



SIPA

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Quarterly

PENNY BLACK
& RED 18

PORTUGUESE
INDIA - 20

Editorial :

QUIZ / JOKE MASTERS

Fortunately, rather unfortunately yours' faithfully had opportunity to witness three quiz programmes in person and one quiz chapter in a recently published book. Two of the programmes were district level ones and the other one was state level. The book has been written by a well known philatelist who goes around schools day in and day out and creates awareness of stamp collecting, really creates awareness and the endeavour is whole heartedly appreciated. (really appreciated)

However in these four cases, it was observed that about around 20% of wrong answers were accepted as correct ones and for one or two questions which were not answered after full rounds, the quiz master himself gave answers out of which one was wrong. As it was not contested by the audience and the competitors, the wrong answers given by the quiz master got 'authenticity'. Even though one or two philatelists present at the programme knew the correct answers they didn't want to disturb the proceedings and kept quiet.

As known, Quizzes are testing grounds for quick expression of knowledge generally and philatelic knowledge specially at philatelic exhibitions.

Coming to the above said book "Philately Quiz" forms a part and occupies five pages with 50 questions and answers. Four answers given were wrong, for three answers the questions should have been different and for one there is a choice of two answers whereas the stamp referred in the question has got a clear answer. Such is the plight of a permanently 'recorded' quiz programme in a book of philately.

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It is a known fact that, just one wrong judgement itself can change the final outcome of a in-person quiz competition even without the knowledge of the competitors. In a situation where the 'decision of the quiz master' is final and no appeal is generally gone through, the competitors will put the wrong answer in to their knowledge bank. How pitiable it is..?

So what can be the moral of the discussion,

Quiz masters should not be fixed at the "Whim and fancy" of the organisers. They need not be an entertainer by cracking some jokes and bringing laughter by monacting. They need to be seasoned collectors of considerable years, knowledgeable with all classes of exhibits, have through knowledge of at least Indian Stamps (1852-Till Date), experienced enough with preparations of at least a few classes of exhibits. etc. They should be selected from an approved panel set up by an knowledgeable body like a national, state philatelic association. Otherwise, the 'Fixed up' quiz master should be asked to prepare his complete programme, (questions and answers) sent to a recognized local philatelic association and got it cleared and accepted.

Such arrangements alone will put authentic knowledge into the brains of the youth competitors and can promote philately in the real sense.

- Editor

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THE NEED FOR PENNY RED

Mr. Abijit De
Life Member, SIPA

PART II (Contd. From Page : 12 of Jan - Mar 2025)

From the time the Penny Black was issued on 6th May 1840, red Maltese Cross cancellations were used to ensure that the stamps were not reused. However, soon Sir Rowland Hill started to report that all types of tricks were being played by the public to reuse the Penny Black stamps. He also noted that a chemical called creosote was being used to remove the red cancellations.

As a result in between May and December 1840 a series of trials took place to find alternative colours and inks for both the stamp and the cancellation. The Printers specially manufactured many special inks, and used many other different established inks to try out their security, including black, lilac-rose, and shades of blue, green and red, and thereafter chemists held trials on the sample stamps with various chemicals. Even after a decision for using red ink, the different red colour inks were put on trial too, to choose the most tamper proof one. Similarly, various types of inks and dyes were tried out for the cancellations. After trials, it was found that good quality carbon black printing ink, with alkanet root, a natural dyeing agent, added to it, proved to be the best for cancellations. Finally from 30th December 1840, Penny Red stamps started to be printed using the old Penny Black plates, with cancellations to be made with black ink.

Once the Penny Red stamps were introduced, their sales lasted for 40 years in various variations, with more than 400 printing plates used, with the first sales taking place on 10th February 1841. It is obvious that because of the relatively slow printing process at that time, first a substantial stock had to be built up, before sales could start, which was the reason for the difference in between the date of start of printing and of sales.

The above dates give an idea as to why the original Penny Black stamps are currently so expensive to buy if in good condition, and why Penny Red stamps are relatively cheaper, except for those printed using Plate 77, which printing plate was used to print relatively less sheets.

THE PENNY RED REPRODUCTIONS BY ROYAL MAIL



As a follow up to the Penny Black reproductions of 2000, the Penny red was reproduced by Royal Mail in 2011. A part of the Presentation Brouchure Cover is shown here, along with the block of 4 reproduced stamps. Once again, one can enjoy the full impact and see details of the original Penny Red stamp when viewing this reproduction.

The Penny Red reproductions shown here went through the same process as the Penny Blacks, so further details need not be repeated.

However, for printing the stamp, it was reproduced by printing in intaglio using a Giori Intaglio colour 8 press by John. Enschede stamps, Haarlem, The Netherlands. The front of the stamps were printed using one-colour intaglio, where as the reverse, where the message "Facsimile" is printed to ensure it is differentiated from the original, was printed using one colour offset. The reverse side is shared here above. As this reproduction is of the earliest Penny Red, there are no perforations. The information from the Presentation Pack states that the paper used is a base FSC uncoated, OBA free, non gummed and non watermarked paper, and each printed sheet contains twelve columns of five blocks of four stamps, thereby making a total of 240 stamps for each reproduced sheet.

PERFORATIONS AND POST OFFICE NUMBER CANCELLATIONS

As already mentioned earlier, perforations for stamps started only in 1848, and therefore the 3 Nos. Penny Red stamps shared here, are issued after that year. Earlier, as can be seen from the Penny Red reproduction discussed here above, both the Penny Blacks and Penny Reds had no perforations.

Another interesting trend during this early period of uniform postage services was the development of a growing number of sophisticated cancellations, called Postmarks, to supply more information about the origin and journey of each posted letter.

Initially, in 1840, Red Maltese Cross cancellation on Penny Blacks were used, followed by black Maltese Cross cancellations in Penny Reds. Cancellations were used to ensure that the stamps could not be reused, so there was no concern about ensuring that the stamps illustration can be seen properly. In 1844 the Maltese Cross cancellation was replaced by an obliterator called "1844 type", where oval shaped bars surrounded numbers, which indicated the post office from where the letter was posted. This type of cancellation was followed by the "Duplex" cancellation, where the first cancellation showed the name of post office and date of posting, and the second cancellation, which normally was placed on the face of the stamp, showed the post office's number. These bar type cancellations can be seen on the 3 nos. Penny Red stamps shared here. An example is shared here under.

The first Penny Red shown here has cancellation no.13, which was used for the post office at a place called Ambleside, in what was then called Windemere county,



England, from 1844 to 1897. The Cancellation on the other 2 stamps are not very clear as the full cancellation has not fallen on the face of each of these stamps. This is because these Post Office

Cancellation numbers are probably 3 digit ones and not 2 digit ones. Therefore, if I guess the Second Penny Red shown here, has a cancellation number 911, that will belong to Elham Post office, Norfolk, which used this cancellation from 1882 to 1906. The third Penny Red seem to have a Post Office number the looks like 451. which belongs to Lewes and Lewes Station Post Offices, in Sussex county, which was in use from 1844 onwards.

Incidentally, Windemere, is currently a town within the county of Cumbria and is currently located within the Lake District National Park of England, which lovely area has inspired many authors. This town has got its name from the Windemere Lake which is situated 1 Km. from it. This town had earlier given its name to the county within which Ambleside was located. Ambleside is now located in the same county and district as Windemere, and it is located at the head of Windemere Lake, England's largest natural Lake. Ambleside is also famous because Rydal Mount near that town is where William Wordsworth and family resided for 36 years, and where many of his beautiful poetry was inspired. (This paragraph is just to illustrate how each of these post office numbers and the areas they served, if examined closely, can bring out a lot of interesting history. National Geographic had in fact published some articles where the US code was used instead of the place. This was about 3-4 decades ago.)

As far as the 2 Penny Reds shown here above is concerned, both were issued before 1858, because after that the Maltese Crosses on top were also replaced by numeral codes, to indicate the stamps position on its sheet in a more proof manner.



The Penny Red shared here was obviously issued after 1858, as it has the corner codes on all the 4 sides. The alphabetic number code for all 4 corners was first tried out on the Two Penny Blue, before being used for these stamps. The ink used for the Penny Blue had also been changed to

make it tamper proof, when change over to Penny Reds were made.

One can also make out why these post marks were called Obliterators, from the way the entire design of the stamp had been defaced by such cancellation. After all the objective of such cancellations at that time, as seen from examples from many other countries during this period, including the USA, was to completely deface the surface of the stamp so it couldn't be reused in any way, as that would deprive the Government of this revenue.

CONCLUSION

It is perhaps a very fortunate decision by Royal Mail as far as collectors are concerned, that these 2 famous stamps have been reproduced, because the way the obliterator cancellations have been used on these historical and more than 175 year old stamps, it would be almost impossible to appreciate the full beauty of this very detailed design. Secondly, since these have been reproduced from the original plates, one doesn't have to pay a large sum of money for buying the original stamps for ones collection, in order to say that you have a Penny Black!!

ACKNOWLEDGEMENTS

I would like to acknowledge that the material referred to in order to create this article are as follows :

1. The Complete Guide to Stamps and Stamp Collecting - Dr. James Mackay.
2. The 88 Page "Post Office numbers of 1840-1890 for England and Wales", down loaded from the Internet.
3. Royal Mail's Presentation Packs of 2000 and 2011 containing the original reproductions mentioned in this article.
4. Blogspot on "British Stamp Reproductions" issued on June 28, 2014.
5. The Independent Newspaper's news about Stamp Show 2000, in a report dated 24th April 2000, downloaded from the Internet.
6. Collins "Gem-Collecting Stamps" pocket reference book, published in 1999 All the stamps and philatelic material used in this article are from my collection.

Author

Mr. Abhijit De, a Life Member of SIPA has been a stamp collector from the age of eight, but became a Philatelist only after retirement after 37 years of Service in 2 different companies, including the Fortune 500, Public Sector Petroleum Company, Bharat Petroleum Corporation Ltd. After 2012 he has done research beyond stamps, to include studying FDCs and Cachets, Information Pamphlets, stamp designing and printing techniques.



* * * * *

PHIL-BITS No.11 :

1. The first exhibition exclusively for stamps was held in Dresden in 1870.
2. The first album for stamps was published by Lallier of Paris in 1862 in French, German and English.
3. The first philatelic periodical, the stamp collectors Magazine was first published in Feb. 1863 and lasted 12 years.
4. The first postal museum housed separately from other exhibits was the Reich Post Museum, Berlin founded by Heinrich von Stephen in 1872. The museum was partially destroyed during the Allied bombardment in the Second World War.

-Shruthika Balaji

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POSTAL HISTORY OF PORTUGUESE INDIA

Dr. NARENDAR KUMAR SABOO

Life Member, SIPA

History :

In the year AD 1498, Vasco da Gama was the first Portuguese navigator to arrive at west coast of India. After the conquest of Goa, Alonso de Albuquerque started the regular correspondence on 25th November 1510. between Lisbon and Portuguese India. Portuguese India comprised of GOA, DAMAN, DIU (along the Gujarat border) and two small areas of DADRA and NAGAR HAVELI (these two territories were taken by India in 1954.

Postal History :

A regular correspondence began from 25th November 1510 between the Lisbon court and the Viceroy. In those days' correspondence was normally sent in triplicate so as to offset any losses caused by monsoons or pirate attacks. One copy would be sent by the Flagship and the other two were given to captains of other ships. The risk was very great and at times only one copy survived. Letters were also sent by overland route. None of the early letters showed any post mark but only name of the addressee (Fig 1).



Fig 1 Written on parchment and dated from Lisbon 20th Feb. 1640

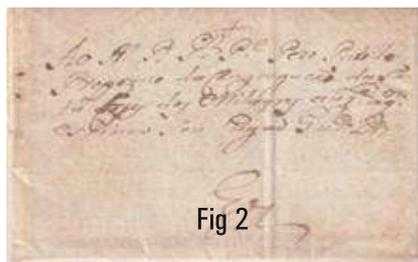


Fig 2

Early Mail to Goa

1791 letter to the noble priest Antonio Xavier of the Congregacao de santa Cruz dos Milagres established in Goa in 1682. (Fig 2)

However, it was at the end of XVII century that the first attempt to establish a regular overland correspondence between Portugal and Portuguese India. The Governor approved the exchange of mail between Goa and Lisbon on 17th march 1798. On receipt of official letter from Lisbon the Goa maritime mail was started. This was followed by a local Goa **COR MARITIMO** postal mark which was applied on outgoing mail from 1813 to 1821

Mail was started to be exchanged between Portuguese India and British India as per treaty of 1822 Via Belgaum and Malvan. On 31st may 1826 Joaquim Tomas suggested that letters going to north via Vengurla would reduce the



distance and the rate. The letters to south were sent via Karwar. The movement of correspondence between Lisbon and Goa was very irregular. By an order on 13th October 1838 the

mail between Portugal and Portuguese India was sent through sea route from Gibraltor to Alexandria and further from Gibraltor to Bombay. They were sent thrice a month from 1859, four times a month from 1868 and five times a month from 1875. Though Government maintained the overseas and internal postal services at the same time they were managed by one unit "Correio de Goa'. Human carriers transported the mail within Goa.

Most of the letters were written by Castro family and were hand carried and by passed the Bombay or Goa post office. Later the letters delivered to the Bombay post office destined to Goa had a Bombay Hand stamp. The postage was paid at the border without any town mark or postage rate.

As per government order of 17th February 1841, five postal administrative circles were established (Panjim, Mapusa, Bicholin, Ponda & Margao). The mail would leave on Sunday, Tuesday and Thursday and use to arrive on Monday Wednesday and Friday. Home delivery was also started on Payment of 6 reis and 12 reis depending on the distance. For non-payment of home delivery, the letters were collected from the Post office.



Damao post office.

Damao was seeded to the Portuguese by the Sultan of Gujarat in 1558. The District of Damao consisted of Damao, Dadra and Nager-Haveli. In earlier days Damao was spelt as DAMAUN. Damao was under British Administration since early 19th century. The Bombay presidency proposed to Portuguese India to establish a British P.O. This proposal was accepted. The P.O. was with in the Surat jurisdiction.

Diu post office

The former Portuguese possession of Diu is located on the Gujarat coast. Till the year 1857, there was no regular service to Diu, all the letters between Goa and Diu would sail in ships. But during the monsoon, there was no communication between these two places. There is no information regarding the Early Post Marks also.

Cancellations used with Period



1813 to 1821



1823 to 1839

1839 to 1842

1842 to 1843



1843 to 1853

1866 to 1871

Town Cancellations



1857 to 1858

1863 to 1866

1860 to 1869



18 60 to 1870

1856

1859



1855 to 1867

1855 to 1862

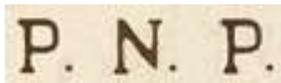
1868 to 1871



1839 to 1842

1844 to 1860

(P.P. was used in towns **Bicholim, Mapuca, Margao & Ponda** in Vermillion, Violet and Reddish-brown colours)



1869 to 1879

This was used in towns **Bicholim, Mapuca, Margao & Ponda**



1858 to 1866

Was used for **FREE POSTAGE**-Recorded from **Bicholim, Mapuca, Margao**



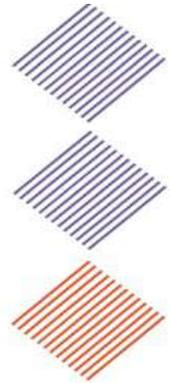
1848 to 1855

Registration (Reddish brown colour)

GOA GRID CANCELLATION - Vermillion, Violet and Black

The Postal Regulation of British India and the introduction of stamps in Goa. In 1854, the Bombay Post Office also carried out a postal reform, which resulted, among other things, the introduction of postage stamps to be compulsorily affixed to certain classes of correspondence. In this case included are the letters that were sent from Goa to English India, which because they had to pass through English territory had to come franchised with the corresponding stamps of English India. For this purpose, the Correio de Goa began to have these stamps, in order to be affixed to the cards. But it was not enough to put the stamps, they had to be rendered used, in such a way that the English post office and that it would not harm the interest of the shippers, since to prevent its theft. They inscribed the shippers on the stamps the words "stamped". However, this practice was prohibited as It is a specific example of rendering useless the English stamps a silent mark, known as "Goa Grid", and which we see in letters from Portuguese India. The post office in Bombay, sent it to Goa, this mark was applied by the Goa Post Office (there was no English post office in Goa), and therefore has place to be collected as a postmark of Portuguese India

GOA GRID CANCELLATION
Vermillion, Violet and Black



FEW EXAMPLES with different cancellations

A HAND STRUCK post mark of '**CORMARTIMO**'(Sepia coloured) manufactured locally and used in outgoing mail with the rate written as manuscript of 80 reis to Portugal. **Very few such Letters are known so far.**



The letters travelled via the Cape of Good Hope.



Sepia coloured '**CORMARITIMO**' Letter sent from Goa by the Chief Judge, Joao Osorio de castro Sousa Falcao to Lisbon **probably by a French packet** with a manuscript postage of 80

reis. Black stamp at the Top "**COLONIES PAR/ST MALO**". The letter was carried via France (St. Malo) to Lisbon. This is a rare route. The two routes to Lisbon were 1. Goa-Bombay-Cape of Good Hope and 2. Goa-Bombay-Suez Canal.



Goa to Macau Black coloured **Boxed 'CORMARITIMO'** 12th May 1821 paid the first postage rate of 50 reis. The route was- Goa down the coast, up to the Indian coast to Calcutta, from there to Asian

Islands and up to the pacific to Macao.

The word **GOA** was incorporated in the hand stamp in different sizes and colours from 1823 to 1871. **Goa to Mozambique** Black colour **'GOA'** slant letters. This Letter has date in Hindi on the back which is equal to English year 1869. There is no postal marking or postal rate as was common for all incoming mail in Mozambique until 1877.



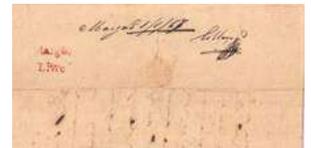
This postal marking was used as pre-payment of letters to Bombay or letters via Bombay overseas. They were in **RED** and **BLACKISH BROWN**. Used for a short period

**PAGOV PORTE
DO COR
GOA**

The Official letter were post marked by **'LIVRE'** (free of postage for official letters) along with letter written S.N.R, Date and Signature (manuscript)



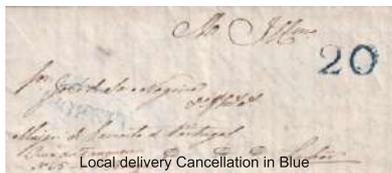
Mapuca (Sepia) Livre



Margoa (Red) Livre



Copy of BACK SIDE



Hand carried letter from Goa to Lisbon Jan.20th 1842, carried by hand and posted locally at Lisbon showing local postage rate of 20 reis

with local delivery cancellation in Blue



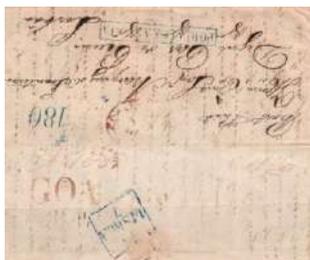
GOA Boxed MARK

This was introduced in 1854 with different colours in Red, Sepia and Violet. The Rectangle Boxed cancellation showing **GOA** in upper half and **P.P.** in Lower half. Sometimes the P.P. was missing

GOA GRID CANCELLATION



Disinfected Letter, From Panjim to Lisbon. Disinfected and Marked with Black stamp.



GOA P.P



GOA P.N.P

GOA Cancellation was used for a long time in different form P.P. (Postage Paid) below and above **GOA**, without P.P. and P.N.P (Postage Not Paid)



Blackish Brown to Bombay



Red to Lisbon



Following the mandatory usage of postage stamps for letters outgoing from Goa or incoming from British India (from 1854 to 1871), had to be prepaid in British India stamps, and **CANCELLED** by a lozenge Cancellation known as **GOA GRID**. Covers showing **all the Three colours along with the GOA boxed cancellation**

DAMAUN

FRONT

BACK



AN OUTSTANDING COVER from Margao, in Goa to Damao (Damaun). This cover seems to be rare to my knowledge sent in the Pre stamp period of Portuguese India from Goa to Damao (Portuguese India territory) with British India stamps, via British territory (Belgaum Canc.no:85 via Bombay and



arriving at a British post office in Portuguese India territory

India Lithographs used in Damaun

Cancelled with a Diamond of Bars with 13 in centre



Cancelled by Diamond of Dots (9X9), with Boxed cancellation of DAMAUN

East India Issues

British India stamps were used from 1854 to 1884 from Damaun, (since the post office was maintained by British India postal Services). **On March 31st 1884 Portuguese authorities took over from British India post.**



East India issues used from DAMAN with a Canc.: **DAMAN in Circle and 3/B-19**



Registered letter (Box with four Lines) from Damaun to Bombay with Diamond of Bars with No: 13 Cancellation. Also semi-circular cancellation of DAMAN IN RED

New Finding



New Finding: Cover from Daman to Bombay Cancelled with 'B' in a box of 8 bars and was used for a short period



DAMAN stamped on the back a photocopy

Ref; Portuguese India by Barreios ; Pre Adhesive by Luis Frazao.

Author :

An Ophthalmologist by profession is deeply involved in philately. Main interest being PORTUGUESE INDIA. (Traditional, Postal History, Postal Stationary). Had participated in many international exhibitions and has won high awards.



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POSTCROSSING IN TAMILNADU 2023

Dr.T.Jaisakthivel
Chennai

World Radio Day Celebration in CHENNAI - A Celebration of Peace Through the Airwaves

On February 26th, 2023, Chennai came together to celebrate World Radio Day at Chess Square, Nageshwara Rao Park, Mylapore. This global event, observed annually on February 13th, recognizes the power of radio in promoting peace and understanding.

The Chennai celebrations, held a bit later due to scheduling constraints, focused on the theme "Radio and Peace." Attendees gathered to discuss the important role radio plays in fostering dialogue, providing vital information during emergencies, and promoting cultural exchange.

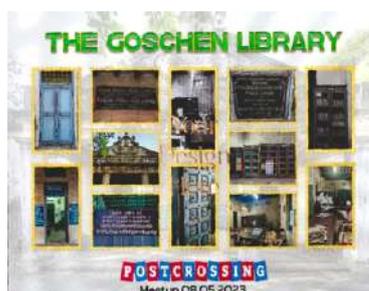
Highlight of the event was the release of a specially designed World Radio Day 2023 meet-up postcard. This commemorative postcard served as a tangible reminder of the day's theme and the importance of radio in our lives. Attendees had the opportunity to meet and discuss the theme with fellow radio enthusiasts, and even sign the postcards, adding a personal touch to this unique celebration.

The Chennai World Radio Day event served as a powerful reminder that radio continues to be a vital source of information, entertainment, and connection, even in the age of digital media. By bringing people together to celebrate the power of radio, the event highlighted its enduring role in promoting peace and understanding across communities.

Postcard Enthusiasts Gather at GOSCHEN LIBRARY for Meetup and Special Postcard Release

Postcard lovers in Chennai came together on May 8th for a special meetup held at the historic Goschen Library in Chintadripet. The event, which drew a crowd of enthusiasts, centered around the release of commemorative Goschen Library postcard.

The meetup provided a warm and welcoming space for attendees to connect with fellow postcard collectors and share their passion for travel, culture, and friendship. Participants also had the opportunity to learn more about the Goschen Library itself, a remarkable institution that has served the community since the colonial period.



Established as Rao Sahib P. Vajiaragavulu Chetty's public library, the Goschen Library boasts a rich history. The foundation stone for the building was laid in 1926, and the library was formally opened three years later by Viscount

Goschen. Today, it stands as a testament to Chennai's literary heritage.

The highlight of the event was the unveiling of the special Goschen Library meetup postcard. Attendees enjoyed the chance to discuss the postcard's design, meet other collectors, and even get their postcards signed.

The meetup served as a successful celebration of both the art of postcard collecting and the enduring legacy of the Goschen Library.

Postcrossing Enthusiasts Celebrate International Traffic Light Day in CHENNAI!

Postcrossing lovers in Chennai united for a unique celebration on August 5th, 2023, marking International Traffic Light Day. The event, held at the renowned Annai Violet Arts and Science College in Ambattur, Chennai, brought together postcrossers and road safety advocates for a memorable morning.

Participants enjoyed the special release of postcards featuring the theme of International Traffic Light Day. This creative initiative aimed to raise awareness about road safety, traffic regulations, and the crucial role traffic lights play in ensuring smooth traffic flow in Chennai's bustling roads.

The meetup at Annai Violet Arts and Science College provided a platform for postcrossing enthusiasts to connect, share their passion for postcards, and celebrate the importance of road safety.

World Photography Day Celebrated with Postcard Enthusiasts in TIRUVANNAMALAI

Photography enthusiasts and postcard collectors gathered in the historic city of Tiruvannamalai on August 19, 2023, to celebrate World Photography Day. The event, held at Sparsa on Chengam Road, marked the first meetup of the Tiruvannamalai Postcrossing community.

Participants explored the rich history of Tiruvannamalai, a city known for its spiritual significance and iconic landmarks like the Arunachala Mountain and the Arunachaleshwara Temple. The meetup also included a photo walk through the city, allowing attendees to capture the essence of Tiruvannamalai through their lenses.

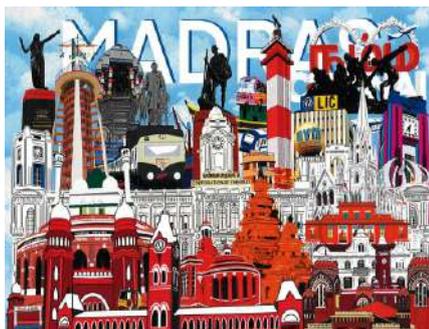
Adding a unique twist, the event culminated in a postcard exchange, where participants shared their experiences and the beauty of Tiruvannamalai through handwritten messages and photographs. Tiruvannamalai has a long history of being documented by renowned photographers like Henri Cartier-Bresson and Winthrop Sargeant. This meetup aimed to continue that legacy while fostering a community for photography and cultural exchange.

Postcrossing Enthusiasts Celebrate Madras Day in CHENNAI!

Postcard lovers and stamp collectors gathered in Chennai on August 20th to celebrate Madras Day, a day dedicated to the city's rich history and heritage. The event, held at the iconic Gandhi Mandapam in Guindy National

Park, was a joyous occasion for members of the local postcrossing community.

The meetup offered a unique opportunity for attendees to share their passion for postcards, cultural exchange, and the art of storytelling through snail mail. Participants enjoyed releasing specially designed postcards featuring Madras in its iconic style.



“The meetup was a fantastic opportunity to meet fellow enthusiasts, make new friends, and discover the joy of connecting with people from around the world,” said a spokesperson for the event. “We look forward to making this a recurring event and celebrating Chennai’s unique culture through the magic of postcards.”

The Chennai Postcrossing Meetup is a testament to the growing popularity of postcrossing, a global phenomenon that connects people through the exchange of postcards.

MADURAI Postcrossing Meetup - A Gathering for Postcard Enthusiasts

Philatelic Society hosted a successful Postcrossing Meetup on September 5th, 2023, at Latha Madhavan Educational Institutions in Alagarkoil, Madurai. The event brought together postcrossing enthusiasts from the region, including teachers and students, to celebrate their love for the hobby.

The meetup commenced at 4.00 PM and provided a platform for postcrossers to connect, share their experiences, and discuss the joys of postcrossing. Participants had the opportunity to meet fellow enthusiasts, sign postcards, and engage in lively discussions about this unique way of connecting with people worldwide.

CHENNAI Celebrates World Postcard Day 2023 with Enthusiasm

Postcard enthusiasts in Chennai gathered at the Discovery Book Palace on October 1st, 2023, with people who share a love for the traditional art of snail mail correspondence.

The afternoon kicked off with a screening of an exclusive documentary dedicated to World Postcard Day. The Documentary was produced by Jegadeesh. This was followed by the exciting release of two sets of commemorative postcards: A special "Meetup Card" designed for the Chennai event and collection featuring portraits and quotes of 12 renowned Tamil writers.

These limited-edition postcards offered attendees a unique opportunity to share a piece of Chennai’s culture and literary heritage with the World. The event served as a reminder of the enduring charm of postcards in a world

dominated by digital communication. It provided a platform for attendees to connect, share their passion for Postcrossing, and celebrate the simple joy of sending and receiving handwritten messages.

MADURAI Celebrates World Postcard Day with 3rd MAPNA Postcrossing Meetup

Postcard enthusiasts in Madurai gathered at the Gandhi Museum on October 1st, 2023, to celebrate World Postcard Day and participate in the 3rd MAPNA Postcrossing Meetup. The event kicked off at 10.00AM and featured a variety of activities centered around the joy of postcards and postcrossing.

Participants commemorated the importance of postcard in communication and cultural exchange. In the MAPNA 3rd Postcrossing Meetup local postcrossers shared their experience and passion for the hobby through engaging talks. Attendees had the opportunity to connect and discuss postcards and postcrossing activities. The event uniquely connected with 144 other postcard association and clubs across India through an online platform, fostering a national spirit of community among postcrossing enthusiasts.

The 3rd MAPNA Postcrossing Meetup in Madurai served as a vibrant platform for postcard lovers to celebrate their shared passion, exchange ideas, and forge connections within the local and national postcrossing community.

SALEM Celebrates World Postcard Day with Enthusiasts Meetup

A vibrant group of youngsters in Salem gathered near the Kalaigai Staitu in Anna Park on October 6th to celebrate World Postcard Day. The meetup, organized to promote the art of letter writing and postcrossing, saw enthusiastic participants and lively discussions.

The event focused on recent trends in postcrossing, a global phenomenon where individuals exchange of postcards with strangers from across the World. Participants engaged in discussions about the joys of receiving and sending physical mail, the creativity involved in postcard design, and the unique cultural insights gained through postcrossing. The meetup not only rekindled the spirit of traditional communication but also fostered a sense of community among young enthusiasts in Salem.

CHENNAI Celebrates Postcards, Air Force, and Philately in Unique 3-in-1 Meet-up

A special event took place on October 9th, 2023, at the University of Madras in Chennai, bringing together three important



celebrations : Indian Air Force Day, World Post Day, and National Philately Day. The unique "3-in-1 Meet-up" invited attendees to discuss their love of letter writing, share favorite postcards, and create new ones together. The event fostered a space for conversation and connection, all centered around the joy of written communication and philately.

"The gathering was filled with engaging conversations, memorable exchange, and a delightful sharing of postcards," said Vishwa Bharathi one of the event's organizers. "People brought along their most cherished pieces, and it was a joy to see the passion for postcards and written communication." The event served as a unique way to celebrate these three important occasions. 1. Indian Air Force Day (October 8th): The meet-up acknowledge the Indian Air Force's dedication and service, 2. World Post Day (October 9th): The event highlighted the importance of postal services and their role in connecting people across the globe. 3. National Philately Day (October 13th): The gathering celebrated the rich history and tradition of stamp collecting.

The "3-in-1 Meet-up" proved to be a successful and enjoyable event for all those participated. It offered a chance to learn, share, and celebrate the power of communication and the beauty of physical mail.

CHENNAI Celebrates National Postal Week and National Cinema Day with Unique Meetup

A special event combining National Postal Week and National Cinema Day was held on October 13th, 2023, at the Viscom Classroom, Department of Visual Communication, Avichi College of Arts and Science in Chennai. The event, which drew attendees interested in both postal history and cinema, offered a variety of activities.

A special meetup card was unveiled, commemorating the unique crossover theme of the event. The meetup provided an introduction for those new to postcrossing, a hobby where individuals exchange postcards with people worldwide. A presentation explored the fascination world of cinema themed stamps and the history of picture postcards (PPC) in South India.

The event concluded with a screening of the documentary "Postcard Tales," likely delving deeper into the world of postcards and their connection to people and places. This innovative meetup successfully merged the celebration of both National Postal Week and National Cinema Day, offering attendees a unique and engaging experience in Chennai.

ARUPPUKKOTTAI Hosts its 1st Official Postcrossing Meetup

On November 6th, 2022, Aruppukkottai held its very first official Postcrossing meetup at the Calipha Umar Research Laboratory (FazRu Wedding Event Hall) located on Vazhavanthapuram Muslim Street. The event, which went from 12:00 pm to 1:00 pm 1ST, was conceived and

conducted by CALIPHA UMAR RESEARCH LABORATORY - FORTARUMBU.

The meetup offered a unique opportunity for local postcrossing enthusiasts to connect, share their passion for the hobby, and participate in two exciting activities. The event marked the release of a brand new picture postcard, likely featuring a local landmark scene from Aruppukkottai. This special postcard would have been a cherished memento for attendees and postcrossing enthusiasts alike.

The meetup provided a platform for postcrossers to meet in person, exchange postcards, and get them signed by fellow enthusiasts. This fostered a sense of community and connection among local postcard lovers. The 1st Official Postcrossing Meetup in Aruppukkottai was a resounding success, bringing together hobbyists and celebrating the joy of exchanging postcards.

CHENNAI Postcrossing Enthusiasts flock to Pallikaranai Marshland Park for 14th Meetup

Postcrossing lovers in Chennai gathered at the Pallikaranai Marshland Park on December 24th, 2023, for the 14th Chennai Postcrossing Meetup. The event, which began at 10.00 AM, provided a unique opportunity for attendees to combine their love for nature and the joy of exchanging postcards.

The morning kicked off with bird watching, allowing participants to explore the diverse avian life inhabiting the marshland. This was followed by lively discussions about postcrossing, a hobby that connects people worldwide through the exchange of physical postcards. The meetup concluded with a friendly tradition of signing meetup cards, creating a cherished memento for all those who attended.

The 14th Chennai Postcrossing Meetup served as a delightful platform for hobbyists to connect, share their passion for postcrossing, and appreciate the beauty of the Pallikaranai Marshland Park.

Author :



Prof. Jai Sakthivel, Assistant Professor in the Department of Journalism and Communication at the University of Madras, has an impressive career in the realm of communication. He is the author of 12 books delving into the fascinating world of international radio and Ham radio.

Dr. Jai Sakthivel is a collector of radio related stamps and has exhibited upto National level with awards. Currently, Dr. Jai Sakthivel is embarking on a book about postcrossing.

PS : May be the press release after the post card meet up on 8th May 2023, got into the minds of Govt. authorities and GOSCHEN LIBRARY is being taken up for renovation.

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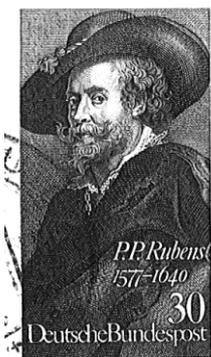
SIR PETER PAUL RUBENS

Painter Par Excellence

Edited by
Rolands Nelson
President, SIPA



During the first few decades after 1947, Independent India's cherished wing of India Post honoured quite a few famous foreign personalities through issue of commemorative stamps at regular intervals, like Henri Dunant (Red Cross), Annie Besant, (Theosophy), Eleanor Roosevelt (Human Rights), WM Halfkine (Medicine) etc etc.



It seems the policy is being diluted from the year 2015 onwards, whereby we are able to see a foreigner only on Indian stamps of joint-issues with other countries, like India-Serbia (Nikolas Tesla) India - South Africa (Oliver Reginald Tambo) etc.

As mentioned in the beginning in one such earlier issue, India brought into light the self drawn portrait of Flemish painter Peter Paul Rubens as a commemorative stamp issued on 4th April 1978 to celebrate his 400th Birth Anniversary.

ARTISTS SELF-PORTRAYED ON STAMPS

Throughout the ages many artists have indulged in the art of self-portraiture. Thematic collectors of "art on stamps" can make an interesting sideline collection of the self-portraits of various artists which have been used for stamp designs. These stamps are intriguing, for they tell us no more about the artist than he cares to reveal, and only occasionally does he present his real self to us. The self-portrait is usually painted with help of a mirror, so that the artist is concentrating chiefly on his own features, with the result that he seldom appears relaxed in the finished picture, but stares directly out of the canvas.

Belgium issued two stamps in 1930 for the Antwerp - Liege Exhibition. One of them shows a Rubens self-portrait, painted in 1623, and now in the Uffizi Gallery, Florence. This picture was later engraved by Pontius in reverse, and an old print of the engraving from the Royal collection at Windsor Castle was used for the 1 f. 75 value of Belgium's 1939 Rubens' commemoratives.



Perhaps the most interesting of Rubens' self-portraits is that shown on the 1 f. 50 value of the same issue? Known as 'The Artist with his First Wife', it was painted when he was thirty two and his newly-wed wife, Isabella, only eighteen. Rubens painted himself and his wife in the shade of a honeysuckle vine. Both wear fashionable costumes, braided, embroidered and adorned with lace. It is a fine example of his early style of portraiture, showing a great precision and a wealth of detail. This lovely work can be seen in the Munich Art Gallery. Spain provides a further Rubens self-portrait on the 1 p. stamp of the 1962 paintings series. This depicts the head of Rubens from the left of his huge picture 'The Garden of Love', where he is seen dancing. The painting hangs in the Prado, Madrid.

Rubens is a painter who represented on canvas the joy and exuberance of life as no other artist has done. His painting was voluptuous. He had a passion for the living flesh and loved to depict the physical power of man and the gorgeous beauty of women.

He was born just 440 years ago when Flanders was in turmoil of a cruel religious and political struggle that during Rubens' life ended in the partition of the Low Countries, Protestant Holland being separated from the Catholic Southern Netherlands, the Belgium of today.

The Flemish people were the first among the Northern nations to awaken to art. Flanders in the 14th century was richest and busiest country in Europe, and the artists were treated with particular esteem by the princes. Cities rivalled each other to engage the finest and spared no economy in rewarding them. During the middle of the 14th century hatched the wonderful school of Flemish painting that ever after continued a long uninterrupted line of great masters, to reach its pinnacle in colossal shape in the person of Peter Paul Rubens.

Philately of course has honoured his name with stamp issues of many of his canvases and it is worthwhile to recall some of those fine stamps of particular interest in relation to the great painter.

Belgium quite naturally comes to the forefront with the most celebrated self-portrait of the artist which hangs in Windsor Castle on a 235 c. (S.G.558) of 1930, one of two stamps commemorating the exhibition of Art in Antwerp and Liege that year.

In 1939 a splendid set of eight stamps was issued by the Belgium Post Office with a surtax, the proceeds of which were for a fund for the restoration of Ruben's home in Antwerp. Two views of this magnificent edifice appear on two values. The 10 c.+5c. (S.G. 847) shows the vast courtyard and a portion of one of the wings of the building, while the 75c. + 5 c. (S.G.849) shows the monumental Hercules pavilion.

The high value of this set, 5 f. + 5 f. (S.G. 854) shows one of the great works of the master, 'The Descent from the



Cross' begun in 1611 and completed in 1614 for the Cathedral of Notre-Dame in Antwerp. It is a large stamp, the picture surface being 3 x 4 centimetres which allows for a fine reproduction of this painting, possessing several figures and much detail.

Rubens had not long returned from the traditional visit to Italy, that all the artists made, and this tableau shows him to be still under Italian influence. He is not yet the original artist he became.

It is a great picture arousing one's feelings of awe and pity to an extraordinary degree. The terrible anguish of the Crucifixion is over. The faithful few who have come under the cover of night to render the last office to the Dead are carrying the limp body of the Christ carefully down from the Cross. There is the beloved disciple, St. John, his athletic torso leaning backwards to support the weight. There is Joseph of Arimathea superintending the lowering of the precious burden, while St. Peter has mounted the ladder to gaze upon the divine face. Mary is there stretching out her arms with a mother's yearning for embrace, while Mary Magdalene clutches the foot she had one bathed with tears.



Perhaps the reverence the living feel in the presence of their beloved dead has never been so beautifully expressed in painting.

After this, Rubens painted a considerable number of religious subjects. A beautiful picture and a very celebrated one is shown on the top value of the Anti-Tuberculosis Fund set of Belgium devoted to a number of Ruben's paintings issued in 1963 of the infant Jesus with the child St. John and two Angels. The stamp, 6 f. + 2 f. (S.G. 1879) is a large one, the picture surface measuring 35mm x 45mm, the figures filling the entire stamp, the buff colouring upon their naked bodies casting a warm glow against the grey background. It was voted the **most beautiful stamp issued in 1963 at the 1964 philatelic Exhibition in Paris.**



The originality of the master is displayed in his 'Madonna of the Forget-me-not' (so called for this dainty flower partly frames the tableau) is a Virgin Mary that appears simply as a woman, with all the attributes of femininity, and holding a splendid child against her naked breasts. A realistic impression of terrestrial motherhood. It appears on the 6 f. + 2 f. (S.G. 1803) value of the Belgium set of 1961 in aid of a Tuberculosis Fund.



Rubens had a predilection for subjects which offered a pretext for grandiose spectacles. He loved to paint the nude figure and mass a number together and knead them as flour into dough, to spread them in beautiful splendour across a great canvas in gorgeous colour. A splendid example is shown on the high value 1 f. (S.G. 642) of the recent Liechtenstein set of three stamps issued in 1976 of Rubens' paintings, showing 'The daughter of Kerops' in multi-colour. Rubens was a great colourist having been influenced by the Venetian artists who made colour the vital element in their painting.

Rubens' range and power was extraordinary. In a Saar issue of 1953, on a 30 f. + 10 f. value (S.G. 343) shows the master in another vein. 'The Child with a bird', a seductive study of a child's deep fascination of 'a something' intriguing him. It is actually Ruben's young son.



He painted many portraits. The celebrated 'Velvet Hat' (so often wrongly called) 'The Straw Hat' that hangs in the National Gallery is shown in beautiful colour on the 15g. value of an art set of Paraguay issued in 1966 (S.G. Cat. Appendix). The delicate pearly flash that Rubens' brush so exquisitely interpreted on canvas glistens beautiful and bright in this picture. It is portrait of Suzanne Fourment, his sister-in-law. There is a very beautiful stamp in one of the painting sets of Liechtenstein of 1949 of a lovely portrait of 'A young girl'. It is shown on the 20 r. value (S.G. 270).

Rubens visited England in 1629 and was warmly received by Charles I, for whom he decorated the ceiling of the Banqueting Hall, Whitehall. He was knighted in 1630.



While in England he painted the portrait of the Earl of Arundel. A fine colour reproduction of this outstanding painting is shown in an art set of 1967 from Dubai (S.G. 254)



Two tableau of special interest in the already cited 1939 set of Belgium show Isabela Brandit, his first wife who died in 1626 in the 1.50 f. +25c. value (S.G.851) and the other,



the masterpiece in the Louvre, of Helena Fourment with her children whom he married in 1630 when she was sixteen and he was fifty-three, is shown on the 1 f. + 25 c. value (S.G.850)



Rubens loved life, and was like a king in Flanders. His magnificent banquets, his grand receptions, his fortune, his castles and the luxury he lived in did not spoil his artistic work nor his morality, for till the very end of his life he maintained an exceptional balance.

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1. A Celebration of Flemish Painting. Nigel Brown.
2. Artists self portrayed on stamps. A.E.Gould, Stamp Monthly, 1970
3. Peter Paul Rubens. Information Brouchure, India Post. April 1978.

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PHIL-BITS No.12 :

The Late Nawab of Bhahawalpur was one of the famous Royal collectors like King George V, King Forouk of Egypt and Prince Rainer III of Monaco. The first lot from his collection was offered in auction in December 1968. The 2nd lot covering the range of Queen Victoria, K.E. VII and King George V was offered on 13-14 February 1969 by Stanely Gibbons Auctions, London. The late Nawab had a fabulous collection which included some of the gems in philately. Included in the II auction was the 1897 Jubilee ½ c to 5 of Canada 16 values in half sheets of 25 valued by the auctioners @ 10,000/- In the India Section are included the early classics, a "Scinde Dwak" 1/2a white ½ a vermilion 91/2 Arches marginal block, the 4 Ans, 1854 first printing head inverted cut to shape. Gandhi service stamps set of 4. Included in the first sale this month were: 1926-33 IR centre omitted block of six and others. There are many items estimated priced over £1000/-.

(Courtesy : Stanley Gibbons Monthly, 1969)

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Children's Corner

BESANT NAGAR TO BRONZE MEDAL

Narrator : Master **Jisnu.** Bala Vidya Mandir, Adyar, 7th standard. Once, when I was in 4th grade my mother put me into a summer camp organised by philatelic Bureau, Anna Road, Chennai. At that time i had no idea of stamps and when i went there, i came to know that philately was the hobby of collecting stamps and they explained about type of stamps, the first stamp of the world, how to collect stamps, type of collections etc. They also gave 50 Australian stamps of general type and i was so fascinated by them a lot and gladly started collecting.



Over there, Sheshastrisir a veteran stamp collector, explained how to collect stamps and to about it and he only gave my first stamps and introduced me to post. Crossing website where you can send letters and sometimes get stamps also. And my stamps collection was a huge success. In the process, in the year 2023, i managed to acquire 1257 stamps of many countries and my collection went on like this for three years.

One time in my school, I gave a speech on philately, many got inspired and five others became stamp collectors because of me and one of them was G.Sreeram who was my best friend and he also progressed a lot in collecting and by Dec 13, 2024 he acquired 26 stamps while at the start he had only 9 stamps.

Then i joined SIPA where I got enough knowledge to organise my collection and that is where I met Bhaskar sir who also gave a lot of stamps and Rolands Nelson Sir who is my guide in philately now.

At this time, the news came that there is going to be a state level philatelic exhibition called TANAPEX 2025. I wanted to participate in it. I choose a theme in birds and gave the title as "Jewels of the sky-Birds" with the help of Bhaskar Sir, Lakshmanan Sir, and Nelson Sir, I got more stamps on many type of birds.

As suggested, i talked to Lakshmanan Sir and got clarified many points on thematic collecting and how to make a plan page for an exhibit. With the guidance of Nelson Sir, I spent a lot of days, time and energy in making the exhibit. Someday i spent extended nights and got scoldings from my parents. Some days a soon as i get up, even without washing the face and brushing the teeth i used to open my eyes in front of stamps and album sheets. But still I really enjoyed the whole situation.

Finally, i submitted the two frame exhibit on time. Proudly i showed my exhibit to all my friends who visited the exhibition. When i saw the bronze medal sticker on my exhibit on the last day of the exhibition, my joy knew no bounds. I was thrilled and felt very happy.

This was my philatelic journey from Besant Nagar to Bronze Medal. in TANAPEX 2025. which is being continued with all the enthusiasm.

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CEYLON'S FIRST LOCAL ISSUE

Courtesy.
Mr. K.D. JAYASEKERA
 Editor, The Ceylon Philatelist

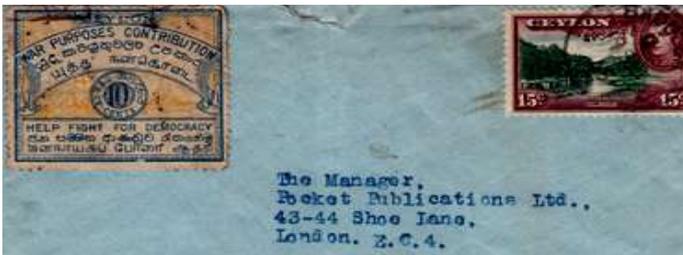
Many countries have issued stamps for local use, but Ceylon did not have a local issue until recently, when a political party organized its own postal service and issued stamps for local use.

The Ceylon Tamil Government Party (Ilankai Thamil Arasu Kadchi) issued Ceylon's first local stamp during the time of their civil disobedience movement, which was launched against the Government's language policy in 1961. During the campaign they blocked the entrances to all Government Departments in the Northern and Eastern provinces, thus preventing officials from entering their offices and discharging their duties. Men, women, and children voluntarily took part in this campaign of squatting at entrances, in spite of the blazing sun. This action continued for over a month, but realizing the plight of the volunteers, leaders of the party discussed other methods of conducting their campaign. This resulted in the decision to conduct a postal service of their own in the Northern and Eastern provinces.

The "postal service" was started on April 14, 1961 (Sinhalese and Hindu New Year's Day), with twenty three "post offices" in the Northern province controlled from the main "post office" at Jaffna.



Contribution to the war (Civil) to be added to every postal material



The revolutionary postal services introduced postage, stamps, postal cards, and other necessary postal stationery. The postage stamps issued by ITAK, commonly known as the Federal Party, depicted a ship at sea, representative of fishing; two wheels, representing

industry; and a plough, for farming. These are the three major sources of income in the Northern and Eastern provinces.

The stamps were printed in vertical format, in sheets of 100, and were blue in color. Ordinary poster paper was used, which is rough on one side and smooth on the other.



In addition to the illustration, the words THAMILARASU in Tamil (Tamil Government) appeared at the top; and below, in Tamil, "Satham 10" (Cents 10), "Thapal" (Post), and "Ilankai" (Ceylon) in very small letters.

According to Federal Party authorities, it took about one week to draw up the design, prepare the block and print the stamps. An attempt to gum the backs of the sheets met with failure, and but few sheets were found with a slight amount of gum on the back. The printing was crude, and the perforating was roughly done with an ordinary performing device at the local printing press.

The stamp was of the 10-cent denomination, the Government postage rate. The envelopes were imprinted with the same design and denomination and also in blue. The postal card had a similar stamp, but of the 3-cent denomination.

The Party issued 10,000 stamps; 5,000 envelopes; and 3,000 postal cards; and these were distributed through their twenty-three post offices. The stamps and stamped stationery were sold out at the Jaffna post office within a few hours, but the suburban post offices had their stocks until the day after. A state of emergency was declared in the area and the campaign was suppressed.

The people who patronized this service posted their letters and cards at boxes provided by the Party. The post was transported to surrounding villages by vans, and was delivered by volunteers acting as postmen. A cancellation was used at the Jaffna post office, reading in Tamil, "Yalpanam" (Jaffna), "14 thikathi" (14th day), "Sithirai" (April).

Although most of the remaining stocks were destroyed, and even most of those who had purchased them destroyed their holdings through fear of the law, a few still exist and changing hands through interested collectors. They are in several shades, but cannot be considered philatelic errors because of this. The stamps are now fetching good prices in the philatelic market.

(Stamps and Cover shown are from the collection of Mr. Ethiraj, well known collector cum dealer of Chennai, Tamilnadu.)



THE INTERNATIONAL FEDERATION OF PHILATELY (F.I.P.)

From LUCIEN BERITHELOT,
President of the F.I.P. 1973

Editor's Note : Every one of us talk about FIP but without knowing much about its fundamentals. This small article by the then President, FIP tells its functions etc. to understand its origin.

Numerous are the collectors who have seen the three letters "F.I.P." so often mentioned in the stamp-collector's publications. It stands there mostly in prominent places above announcements of exhibits., communiques and various reports. Most of these collectors have never heard of the functions of the F.I.P. or even more often do not completely comprehend its usefulness.

The International Federation of Philately (Known by it's French call letters "F.I.P.") was founded in 1962 on the occasion of a meeting of the heads of several National Federations of Philately. Its creation corresponds to the answers to a certain number of needs :

1. To Facilitate the international relationship between the different philatelic organisations. of different countries in the World.
2. To co-ordinate the international events like World exhibitions and to avoid conflicts in the choice of dates.
3. To facilitate the study and the development of stamp-collecting through an international collaboration; to guarantee its integrity in tracking down the forgeries.
4. To establish standards for the organisation of international exhibits, in the interest of both the exhibits, and exhibitor.
5. To develop the philatelic information on a world-wide basis.
6. To strengthen the action of national organisations in their official administrations.

For this reason the F.I.P. can only accepts as members qualified organisations, that is the most representative ones of each country-as are the National Federations- or, where such an organisation does not exist, some group which best represents the philatelic organisations of the country.

At this time the F.I.P. counts as the members 22 of them in Europe, one in Africa, one in Asia and four on the American Continent. The increase in philatelic activities makes it very probable that several other countries will join the Federation in the not too distant future.

Guided by the principles mentioned above, the F.I.P. has developed a program of action on the following points :

1. To keep down to a minimum the putting into circulation of new stamps, and especially those whose surtax is sensibly too high for the postal value of the stamp.

2. To create an international committee of experts who will arbitrate in case of dispute and strengthen the fight against the forgers.
3. To study the best means of preservation of the collections (the longevity of some stamps posing serious problems), to remove the difficulties inherent in certain climatic conditions, and to combat the destructive action of certain chemical substances or bacteria upon the postage-stamp.
4. To develop the philatelic education among the younger generation.
5. To inform and to instruct.
6. To obtain from the authorities the greatest possible facilities for the exchange of stamps among the collectors throughout the world.
7. To create an information service which assembles all the documents concerning stamps and their collection etc.

As outlined in this program, it is the aim of the F.I.P. to bring about an international co-operation. The Federation is concerned with the co-ordination rather than with the giving out of directives since it has to take into account the particular status and situation of every country, every group and every collector.

In order to accomplish this task, the F.I.P. follows the decisions taken at the Annual Assembly at which participate the delegates of each of the national associations affiliated with the Federation.

The F.I.P. is administrated by a Council who studies the proposals submitted to the Assembly and reports to it, concerning their advantages or inconveniences.

Additional meetings of the F.I.P. are organised on the occasion of International Exhibitions. At these meetings the different commissions are also present, in order of facilitate the international contracts and organize work-sessions.

The decisions taken at the General Assembly are implemented by an Executive Council whose role is exclusively administrative. The F.I.P. has its home-office in Geneva, Switzerland.

The F.I.P. attempts to take into consideration all the forms of philately, to follow its evolution and to warrant any assistance to the members. The adherents of the F.I.P. represent a great international family of 28 member countries with several thousand stamp collector's associations and some 6,00,000 collectors. (in 1973)

The F.I.P. also serves the cause of culture, of world-wide friendship and of international peace.

(Courtesy : Philately Journal of India, 1973)



BOOK INFORMATION :

**A Compendium of Articles on the
HALF ANNA
LITHOGRAPH STAMPS.**

Author. Dinesh Kanabar. FCA; FRPSL.

A connoiseurs' collection of 103 articles mainly from Philatelic Journal of India, London Philatelists, India stamp Journal, India Post etc. written by early collectors cum research writers of Indian philately adorns the 280 pages of delux library edition on the "Half Anna Lithograph" is really awesome and astounding. Only seeing is believing.

Though I am in no way qualified enough to review such a "classic" on a historical subject of philately, I feel it is my duty and responsibility to inform our members about the existence and availability of such an aristocrat collection of authentic writings which will enlighten every reader and inject all details about the 'HALF ANNA' lithograph, into him/her.

The total effort put forth by the author is really praise worthy and the result, I mean the the "Coffee table" book will bear testimony to that endeavour forever. 'Hats off' to Mr.Dinesh Kanabarji.

Personally, I request one and all who have received a copy. Kindly read and absorb most of the details of HALF ANNA lithograph which alone will show our thankfulness to the author and sender of the copies to the collectors.

* * * * *

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