of Philately. Not only that, he has taken over the mantle of Chairman, World Association for Development of Philately and the first Meeting was held with one member representing trade and one journalist and the Chairman Shri Raman, Universal Postal Union all sat together and a Meeting took place and various guidelines were formulated and we will see to that they are all implemented. We, on behalf of our Association assure Shri B.N. Som that we will not lag behind in his efforts for popularising this hobby and see that the revenue potential is made a success. Wishing you all Happy New Year and Sweet Pongal.

- Editor

Our Second Sunday Meetings were held regularly where 30 members attended with President Shri. Balakrishna Das presiding. Shri. G. Madan Mohan Das, Spoke. New members introduced themselves. Talks by members with display, News/Views invited.

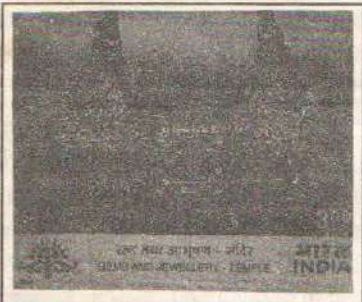
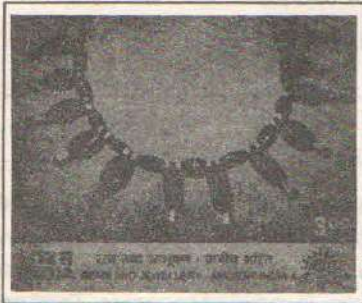
STAMP NEWS

GEMS AND JEWELLERY : INDEPEX ASIANA - 2000

7.12.2000

300 each

3 million each



India's tradition in jewellery is more than 5000 years old. By 3000 BC India was the principal production centre for jewellery making. Lapislazuli, turquoise, coral, carnelian, jasper and a variety of semiprecious stones were imported into the Indus Valley cities of Harappa, Mohenjodaro, Lothal, Kalibangan where they were cut, shaped and re-exported to destinations beyond India's maritime boundaries (the first stamp in the series portrays a bead necklace from Indus Valley (c. 2500 BC). Texts on gemmology (Ratnashastra) such as "Ashtadhyayi" of Panini (c. 500 BC), Kautilya's "Arthashastra" (4th century BC), Bharata's "Natyashastra" (c. 500 BC) give systematic description of jewellery traditions. The sacred and secular terracotta images of the period of Shunga Dynasty (c. 187-73 BC) excavated from sites such as Harinarayanpur, Chandraketugarh in West Bengal reveal fine ornamentation of early jewellery forms bearing evidence of techniques of goldsmithing, the use of dies, the skill of working in sheet gold, repousse, granulation and filigree, gems enclosed in bezel settings. The second stamp in the series portrays a necklace with such intricate



craftsmanship in gold from Taxila (c. 1st century A.D.) Though gold was the principle raw material employed, by the 1st Century AD India was the principle supplier of diamonds and precious gems to the world. The mural paintings of Ajanta depict profuse use of

pearls and lace like quality of jewellery forms.

In the Mughal period 'meenakari' or enamelling, a unique combination of gems, enamel pigments and precious metals became increasingly popular. Some of the fine examples of Mughal aesthetic detailing are seen in the items of jewellery made for the nobles, such as sarpech (a turban ornament figuring in the series), thumbing, jewelled katar, kalgi, tikka etc. Ratnashastra, imbued gems and jewellery with mystic symbolism. Precious stones and gems, were imbued with medicinal powers and healing properties. The "navaratna" concept with nine gems in uncut form studded in amulets, was believed to symbolise the relationship between man, the planets and their reigning deities, and hence functioned as mediums between human and Divine. (Navaratna necklace from c. 18th century AD has been depicted in the series). Jewellery has always been associated with rituals for women in India. The 5th stamp in the series depicts a 'tali' (19th century AD), a marriage necklace from South India. There is a ritual of tying of 'Mangalsutra' on the wedding day. There are ornaments for the hair, for the forehead, the nose ornament (nath), jhumka, koppu, thantatti and various other names for ear ornaments for women. Worship and propitiation of the elements was absorbed into jewellery design and ornaments in ancient times are seen to function as a canvas for myths and legends. The last stamp in the series depicts a 'kanthia' necklace (18th century AD) from Rajasthan, forming part of "temple jewellery".

Theme : Jewellery, Heritage.

MARITIME HERITAGE - KUNJALI MARAKKAR - 400 YEARS

17.12.2000

300

0.7 Million



India's maritime heritage dates back to the Indus Valley Civilization (circa 3000 B.C.). The discovery of Lothal port and dock (circa 2400-1900 B.C.) bear testimony to this. By the 4th century B.C., as recorded by the Greek traveller Megasthenes who visited the court of Chandragupta Maurya, ship-building was an active industry and maritime ties with far-flung trading posts had become stabilized. The depiction of ships and boats in Ajanta caves (circa 600 A.D.) are indicative of advancement in technology from single sail ships to sewn plank ships with three sails. 'Yuktikalpataru', a Sanskrit treatise of the

eleventh century describes several types of ships and their uses. India's naval prowess reached new heights with the Chola kings, Raja Raja who annexed Lakshadweep and Maldives islands and, Rajendra who conquered Sri Lanka and established a naval base in Andaman and Nicobar in the eleventh century.

The power equations along India's coastline, however, changed with the advent of the European mariners in the fifteenth and sixteenth centuries. In the early 15th century, the Zamorins of Calicut were among the dominant rulers on the West Coast of India. Consequently, they also dominated the profitable spice trade from Malabar. After the landing of Vasca da Gama in Calicut in 1498 A.D., the Portuguese slowly gained influence and started interfering in the trade.

Mohammed Kunjali Marakkar, the first Admiral of Calicut who offered to the Zamorin his sword, ships and services, dedicated his entire energies in fighting the foreign domination of Indian seas. He was the first of the four Kunjalis who played a heroic part in the Naval wars with the Portuguese.

The most famous of the Marakkars was Kunjali IV, who fought the Portuguese more fiercely than his predecessors and with far greater success. He further frustrated them by extending support to their enemies like the Rani of Ullal and the Sultan of Bijapur. However, the initial successes appear to have made him arrogant to the extent of ignoring the authority of the Zamorin. The Portuguese were quick to capitalise on the growing rift. They clinched a deal with Zamorin to suppress the 'rebel' Admiral, and in 1600 jointly laid siege of his fort, bringing to an end the long tradition of the legendary Marakkars. Kunjali IV who surrendered to the Zamorin was handed over to the Portuguese, only to be taken to Goa and executed.

The stamp design shows the war-paroe, a small craft used by the Kunjalis, which, manned by just 30-40 men each, could be rowed through lagoons and narrow waters. Several of these crafts were deployed at strategic points and they would emerge from small creeks and inconspicuous estuaries, attack the Portuguese ships at will, inflict heavy damage and casualties by setting fire to their sails and get back into the safety of shallow waters.

Theme : Watercraft, Heritage, Wars.

USTAD HAFIZ ALI KHAN

28.12.2000

300

0.4 Million



Ustad Hafiz Ali Khan (1888-1972), one among the great exponents of the Sarod, was a torchbearer of the glorious musical legacy of Gwalior. The legendary Tansen, perhaps the best known Indian dhrupdiya of all time was from Gwalior.

Of all the stringed musical instruments, sarod has now become one of the most popular. The present day sarod is the improvised and modified from the old rabab which was first introduced in India by the Afghans.

Hafiz Ali Khan was born in a family of musicians, particularly famed for their mastery of the sarod. Coming from a family with a rich tradition of music with patronage received from many courts, Hafiz Ali enjoyed good social and economic status. Hafiz Ali Khan was given training in music by his father Ustad Nanhe Khan from the age of 6 years and continued it for 13 years. After the death of his father, he did not lose courage but with hard and rigorous practice he perfected his art and soon earned the title of "Aftabe Sarod". A keen student, he equipped himself in both vocal and instrumental music by training under great masters like Chukkallal and Ganeshilal of Brindawan (Dhrupad Dhamar style), Ganpatrao Bhaiya Saheb of Gwalior (Thumri style) and Ustad Wazzeer Khan of Rampur (Been and Sarod).

After different training stints, he returned to Gwalior and became the court musician of Maharaja Madhav Rao Sindhia. His music career also saw him moving to Calcutta, where he lived and performed for nearly 10 years.

Hafiz Ali was an ardent believer and practitioner of old traditional methods. The charm of his performance was his inherent vitality, ability to entertain and sustain his listeners' interest. Having learnt Dhrupad, Dhamar, grandiose style and the light romantic thumri style his performances were always melodious, pleasing and refreshing. He preferred the accompaniment of Pakhawaj, instead of tabla in his performance. He was a purist and did not defile the melody pattern and characteristics of the established traditional ragas by making changes in the note-pattern, synthesizing old Hindustani Ragas with Karnataki Ragas and newly self-composed Ragas. He did not favour the wave of neo-classicism. But he did not discourage his disciples or his own son Amjad Ali Khan of worldwide fame. He was awarded the title of 'Padma Bhushan' in 1960 by the President of India.

The house where Ustad Hafiz Ali Khan used to live in Gwalior has now been converted into 'Sarod Ghar' - a museum for musical heritage.

Theme : Music, Musicians, Personality.

PERSONALITY SERIES : HISTORICAL Samrat Prithviraj Chauhan, Raja Bhamashah, Rajarshi Bhagyachandra and General Zorewar Singh

31.12.2000

300,300,300,300 0.4 Million each



Samrat Prithviraj Chauhan (1162-1192 A.D.) ruled from Delhi at a crucial juncture of India's history. Known for his bravery, chivalry, and kindness, he has been immortalised in

Prithvirajraso, an epic poem composed by one of his associates Chand Bardai. The manner in which he wooed and won Sanyogita, daughter of King Jayachandra of Kannauj has made



him a romantic hero. He routed the invading forces in the battle of Tarain in 1191. However, the forces of Ghuri regrouped themselves and another battle took place and Raja was defeated and taken prisoner. This was a watershed period in India's history and the fall of this powerful ruler opened the floodgates for foreign invasion.

Raja Bhamashah (1542-1598 A.D., approx.) was the childhood friend, colleague and adviser of Maharana Pratap, the legendary hero of Mewar (Rajasthan). Bhamashah's loyal support was pivotal to the career of the Maharana. Bhamashah played crucial roles in the numerous military exercises of Mewar against the mighty Mughal army, including the famous battle of Haldi Ghati. After being made the Diwan of Mewar by Maharana Pratap, he worked for the all round development of the state. His achievements were so far-reaching that some modern historians describe him as the "Uplifter of Mewar".

Theme : Personality, Legendary leaders.

INDEPEX - ASIANA 2000. THEMATIC TALK by John Sinfield

I would like to commence today by introducing myself, although many of you already know me, and some of my thematic collections. My name is John Sinfield and I live in Melbourne, Australia. I have recently been elected to the FIP Thematic Bureau, where over the next few years I hope to successfully represent Asian thematic collectors and their viewpoints. I have been trained to judge thematic exhibits for many years now, and was honoured to be the thematic team leader at this exhibition. Hence any medal complaints should ultimately be directed at me. My own thematic collections embrace several themes, but I am probably best known for my "Whiskers" (beards and moustaches) exhibit, which, having obtained three FIP large gold medals, is now out of general competition. I also have collections on the environment, and on sheep and wool, and a couple of more innovative topics which I prefer to keep quiet about at this stage. Two in particular are quite unusual, and I would like to be the initial displayer of these new themes - so I won't mention these further.

Last year at the FIP exhibition in China, Dr. Giancarlo Morolli, President of the FIP Thematic Bureau, provided a lecture in which he pointed out that the majority of marks in thematic exhibits are lost, not by exhibitors' lack of knowledge, nor by their selection of material, but in the thematic elements of plan and development.

This also appears to be the position at this exhibition, where over 31 entries and in 152 frames, we saw a variety of

different material types, from a variety of issuing countries and over a broad time span. However, many exhibitors suffered loss of points by presenting either overly confusing or far too complex, or conversely, too simple plans, or alternatively from their failure to develop their theme to its full potential, or in line with the material they presented. These areas are worth 50 points, or half of the exhibitor's possible score. Thus I would also like to concentrate today's talk on these specific aspects of thematic philately and exhibiting.

In Europe, thematic exhibiting had been around for many years, and generally those nations now well understand the fundamentals of the discipline. This is a newer form of philately in Asia, but from what I have recently been privileged to see, we here are also quickly grasping the idea. I hope my talk today may just make things a little clearer in your minds.

Please feel free to ask any questions as I go along, and I shall try to provide you with a satisfactory answer. If asking during the course of the talk, please limit your questions to the specific aspect being discussed at the time. There has been set aside at the end of the lecture, free time to pose any questions of a more general nature.

Currently Thematic SREVs provide 50 points for thematic elements, these being:

Plan	20
Development	30
In comparison, philatelic points total only 45, being:	
Knowledge	20
Condition	10
Rarity	15

This is the basis on which judging took place at this exhibition. However, following the Madrid FIP Congress just two months ago, these thematic points will be brought more into line with other disciplines of philately, and commencing with Bangkok 2003 thematic points will still add to 50, but broken down as:

Title and Plan	15
Development	15
Innovation	5
Thematic knowledge, study and research.	15
The 45 philatelic points will become:	
Philatelic Knowledge/Research	15
Condition	10
Rarity	20

In both systems, your presentation represents the remaining 5 points.

To improve our score in thematic exhibits, we should consider six major criteria:

1. the theme and its title should have general appeal and be well executed, or alternatively be an original presentation, or an unusual topic.
2. The intent and scope of the plan should be precise and logical, but nevertheless be all embracing on the topic selected.
3. Development should be in depth, with a story having a

- beginning, middle and conclusion.
4. The collection should embrace a wide spectrum of both thematic and philatelic knowledge, with brief text being dominated by a wide selection of philatelic material types.
 5. Material selected must be in harmony with your development (say what you show, and show what you say!)
 6. Your material should also suggest some degree of originality, difficulty in acquisition and serious philatelic research (but this does not necessarily mean value or cost.)

You need to understand that your title, your plan and your development all represent three views of the same aspect. Only the degree of detail varies. So let's start at the beginning - with your exhibit title. This represents the summary and scope of your overall concept. Unfortunately many exhibitors are penalised because they don't realise the importance of a title. They use general titles such as "Birds of Prey", whereas their exhibit only considers the eagle, or alternatively birds of prey only in Asia. What about the rest of the world, and of other birds such as hawks, kites, owls, and the like? An incorrect title allows no generic or geographic restrictions. If you wish to place such limitations, your title should become "Eagles of Asia", or similar.

The choice of title is most important. It tells the viewer, and more importantly, the judge what he can expect to see. Care should be taken when using single word titles such as "Olympic Games", "Automobiles", "Royalty", "Painting", etc... as all are vast topics virtually without limiting parameters, and cannot possibly be fully portrayed or developed within five or eight frames. Alternate titles such as "The XX1st Olympiad", "Cars and their Impact on Man", or "British Royalty of the 19th and 20th Centuries" are much superior titles since they limit the exhibit's scope, and provide a beginning, middle and end to your story. Your choice of title sets your ability for completeness, since you need to be satisfied that all aspects of your title are covered by your exhibit's development. Once you have the right title, you are able to better determine what material is needed, and what is not, and what is missing and what is beyond your theme's scope (useless).

Points Allocation

Existing SREVs:

Plan	20	
Development	<u>30</u>	
		50
Knowledge	20	
Condition	10	
Rarity	<u>15</u>	
		45
Presentation	<u>5</u>	
		100

Amended SREVs:

Title and Plan	15	
Development	15	
Innovation	5	
		35

Thematic K/S/R	15	
Philatelic K/S/R	<u>15</u>	
		30
Condition	10	
Rarity	<u>20</u>	
		30
Presentation	<u>5</u>	
		100

Care should also be taken in providing catchy or "sexy" titles for your exhibit. Such an appealing alliteration as "Coronation Cavalcade" sounds great, but when exhibited, the collection must necessarily restrict itself to the mere royal procession without dealing with the actual crowning or other coronation details. Another titling error is to include philatelic references such as "The Columbus Issues of Chile", or "Perforation Varieties on Stamps". Correct and detailed thematic development of such titles would be near impossible.

Next comes the title page. Although not absolutely necessary, it is expected that thematic exhibits be introduced by a title page, which separates your entry from that in the frame next door. This has been referred to as the exhibitor's "calling card", and although no specific points are allocated per se to this page, it tends to create a lasting impression on the viewer and judge, as this is the first page of your exhibit seen by them. Take every care with it. Make it neat, attractive, informative, and relevant. Give the judge a cozy introduction and a lasting pleasant feeling over your exhibit.

Alternatively, a more modern trend is to combine your title page with your plan. This still introduces your exhibit, but now provides, one extra development page within your allocated frame space. Remember you are paying for every page exhibited!

Your plan becomes the first level of detail break down from your title. This is the most important page of your exhibit as it counts for a full 20% of your marks, and the judges will closely and critically examine every detail. It is the full link between your title and your development, and flaws or omissions in your exhibit will become evident here. Ensure that it links the two, since it is the perfect place to emphasise important aspects of your development. Your plan is intended to be just that - a concise outline of your exhibit storyline in a clear, logical and precise order. It should be somewhat similar to chapters and/or sub-chapters in a book.

It is not permissible for plans to include philatelic titles or descriptions. Such chapters as "Postal Stationery", "Watermarks", etc must be avoided.

When considering the layout of your plan, you should determine whether all major aspects of your topic are covered. Some may be too simple, or conversely over technical - look for the happy medium. Does it relate to the title of your exhibit? Is arrangement logical? Does it flow? Where time spans are covered, is it chronological? Does it have a starting point and conclusion?

Total absence of a plan page does not mean that exhibitors will automatically score zero plan points. This means that the judges must make extra efforts to determine a plan

from your development. I can assure you that this will not make them happy, and you are likely to suffer penalties as a result. Following a Commission decision in Paris in 1999, in future the complete omission of a plan will automatically penalise the exhibitor three full points. None of us can afford to throw these away!

Inclusion of number of exhibition pages associated with each plan chapter or sub-chapter is also recommended. This allows the judge to quickly assess whether aspects of your theme are evenly developed, or alternatively if you over emphasise some areas to the detriment of others. Frequently however, such even development becomes a problem depending on the availability (or otherwise), of suitable philatelic material. A sound judge will take this into consideration.

Ideal plans tend to evolve over time. Sometimes they can be trial and error. It usually takes an exhibitor many, many attempts to reach a stage where his ultimate goal of a complete, correct and all embracing plan plus development is satisfactorily achieved. A thematic exhibit is never complete, which may frustrate, but the challenge of eventual success and total personal satisfaction are both certainly worth the effort. This is the case with my own "Whiskers" collection, which over eleven years jumped from an initial Large Silver in 1987 to eventual Large Gold by 1998, and even a full 30 points for development. But I feel I can still go a long way to further expand the full story.

Thematic SREV ideally summarises what is needed to maximise plan points:

1. Presence and adequacy
2. Consistency with title
3. correct, logical and balanced subdivision into parts
4. coverage of all parts to fully develop the theme
5. creativity and originality of approach

Although not essential, to make it easier to follow your storyline, it is preferable for the exhibitor to numerically index his plan, and cross-reference every plan section and sub-section at the top of each exhibition page. I certainly recommend this. It is not an overly onerous burden, and it will simplify the judges' and viewers' task in comprehending and assessing your exhibit and its development. Remember, judges are mere humans, and whenever you can ease his burden, the more favourable he tends to view your exhibit!

Always keep your number index rather simple by adopting no more than two (ie. 2.3) or perhaps three (ie 2.3.4) numbers, which should be Arabic rather than Roman numerals or Alphabetical. The numbers 2.3.4 are easier to read than II.III.IV., or B.C.D. I have seen exhibits which have gone up to six or seven numbers - 2.3.4.5.8.2.3. is confusing, and almost impossible to follow. Don't do it. Instead, if you wish to split sub-chapters, merely add extra written description in you display page header.

And finally, your ability to gain a full 30 points for development. A good and effectual storyline depends on a well conceived and precise title, plus a fully thought through and fluent plan incorporating some degree of intrigue or personal innovation. This is one of the most important aspects of thematic exhibiting, and will remain so even under the 2003 scoring

system where it will continue to earn up to 15 points plus 5 points for an innovative approach.

Ideally, development must continuously run from sheet to sheet, and from chapter to chapter. It should be both original and creative, and result from personal in depth knowledge of your theme, from research (books and literature) and from your own lateral thinking. Scope, depth and balance are the principal requirements, which in turn are only limited by the degree of thematic and philatelic difficulty. Have a thorough knowledge of all aspects of your theme, and illustrate this with skillful positioning of appropriate material together with correct, connected, creative, concise, chronological, complete and continuous thematic writeup.

Remember the seven "Cs"!

And of course, say what you show, and show what you say!

As well, no one plan aspect should be developed to dominate others, and never let an overabundance of available philatelic material dominate other points which also need equal attention. Conversely never ignore the development of any plan aspect, since if you cannot find material to illustrate, it is preferable to entirely remove such a point from your plan.

The Seven "Cs" of Development

1. Correct: material has been issued by a postal authority (either governmental or privatised) for the transmission of mail, or appears on Post Office issues obtainable over the counter, or on printed to private order stationery subsequently embossed by the Stamp Printer, or his authorised agent.
2. Connected: material directly relates to the theme, or to a specific development aspect being made to further progress the theme.
3. Creative: development will be rewarded for innovation, or lateral thinking, or a novel approach to an otherwise common theme.
4. Concise: writeup should be brief and pertinent. Don't allow lengthy explanations to dominate your philately.
5. Chronological: the whole development, and each sheet's writeup and order of material is correct according to date order or actual event occurrence sequence.
6. Complete: overall development depicts every aspect related to full progression of the theme and story.
7. Continuous : the story flows from sheet to sheet, and chapter to chapter. There should be a specific beginning, middle section and ending.

And most importantly, remember to thematically say what you philatelically show, and philatelically show what you thematically say!

FIP GREV summarises what is required for overall thematic development:

1. select the most suitable material for each thematic point made
2. balance items used according to their thematic significance

3. arrange items shown in an accurate and logical sequence on the page
4. ensure text is correct and precise, and sufficient to justify chosen items
5. avoid thematic information not related to philatelic material shown.

Development can utilise:

1. both primary and secondary designs of selected material
2. the reasons for a stamp issue, or for overprint on an issue
3. the paper on which it is printed (eg. war maps, silk or metallic threads, granite, reverse advertisements, etc)
4. the watermark, perforations, marginal or tab notations
5. special services related to a particular issue (eg. flood relief, charity, etc).

Whatever material is chosen, take care that its issue was initiated, added to, or approved by the postal service (including countries where the post office is privatised) to transmit mail. Private vignettes, cancellations, overprints and fantasy issues must be avoided, as must the use of left side illustrations on FDC. However all illustrations or advertisements in booklets and on postage prepaid postal stationery are not only acceptable, but desirable.

Today I have not covered the philatelic aspects of thematic exhibiting such as knowledge, research, personal study, condition, rarity or presentation. The principles of these are the same for all disciplines. Merely the points allocation change for thematic exhibits. It is of course most important in traditional philately, or postal history or stationery or aerophilately, to have material in the best available condition. To seek rare items, and to show knowledge of both your material and subject are inherent in all classes of philately. Where thematics tends to become more demanding is that you must neatly incorporate and present all types of material, from all time periods and all issuing areas (and languages) of the world. This makes things a fair bit harder for us, a fact that is not always fully understood by the traditional purist!

Just before closing, a few years ago I heard a rather apt simile, which likened thematic collecting to the building of a house. This clearly stuck in my mind so I'll relate it further in the hope that it may also be useful to you. Our first building requirement is an architectural design (plan). Once adopted, we dig foundations (storyline) and add the bricks (stamps). But we also require windows (postal history), doors (stationery) and a roof (aerophilately). We need a path from the street (knowledge/research), and finally pretty things up with a garden (presentation). We need all these things for our house to become a home and so too does our thematic exhibit if we are intent on maximising our score!

SIPA ON THE WEB

You can visit SIPA at

<http://sipa.50megs.com>

COLLECTING AND EXHIBITING AEROPHILATELY

by Raymond Todd

Aerophilately represents a study of the development of air mail services and a collection of documents pertaining to such development.

The FIP regulations demand an Aerophilatelic exhibit to be composed essentially of postal documents transmitted by air, bearing evidence of having been flown.

The Principles of Exhibit Composition, and the Guidelines for Aerophilately begin with a description of scope and intent: "An aerophilatelic exhibit should represent a study of the development, operation or other defined scope of airmail services, presenting directly relevant items and documenting the treatment and analysis of the aerophilatelic material."

The regulations define that: "An exhibit shall consist solely of appropriate philatelic material" and the Guidelines further list the basic contents of an Aerophilatelic exhibit.

Naturally, the main exhibitable items are, all sorts of correspondence. They must have been carried by air and usually bear dates and indications of the mode of transport. Some exceptions exist, intended for flights cancelled because of mechanical failure, rough weather and other reasons.

For condition of the covers, one must bear in mind the condition obtainable. Some covers must be grubby by their nature, having been transported in the pilots pocket. Others can be found in a good quality condition.

Notice prescribed proper franking. Overpaid covers, usual in many airmail exhibits, should be avoided as far as possible and replaced with correctly franked covers. In all cases, the postage should be analysed and overpayment described.

The postmarks should be clear; they are key evidence of the routing and transit time.

The study of routes, postal rates and markings are elements related to Postal History, the competitive class closest to Aerophilately.

Contents of a cover, maps and rate-tables may be shown if they are necessary to underline facts in the exhibit and relevant to the documentation. Items outside the field of correspondence is allowed only in the narrowest sense.

Stamps may also be included in an Aerophilatelic exhibit, and the study of airmail and their use, connect Aerophilately with Traditional Philately. The regulations demand the stamps to be shown principally on covers.

Only air mail issues come within the scope of Aerophilately. So does postal stationery issued specifically for air mail use.

Vignettes and air mail labels may be exhibited, but they are to be shown on flown covers as well. As a part of an Aerophilatelic exhibit, labels should not dominate the exhibit.

Exhibits of items documenting the pioneer period, like air forwarded forerunners to regular postal service or early airmail flown by other carriers where postal services were not available, are regarded as important to the development of aerophilately and may be shown. These non-postal exceptions must be

completely described, and must be directly related and important to the development of airmail communication.

Examples of such airmail are entrusted mail from the siege of Paris and airborne mail from the besieged Metz and Belfort, private labeled and flown pioneer mail, military mail from the First Great War and post-war period, pigeon mails of the Great Barrier Island and Marotini. These examples are not a limitation on the permissible subjects, but exhibitors must have in mind the emphasis on important to the development of Aerophilately.

Recovered or cash mail forms a particular category of exhibiting, with its own standards for condition and documentation.

Subarticle 3.2 concerns the various arrangements of Aerophilatelic exhibits. The most common way of presentation is chronologically. The classifications shown in the Guidelines are:

A pioneer period	upto 1918
A development period	1918-1945
A modern period	after 1945

However, it is up to the exhibitor himself to select whatever period she or he want and documentate why this particular period is chosen.

Other arrangements are geographical (often combined with chronological) and by means of transport. In recent years we have seen a number of new ways to develop Aerophilately, like airmail exhibits based upon routes, rates, stamps and airports.

Subarticle 3.4 says: As for any story, an exhibit should have a clear beginning, a central theme and a logical ending. Thus, the display must begin with an introductory page in which the exhibitor defines in full what the subject is, explains how it will be developed, and specifies what the self-imposed outlines and limits are:

It is not enough to write, for instance, Air Mail of Faroe Islands 1935-1950. The exhibitor have to tell why, when and where. A well thought out plan may avoid otherwise lengthy descriptions later in the exhibit.

The inclusion of an introductory page has gained wide acceptance for all exhibits. This page offers the Aerophilatelic exhibitor some significant advantages. One of these is the possibility of indicating areas of personal investigation or research, thereby gaining credit for it. The introductory page is also a place wehre the exhibitor may cite some of the key items of the exhibit and refer to their philatelic significance.

Article 4 of the regulations introduces the Criteria for Evaluating Exhibits. The judging of an aerophilatelic exhibit, is based upon the following main criteria.

1. Treatment and Philatelic Importance.
2. Philatelic and related Knowledge, Personal Study and Research.
3. Condition and Rarity.
4. Presentation

The FIP rules and the Guidelines for Aerophilately explain these criteria, and the way of using a point system.

Philatelic Importance assesses how significant the subject is in the overall development of airmail transportation. The Aerophilatelic exhibit of an area with a greater contribution to the development of the infrastructure of world airmail service lies higher on the scale of importance than does an exhibit from an area with a smaller contribution.

Other factors of relative importance are:

a wide geographical area is generally more important than a smaller one.

a pioneer period is generally more important than a modern one

a long period is generally more important than a shorter one.

One must assume that subjects of small importance would not be entered in an international exhibition. On the other hand, subjects of apparently small importance may be regarded as very important on a national level.

The criterion of Treatment requires an evaluation of the completeness and correctness of the material selected by the exhibitor to illustrate the chosen subject.

The title and a clearly defined plan or introduction are important parts of an exhibit. The exhibitor should clearly state what he is showing and what he wants to prove. This tells the judges what they are judging, and gives them the opportunity to find out how well the exhibitor has developed the exhibit related to the plan and the title, and how complete the exhibit is.

The exhibit must be developed and balanced on periods and areas selected in the title and the plan. An overweight of covers from a certain period and the missing of other phases in an exhibit out of balance. The exhibitor should avoid showing covers documentating events of title or no consequence for the airmail progress.

The introductory plan as well as the text of the exhibit must be written in one of the official FIP languages.

Philatelic and related Knowledge, Personal Study and Research: In principle, each object shown should be explained and analysed in the light of the title and introductory plan, but information given should not overwhelm the aerophilatelic material shown.

Exhibits of first flights have a tendency to follow catalogued information. Knowledge is not copying of catalogues or the writing of obvious things, but presenting not-easily-found information about air mail rates, transit routes and other unusual facts. If possible, an exhibitor should give preference to commercially used covers.

Condition and Rarity: For quality, one must bear in mind the quality obtainable. Modern material is generally easy to obtain and qualify, therefore, should be first class.

The monetary value should be kept out of the collectors mind. Rarity is not always equivalent with value. Value is a question of supply and demand.

Presentation: The whole exhibit and the single sheets should be in balance as seen from an aesthetic point of view. Information must be easy to read, but not overwhelm the most important thing, the objects. There are no rules for the balance between the amount of text and the information it conveys. It is

up to the exhibitor to reach harmony by decreasing or enlarging the text, mounting the covers on the same line across the frame, and so on.

When it is necessary to illustrate significant markings on the reverse side of a cover, such markings may either be drawn or illustrated with a reproduction. Coloured reproductions should be at least 25% different in size from the original so as not to fool the judges. Photocopies should complement, not overpower, the philatelic material.

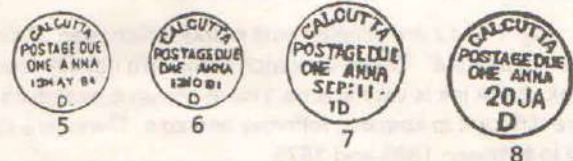
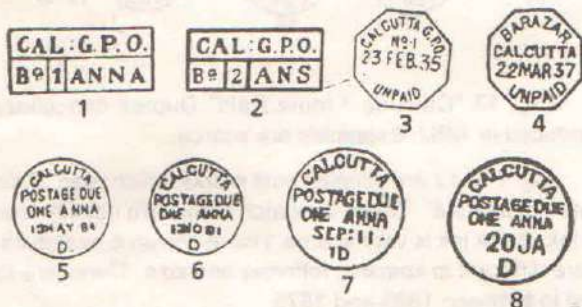
(Note : Mr. Raymond Todd is a FIP accredited Juror and a Vice-President of FIAP)

(Courtesy : Malaysian Philatelist)

POSTAL HISTORY OF CALCUTTA (1854 - 1947) (Contd..)

Ashok Bayanwala
PART III

When the postage stamps were introduced in 1854, prepayment of postage by stamps for letter mail was made compulsory. Any deficiency by way of postage stamps on letter mail was marked "Insufficient".



The word 'Bearing' replaces the word insufficient presumably to show the amount due specifically for convenience of the Department and public.

Fig. 1. and Fig. 2. are two different Bearing post marks showing the amount due viz. 1 anna and 2 ans respectively. One more post mark showing 4 ans is not shown here.

The word Bearing was also replaced in 1874-75 by circular Postage Due post marks, showing specific amount, with date and name of post office. Fig. 5. to Fig. 8 show different post marks in size of catchet and letterings.

Fig. 3 and 4 are found used on incoming mail. Fig. 4 has a spelling error in it - "Bara Bazar" is written as "Bara Zar". This is very scarce.

When a mail follows the person's address from station to station, it shall be considered as a "Forward" or "Redirected" mail. Each fresh despatch shall be liable to full postage of that mail. Calcutta is the only post office which issued redirected catchets combined with date stamp. It appears that small circle date stamp dated 5-12-1860 (Fig. 4) is the earliest combined date stamp of Calcutta. Fig. 3 is same as Fig. 4 with some variation. Fig. 5 is the second type of Redirected catchet with combined date stamp. It is in double circle. It is dated 6-5-1861.

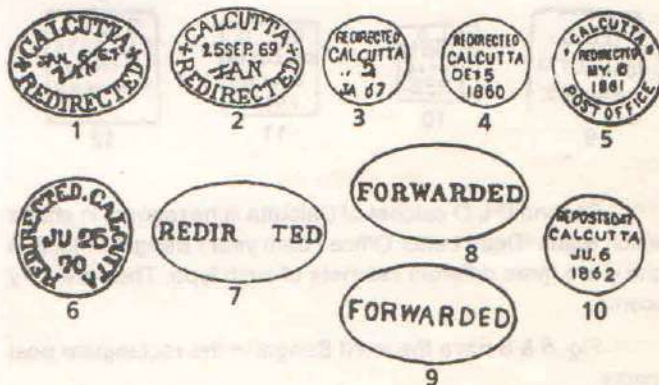


Fig. 1. is an oval date stamp reading "Calcutta / date & year / ... An. / Redirected". This redirected post mark is unique, because it is only such post mark, which shows redirection charges. My example is dated 2-1-1867.

Fig. 2 is same as Fig. 1 but has different setting and letterings.

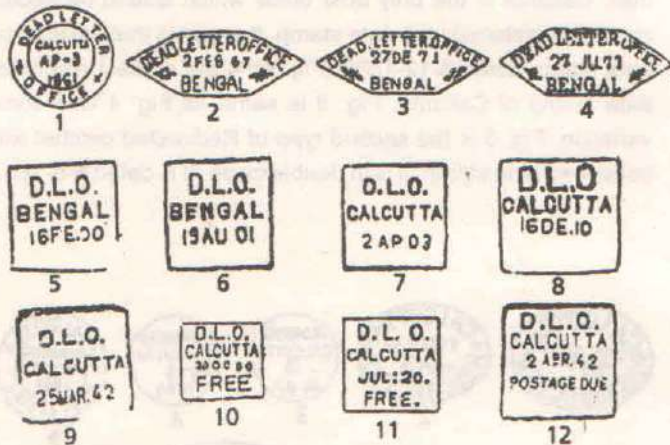
Fig. 6 is a single circle post mark reading in the rim. "Redirected Calcutta / date / year". It is dated 25-6-1870. All examples are very scarce.

Fig. 7 is an oval shaped stamp without date and P.O. name. Such types are found used from other P.O.s also. It is found used on a mail dated 22-1-1864.

Fig. 8 and 9 are oval shaped catchets. Only difference between the two is serif and sanserif words. Fig. 8 is found used on mail dated 5-3-1861 (black ink) 22-8-1859 (red ink). Fig. 9 is found used on a mail dated 14-9-1862.

Fig. 10 is an extremely rare post mark, which reads "Reposted at / Calcutta / date / year". When a letter is kept in post office, on request of the addressee and posted after sometime, then "Reposted" hand stamp is applied. My example is dated 6-6-1862. The letter was reposted after 4 years. Reposting charges were same as redirection charges, viz. full inland postage.

The concept of Dead Letter office is observed from 1837. A separate section for handling unclaimed mail was established in Calcutta GPO in 1854. Fig. 1 is the first post mark of D.L.O. in India. The post mark reads "Dead Letter / Calcutta / date / year / office". My example is dated 3-4-1861. It is unobtainable.



Second D L O cachet of Calcutta is hexagonal in shape which reads "Dead Letter Office / date year / Bengal". Fig. 2, 3 and 4 are three different cachets of such type. They are very scarce.

Fig. 5 & 6 have the word Bengal in the rectangular post marks.

Fig 7, 8 and 9 are different from each other and the word Bengal is replaced by Calcutta.

Fig. 10 & Fig. 11 show two different cachets of "Free" DLO marks, which means no charges are levied. They are scarce.

Fig. 12 shows "Postage Due" marking in the post mark. This is also scarce.

The figures 1 to 12 were used on different points at Calcutta 1 to 12 were used on different points at Calcutta GPO when a particular letter was not delivered, due to any reason,

on the day of delivery. Fig. 3, 4 and 5 are peculiar to Calcutta GPO Deposit Department, where undelivered letters brought back by Delivery peons had to be handed over to Table

Return clerk, who impressed "T.R." oval stamp or Table return double circle stamp on such letters. These are found used from 1856. Slowly these marks gave way for "D" and "Dep" marks denoting Deposit Fig. 6, 7, and 8 show the letter "D" with date in a single circle post mark which were used for depositing letters.

My examples are No. Year Era. Fig. 9, 10, 11 showing the words "Dep" with P.O. name, date and year. These marks appeared in 1885.

When a letter is not delivered, for any reason for many days, an unusual mark reading "Remaining" was used in 1860s. Fig. 1 and Fig. 2 show different format of such postal marks.

Fig. 12 was used at Calcutta for such letters which are not claimed after being kept at Post Office for a certain period after advertisement and / or display at Post Office

"India Paid" in rectangular box was introduced by 1841 on outgoing foreign mail, denoting prepayment, till Suez. They are found in red, in one or two lines. These marks were officially withdrawn in 1862 but examples are found used even after 1862. Fig. 1 and 3 are such marks.

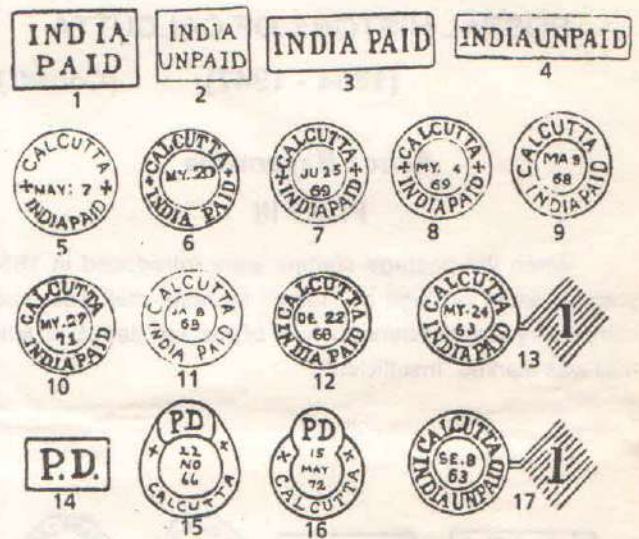


Fig. 13 "Calcutta / India Paid" Duplex cancellor was introduced in 1862. Examples are scarce.

Fig. 5 to 12 are simplex post marks which read "Calcutta / date / India Paid". These despatch marks are usually found in red ink. Black ink is very scarce. I have shown 8 examples and all are different in spacing, lettering and size. These are found used in between 1865 and 1875.

P.D. means Paid upto Destination. This post mark was used from 1864 till 1871. Fig. 14 is in rectangular Box and found in red and black. "P.D." is also found without box and smaller in size.

Fig. 15 show "P.D." combined with date stamp. "P.D." is at the top of circular cancellation and the inner circle is complete separating PD in a semi circle. Fig. 16 is similar to fig. 15 but the inner circle is incomplete, not forming the part of completing the circle around "P.D."

Fig. 2 and Fig. 4 show "India Unpaid" marks, which were used simultaneously with 'India Paid' marks from 1841 to 1862.

Fig. 17 is a duplex cancellor, reading "Calcutta / India Unpaid" issued in 1862. Sometimes this post mark is found on covers which have no stamps on it. Therefore, duplex format was dropped and a simplex post mark was introduced.

By Ron Nockford

By 1880's the words "India" "India Paid" and "P.D." were changed by the words "F" or "F.P." (Foreign Post) post marks combined with name of Post Office and date. They have been used as cancellors or as transit post marks.

Receipt Bill or Draft Stamp

The first adhesive Fiscal stamp - the One Anna Receipt Bill or Draft Stamp - printed by De La Rue, reached India in June 1860. This stamp was subsequently surcharged in January 1861 with the words 'Half Anna' in green, upwards on the left and downwards on the right. In April 1861, a second version of this surcharge, in blue green, read downwards on the left and upwards on the right. This later issue had a hyphen between the Half and Anna. In July of the same year, a half anna stamp in a new design was brought into use. The half anna fee was abolished in 1863 and a large quantity of these stamps was destroyed, although remainders were subsequently overprinted for use as Service postage provisionals in 1867. The Receipt Bill or Draft Stamp was superseded by a general Receipt stamp, authorised by the Act XVIII of 1869. This was issued in a similar design but with the KEVII head in 1903. The 1906 1/2 a and 1 a postage stamps of KEVII were also used for revenue purposes, as were certain values of the 1911 and 1926 KGV postal issues.



SHARE TRANSFER

The first Share Transfer stamps, again printed by De La Rue, reached India in October 1863. Printed in two colours, red and dull purple (later changing to violet and red-lilac), there were 15 values, from 1a to Rs.20. The 1, 2 and 3 anna values are uncommon, as they were in use for only a short period. Most values are found perforated 14 and 15 1/2 x 15. Remainders of the 1, 2 & 3 anna values were used for Court Fee purposes in Bombay and Calcutta in 1870. In 1892 Special Adhesives of the 1866 issue in values of 2, 3 & 6 annas were overprinted 'SHARE TRANSFER', but these are difficult to find. A Rs. 10 surcharge on the Rs.20 value has been reported, but its authenticity is doubtful. In 1904 KEVII key types were printed for Share Transfer purposes and issued in seven values from 2 as to Rs. 10, and similar values were issued in KGV key types in 1923 (De La Rue) and 1926 (India Printing), both with Script watermark, and in KGVI key types, with Stars watermark, in 1937. Special Adhesive key type issues were overprinted / surcharged in 1925 for 2as, Rs.5 and Rs.10 values.



SPECIAL ADHESIVE

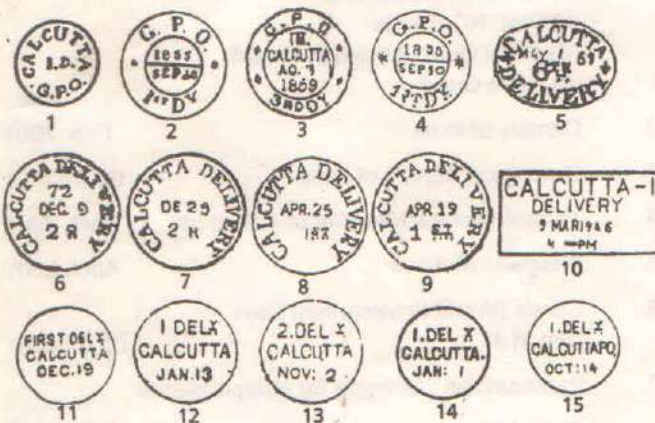
Special Adhesive stamps appeared in January 1866, early issues being on blued paper and comprising 13 values from 1a to Rs.30. In 1868, a new issue, in various colours, in 26 values from 1a to Rs.1000 was brought into use. The following provisionals were introduced in 1903 - 2as on 3as brown, 2as on Rs.40 blue, 12as on Rs.8 grey, 12as on Rs.20 brown, Re.1 on Rs.50 grey and Rs.3 on Rs. 40 blue.

By Act I of 1879, adhesive stamps were prescribed for payment of fees levied on commissions to practise as Advocate,



The fig. 1 is in duplex format and showing the words "F.P." All other post marks are showing the word "F" at different positions. There are many more post marks which could not be accommodated here due to paucity of space.

Delivery post marks were introduced in 1854, but without time. Different delivery marks were used in Calcutta within one



day, as per different deliveries. Here, different delivery marks are shown of 1854 to 1883.

Only fig. 10 is of modern period dated 9-3-1946. These catchets are different in size with letters and dates in different position.

Attorney and Vakil (a lower grade barrister). Special Adhesive stamps were overprinted as required for this purpose in Calcutta and Bombay, and the following values have been seen - Advocate: Rs. 50 & Rs. 500; Attorney: Rs. 50 & Rs.200; Vakil : Rs.25, Rs.50, Rs.200 & Rs. 500.

The second issue of Special Adhesive stamps has been overprinted for High Court, Small Cause Court (Calcutta), Telegraph and Share Transfer purposes, and for use in Travancore and Zanzibar.

In 1903 KEVII key type Special Adhesive stamps were issued in values upto Rs. 1000. Similar values in KGV key types were issued in 1914 (Script wmk) and 1926 (Stars wmk) and in KGV1 key types in 1937. KGV Agreement key types of 6a and 8a were overprinted SPECIAL ADHESIVE vertically and the Rs. 5 value surcharged Rs. 4 in 1925.

Special Adhesive stamps of the second QV issue overprinted as under with what appears to be an surcharge are not provisionals. The 'overprint' used between 1876 in fact shows the total value of all the stamps used on the particular document.

TELEGRAPH

It is perhaps arguable whether Telegraph stamps should be included under the general heading of 'Fiscals'. There is no denying the fact, however, that these stamps are very collectable items. The earliest adhesive Telegraph stamps are of three values - 4 annas, 1 rupee and 4 rupees, printed by De La Rue and issued in 1860. A relatively small proportion of the original printing was used for the intended telegraphic purpose, the balance being overprinted in 1870 for Court Fee use, or destroyed. The second issue (the Double-Headed series) was received in Bombay in 1867, with values up to Rs. 50. This issue marked a change in the method of use of Telegraph stamps which, during the lifetime of the first issue, had been retained in the Telegraph Office after use. Since 1867, the stamps have been affixed to the telegraph form so that the upper half remains on the receipt and is returned to the sender. Since 1869 postage stamps were allowed to be used for telegrams sent from stations possessing no telegraph office and, since 1885, at offices open in post offices, as these offices were not supplied with telegraph stamps. When postage stamps were used, whether for entire or part payment, the receipts retained by the public do not bear stamps or portions of stamps. Some of these 'double-headed' stamps were overprinted for Court Fee purposes during the period between the passing of the Court Fees Act and the introduction of the first permanent Court Fee series.

A reduction in the rates for local telegrams in 1881 caused a run on the low value stamps, and low value Special Adhesive stamps were overprinted in Calcutta, Bombay and Madras with the word 'TELEGRAPH' in seriffed capitals.

A third, or 'Single-Headed' series was introduced in 1890 because it was possible, whereby portions of the stamps could be made to do duty a second time. The revised designs have the value and 'Govt. of India' in the top half and the Queen's head in the bottom half of the stamp - again printed by De La Rue, with Values up to Rs. 50. All were issued between March and May 1890. Similar designs were used for the KEVII issues, with the substitution of the monarch's head, and were issued in 1904. A second series of provisional overprints appeared in



1899 and 1900. The Rs.2 Foreign Bill stamp was overprinted 'TELEGRAPH' in seriffed capitals, with bars over the words 'Foreign' and 'Bill'. The Rs.4 Foreign Bill stamp wa also overprinted and surcharged 1 Anna, whilst the Re.1 second series Telegraph stamp was surcharged 4 annas. (1904)

The Indian Telegraph Department worked the Ceylon telegraphs from January 1869 to July 1880 and all double headed stamps were used in the Ceylon offices and may be recognised by the obliteration 'Colombo'. The Ceylon Government, on taking over the working of its own telegraph system, at first used Indian stamps then current, with the word 'Ceylon' overprinted across each of the heads.

A fully illustrated catalogue of the Telegraph stamps of India and of the Kashmir and Patiala States is included in S.E.R. Hiscocks' book 'Telegraph and Telegraph Stamps' in which, in his coverage of world issues, he devotes 22 pages to India and Indian States.

(Courtesy : India Post)

TENTATIVE STAMP ISSUE PROGRAMME 2001

Sl. No.	Name of the Stamp	Date of Release
1.	Great Political Leaders (Set of 4) (a) EMS Namboodiripad (b) Prof. NG Ranga (c) Giani Gurmukh Singh Musafir (d) Sane Guruji	26.01.2001
2.	Census of India	Feb. 2001
3.	Geological Survey of India	04.03.2001
4.	Temple Architecture (Set of 4 Stamps)	April, 2001
5.	Bhagwan Mahavir	April, 2001
6.	Corals (World Environment Day) (Set of 4)	05.07.2001
7.	Personalities : Struggle for Independence (Set of 4) (a) Shyama Prasad Mookerjee (b) C. Sankaran Nair (c) Deshpran Krishnanath Sarmah (d) Shaheed Baikunth Shukle	06.07.2001
8.	Mumbai Stock Exchange	July, 2001
9.	Personalities : Socio-Political (Set of 3) (a) Swami Ramanandji (b) Frank Anthony (c) Durga Das	15.08.2001
10.	Personalities : Art & Culture, Literature	

- (a) Master Mitrasen
- (b) Freyderik Chopin
- (c) Bharathi Dasan

- 11. Gandhi - Man of the Millennium 02.10.2001
- 12. Global IDD Day 21.10.2001
- 13. Bauddha Mahotsav Celebration
- 14. Children's Day - Technology (Set of 4) 14.11.2001
- 15. Indian Astronomy November, 2001
 - (a) Sarnanta Chandrasekhar
 - (b) Panini
- 16. Set of 4 Stamps of Greetings 31.12.2001
- 17. Set of 4 Stamps on Dances of India
- 18. Special Series of stamps on Hitopodesa/Jataka (Set of 4 Stamps)
- 19. Set of 4 stamps on Medicinal Plants
(51 stamps - liable for changes)

CORPORATES UNAWARE OF STAMP POTENTIAL

By Subhro Niyogi

The Times of India News Service

It's a stamp that has always eluded philatelists - a stamp of approval from Indian corporate houses. While most major firms in the United States and the United Kingdom recognise stamps as an investment, Indian firms are still shy of dealing with the world's third-largest financial instrument after gold and real estate.

Indian stamp dealers say efforts to involve financial firms in stamp dealing has evoked no response. "Even the Reserve Bank of India is not too keen to promote philately as an investment opportunity," philatelist Errol Caloco said.

"While it is a hobby that suits all budgets, its potential as an inevitable instrument should also be recognised," he said.

Mark Leonard of London firm Stanley Gibbons Ltd said leading financial firms as well as super rich individuals often invested in stamps. "Investment firms spend hundreds of thousands of pounds to purchase extremely rare stamps. Philately can be rewarding but one has to be a careful," he said.

Incidentally, Stanley Gibbons is the largest stamp dealing house in the world. "We recently sold a GB penny black first day cover of 1840 at 250,000," he said on the high stakes involved. The annual global stamp market is pegged at billions of pounds.

Leading stamp dealers also complained of a lack of corporate sponsorship at philatelic events in the country. "Companies are just not interested in promoting philately - either

as a hobby or a sport," dealer Kalyan Negal said. He, however, believes a concerted effort to educate corporate bigwigs can do result in a change of attitude.

Agrees Jaipur-based A.S. Mittal. "Prudent investment in stamps can yield good returns. The market for stamps is continually firming up and with stamp usage shrinking by the day following the widespread use of e-mail, the value graph will remain northward bound," he said.

Tapping the corporate, many believe, is the only way to sustain interest in the hobby during the hectic years between 16 and 60. The hobby, nursed in childhood, is often neglected due to time constraints during the prime years. It is only during the second childhood after retirement that the interest is revived.

"If interest among parents is revived, they will definitely encourage their children to sustain their interest in philately through the years. Of course, philatelists have to join hands to spread the message through workshops at corporate houses," Mittal said.

Any takers for an entire set of Indian 2r colour trials from 1894 series at the Stanley Gibbons stall in Indepex Asiana? If any corporate house is wondering what it is all about, it is one of four such sets ever produced and is for keeps at a cool 20,000.

Also on sale is an 1852 ½ a white Scinde Dawk lightly cancelled with large margins for 500.

(Courtesy: Times of India)

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