



SIPA Bulletin

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Guest Editorial

In 1903 the Wright brothers became the inventors of the aeroplane in USA. Eight years later in 1911 right across the world, history was created in India, when the world's first air mail was launched from Allahabad to Naini across the river Yamuna. Even though the first air mail took place in India, few Indian philatelists are inclined towards aerophilately. Dr. Stephan H Smith was a pioneer to be followed by Mr Dhirubhai Mehta and Mr Prdip Jain.

It is worth recounting the words of late Dr Stephen H Smith India's first aerophilatelist who wrote "To India the country of unfathomable mysteries.... belongs the glory of being the pioneer country in the world, to inaugurate an official aeroplane mail." On 18 February 1911 at 5.30 pm, an early version of the De Havilland biplane, piloted by French aviator H Perquet took off from Allahabad for Naini, 6 miles away. The journey took 13 minutes. The flight was promoted by Capt W Wyndham in co-operation of PMG United Provinces. About 6500 letters were carried, all cancelled with a special post mark in magenta. The plane after landing in Naini immediately returned to Allahabad and history was made.

According to the PCI, the India did not participate in the World Youth Stamp Exhibition at Salamanca in November last because of the non co-operative attitude of the DDG (Philately) in the DoP. How can philately be promoted in such an atmosphere? Indian youth philatelists could not participate in an exhibition, which had youth from the world including countries like Thailand, Pakistan, China, Korea, Indonesia and UAE participating. The story of DoP and INPEX-2002 is another chapter. These do not speak of a happy story of institutionalised philately in India. It is time to sit and think.

Col J Dutta
Editor
Deccan Philatelist



STAMP NEWS

ONE WORLD OF SPECIAL CHILDREN

03.09.2003 500 0.8 Million

Each one of us is a special person and each child comes into the world with a message of hope.



It is this, Our world of Special Children, that we celebrate with the issue of a postage stamp on the occasion of the International Conference on Autism, hosted by Tamana Association. Tamana has been working since 1984 to educate

and train children with autism, mental and multiple disabilities.

Autism is a severely incapacitating lifelong disability which affects the powers of reasoning, social interaction and communication skills. The behaviour of an autistic person can range from repetitive body movements to aggressive behaviour. Early diagnosis followed by special educational programmes, behavioural techniques and the use of alternative therapies have proved to be the most helpful treatments.

Disabilities are not limited to autism. Impairments vary from mild emotional disturbances to congenital blindness, deafness, muteness, orthopaedic and mental challenges. But impairment can frequently translate into deep love and care and an emotionally charged commitment to service.

The stamp is based on a painting by special children extends its love to Our World of Special Children and pays a tribute to all the individuals and organizations, like Tamana Association, for reaching out with sensitivity and commitment.

Theme : Children, Health, Medicine.

TEMPLE ARCHITECTURE

15.09.2003 500,500,500,500 2.4 Million



Temple Architecture in India evolved over the centuries with a conservative base overlaid by decorative details which vary from region to region. These variations reflected available construction material and skills of the artisans of the area.

The Vishal Badri Temple, dedicated to Lord Badrinath by Adi Sankaracharya, lies in a picturesque Himalayan valley of Garhwal. The hot mineral spring of Badrinath is

Our Second Sunday Meetings were held at the CPMG's Conference Hall, Anna Road, HPO, Chennai - 600 002. (10.30 - 12.30 pm) regularly where around 35 members attended with President Shri Balakrishna Das presiding. Patron Mr.G.Madan Mohan Das spoke on "Aero Philately" in October 2003.

renowned for its spiritual and medicinal value.

The Mallikarjunaswamy Temple, Srisailem, Andhra Pradesh houses one of the twelve "Jyotirlingas" of Siva and one of the eighteen deities of the "Mahashakti" in a single complex. Located on the Nallamalai hills, near the Krishna river, its history began with the early Satavahanas, early rulers of Andhra.

The Tripureswari Temple is reported to have been built in 1501 A.D. by Maharaja Dhanya Manikya at Udaipur, Tripura. Dedicated to Mahashakti in her form as "Tripurasundari", it reflects Tripura's patronage of the Stupa-Sirsa style of architecture.

The temple at Puri, dedicated to Lord Jagannath, began in the 12th century by Raja Chodaganga Dev and completed in the 13th century by Raja Ananga Bhima Dev, stands in the heart of the city, with an imposing spire. It carries the richness of the Kalinga style of architecture and the Lord's "Yatra" is an imposing festival.

Theme : Religion, Hinduism, Architecture.

JANARDAN SWAMI

24.09.2003 500 0.4 Million

Born on September 24, 1914, Sant Janardan Swami's life gave expression to his devotion to Lord Siva through the principles of simplicity and dedication to the poor.



Even in his early years, his devotion was not restricted to worship alone but extended to cleaning up the village regularly. From 1952 to 1964, he undertook strict austerities, living at Nageshwar Temple, Andersul, Nashik, meditating and studying scriptures, strictly observing silence. Shivramgiri, who initiated him into sanyas in 1962, named him Mounigiri. In 1964, he experienced enlightenment and self-realization.

He renovated and reconstructed various Siva Temples. His sermons drew the poor and the illiterate towards ethical and cleaner life-styles. Working under his guidance, people turned barren lands into fertile farms. School & hostels set up by him for poor students are still operating at Ellora, Tunki, Dhamane and Kopargaon.

His Samadhi Mandir was built at Kopargaon near Nashik. Appropriately, it is close to a school which carries his name and a temple dedicated to Lord Siva.

Theme : Personality, Sadhus, Beards.

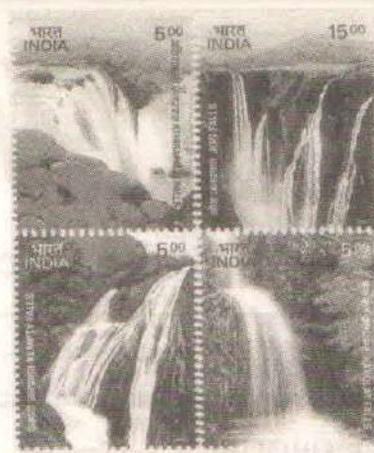
WATERFALLS OF INDIA

3.10.2003 500, 500, 500 1500 0.8 Million each

Nature's resplendence unfolds itself and charms mankind in myriad ways. Waterfalls are lyrical expressions formed in the journey of a river when it falls vertically from a height over a rock or a precipice.

The first stamp depicts the picturesque Athirapally waterfall located on the fringes of the famous Sholayar forest ranges of Kerala. About 80 feet high, it crashes through gorges into the Chalakkudy river. From the motorable road at Athirapally, a brideway takes visitors close to the spot where the Chalakkudy river plummets down a drop of 80 feet.

The second stamp depicts the world-famous Jog or Gerusoppa waterfall located northwest of Shimoga city of Karnataka in a hamlet called Jog. The Sharavati river flowing over a rocky bed takes a spectacular leap from a height of 292



metres and divides into four smaller distinct falls known as the 'Raja', the 'Roarer', the 'Rocket' and the 'Rani'.

The third stamp depicts the magnificent Kempty falls located about 15 kms from Mussoorie and 50 kms from Dehradun on the Mussoorie - Yamunotri road in Uttaranchal. With water cascading down from an altitude of 4500 feet and splitting into five smaller falls, the Kempty

is probably derived from 'camp-tea' as the British would organize their tea parties there.

The fourth stamp depicts the ebullient Kakolat waterfall located about 33.6 kms from Nawada on the Ranchi Road in Bihar. The fall is about 150-160 feet and just below it, there is a deep reservoir natural in character. Some weapons dating back to the Stone Age have been excavated from the area. A big fair is held for three days on the occasion of bishua or Chait Shankranti.

Theme : Waterfalls, Nature, Tourism.

JNANPITH AWARD WINNERS : MALAYALAM G.SANKARA KURUP, S.K. POTTEKATT AND THAKAZHI SIVASANKARA PILLAI

9.10.2003 500, 500, 500 1.20 Million

The Jnanpith awards for literary excellence, covering all the languages listed in the VIII Schedule of the Constitution of India, symbolizes the unity of vision in Indian culture.



G. Sankara Kurup was a poet in the mystic mould whose poetry was marked by a refined diction, careful artistry and pervading intellectualism. There are about forty publications to his credit which include dramas and essays also, apart from poems. Sandhya Taram (Twilight Star), Sooryakanti (Sunflower) and Pushpageeti (Song of Flower) are all romantic and lyrical. Azhimukham (Harbour Mouth), Raktabindu (Drop of Blood) and the like express an intense nationalistic spirit. In Pathikante Pattu (Song of Wayfarer) his universal humanism comes across in a touching fashion. Odakkuzhal (The Flute), the Jnanpith-winning collection of poems is a work which the whole of India can be proud of.

S.K. Pottekkatt (1913-1982) was a writer, traveler and political idealist. As a writer he was adept in different genres like the short story, novel, play, poetry and travelogue. A keen observer of men's habits and mannerisms, Pottekkatt is seen at his best in his novels, combining a romantic sensibility with a realistic outlook. Works like Nadan Premam (Village Love-story), Oru desathinte katha (Story of a Country-side) and Oru Theruvinte Katha (Story of a Street) brought him renown as one of the leading novelists of India. Pottekkatt was one of the pioneers of travel writing in the country.

Telling rustic stories of Kuttanad (the rural belt from where he hailed), Thakazhi Sivasankara Pillai (1912-1999), through his homespun, multilayered narrations taking a loving view of that land and its people, transcended the boundaries of space and emerged as a chronicler of mankind. Concern for the underprivileged came through strongly in his works; Such concerns dominated his early novels like Thottiyude Makan (Scavenger's Son) and Randidangazhi (Two Measures). The trend began to change with the popular classic Chemmeen (Shrimps), where the story per se and the techniques of story-telling had received increased attention from the author. Thakazhi's dichotomous perception of 'art' and 'life' evolved further through his subsequent works like Enippadikal (Rungs of the Ladder) and Chukku (Dried Ginger) and culminated in Kayar (The Coir Rope), considered by many as his magnum opus.

Theme : Personality, Literature.

NARENDRA MOHAN

14.10.2003 500 0.4 Million

The 'Fourth Estate' is known as such because it is as significant an institution as the three other pillars of Indian democracy viz. the Legislature, the Executive and the Judiciary. Its significance stems from a long journalistic tradition, the hallmark of which has been a singular devotion to the delineation of truth and defence of the people's rights and liberty.

The contemporary Indian press draws inspiration from this legacy of powerful and fearless journalism and performs its role with fire and elan. Narendra Mohan was an illustrious successor of this legacy. Born on 10 October, 1934 at Kalpi, Distt. Jalaun, Uttar Pradesh, he moved to Kanpur later on where his father Babu Puran Chandra Gupta set up the Hindi newspaper, Dainik Jagran in 1947. Narendra Mohan became the editor of Dainik Jagran in 1965 during the heyday of English newspapers and took upon himself the mantle of upliftment of Hindi journalism. Dainik Jagran became the leading Hindi newspaper of the country.

Narendra Mohan had a multi-faceted personality. He was also a poet and a votary of Indian culture. The weekly 'Vichar Pravaah' introduced by him portrayed his patriotism and deep sense of affinity to Indian culture. His literary works include 'Amrit ki Oar', 'Kholo Dwaar', 'Tumhara Sangeet', 'Daasatva Se Ubaro', 'Satya ki Dhoop', 'Dharma Aur Saampradaayikta', 'Pratiraksha Aur Saamrik Neeti', 'Aaj ki Rajneeti Aur Bhrashtachaar' etc.

In recognition of his achievements, Narendra Mohan was nominated to the Rajya Sabha in 1996. He was also awarded the 'Matrushree' and 'Sita' awards in the field of journalism. Having made a tremendous impact in his profession, this colossus of Hindi journalism passed away on 20th September, 2002.

Theme : Personality, Journalism.

GOVINDRAO PANSARE

21.10.2003 500 0.4 Million

A martyr who laid down his life for the motherland, Govindrao Pansare (1913-1946) played a noteworthy role in the popular movement against autocratic rule in Hyderabad State.



Hailing from the Badnapur village in the Aurangabad District of Maharashtra, he lost his parents at a tender age and was brought up by his maternal uncle. Though he was a good student and went ahead to acquire a professional diploma, he decided not to work merely for earning a livelihood, but to devote his life

and work for the cause of the country. The inspiration for such a decision had come from his experience of working as a volunteer in the Haripur conference of the Indian National Congress. The thoughts of Mahatma Gandhi and Subhash Chandra Bose had also influenced him.

When his maternal uncle was posted as a Station Master to Dharmabad, Govindrao's area of activity also shifted to that town. He was an organiser par excellence and took the lead in building up many institutions like Dharmavat Vachanalaya, Sarvonnati Kalamandir, Pavitra Dugdhalaya and associations of farmers, porters, traders and women. He sowed the seeds of nationalism in the common man through these institutions. He was also associated with Maharashtra Parishad and State Congress. He was able to enroll 6,000 primary members for the Congress. He also propagated Khadi and converted many local people into Khadi users.

Govindrao Pansare lodged many complaints to higher authorities against some of the tyrannous and corrupt officers of the former Hyderabad State. They succeeded in having him arrested on charges of making inflammatory speeches against the Government. After release on bail, while he was headed for Dharmabad from Biloli, he was attacked and killed by a group of hostile militants.

Theme : Personality, Martyrs.

K. SHIVARAMA KARANTH

10.10.2003 500 0.4 Million

A man who graced the honours he received, whose mind defied boundaries, Dr. Kota Shivarama Karanth was an educationist, freedom fighter, social worker and reformer, artist, author, playwright, painter, musician, poet, environmentalist and a patron of the arts.



Born in 1902 in the little village of Kota, Karnataka, young Karanth, influenced by Mahatma Gandhi and the Arya Samaj, left college in 1922 to dedicate his life to the freedom struggle and then to society.

His experiment with education resulted in "Balavana" a nature school with a zoo at Puttur and a method of learning called "Oduva Aata" (Game of Reading). His prolific literary output, translated into Indian and European languages, included novels, plays, encyclopaedias, travelogues, art critiques and autobiographies. Two of his novels became subjects of movies, the film "Chomana Dudu" winning a national award. Supporting environmental movements, he educated the masses about environmental degradation.

His contribution to reviving Karnataka's vibrant folk art, Yakshagana, received national and international recognition. The Sangeet Natak Akademi and the Sahitya Akademi conferred Fellowships on him and he received the Jnanpith Award (1978) for his novel "Mookajjiya Kanasugalu". In 1975, he returned the Padma Bhushan conferred on him by the Government of India in protest against the imposition of emergency in the country.

Theme : Personality, Arts, Literature.

Greetings

30.10.2003 400, 400, 500, 500 0.8 Million each

The human species is an evolutionary marvel. Occupying the topmost rung of the evolutionary ladder, it is bequeathed with amazing qualities of head and heart. The development of the brain, especially the forebrain is primarily responsible for these capacities, not only intellectual but also emotional even though the heart is commonly symbolized as the seat of emotion. As



the infant sets sail on the journey of life, his emotional repertoire is extremely small but as a consequence of growth and development, it widens and differentiates. Among the most pristine emotions, however, is happiness. Its experience is ethereal and its expression assumes countless hues, each hue unique, liberating the mind and

lending vibrance to the spirit. Sample the mirthful farmer who breaks into a dance at the sight of a rich harvest, the revelry of a victorious army, the merriment of a winning cricket team, the euphoric "Eureka!" of Archimedes; each situation is a colourful portrait of happiness. Another expression of happiness is through the exchange of greetings at festivals or other occasions and has been practised since time immemorial.

History has recorded the prevalence of greetings from ancient times. The expression of seasonal greetings in Rome was marked by exchange of Roman Lamps impressed with the figures of victory surrounded by strenaes inscribed "Anno novo faustum felix tibi sit" (May the new year be happy and lucky for you). Even in ancient Egypt, New Year was celebrated through exchange of symbolic presents such as scent bottles and scarabs inscribed, "Au ab nab" (All goodluck). The practice of sending acknowledgements for the New Year continues in Europe through the early days of Christianity. With the advent of printing press and its commercial use by the 18th and 19th centuries, the exchange of New Year cards and calendars by merchants and tradesmen became common. The introduction of penny postage and envelopes in 1840 provided a convenient transmission medium and the exchange of greeting cards became a routine feature. The modern day greeting cards crystallised in 1843 when the first Xmas card with season's greetings was designed in UK. The commercial production of greeting cards became fully established by the 1860s.

In India we send greetings on festivals like Deepawali, Baishakhi, Dussehra, Pongal, Christmas, Bihu and Id, besides other personal occasions to express a variety of emotions such as love, sympathy, friendship, gratitude and congratulations. The post remains the most popular and predominant mode of transmission of the cards and letters containing these messages of greetings. And to add value to the message, Greetings stamps introduced & issued from time to time by the Department of Posts since 1990, carry out the role of harbingers of glad tidings. By embellishing the envelope itself these stamps make the message inside more meaningful and convey to the recipient the extra effort and care that have gone in to send the message. It is an established fact that the visual image leaves a more lasting imprint than the printed word; it contributes to a broader view that opens new vistas of perception. The greetings stamps do precisely that; they add an extra dimension to the thought expressed, reinforcing the spirit of the message and making it more eloquent.

The Department of Posts joins in the festive season by bringing out a set of four special stamps on the theme of Greetings. Happy Celebrations!

Theme : Greetings.



SIPA wishes all philatelists and collectors a happy and prosperous New Year 2004.

THE TWO ANNAS WITHOUT WATERMARK OF 1881

by KEITH MAXWELL

I have for some years been aware of the existence of S.G.63 brown-orange without watermark. The only person who seemed to know of this item when I have raised the matter in conversation, has been an octogenarian member of my local stamp club, who said that he had come across it many years ago when he collected India.

The stamp is readily identifiable because, apart from its colour, it invariably has the 1880 All India single letter cancellation. I have yet to find one with the 1873 All India cancellation. Since the 1880 cancellers were first issued in June 1880 and nationwide coverage was achieved by December that year, the implication is that the stamp was issued in 1881. First use in late 1880 cannot be ruled out as I have only seen a score or so.

The stamp is encountered too frequently to be merely the result of bits falling off the dandy roll. At one stamp fair two dealers had four between them. They are invariably classified as S.G.44, but instantly identifiable from postmark and colour. I estimate the size of the printing as being three to six months supply.

I have seen the stamp mint in a major collection auctioned about 5 years ago. There it was placed next to S.G.44.

The evidence suggests a small printing to tide over the period up to the introduction of the Star watermark set on 1st January 1882. I suspect that the printing was made after Turners had started making the Star watermark paper, perforce early in 1881. Even if the Elephant's Head dandy roll had not been thrown away, it is likely to have been unusable. This dandy roll was sent to Maidstone for repair, which it badly needed, in 1873, when it was 8 years old. Eight years on it must again have been in a poor state.

I also have in my collection two one anna stamps without watermark and with the 1880 type cancellation. Of course they are indistinguishable from the 1856-64 issue, but their existence raises the question of whether several values were issued without watermark in 1881. The cancellation is so awful that few serious collectors give the stamps of this period a second glance. Besides, only the one anna and the two annas remained unchanged in design from 1856. We know the others have watermarks, so we don't look!

(Courtesy : India Study Circle 1991)

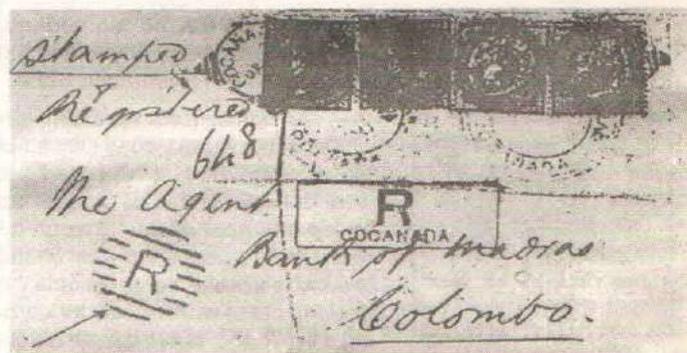


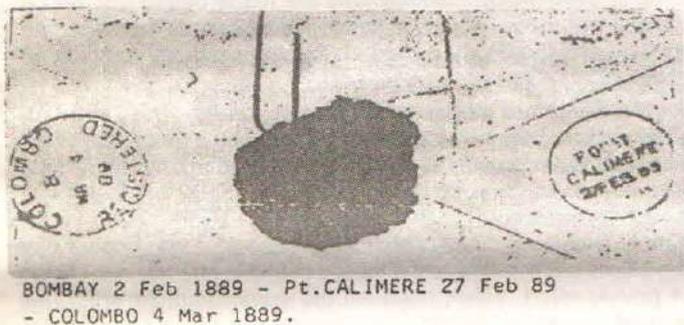
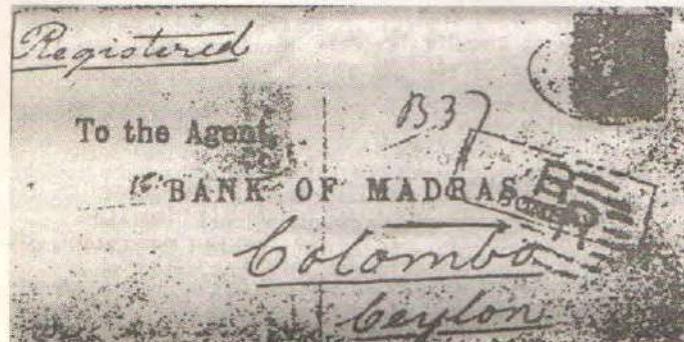
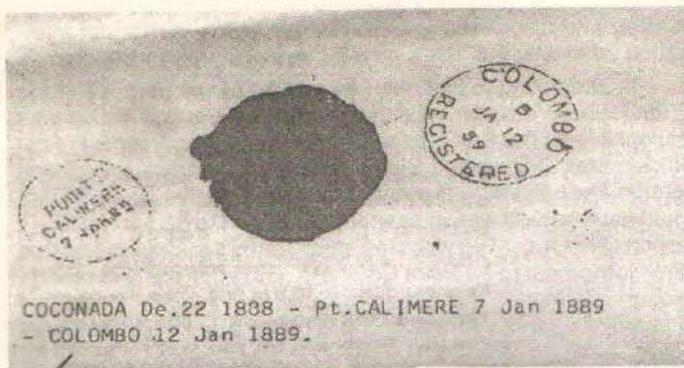
INDO-CYLON SURF BOAT SERVICE, 1836-1902

by ERNEST G. OEHME

It was not unusual for the P.O. Department in India to use a postal stamp for a purpose other than that for which it was originally prescribed. The Postal History student who attempts to find out why, sooner or later stumbles upon some unusual and fascinating aspect of postal working that was not suspected to exist.

These two reduced-to-half-size Registered covers, one from Bombay and the other from Coconada to the same addressee





in Colombo in 1889, have both been impressed on the face with the round 8-barred 'R' obliterator. This designated postal stamp was introduced for use in the 'Railway Division', popularly known as the Railway Mail Service, for the sole purpose of defacing postage stamps on postal articles posted in the 'stationary' offices (Mail Offices of the R.M.S.), but from the method of stamping these obliterations were not used for that purpose but to indicate forward registration sorting by an Indian Office of Exchange which regularly exchanged mails with a Foreign country - in this case, Ceylon. Under the 1876 U.P.U. Rules, the special stamp for use by Indian offices of exchange for stamping registered articles for Foreign countries was a block type letter 'R' and not the round barred 'R' obliterator. The only reason why this particular round barred obliterator was used is because the postage rates for letters to and from India and Ceylon was based at the Indian rates of postage and so this was the only readily available 'R' stamp.

On the back of both these covers will be found the date-stamps of POINT CALIMERE dated 7 Jan 89 and 27 Feb 89, which indicates that this P.O. was the route through which these Registered letters were exchanged with Colombo in Ceylon. Very little is known about this Indian Office of Exchange but going back in time to the year 1836, in the Madras ALMANAC of that year, this information emanated:-

"The Mail from India to Ceylon is conveyed to and from that Island at the expense of the Madras Government from POINT CALIMERE to POINT PEDRO in Ceylon during nine months of the year, but during the Monsoon months from TUTICORIN to some place in that Island to the southward of the Bombay Pass."

"The Madras District unites with that of Bombay at three points, at HOSPET and HURRYHUR on the Toombudra River

enroute from Madras to DHARWAR, and at DHARWAR itself enroute from HONORE on the Malabar Coast."

Some information on the cost of transmitting the Mails from Point Calimere to Point Pedro was mentioned in a letter by the Postmaster General of Ft. St. George, Mr. A. F. Bruce, to Mr. J.V. Stonehouse, Acting Accountant General, Madras, dated 28 July 1844, which reads as follows:-

"I have the honour to acknowledge the receipt of your letter and transmit herewith a Memorandum exhibiting the number of Runners entertained from HURRYHUR to CALIMERE POINT for the conveyance of the Ceylon Expresses and Mails, with amount of salary paid to each per month, from which you will observe that the aggregate monthly amount paid to the Runners for the conveyance of the Ceylon Expresses and Mails is Rs.472 and if the bonus paid to the Runners for conveying the Expresses expeditiously is added to it, the total charges under this Presidency will amount to Rs.500 per mensem, and as the sum of 500 rupees stipulated by the Ceylon Government to be paid to the Madras Presidency was in adjustment of all demands against it, the charge incurred under the Bombay Presidency. On this subject I beg to be favoured with your further instructions for the guidance of this Department."

From the above it will be learnt that the cost of transmitting the Mails between Point Calimere and Point Pedro was paid as a monthly subsidy by the Ceylon Government to the Madras Government and included the sea transit from Point Calimere in the Tanjore District of Madras to Point Pedro, located at the northernmost point of Ceylon.

In the 1845-47 Madras Almanac amongst the P.Os listed under the Madras Presidency were included these Ceylon P.Os:



KANDY, COLOMBO (CALLE), NEWERA ELIYA and TRINCOMALEE. These places in Ceylon indicated the principal stations to which letters between Point Calimere and Ceylon, the Indian Inland rates of postage were levied.

"Letters received at Madras by sea to these stations are forwarded bearing postage and those received at these stations by sea are forwarded to Madras by Dawk and are liable to the regulated Ship postage and full Indian postage from the place of landing."

Sometime in the 1860s the Point Calimere to Point Pedro route was changed to Point Calimere to KANKESANTURAI, which was a few miles left of Point Pedro. In the Jan. 1894 Postal Guide, in the Foreign Post section, the Indian Offices of Exchange for Ceylon were indicated as follows:-

"Ceylon. Via Land Post via Point Calimere through Kankasanturai daily. By INDIAN PACKET via Tuticorin through Colombo bi-weekly. Indian Inland rates of postage are applicable if sent by Land Post or by Indian Packet."

The 'Land Post' via Point Calimere through Kankasanturai hides the fact that the Indo-Ceylon mails in both directions involved a 40-mile sea journey, and who would have suspected this to be the case until it was first mentioned when the service was in the process of being closed down and was mentioned by the Director General of the P.O. in India in his Annual Report to the Government in the financial year 1900-01, thus:-

"It may be mentioned that what is perhaps the most interesting Boat Service maintained by the Department has been temporarily suspended owing to the Plague. This is the CATA-MARAN or SURF BOAT SERVICE between Point Calimere in the Tanjore District and Kankasanturai, the most northern point of Ceylon. Mails have been sent daily by this route, a distance of 40 miles, for more than half a century, though the service has lost its original importance since the establishment of a daily steamer communication between Tuticorin and Colombo."

A description of sorts was recorded in the 1851 Madras 'Almanac' about this Surf Boat or Catamaran, as under:-

"The Catamaran is a species of raft consisting of one, two or three logs of wood knit together with coir rope, astride or upon this primitive vessel sits a single individual, urging his little craft with one paddle. The Catamarans generally accompany the Musoola Boats for the purpose of rescuing the passenger and crew if the boat should accidentally upset. The Catamaran Boatmen are very useful as messengers, wearing conical caps; they carry letters and small parcels from ship to shore and vice versa. They are bold and expert seamen, not fearing to face any amount of surf and easily regaining their places on the raft if cast off by the force of a wave".

I do not think that the Madras P.O. Dept would have used the type of Catamaran or Surf Boat as described above, and moreover, the mails for transmission in an open craft over a distance of 40 miles would have to be protected with Wax Cloth. Some idea of the craft used by the Madras P.O. Dept will be realized from this Tender which was advertised in the Ft. St. George Madras Gazette dated 7 Dec 1841 by Mr. A.R. Brayson, Acting Secy. Madras Marine Board, which reads:-

Tenders. Notice is hereby given that the Marine Board are prepared to receive tenders for the supply of 27 new Catamarans of Malavumboo wood. To be built upon the same principle and of the same size and make as the specimen which can be seen on application at the Master Attendants Office. The Catamaran must be of adequate capacity to support two Runners, a Ferryman and a boy in addition to the Mail of 60 to 90 lbs. The Tender must specify the price at which the whole or each Catamaran would be supplied. The Government reserve to themselves the right of rejection of any Tender without assigning the reason for so doing."

The Postal establishment per each Catamaran or Surf Boat, according to the above information, was One Ferryman, Two Runners and a Boy.

In the Ft. St. George Madras Gazette dated 1 Jan 1846, the PMG Madras Mr.A.F.Bruce recorded the number of letters received (R) and despatched (D) between Point Calimere and Point Pedro from 1 Jan 1845 to 31 Dec 1845, as under:-

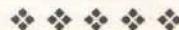
January : R=47, D=34; February : R=86, D=79; March : R=116, D=88; April : R=134, D=142; May : R=170, D=178; June & July : R=1091, 1241, D=912; August : R=167, D=101; Sept : R=124, D=85; November & December : No details shown, which may be due to the fact that during this part of the year the wind and surf in the Palk Strait is both strong and high.

The writer, not being a P.H. material collector, has no illustrations to show of covers transmitted from India to Ceylon or Ceylon to India covering the 1836-1902 period and his interest in producing this tentative P.H. article was motivated by the enquiries put to him by Drs. S. Contractor and A. B. Jagtap and Max Smith, sending him photocopies of Registered letters from

Bombay and Coconada to Colombo in Ceylon, asking for information as to why the 'R' round 8-barred obliterator was used.

In attempting to find out, I found that as the purpose of the 'R' or Railway division was that it was the Service which was responsible for the Sorting and Distribution arrangements in Post Offices, Mail Offices and Sections under the Indian Inland and Foreign Post System, the only purpose that the 'R' obliterator could have served was in connection with a transit sorting office responsible for dealing with Registered letters to Ceylon and that office turned out to be Point Calimere. So, after some research, enough information has been produced for a future P.H. student to improve on this information on a hitherto unknown P.H. subject.

(Courtesy : India Study Circle 1991)



Youth Philately :

Philatelic Terms Explained

Essay :

KENNETH F CHAPMAN

An essay is the work an artist carries out with a view to its adoption as the finished design for a proposed postage stamp. Sometimes, the whole concept remains unadopted; sometimes minor, or even major, modifications are made before the design is finally adopted. However small the difference between the proposal and the finally issued stamp, the proposal remains an essay.

There are official and unofficial essays. The former result from commissions placed with an artist by a postal authority, or its deputed representative where philatelic agents undertake the entire production of the stamps. Unofficial essays result through private enterprise by artists who submit designs on chance. These are usually considered to be of lesser importance than official essays, unless the issued stamp in any way resembled the private effort, either because the commissioned artist has been influenced by something he has seen published unofficially, or because the Post Office brief led him to the same theme by chance.

The best known British essays are those submitted by many members of the public in response to the Treasury Competition of 1839 when the Post Office was preparing to implement Rowland Hill's scheme for a pre-paid penny post. Examples of the many weird and wonder suggestions now repose in major collections, especially those at Buckingham Palace and the National Postal Museum.

In the case of British commemorative stamps, two sets of designs have sometimes been prepared to stamp size, printed from small photogravure plates, so that the Post Office Stamp Advisory Committee might compare them in the process of final selection. The unadopted designs, in this advanced state, the extremely interesting official essays which are kept securely in the archives and beyond the reach of collections who only see them on the rare occasions when they are exhibited as "might-have-beens".

The most remarkable modern British essays resulted from the Post Office and Royal Society of Arts bursary competition to encourage minuscule design. Art students were invited to prepare a set of stamps featuring industrial archaeology. The winner was Stewart Cameron of the Newcastle upon Tyne Polytechnic, whose designs were reproduced by Harrisons as fully-perforated photogravure stamps, complete with a denomination (5p) and the Queen's head embossed in gold, and included in the Penrose Graphic Arts International Annual of 1972 to illustrate an article by Stuart Rose, then Design Director of the Post Office. To avoid subsequent mis-use, each complete "stamp" in the block of 36 (containing a repetition of the four designs) was cancelled by wavy lines or part of a circular cancellation reading "PENROSE ANNUAL 1972". Each of these ungummed essays

bears on the back the legend, "REPRODUCTION ONLY No Postal or Philatelic Value". Even so, examples extracted from the Annual find ready buyers!

Proof :

Because proofs and essays are frequently linked as one philatelic subject (hence the Essay-Proof Society in the United States) and grouped together in auctions, it is important to distinguish between them. An essay never finishes up as an issued design, however small the design difference between the two.

On the other hand, proofs are impressions taken by a die or a plate, either at stages during the engraving of the die or the laying down of a plate; or, at the final stage of the die and in the case of a plate, just before the order to print is given, following close inspection of a proof sheet. The essential point is that proofs are of designs, or parts of designs, that are ultimately issued as stamps.

Proofs themselves fall into one of several classifications as indicated below:

Progress Proofs: These are printed impressions pulled at intervals during the engraving of a die (either recess or letterpress) in order that the engraver can compare the image with the artwork on which he is basing his engraving.

Die Proof: This is an impression of the completed die. If the die proof is in the colour (or colours) selected for public use, then it is called a Colour Proof. However, this stage is often preceded by proofs pulled in other colours, not actually used for the issued stamp but made available so that a final choice can be made. This style of proof is called a Colour Trial.

A completed die proof in the issued colour, always imperforate, can normally be identified through its being printed on soft India paper (which gives a particularly clear impression) and mounted on countersunk cards to prevent the surface being rubbed. It should be remembered that die proofs can only exist as units of one.

Plate Proof : Once a master die has been approved it is then used to lay down as many impressions on a printing plate as are needed for producing a complete sheet of stamps. Plate proofs are normally pulled imperforate in sheet form but may be subsequently cut into convenient blocks (such as four or nine) when they are still distinguishable from the single-stamp die proofs.

Photogravure and lithographic proofs. The above remarks apply specifically to stamps printed in recess (line-engraving) or surface printing (letterpress). Proofs of stamps printed in photogravure or by photo-lithography are somewhat different. The



Die proof of the head of Queen Victoria, courtesy of R. M. Phillips Collection

original artwork is normally produced six times linear (ie enlarged by 6 over the required print size). This is then reduced by photography down to stamp size with colour separation negatives as required. From these, small trial printing plates or cylinders are prepared in order to pull proofs of the design reduced to stamp size. Once these are approved for design, colour and registration, a step-and-repeat camera automatically prepares a negative for a full sheet of 100, 200 or any other stipulated quantity of stamps. The final stage is the production of complete imperforate proof sheets (known as imprimatus) which are examined minutely for any small flaws before the order to go to press is given.

Proofs are keenly sought after by specialist collectors. Today, responsible stamp-issuing authorities see that they do not reach the market but sales of several 19th century archives have made moderate quantities available to collectors.



POSTAL STATIONERY EXHIBITING

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The Postal Stationery (PS) issues precede the adhesive postage stamps. The Venetian Republic 'AQ' Sheets (fig.1) with the coat-of-arms of Venice stamped at the top of each numbered sheet and the alphabets 'A' & 'Q' printed on its left and right sides respectively, issued during 1608 to 1797 are promulgated to be the first PS issues. However, their purpose was to collect a tax on the letters to or from Government Officials, rather than a pre-payment of postage in the usual sense.



Fig.1. Venice Republic 'A Q' Sheet (1608-1797).

Similarly, the Kingdom of Sardinia issued the 'Cavallani' (little horseman) letter sheets (fig.2) in 1819 with a stamped device showing a post courier riding a horse and blowing his horn, which pre-paid a paper tax and passed free through post, however the tax had to be paid whether a letter was posted or not. The payment of tax on Newspapers in Great Britain during 1712 to 1870 was indicated by imprinting a Newspaper Duty stamp on each sheet of the paper, which were also carried post free after 1825. It has been a matter of perpetual debate, whether these items should be considered as PS issues or not, due to their inherent fiscal character. The first letter-sheets or wrappers bearing an embossed albino seal signifying a prepayment of purely postal charge were issued by the New South Wales on 3 November 1838 for local use within the Sydney Town Post (fig.3), about one and a half years prior to the issue of first adhesive postage stamp by Great Britain in May 1840.



Fig.2 Sardinia 'Cavallani' Letter-Sheet. Fig.3. N.S.W. Sydney Town Post Letter-Sheet.

Initially, when the hobby of stamp collecting evolved, little distinction was made between the adhesive postage stamps and the imprinted stamps on PS issues. The early illustrated stamp albums also included spaces for the PS stamp cut-outs or cut-squares and as a consequence some the early PS items are now very rare or even unknown in entire form. However, the ever increasing proliferation of new issues of stamps and the inherent storage space problems associated with the PS entires led to a gradual decline in the interest and these became neglected with the advent of twentieth century. The introduction of a separate PS class at the Internaba Exhibition in Basel, Switzerland in 1974 greatly stimulated and resurrected the interest. The recurring increase in the number of PS exhibits at the FIP World and other International Philatelic Exhibitions during the

past three decades and their securing high awards indicate a renaissance of interest. The FIAP Grand Prix d'Honneur award secured by author's exhibit on the 'Indian Feudatory States Postal Stationery' at the Indepex Asiana 2000 Exhibition in Kolkata in the Championship Class the first International Grand award for any PS exhibit, demonstrates the rising appreciation and importance of the PS exhibits and collections.

A collector may collect what he likes and is free to set his own goals and limitations. However, when it comes to exhibiting competitively, like any other competition, certain rules and regulations have to be framed for the guidance of exhibitors as well as to provide a uniform base for comparative assessment of the exhibits. The adoption of General and Special Regulations for the Evaluation of Exhibits (GREV & SREV) by the Fdration Internationale de Philatelic (FIP), since the Finlandia-88 exhibition and the relevant Guidelines have laid down a uniform basis for collecting, exhibiting and evaluation of exhibits at the FIP exhibitions. These regulations with the appropriate modifications and moderations are also being followed for our State and National level exhibitions. It is very pertinent and important to thoroughly study, understand and follow these regulations and guidellines while preparing PS exhibits for competitive exhibitions.

Definition of Postal Stationery

The term Postal Stationery (PS) may literally apply to all stationery items used for any postal purpose. Whilst in the philatelic context. Traditionally the items bearing pre-printed stamp impressions have only been considered as the PS issues. Therefore, it becomes necessary and important to somewhere draw a line and define the nature of items that should or should not be considered as PS issues. The SREV for the PS exhibits defines PS, as the postal matter which either bears an officially authorised pre-printed stamp or a device or inscription, indicating that a specific amount (face-value) of postage or fee has been pre-paid towards postal or other related service(s). Hence, for an item to qualify to be a PS issue, essentially there must be a pre-payment towards postal or other related service(s), which should be

indicated on it in some manner. The provisional PS issues bearing adhesive postage stamps, which were sold by the Post Offices with stamps affixed, generally referred to as the 'Formula' issues, though strictly not bearing a pre-printed stamp or device, are included within the extended scope of this definition (fig.4). However, a mere payment towards the stationery charge or cost of an item, which does not cover any pre-payment towards postal or other related services(s), will not qualify it to become a PS item.

The pre-paid customised PS issues stamped or printed to private order (STPO or PTPO) on the standard / non-standard stationery items by the Postal Authorities or as per their approval and regulations are rightfully considered as PS issues. During past few years a growing number of countries have introduced PS items, which merely indicate that the postage for a particular service has been pre-paid, but do not mention its exact denomination or monetary value. These are sold to public at a



Fig. 6. 'First Day Cover' used 'On Postal Service' (Not a PS)

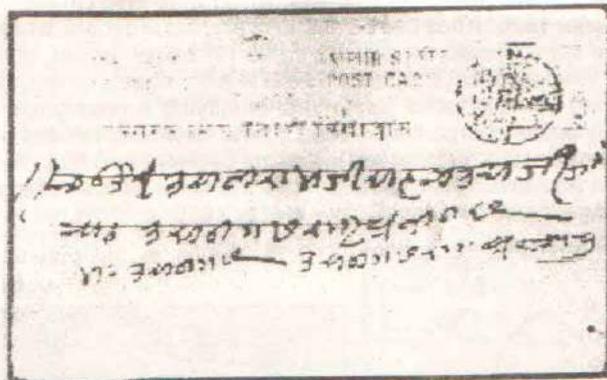


Fig.4. Jaipur State 'Formula' Post Card

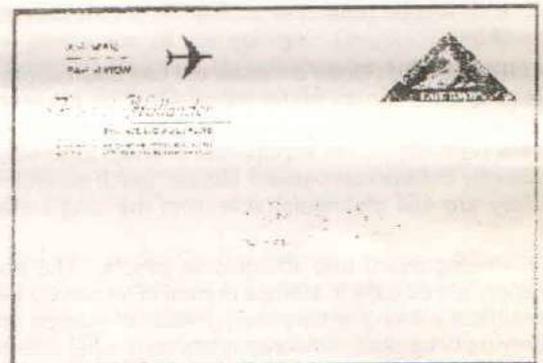


Fig. 7. South Africa Postage Paid Indicator or Symbol (PPI or PPS) Envelope (Not a PS)

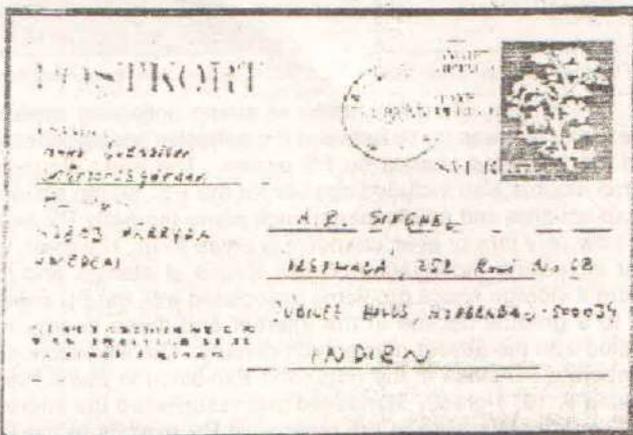


Fig.5. Sweden Non Value Indicator (NVI) Post Card.

specific price depending on the then prevailing rate for the particular service and are considered fully pre-paid even in case of subsequent increases in the tariff. Such issues, generally referred to as the 'Non Value Indicator; (NVI) items (fig.5). would appropriately fall within the scope of the definition of PS.

The Field Service Post Cards. Forces Letters or Letter-Cards. Hospital Cards. Honour or Green Envelopes. Soldier's Letters. Prisoner of War Mails, Postagrams. On Active Service items, Acknowledgement Cards. On Postal Service stationery. First Day Covers (fig.6). Money Order Forms. Airgraph / Telegraph Forms or Envelopes. Economy Slips. Meter Franked items, etc., where no pre-payment towards any postal or other related service(s) are involved at the time of their issue or sale, are not considered as PS issues. For most of the Defence Ministry related Forces or Military items there is no pre-payment, although prospective payments are made later periodically, based on the statistical averages, but in the absence of any pre-payment under the present definition such items can not be considered as PS issues. Similarly, some Postal Administrations permit printing of Postage Paid Indicators or Symbols (PPI or PPS) in advance on articles meant for business or bulk mailing under a licence and the actual payment is made at the time of their posting or even later, depending upon the terms of contract, such items are also not considered to be PS (fig.7).

Classification of Postal Stationery

The PS issues may be broadly classified by the manner of their availability and usage, physical form or the particular service for which these are intended.

These may be classified according to the manner of their availability and usage, as under :

1. Public issues
2. Official or Service issues
3. Forces (Military) issues
4. Customised issues, Stamped or Printed to Private Order (STPO or PTPO)
5. Local Post issues

It is possible to classify the PS issues according to their physical forms, as under :

1. Letter-Sheets including Air Letters or Aerogrammes
2. Envelopes
3. Post Cards
4. Letter-Cards
5. Wrappers
6. Pre-stamped Forms of various postal or other related service(s)

It is possible to classify the PS issues also according to the particular postal or other related service(s) for which these are intended, as under:

1. Surface mail
2. Air mail
3. Registered Post
4. Special Deliveries
5. Pneumatic Post
6. Telegraphs
7. Miscellaneous Services - Pre - Paid Certificate of Posting Forms, Money Order Forms, Postal Notes, Postal Orders, other postal and associated or related service(s) Forms, etc.

Exhibit Composition

A PS exhibit should comprise of a logical, coherent and effective assembly of the unused (mint) and / or used PS items, so as to present one or more of the following aspects:

- (a) PS issues of a country or an associated group
- (b) The issues of a particular chronological period within (a)
- (c) The issues of particular class / classes of PS according to the manner of their availability and usage
- (d) The issues of particular physical form(s) of PS
- (e) The PS issues relating to particular postal or other related service(s).

The 'Title' and 'Introductory Sheet' are very important and essential parts of an exhibit. The title must fully concur with the subject, concept and contents of the exhibit. The purpose of an Introductory Sheet is to inform, guide, intrigue and attract the viewer by giving relevant enticing details of the exhibit, presented in an attractive well balanced layout. It may include a very brief introduction to the subject, however the stress must be on introducing the actual exhibit, which is to follow and not on the general introduction. It should clearly define and state the aim, concept and scope of the exhibit, which must be very closely and accurately followed in the actual exhibit. The details of specific areas to be covered or left out should be indicated. It may take any form, but as far as possible should be confined to only one exhibit sheet and where the space and context permit it will be advisable to also include some relevant PS item(s) to make it look more balanced and attractive. A growing practice is to include a very brief list of the specialised reference literatures used for developing the exhibit, at the foot. However, mentioning general references such as Higgins & Gage or Stanley Gibbons Catalogues will not serve any purpose.

The PS exhibits should normally comprise of only entire items and include fullest range of relevant material of the highest

available quality. When certain items are very rare in entire form or are known to exist only in the cut-down or cut-square state, these may be included as part of an exhibit. The usage of PS stamp cut-outs as adhesive stamps, wherever known should be included (fig.8). The Essays, Die-Proofs, Proofs, Artist Drawings of adopted or rejected designs, Colour-trials, 'Specimen' or 'Cancelled' items, etc., are considered as an integral and important part of the specialised PS exhibits. The PS items used to unusual destinations, with scarce postal or censor or forwarding agent markings, showing extended usages with additional frankings or up ratings, as registered mail, certified mail, insured mail, late-fee paid. Express Delivery or for other special services, will be more appreciated than the normal used items. Nevertheless, in case where the postage rate was increased soon after the issue of a PS item, it will be more advisable to show its short-lived use at the appropriate tariff, without any up rating.

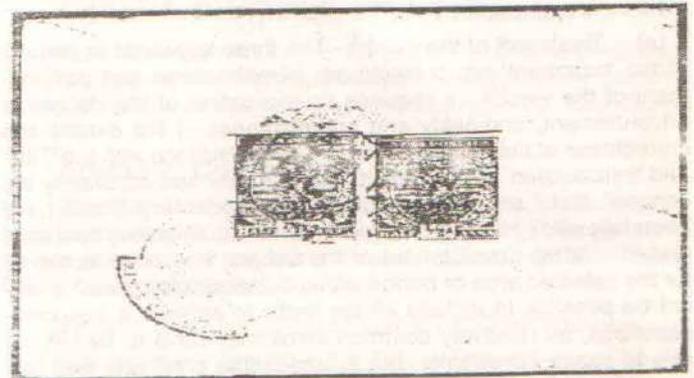


Fig. 8. Patiala State two Post Card Stamp Cut-Outs used as adhesive postage stamps.

It is also advisable to include uncommon usages of PS items such as combination usage, used abroad, inward use of the UPU Foreign Reply Post Cards or Letter-Cards to the country of origin, etc., where known. However, the main objective of a PS exhibit should be to give primary importance to the PS items, the other additional features will only demonstrate higher rarity and better philatelic knowledge and also make it more interesting and attractive. Any duplication must be avoided even for the rare items, which will be considered as padding up. Commercially used items are to be preferred to the philatelically inspired usages or cancelled to order (CTO) examples.

Due to inherent large size of majority of PS items, the space is always at a premium and major constraint for the PS exhibits, which at times may be more effectively utilised by overlapping the mint or unused items in a manner to show only the key features such as the stamp impressions, knives, paper variations, etc., and reduce the unattractive blank spaces. A comparative study of the variation of PS Stamp Dies of a particular issue may be also shown more effectively and advantageously by overlapping the items. But, extra care must be exercised to not to over do it, as it will adversely affect the overall presentation. The overlapping of used items should be avoided, as these may bear additional features of postal history interests such as postmarks, destination details, routes or other endorsements.

Exhibit Assessment

The PS exhibits are evaluated according to the following percentages of marks allotted to the judging criteria, as per the amended GREV & SREV, which have become effective since October 15, 2000:

1. Treatment (20) and Philatelic Importance (10)	- 30
2. Philatelic and related Knowledge, Personal Study and Research	- 35
3. Condition (10) and Rarity (20)	- 30
4. Presentation	- 5
TOTAL	-100

An exhibit will be awarded a medal according to the aggregate marks secured by it out of a total of 100 marks, as follows:

Bronze (60-64), Silver-Bronze (65-69), Silver (70-74), Large Silver (75-79), Vermeil (80-84), Large Vermeil (85-89), Gold (90-94) and Large Gold (95 and above). The Jury, in addition to the medal awarded, may also express felicitations to the exhibits, which demonstrate outstanding philatelic research or originality. The felicitations can be given only once to a particular exhibit, unless a totally new aspect of research is presented. The exhibits achieving at least a Large Vermeil medal (Large Silver for Youth Class) may be awarded Special Prizes in appreciation of their outstanding philatelic merits or exceptional material. However, these do not constitute any intermediate medal levels.

The exhibitor should strive to secure optimum marks by achieving a relative balance on the above criteria by a judicious selection of the material to be included in his exhibit, as doing well in any particular criterion should not be at the cost of other criteria. The interpretations of the above criteria for the evaluation of PS exhibits are as under:

(a) Treatment of the exhibit - The three-keywords in respect of the 'treatment' are correctness, completeness and development of the exhibit. It requires an evaluation of the degree of advancement, originality and completeness of the exhibit and correctness of the selected material in accordance with the 'Title' and 'Introduction' to the exhibit. How closely and accurately the concept and / or plan set out in the Introductory Sheet have been followed? How much logical, coherent, effective, balanced and innovative development of the subject has been achieved for the selected area or period within the available space? It may not be possible to include all the items to achieve a true completeness, as relatively common items may have to be left out due to space constraints, but a reasonable continuity and balance should be struck so as to maintain a thread carrying through a proper development of the subject.

(b) Philatelic Importance of the exhibit - It requires an evaluation of the significance of the particular exhibit in relation to the chosen subject and the overall importance of that subject in the field of PS in general, in terms of its scope, philatelic interest and the extent of competition and difficulty faced in acquisition of the displayed material and forming the exhibit. Careful thought must be given to the initial choice of the subject, as once committed, the exhibitor may find himself locked into a situation where due to inherent limitations of its scope, size and philatelic interest, the exhibit is unlikely to secure a very high award, which may lead to undue frustrations.

(c) Philatelic and related Knowledge, Personal Study and Research - It requires an evaluation of the degree of philatelic knowledge expressed in the exhibit, through proper selection of the relevant items for display, their related description and comments, utilisation of existing information in their analysis and presentation of any new facts or research work. The pertinent details of the displayed items should be described in brief and the additional frankings or up ratings, if any, must be fully explained with the relevant break up of rates, as otherwise it will evidence a lack of philatelic knowledge and personal study on part of the exhibitor. The texts and comments must be very concise, clear, informative and accurate, as any incorrect or overstatement will have a very adverse effect.

(d) Condition and Rarity - It requires an evaluation of the condition, quality, rarity and relative difficulty of acquisition of the selected material in comparison to the standard of material known to exist for the chosen subject. Ideally, the exhibited items should be in the best possible condition. The inclusion of an item in poor condition is a clear self-admission of the weakness. However, in case of the outstandingly rare items, which are unobtainable in pristine condition, a relative compromise and balance should be achieved. Rarity is essentially a relative term, for the PS items where perhaps ten or less examples are known, these will be considered as 'real rarities'.

(e) Presentation - It requires an evaluation of the clarity of display, write-up and overall aesthetic appearance of the exhibit. The presentation should be philatelically logical, effective, visually appealing with attractive layout and show the material to its best advantage and effect. It is advisable to avoid any unduly

uniform or monotonous arrangement of the PS items, which may look unattractive. The write-up must be very clear, concise and relevant to the shown material and subject. The text may be hand or type-written or printed in any one of the four official FIP languages (English, German, French or Spanish).

Though, the criterion of presentation is allotted only 5 marks, it should never be taken lightly or neglected as it will also indirectly affect evaluation under most of the other criteria.

The exhibit sheets should be made of good quality card and of the standard size of 22 x 29 cm. The usual loose-leaf album sheets with faint quadrille (graph like) background also may be used, but coloured sheets should be avoided. However, due to varying shapes and sizes of the PS items, it may be more advantageous to use plain white ivory card sheets, which will allow much greater flexibility in arranging the items and write up. The PS items should be mounted with the help of plain transparent photo-corners with white backing, as the coloured backings distract and also tend to stain the items with time. The modern self-adhesive or plastic photo-corners must be avoided, as these may affect and spoil the items or sheets in due course. The 'Hawid' or 'Crystal' mounts may be used for mounting, but in case of coloured 'Hawid', due care must be taken to trim these properly so as to leave a uniform small border all round the item. The mounts, which completely wrap the PS items and prevent air circulation, should be avoided for the better preservation of material.

The growing modern trend is to first mount the PS item on a light coloured card and then mount it on the exhibit sheet, to provide a three dimensional effect and make it look more prominent. The backing card, if used, should be of a neutral colour such as light grey, light blue or light green. It should be trimmed very carefully to leave a 1 to 1 1/2 mm uniform border all round the PS item mounted on it. The important errors and varieties may be pointed out with the help of arricators and the relevant text highlighted by using bold, italic or different font or size letters, but due care must be taken to not to over do it for the minor varieties and variations. For extremely rare items, the number of examples recorded or known to exist, may be stated, but due care must be taken for the accuracy and authenticity of such statement, as any incorrect or overstatement will have a very deleterious impact. However, the general remarks such as scarce, rare, elusive, etc. should be avoided. Wherever, the expert opinion certificate is available for an item, it should be indicated by writing a bold '(E)', close to the expertised item and for immediate reference the original certificate or its photocopy certified by the National Federation should be mounted on the back of relevant exhibit sheet.

The important frankings, postmarks, labels, other markings and features on the reverse side of an item may be shown by including a 25% reduced colour xerox copy or photograph of the reverse side, which must be described accordingly. Any unclear postmark on the obverse or important postmark on the reverse side may be also shown by drawing these on the relevant exhibit sheet close to the item. If the status or genuineness of any item is doubtful, but it is still considered significant enough to be included, its correct position must be unambiguously explained. If any item is altered or repaired in any manner, it must be described very conspicuously and made clearly evident.

The relative demand and supply correlations for majority of the PS items have yet not been firmly established, unlike most of the adhesive postage stamps, hence these are still available relatively inexpensively. Nevertheless, with time the PS collecting is bound to attract a larger following, particularly as the used material provides a bridge between the traditional and postal history interests. The PS items are also finding increasingly important application in the thematic collections and exhibits. A wealth of India, Indian States, French India and Portuguese India PS material is still available locally and it is strongly advisable that the Indian Philatelists should take keener interest in this area, before it becomes too late!



ONE FRAME EXHIBITS

by Sunder Bahirwani

The recent development in communications has made letter writing or using Postal services for transmission of mail redundant. Computers are taking away lot of youngsters time, which leaves hardly any time for them to pursue any other hobbies. Though number of Stamps being issued every year is increasing there is no corresponding increase in number of New Stamp Collectors. This has been a topic of discussions at various Philatelic Forums during last few years. Various ways have been suggested to attract new collectors. One frame exhibits is one of the ways to encourage new collectors. One frame exhibits have been tried at various level of exhibitions in recent times and results are encouraging.

The concepts for One Frame Exhibits are :

- * To encourage collectors to exhibit.
- * To give new exhibitors the opportunity to start exhibiting on an international level on a small scale (one frame)
- * To encourage new exhibits
- * To provide an opportunity for established exhibitors to prepare exhibits on narrow subjects that cannot be treated well in more than one frame.
- * One frame exhibits may come from any of the FIP classes including the Open/Social Philately Class.

The most frequent comments:

- * One Frame Exhibits are a chance for beginners as well as advanced exhibitors. In this way they promote PHILATELY.
- * One Frame Exhibits are especially good for study/research exhibits because new discoveries and new approaches can not be overseen. Such exhibits should be qualified at national level before they are allowed at FIP exhibitions.
- * They have to be properly judged under clear rules.
- * Not medals, but awards named after precious stones, according to the number of points.

General agreement on One Frame Exhibits

- * One Frame Class should be an EXPERIMENTAL competitive FIP class but for qualified exhibits only. Their number should be limited to a maximum of 5% to 10% of accepted multi-frame exhibits.
- * The One Frame exhibits should be made available at all levels of exhibitions to encourage new exhibitors.
- * There should be a clear difference in awards for One Frame exhibits (New Zealand uses gem stones)
- * Two or may be three categories: Traditional collecting including classes like Postal History. Postal Stationery etc. The thematic collecting - following a theme - A research category.
- * Two divisions might be introduced for new comers - for experienced exhibitors.

Qualification at a national level should be required so that exhibits match international level or Qualification should be left to the organising committee of the exhibition.

- * Entry form should give the History of the exhibit.
- * One frame exhibits should not be shown too many times without any changes or enlarging the exhibits.
- * Some Federations push their exhibitors, specially the new ones, to enlarge their exhibits to three and then to five frames.
- * Promotion on National Level importance.
- * One frame exhibits should not just be a part of an existing exhibit.
- * Judging seminars for one frame exhibits will be necessary
- * One frame exhibits have experienced good results in the youth class.
- * Frame fees to be observed so that cost for awards does not exceed the income from frame fees.

ANNEXURE

Rules for exhibiting and judging.

Special regulations for the evaluations of One Frame exhibits at FIP exhibitions.

Introduction:

The purpose and concept of One frame exhibits are to encourage new exhibitors and to provide established exhibitors with the opportunity to prepare exhibits on subjects or themes that can be treated well in more than one frame.

One frame exhibits and their elements may come from any of FIP competitive classes (Including Open class, Social Philately) as they are presenting Philatelic or National culture of a Country in their structure.

Article-1. Competitive Exhibitions

In accordance with Article 1.4 of the FIP GREV, these Special Regulations have been developed to supplement the principles of GREV, Article 3, with particular regard to One Frame Exhibits.

Article 2: Competitive Exhibits

One frame exhibits contain philatelic/postal material pertinent to any one of the FIP approved classes. One Frame exhibits are narrow in scope but the depth of treatment and importance is as complete as possible.

Article 3 : Principles of Exhibits Composition

The principles defined in the Special Regulations of the FIP competitive classes for Traditional Philately, Postal History, Postal Stationery, Thematic Philately, Aero Philately, Astro Philately, Maximaphily and Revenues (Youth class is an exception) are also valid for One Frame Exhibits.

Emphasis is place upon knowledge, presentation and development - the exhibit should hold visitors' attention from the first to the last page and be informative, as well as educational.

One Frame exhibits are a chance for both beginners and advanced exhibitors.

The concept or plan of the exhibit should be clearly explained on introductory page (GREV. Article 3.3).

Article 4: Criteria for Evaluation.

In accordance with Article 4 of the GREV, the following criteria are interwoven with the following parameters:

CLARITY: A sharply defined, easy to follow subject/theme, with a title reflecting the content of the exhibit.

RELEVANCE: Each philatelic piece is necessary for the development of the subject/theme.

CHALLENGE FACTOR: The material goes beyond the one which is easily obtainable.

SUBJECT/THEME COVERAGE: The major aspects of the subject/theme are developed.

BREVITY: The description is the minimum essential to convey relevance of the material.

Article 5: Judging of Exhibits

One Frame exhibits will be judged by accredited jurors in their respective fields and in accordance with Section V, Articles 31-47 of GREX and Article 5 of GREV.

The following parameters are used for One Frame Exhibits to guide the jury to a balanced evaluation (GREV, Article 5.2).

One frame Exhibits will be evaluated by allocating points for each of the following criteria and parameters:

5.1. Traditional Philately Class

1. Treatment & Importance 30 Points
Coverage and Development
Clarity
Relevance
Creativity

2. Philatelic knowledge, Personal Study and Research 35 Points
Research, Accuracy and Relevance
3. Condition & Rarity
Challenge Factor/Difficulty of acquisition
Quality
4. Presentation 5 Points
Brevity
Balance of description and material
Total 100 points

5.2. Thematic Philately Class

1. Treatment & Development 35 points
Title and Plan
Development of the Theme/Coverage
Relevance
Creativity and Innovation
2. Knowledge Personal Study and Research 30 points
Philatelic and Thematic Knowledge
Study and Research Accuracy
Relevance
Creativity and innovation.
3. Condition and Rarity 30 points
Challenge Factor/Rarity
Quality
4. Presentation 5 points
Brevity/clarity of Expression
Presentation
Total 100 points

5.3. Awards

Awards are based on the total of the assessments under the above headings 5.1 or 5.2. Awards will be named after precious stones. In descending order, these awards are:

DIAMOND	90 and more points
RUBY	80-89 Points
EMERALAD	70-79 Points
SAPPHIRE	60-69 Points
TOPAZ	50-59 Points

One Frame Exhibits are eligible for Special Prizes, but cannot be nominated for a Grand Prix or Felicitations.

5.4. Qualification

Qualification for acceptance of One Frame Exhibit entries at FIP Exhibitions:

National qualification is set at 80 points or Ruby gemstone.



MODERN POSTAL HISTORY

By Ashok Kumar Bayanwala

The history of stamp collecting began in 1840 immediately after the introduction of adhesive postage stamps. Within the next 2 or 3 decades, the scientific classification and study of stamps that went way beyond mere accumulation, gave birth to the term philately. The word Postal History was reportedly coined by Robson Lowe in 1930's to denote the expanded study of covers that included the postage paid by stamps or otherwise and postal markings of despatch, transit and delivery.

We must understand the term Postal History as used by Philatelists refers to collectible material and is different from the History of Post. Postal History is the study of the origin and development of Postal Services. It means that the materials carried by the India Post to complete the operations of one or more

postal services, comprise Postal History. During operation of a postal service, routes, rates and markings are emphasized. Therefore, the focus lies on routes, rates and postal markings., when postal history is studied.

Pre-Independence postal history of India, was well written in systematic way by leading postal historians such as

Anand Gopal Sen.
Geoffrey Clarke
I.G.T. Hamilton
Reneouf
Robson Lowe
D.R.Martin
D Hammond Giles
Stephan H. Smith
Jal Cooper
Brig. Virk
Mulkraj Anand
Postal Training Centre Mysore
Dr. H. Noor Ahmed and many more

When I started collecting Modern Postal History, I found a few jottings only, here and there. I found that no systematic study was done on Modern Postal History of India. I also found that fellow philatelists are also not interested in the modern materials. Consequently, the stamp dealers also did not pay much attention or promote Modern Material. Hence, saving and availability of modern material was adversely affected. This state of affairs, created an urge in me and I took up the task of systematic reconstruction of Modern Postal History of India.

I first wrote a brief survey of Modern Postal History of India which was published in 1997 on the occasion of 50 years of India's Independence. Revised and enlarged versions of the same were published in various other publications. Constant study and research led me to treat this subject in greater depth, and a series of articles begin in News Letter of Gujarat Philatelists' Association, since April 2001. That I plan to consolidate this series into a handbook later.

To continue on postal history we see that in any postal service, Mail has to be carried on a specific route and for such route, a particular rate will be levied, and a specific markings has to be applied for such routes. If an article is despatched by air, it would go by air and a specific amount would be paid as air fee and a postal marking showing "AIR" would be applied on such material. Today, we do not have any air surcharge on domestic air service in India, but earlier surface postal charges plus additional fee for transmission by air was charged. Air fees on first class mail in India was abolished on and from 1st April 1949, when all up scheme was introduced on that day.

We see that the Postal History of a country gives a clear picture of different postal services of that country. Modern Postal History usually refers to the period since World War II. However, in India, Modern Postal History starts from 15th August 1947, when our country became independent.

Since then, as we see, many new postal services and products have been introduced. They were -

1. Express Inland Air Service on 15th September 1948
 2. Air Parcel Service on 30th January 1949
 3. Local Delivery Service on 1st April 1950
 4. Foreign Express Delivery Service on 5th May 1950
 5. Inland Letter Card Service on 2nd October 1950
 6. Recorded Delivery Service on 1st November 1974
 7. Quick Mail Service on 1st August 1975
 8. National & International Speed Post Service on 1st August 1986.
 9. Surface Air Lift, SAL, on 1st April 1993.
 10. Express Parcel Service on 1st December 1994.
- and numerous other services. Some Postal Services were abolished during the period, such as -
- Local Delivery for letters on 1st May 1951
 - Local Delivery for Post Cards on 1st May 1963

National & International Express Delivery on 31st October 1974
Recorded Delivery Service on 1st October 1991.

Mail delivered today is the postal history of tomorrow. The postal historian should acquire a clear understanding of the postal system and services. This knowledge along with an eye for detail, will immensely help in finding gems of modern postal history in every day mail. If such gems or informations on postal services are not preserved today, the future philatelists will grope in dark to find out the truth. Therefore, in my opinion a systematic study of Postal History should start with every new Postal Service. Some new services were introduced in operation or in carrying of Mail such as Night Air Mail Service from 30th January 1949 All up Scheme, from 1st April 1949.

Postal Index Number popularly known as Pin Code, was introduced on 15th August 1972 to decipher the addresses written in several Indian Scripts/languages, and also to solve the problem of several towns bearing the same or similar names.

The Postal operations have evolved from manual to mechanical to electronics systems. Fax machines were installed at major post offices for public use. Computers were introduced at post office counters in 1990. An indigenously developed software contributed in successful implementation of registry booking, speed post booking, Money order booking, Saving Bank Deposits, and more at every computerized counter.

The Post Office has phased out all other models and only high speed franking machines are in use now. The automatic letter sorting machines have been installed at major incoming mail centres of Mumbai & Chennai. Post Office today has its own V-Sat net work all over the country and delivers money orders through satellites within a couple of hours at no extra charges.

History of a country creates interesting and unusual postal history incidents and collectibles. This applies to India also. When India was partitioned on 15th of August 1947, the Indian Exchange Post Office for Foreign Airmail, which was in Karachi at that time, went into Pakistan, but it continued to serve as the The Indian Exchange Post Office for Foreign Mail till 31st October 1947 and it was transferred to New Delhi on 1st November 1947.

The formation of East Pakistan left Assam with practically no surface communication system. Actually the railway system in between Assam and rest of India, went into East Pakistan. Therefore a special airmail service was established in December 1947, between Calcutta and Gauhati, which carried all first class mail by air, whether airmail surcharge was paid or not. Similar arrangements were established in December 1947 in between Delhi and Srinagar for J & K State.

Another interesting example is the Postal Administration of Gulf Countries which was with India before Independence. The Administration was being handled by Karachi Post Office at that time. Therefore, Pakistan stamps were used in such Gulf Countries like Muscat & Dubai, before being handed over to British Postal Agency on 1st April 1948, by Indian Postal Administration. Only Postal History alone can tell us that there was an Indian Post Office working at Kathmandu in Nepal in the name "British Legation Post Office". On 1st day of April 1948 its name was changed to Indian Embassy Post Office. This Post Office was closed on 12th April 1965.

India had four Post Offices in Tibet, such as Lhasa, Yatung, Phanjong and Gyantse. First Indian Post Office to be closed in Tibet was at Lhasa. Slowly the other Post Offices were closed and Gyantse was the last Post Office which was closed in 1953.

Another interesting case is that of Chachro. During 1971 war with Pakistan, Chachro was taken over by Indian Army. It remained with India for many years. Even pin code was allotted to this Chachro Post Office which was 344503. It was handed over to Pakistan under Simla Pact. There are several interesting episodes in the modern postal history of India. During 1987-1988, due to suspension of road transport in the hills of Darjiling, Gangtok, the Capital of Sikkim was cut off from India. There was no other communication system between Gangtok and rest of India. Therefore, on 7th January 1988 the first Helicopter Mail Service was introduced in between Gangtok and Bogdogra, Siliguri. This was the only Helicopter mail service in India which

was started as a necessity and remained in operation till December 1988. Some times the Postal Markings which are a part of the Postal History, tell a very interesting story. Airmail post marks confirms that a mail has gone by air. But the supplementary post mark "By surface" on an Air Mail Envelopes confirms that the mail has gone by surface route from the office of exchange. This may happen due to insufficient postage paid for transmission by air or non availability of air service on that particular route.

Salvage or Crash Mail Covers from 1949 to 1963, are the only proof which proves how the Night Air Mail Service was working, at that time. As NAS otherwise, has no special postal marking, it is very hard to prove that a mail has gone through Night Air Mail Service.

The knowledge of postal history gives a clear picture of a postal history item. I am narrating an interesting incident which happened with me in the year 1970. One day, I was sitting with a leading philatelic dealer, who offered me a Crash Cover and told me that he would not be responsible if the said cover is proved fake in future. I examined the cover and purchased it from him and inquired from him that why he was saying such things. On this he told me that he could not understand that how a cover posted on 20th January 1951 from Jamnagar in Gujarat, could involved in an air crash on 21st morning of January 1951 at Calcutta. The distance between Jamnagar and Calcutta is more than 2300 kms. That is why, he thought that it might be proved forged in future. But I told him that the postal history is narrating another story, that the air mail cover flew from Jamnagar to Bombay on 20th January by air on the daily schedule flight. The same evening the said mail was loaded on a Nagpur bound plane under Night Airmail Service. The said letter reached Nagpur by midnight at about 12.45 A.M. on 21st January 1951. Then there, it was sorted and loaded again on the Calcutta bound plane which left Nagpur at 2.00 A.M. the said plane crashed while landing at Calcutta at about 6.00 A.M. on 21st Morning. Thus we can see that how this mail was involved in the crash within 24 hours of its posting, from a place which is apart by 2300 kms.

Now having conveyed the members of Postal History, I would like to request my friends to take up modern Postal History beginning from 15th August 1947. Right earnestly, we have Postal History in abundance so far British India Postal History is concerned, but we have to build up our own Postal History commencing from 15th August 1947.

(With due courtesy to the author SIPA also reproducing the Modern History articles).

JAI HIND



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