

INPEX 2008 issue



SIPA

Bulletin

For Private Circulation to Members only

Vol.27 No.6

NOV - DEC 2007

Bimonthly



The Philatelic Lion of Asia - Indian
Lion's Head Inverted - 1854



Paraguayan stamp of 1902, highlighting Paraguayan Clans





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MAXIMUM
CARDS - 87

NOV - DEC 2007

REFUGEE
RELIEF - 90

Bimonthly

EDITORIAL

EXHIBITONS & USES

No art flourishes without an exhibition of its ability to capture the imagination or aesthetic sense of the multitude; and no hobby thrives without an exposition of its charms. Philately, the art of collecting and exhibiting stamps to the best advantage, is no exception. That this hobby or avocation pursued by gregarious human beings cannot thrive without the stimuli of exhibitions was realised perhaps soon after the hobby came into being. Although it is not known when and where the first philatelic exhibition was held, it is known that internationals were held towards the end of the nineteenth century. The years following the second world war have seen hundreds of philatelic exhibitions all over the world; one man exhibitions, society exhibitions, trade exhibitions, regional exhibitions, national exhibitions and International exhibitions.

The era of large-scale exhibitions in our country is barely a few decades old. In fact the era started only with the first Indian National Philatelic Exhibition, (INPEX) organised by P & T in 1970. Since then we have had several Regional, National and International Exhibitions in the country and many of our philatelists have participated increasingly in International exhibitions held in other countries.

In what way do these exhibitions save the cause of philately? To answer this question, one has to consider their nature and scope. Irrespective of the type or size, every exhibition normally has two elements in it: one competitive and the other non-competitive. The competitive section will have exhibits which are displayed by philatelists for their merits to be judged for the award of suitable prizes; the non-competitive sections would have exhibits of proven merit and of wide acclaim, as well as exhibits from Postal Administrations, Stamp Printers etc.

Let us consider the competitive section. Philately covers a wide compass of collecting perspectives, interests and techniques; It embraces in its sweep stamps, postal stationery, aero-philately, postal history, thematics, maximaphily, maritime mail, railway mail, philatelic literature etc. The collectors in these various fields, be they juniors or seniors, look forward to these exhibitions to bring their collections to the public gaze. It is

not that the collectors are entering the lists for a combat; it is rather a case of a collector proudly displaying his collection which had been acquired fondly, patiently and systematically over a period of time after a good deal of thought and sweat had been expended on the acquisition. He dresses the collection suitably for the occasion and presents it at the exhibition in the most attractive manner possible.

Competitive displays, therefore, stimulate the collectors to assemble their collected material in a systematic manner in the light of background studies carried out by him. This urge to systematise his collection may not be very strong in a collector, if there be no exhibitions; under such a non-competitive situation, the collector runs the danger of degenerating into a mere accumulator or a hoarder.

So far we have discussed the role of an exhibition as a stimulant and educator for philatelists. In addition, it has a significant role to play in the promotion and popularisation of the hobby. For, exhibitions invariably bring fresh entrants into the hobby. The increase in the number of collectors during the last two decades throughout the country provides conclusive proof of this hypothesis.

SIPA wishes its members a **Happy New** and prosperous collecting **year 2008**

Also wishes to utilise the opportunity of national exhibition INPEX - 2008 to widen the horizons of their philatelic knowledge and experience.

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STAMP NEWS

SAINT VALLALAR (RAMALINGA ADIGALAR)

13.07.07 500 0.4 Mill



The Arutperunjothi Ramalinga Adigalar, popularly known as "Vallalar", was regarded as the foremost of the saints of the nineteenth century. He was born in 1823 in Marudur near Chidambaram as the fifth child to Thiru Ramaiah Pillai and Tmt. Chinnammal. He lived the early part of his life in Madras and settled later at Vadalur in 1867. Right from childhood, he had undeniable talent for versification and his poems brought him into limelight.

He was the one who firmly believed and professed the undying nature of human life. Professing this philosophy, he attained the generally acclaimed title of "Arut Perum Jothi", the graceful vast effulgent which he identified as the True-Light of knowledge, Satya Gnana Jothi.

In the last decade of his life, he started an association of spiritual fellowship called "Samarasa Suddha Sanmarga Sathya Sangam" in 1865, the association of the path of purity, truth, the right and harmony. In 1872, at Vadalur, he founded "Sathya Gnana Sabha", the curious octagon shaped sabha, made of Porsabha and Sirsabha, the sanctum sanctorium containing a lamp symbolizing the omnipresent, eternal light. Seven screens of various colours are hung in the sabha. They represent the various hurdles refraining the jeevan from realizing the true God. One who passes through those seven screens could realize the God.

He was a critic, writer, publisher and commentator and also had knowledge in occultism, alchemy, astrology and medicine particularly in the nutritional and medicinal values of herbs and leaves and was a musician also.

It is believed that after about a year or two of attaining the deathless body, he sacrificed it by dematerialization in 1874 in the very concrete presence of the Divine at his place.

Saint Vallalar's revelation encompassing as it does, the old and the new, the east and the west, the past and the present, is verily the gospel of the common man, for its outreach vast and varied, is couched in simple and strikingly convincing language, as though it was penned by a common man.

Theme : Personality, Religion, Culture.

MARAIMALAI ADIGAL

13.07.07 500 0.4 mill

Maraimalai Adigal was born on 15.07.1876 to Chokkanatha Pillai and Chinnammaiyar at Kadambadi village (Nagapattinam). He had his school education at



Weslian Mission School, Nagapattinam. When he was in VI standard, his father died. His mother ensured that he continues his studies. However, family circumstances and his quest for Tamil Literature forced him to discontinue the formal education beyond IX standard.

Under the guidance of Shri Narayanasamy Pillai, Maraimalai Adigal studied Tamil literature like Tirukkural and many religious scriptures and books. He got married at the age of 17.

By the age of 21 he had learnt by heart Tamil books published at that time. He wanted to popularize speaking Tamil without mixing words of other languages. At the young age itself he began to write articles on religious literature. He also became a very effective orator.

Maraimalai Adigal worked as Tamil Lecturer at Madras Christian College for 13 years. During his tenure, he was instrumental in the college producing many stalwarts of Tamil language and literature. The new pattern of education introduced by Madras University making English as compulsory medium and Tamil as optional, forced him to quit. He later on became an ascetic and was deeply influenced by the teaching of "Vadalur Ramalinga Adigal".

He toured extensively in Tamil Nadu advocating the 'Saivate' faith while working for the development of Tamil literature.

Maraimalai Adigal started a press at Pallavaram (Chennai). He preserved many valuable Tamil texts which he gave as treasure to the people. He decided the birth of Tamil year in 31 B.C., named as 'Tiruvalluvar year' which is now followed as Tamil year.

He fought against the casteism rooted in the state and propagated his ideas through his writings and speeches.

Maraimalai Adigal died on 15.09.1950.

Theme : Personality, Poineer, Literature, Tamil Nadu.

V.G. SURYANARAYANA SASTRIYAR (Parithimar Kalaignar)

13.07.07 500 0.4 mill



V.G. Suryanarayana Sastriyar was a great visionary, a Tamil scholar, and a prolific writer. He was born to Govinda Sastriyal and Lakshmi Ammal on 6th July 1870 at Vilacheri, Madurai. He completed his school education from Zilla High School, Madurai. He learned Tamil, Sanskrit and Maths from his father. He did his

graduation from Madras Christian College, Chennai with financial assistance of King Bhaskara Sethupathy during 1890. He was gold medallist both in Tamil literature and Philosophy. He translated Merchant of Venice into Tamil without change of meaning as narrated by Shakespeare. Though he was offered work as Professor in Philosophy in Madras Christian College, he selected Tamil department without minding the lower pay. During February 1893, he joined as Asst. Professor in Tamil at the age of 23. In 1895, he was promoted as Head of Department in Tamil Department.

He changed his name as Parithimarkalaigar without change of meaning in his original name as Suryanarayana Sastriyar is in Sanskrit (Sooria means Parithi, Narayana-mal, Sasthriyar stands for Kalaigar).

Suryanarayana Sastriyar is in Sanskrit (Sooria means Parithi, Narayana-mal, Sasthriyar stands for Kalaigar).

In 1902 there was a decision taken by Madras University to include Sanskrit and French as languages and to exclude Tamil language from syllabus. He strongly objected to the decision and put-up strong arguments citing various examples. Ultimately the council dropped the proposal. In November 1902 in Chenthamil publication he wrote in the editorial that Tamil is a classical language (Uyar thani chemozhi). He was Editor-in-Chief for Gnanapothini. He wrote many novels, prose, essays, poems such as Roopavathy, Srimaniya Sivanar-history, Chithirakavi Vilakkam, Kalavathy, Pavalar Virunthu, Mathivanan, Tamil Pulavar history and Tamil Viyasankal etc.

He died on 2nd November, 1903 but his contribution to the enrichment of Tamil language and literature remains his legacy.

Theme : Personality, Tamil Literature, Tamil Nadu.

LANDMARK BRIDGES OF INDIA

17.08.07 4 x 500 0.8 mill each

When man first walked the earth he relied on himself, his own two legs and feet, for transportation. Eventually man learned to tame wild animals and use them for transportation. And finally he created machines to take

him to places he could not reach on his own or with the assistance of any animal. Indeed, one invention developed to expand the reach of travellers was the bridge. The earliest bridges were based on natural formations, such as fallen trees and rocks to cross over water bodies or other charms. Manmade bridges were developed to provide a



safe crossing for people, originally on foot but later on horse back, and then for mechanized transportation, to travel from one prominent place to another.

While bridges are integral to transportation systems today, some of the bridges synthesizing designing and engineering skills stand as inspiring monuments, and some have acquired iconic and legendary status in the public psyche.

1. Mahatma Gandhi Setu

Mahatma Gandhi Setu, located at Patna, Bihar, is popularly known simply as Ganga Bridge. It stands at the place where Mahatma Gandhi crossed the river long back to go to Champaran, where he laid foundations of struggle that was to dislodge British, and hence the name.

Opened to traffic on 02.03.82 by the then Prime Minister, late Smt. Indira Gandhi, this is the longest single river bridge in the world.

The bridge consists of 45 intermediate spans of 121.065 meters each, and two end spans of 63.53 meters each, having a total length of 5,565 meters.

2. Vidyasagar Setu

The modern cable bridge known as Vidyasagar Setu lies across the river Hoogly. Better known locally as the second Hoogly Bridge, built to provide an additional connector between the twin cities of Kolkata and Howrah. Apart from Howrah Bridge, Vidyasagar Setu is 823 meters long, and 35 meters wide. Supported on four foundations, the height of the steel pylons over pillars is 120 meters. With a 4% longitudinal gradient, the bridge provides navigational clearance of 33.87 meter to 34.38 meter over the highest level to ensure safe passage underneath, of the International cargo ships, which cater to Kolkata Port.

This unique and longest cable stayed bridge, constructed at a cost of Rs.380 crores, was thrown open to the nation by the hon'ble Prime Minister of India on 10th October 1992.

3. Howrah Bridge

The famous Howrah Bridge is one of the best known landmark of Kolkata, a virtual 'Gateway of Kolkata'.

The construction of a new 'Suspension type balanced Cantilever Bridge', without any intermediate pier, was conceived after the First World War, by a Committee chaired by the famous Bengali engineer and industrialist Sir R.N. Mukherjee after taking into account the hydraulic factors and the flow pattern of the river. A technological marvel, its construction was supervised by a newly formed specialized body viz., 'The Howrah Bridge Commissioners'. Out of the 26,500 tonnes of steel used, around 3000 tonnes were imported and the rest was indigenously sourced through TISCO. The Bridge was opened to traffic in February, 1943, dismantling the earlier floating bridge.

A suspension type balanced cantilever bridge, this is the fourth cantilever bridge in the world, with a central span of 1500 ft. between the centres of its main towers. Its anchor arms are 325 ft. long and the cantilever arms 468 ft. long at both ends, while the middle suspended span is 564 ft. The main towers soar 280 ft. high above the monoliths and are 76 ft. apart at the top. The bridge deck width is 71 ft., with two footpaths of 15 ft. on either side.

4. Pamban Setu

Opened to traffic in 1914, the Pamban Bridge, also known as the Pamban Viaduct, forms part of the Rameswaram meter gauge section in Madurai Division of the Southern Railways. Constructed over 100 to 300 feet wide reef lying submerged between the mainland of India and the Island of Rameswaram, this bridge was built over the Palk Straits to reduce the gap in the rail systems between India and Sri Lanka (then Ceylon). The distance of 36 kms between Dhanushkodi, off Rameswaran Island, and Talaimannar, the railway terminus of Sri Lanka, was linked by ferry service, and direct rail cum ferry journey tickets were issued at both ends.

2.06 kms long, the Pamban Bridge has 146 span of 40 feet clear, including one Scherzer lift span, which measures 213 feet, and remains a marvel of technology and a visual treat.

Theme: Bridges, Structures, Engineering.

J.P. NAIK

5.09.07 500 0.4mill

Prof. J.P. Naik, the Founder Member-Secretary of the Indian Council of Social Science Research, New Delhi nurtured the Council and a large number of Indian Social Scientists to an International status.

Naik's contribution in the field of Indian education was singular. He was member Secretary of Indian Education Commission (1864-66) and was the chief



architect of the Commission's report in 1968. The first ever Education Policy of independent India drafted by J.P. Naik and adopted by parliament in a modified form, in 1968

was based on this comprehensive report. In 1963, it was Naik who planned the establishment of the National Council for Educational Research and Training (NCERT). He assisted Shri. G.Parthasarthy in the Establishment of Jawaharlal University. As member Secretary of ICSSR, he enabled quite a few organizations to establish special social science research centers at the state level.

Born on 5th September, 1907 in a poor family, he graduated from Rajaram College, Kolhapur and was appointed as its teaching faculty.

In 1930, during Gandhiji's Civil Disobedience

movement, he resigned his job, went underground and worked in backward villages of Dharwad District. He was arrested and sent to jail for two years of penal servitude. From 1937 to 1942 he was writing copiously about educational reorganization and established his dream research institution. The Indian Institute of Education between 1948 and 1959.

While working as adviser in the Education Ministry from 1959 to 1964, he also worked as Member - Secretary of the Central Advisory Board of Education from 1960 to 1978.

J.P. Naik as a freedom fighter has undertaken innovative educational programmer in backward village of Dharwad in Karnataka. UNESCO invited him for a conference on primary education held in Mumbai in 1952. he was placed by UNESCO on the Executive Committee of the International Institute of Educational planning, Paris. UNESCO gave him assistance to write his last book 'Education Commission and After'. He was invited by the Daag Hammerschold Foundation as adviser for alternatives and innovations in education, especially for developing countries.

Naik was a prolific writer, he wrote as many as 41 books and booklets of which 'History of Education in India' won international acclaim. Elementary Education in India: Promise to keep, won the Dadabhai Naoroji Award. The Report of the Education Commission became internationally famous, and his last two books viz. Education Commission and after and Health for All contributed to formation of the health policy of India in 1983.

He was awarded the Padma Bhushan in 1974.

He always worked on a nominal salary of Re.1/- per month as he was freedom fighter in his youth and wished to retain his freedom throughout his life. India lost the doyen of its educational thinkers and organizers on 30th August 1981.

In 1989-90, UNESCO published a series of monographs on '100 Thinkers on Education' of world - stature, going as far back as Confucius, among which J.P. Naik finds a place of honor.

Theme: Personality, Freedom fighter, Educationalist.

53rd COMMONWEALTH PARLIAMENTARY CONFERENCE

23.9.07 1500 0.8 Mill

The Commonwealth Parliamentary Association was founded in 1911 as the Empire Parliamentary Association. Evolving with the Commonwealth, the CPA in 1948 adopted its present name, changed its rules to enabled all member branches to participate in



the association's management and established a separate Secretariat to manage its affairs. Today's resurgence of Parliamentary democracy is evident in the growth of the CPA. IN the last decade, more than 50 new Parliaments and Legislatures joined or rejoined the CPA.

The Commonwealth is a multi-racial, multi-lingual, multicultural and multi-religious association of sovereign nations spread across all the continents. Despite diversities, the Commonwealth remains a well knit international organization deriving strength from its belief that international cooperation is essential to remove causes of war, promote tolerance, combat injustice and secure development among the people of the world.

The Commonwealth Parliamentary Association is an Association of Commonwealth Parliamentarians who, irrespective of gender, race, religion or culture are united by community of interest, respect for the rule of law and individual rights and freedoms and by pursuit of the positive ideals of parliamentary democracy. The association's mission is to promote the advancement of parliamentary democracy by enhancing knowledge and understanding of democratic governance. It seeks to build an informed parliamentary community able to deepen the Commonwealth's democratic commitment and to further cooperation among its Parliaments and Legislatures.

The theme of the 53rd CPA Conference is 'Delivering democracy and sustainable development'. Eminent Parliamentarians from across the Commonwealth will deliberate on the theme's broader perspective for evolving consensus on issues confronting us today for the benefit of mankind as a whole, as well as for the common benefit of the countries in the Commonwealth.

Theme: Buildings, Parliament, Architecture

S.D. BURMAN

1.10.07 1500 0.4mill

Sachin Deb Burman was a maestro, whose music emerged from the core of perpetual Bengal life, it's rivers and joy, love and pangs of separation perceived by it's people. Born in Comilla, Bengal (now in Bangladesh) on 1st October 1906 in the royal family to father Nabadwip Chandra and mother Nirupama Devi of Tripura, he began his training in classical music under his father, satirist and Dhrupad singer.



He received his education in Comilla iobtaining a B.A., in 1924. His intial exposwure to music came from Vaishnava singers, mystics like Baul and Faqirs, and from spiritual and devotional songs like Mushida, Dubishi, kirton, Agmony, Vijoya, jari of Moharrum and folk songs related to worship of fish incarnation and snake deity manasa, songs interpreting canvas of Ghazi and so on.

He traveled to the interior of what is now

Bangladesh, in the districts of Mymensingh, Comilla, Brahmanbaria collecting a variety of folk songs, notes and absorbing their characteristic style of singing.

S.D.Burman left for Kolkata sometime in 1924, outwardly for academic pursuit, though he contemplated something deeper. He received lessons of music and became a disciple of Krishna Chandra Dey, the unrivalled music master of those days. Thererafter he came in contact with Syamlal Kshetri, Badal Khan, Bhismedeb Chattopadhyay which helped shape his musical genius.

Under the influence of Krishnachandra, who taught him the Dadra style of singing, and Bhismedeb Chattopadhyay, Sachin Deb Burman gradually developed his own signature style.

His first song recordings were done in 1923 at the behest of Hindustan Musical Company of Kolkata.

His first film as a singer was Sanjher Pidim (1935). He became a music director initially in Calcutta with Rajee (1937). He overwhelmed the world of music in kolkatta before leaving for Bombay in 1944.

As a music director of Hindi films, he began his works with fFilmistan and provided music in five films: Shikari, Eight Days, Do Bhai, Sabnom, Munimji and Paying Guest. He gave unforgettable musical presentations one after another through the films like Kagaz Ke Phool, Bombai Ka Babu, Sujata, Kala Bazaar, Bandini, Pyasa, Guide, Jewel Thief, Aradhana, Prem Pujari,, Talash, Abhiman, Anurag, Kalapani, Taxi Driver, Munimiji and so on. He also gave music for Guru Dutt classics Pyaasa (1957) and Kaagaz Ke Phool (1959) and he was right on target with 'Jinhe Naaz hai Hind' and 'Qaqt ne Kiya Kya Haseen Situm'. The soundtrack of Devdas (1955) was composed by him.

As a singer, his thin but powerful voice was often used as bardic commentary e.g. Wahan Kaun Hai Tera from Guide or Safal Hogi Teri Aradhana from Aradhana.

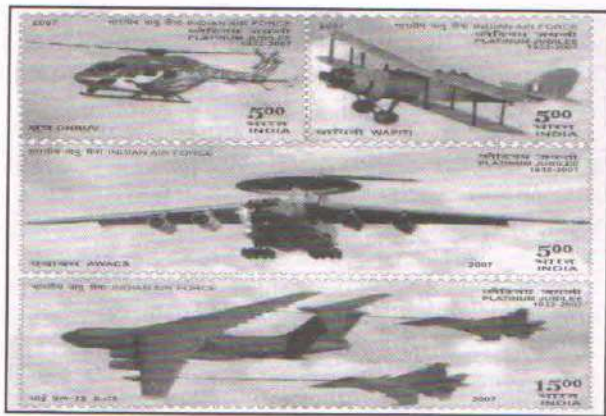
The lovers of Bengali Music avidly waited when the days of puja (adoration of Goddess Durga) would come. In fact, some records of S.D. Burman's Bengali songs were released only during puja festivity.

As a great poet Goethe thus observed. The true source of all musics in this world is folk songs.' S.D.Burman had been a maestro for a long tenure in Bombnay film industry making the folk songs a vessel of his own. He was awarded the Sangeet Natak Academy Award in 1958. S.D. Burman went into coma while recording the song Badi sooni (sung be Kishore kumar) for the film Mili and died on October 31, 1975 in Bombay (now Mumbai) but this music haunts us till today.

Theme: Music, Musicians, Cinema.

8.10.07 500,500,500,1500 0.8 Mill each

Established under the Indian Air Force Act (XIV of 1932) passed by the Legislative Assembly on 8th October 1932m, the Indian Air Force has served the nation in peace and war.



During the Second World War, IAF played a seminal role in beating back the Japanese invasion across the Burma border and the siege of Imphal. The greatest challenge to the small air force, rendered smaller by partition of the country, came in the early hours of 27th October, 1947. when Pakistani raiders were at the gates of Srinagar and it appeared the city would fall. IAF airlifted our brave jawans from Delhi and saved the city and Kashmir. This pattern was repeated again and again in defending Punch, Leh, and later (in 1962) Chushul.

IAF has scimated the enemy in the desert, at times all by itself as in Longewala in 1971, and in conjunction with the army as in halting the armoured offensive in Chhamb sector in 1965,m and the heights of Kargil in 1999.

Year after, the Air Force has provided tens of thousands of tons food, medicines and medical aid, in the remote Himalayas at great altitudes. Starting with the major operation in Congo in 1961-62 it has played a crucial role in supporting our contingents in un peace keeping operations in the cause of international peace and stability. It has been the first to provide relief in times of disaster to others such as during the earthquake in 2002 and the tsunami in December 2004. This set of four stamps portrays four aircraft: the Westland Wapiti, Airborne Warning and Control System, IL-78 and Advanced Light Helicopter-Dhruv.

The Airborne Warning and Control System is an aircraft equipped with sophisticated radar, communication and other electronic equipment to defect and track intruding aircraft(s) whilst still deep within enemy territory.

Introduction of IL-78 MK-I Fight Refueller Aircraft is a giant leap in operational capability of the Indian Air Force.

Dhruv is the first indigenously designed and developed helicopter in India developed by Hindustan

Aeronautics Ltd. The Dhruv has been showcased by Sarang Helicopter Display team both internationally and domestically apart from performing operational tasks.

This set of four stamps is a tribute to the Indian Air Force and its professional skills which have been honed to match with the best in the world.

Theme: Aviabiou, Airforce, Armed forces

4th CISM MILITARY WORLD GAMES

14.10.07 3X500 0.8mill each

India is privileged to host the 4th CISM Military World Games from 14 to 21 October 2007 at Hyderabad and Mumbai under the aegis of Conseil International Du Sport Militaire ('CISM' a French acronym) or International Military Sports Council, HQ based at Brussels.



CISM formed in 1948, used sports to unite the Armed forces of nations. Presently i tis composed of 127 member countries which are united through its motto of 'FRIENDSHIP THROUGH SPORTS'. CISM organizes over 20 World Championships annually, besides the Military World Games (MWG) held every four years. The first MWG were held in 1995 in Rome, second in Zagreb Croatia in 1999, and the third at Catania, Italy in 2003.

During the Afro - Asian Games in 2003 at Hyderabad, visiting CISM officials proposed th.at India should host the 4th Military World Games 07. The formal singing of Invitation for participating countries, between CISM and Indian Armed Forces took place on 26 September 2006 at Hyderabad.

The Logo and Mascot for MWG 07 was launched on 27 December 2006. 4th MWG 07 being an international sporting event, theme for the Logo was taken from the famous five rings of the Olympic Logo depicting five inhabitant continent (North and South Americas are counted as one continent, Asia Europe, Africa and Australia being the other four). The five petals of the Logo depict our national flower Lotus.

The great Indian Bison, being the formation sign of the Hyderabad based Infantry Division of Indian Army, was selected as the Mascot for the Games since the Games are being held at Hyderabad.

The following games are included in the 4th CISM Military World Games: Boxing, Judo, Sailing, Handball, Football, Track & Field events, Diving, Wrestling, Triathlon, Parachuting, Volleyball, Mil Pentathlon, Swimming and Shooting.

The commemorative stamps display 4th MWG multipart activities and try to capture the spirit of the games.

The first Day Cover depicts the main of the games i.e. 'FRIENDSHIP THROUGH SPORTS'.

Theme: Sports, Military, Football.

MAXIMUM CARDS - WHAT AND HOW

DONALD BRENKE

Maximum cards are possibly the most misunderstood stepchildren of philately! Some collectors, hearing the term for the first time, fancy some gigantic card of maximum size. Actually, most maximum Cards are smaller than an ordinary "cover", since they usually begin as a commercially - produced picture post-card, and the "maximum" refers to the relationship of the design of the stamp to the picture on the card. A Maximum Card may be described as a picture post-card to which a stamp with the same or similar design has been attached (on the picture side) and cancelled by a post-mark that bears some significance to the subject.

Some of the Maximum Cards that bear the earliest known postmarks have been salvaged from collections formed by picture postcard accumulators who had little or no interest in the stamp post-marked on the face of the card. In fact, most of the stamps found with a 19th Century postmark on the face of a card have little or no relationship to the subject of the card. The first Maximum Card developed, most likely from the auspicious coincidence of a certain stamp being available at the appropriate time for use as payment for postage on a card of similar design.

During the last half-century, as more philatelists began to include entire postally-used covers among their collections of mint and used stamps, they also began to prepare cancelled-to-order souvenirs including envelopes, programmes and also picture postcards with the post-mark on the face of the card. Maximum Cards are rarely mass-produced due to the tedium involved in their preparation. Often the most discouraging problem is trying to locate the appropriate card for use with a certain stamp. After the card is located, the collector must take certain steps to assure that the stamp and the postmark will remain securely on the face of the card. Then, of course, one must arrange for the postmark itself and this must be done only by special arrangement with an employee of the postal service on a "hand-back" basis since it is almost impossible for a Maximum Card to be processed through ordinary postal service delivery and remain in suitable condition for a collection.

A review of the steps required to prepare a Maximum Card will explain why there are so few of them available. They are largely a "labor of love" by individual collectors since a professional dealer rarely could spare the time to prepare them. The search for an appropriate card can take weeks, with the ensuing expense for postage, telephone calls and/or travel to finally purchase the card, if it can, indeed, be located. Sometimes, alas, the appropriate card is never found.

The most likely sources for the basic cards are at museums, art galleries and on the picture postcard racks in souvenir shops, drug stores, etc.

Preparing the Cards

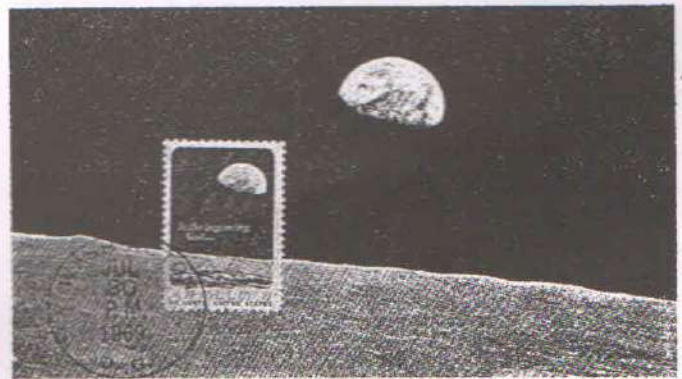
Postcards with a glossy surface, and even some of the postcard art reproductions with a dull finish, discourage

the glue on the postage stamp from adhering to the face of the card. This problem can be overcome by outlining on the card at the location you propose to stick the stamp a rectangle slightly smaller than the stamp. Then, with a razor blade, you can scrape the gloss from an area of the card where the stamp may be stuck.

The scraped surface must be slightly smaller than the stamp so that none of the scrape marks will show after the stamp has been applied. The glossy surface of the card must also be conditioned so that the postmark will stay put and will be less likely to smear. This can be accomplished by using an eraser to gently buff the area of the card to be struck by the postmark. Only after a card has been thus scraped and buffed in the appropriate places is it ready to receive the stamp and postmark.

The postmark most convenient to get on a maximum card is the official first-day-of-issue cancel since there will be an experienced postal clerk on duty to perform this service. A similar service is usually available at stamp exhibitions and at various philatelic sales windows in post offices. Theoretically, postmarks can be obtained for Maximum Cards at any post office during ordinary hours of operation, but it is wise to make inquiries beforehand if possible, to confirm exactly when and where to bring cards for servicing.

These reflections on the preparation of Maximum Cards pertain only to those serviced in the USA. The US Postal Service will postmark just about anything that has sufficient US postage on it to cover the current rates. The postal service of each country has its own rules and these rules vary from country to country. For the past several years, the Canadian Post Office has maintained a veto on Maximum Cards except for the special handstamps available at philatelic windows. At CAPEX-78 the special exhibition postmark was freely applied to anything with a Canadian stamp on it. The British Post Office will apply their postmark to the face of a card only if it is fully addressed and if there is a reasonable concordance between the picture on the card and the design of the stamp. All British Maximum Cards must pass through regular mail processing with no "hand-back" service permitted. This obstacle may be diminished somewhat by using peelable address labels addressed to the owner c/o "Poste Restante" (General Delivery) at the office applying the postmark. The cards, personally handed to a postal clerk, may be claimed the next day.



On Christmas Eve 1968, the crew of Apollo 8 transmitted this view of earth and read to us the creation story. The stamp issued May 5, 1969 on a card of similar design was postmarked as the first man set foot on the moon.

Ideal Postmarks

By following these basic procedures, the potential for producing interesting and colorful Maximum Cards is limited only by one's ingenuity. The goal is to achieve a maximum concordance between the picture postcard, the stamp and the postmark. In the ideal postmark on a Maximum Card, both the location and the date bear some relationship to the stamp and the card; however, often one must settle for only one or the other. First-day postmarks are excellent when the stamp is issued on the anniversary of the person or event depicted, but if the stamp is issued on some other date, one might prefer to get the postmark on a more appropriate date. If the stamp is issued in a city with no relationship to the stamp, a postmark other than the first day cancel might be more appropriate. The first-day-of-issue postmark is never completely irrelevant since it is a sort of birth certificate authentication of the stamp even if the city and the date in the postmark have no relationship to the stamp design.

About Collecting

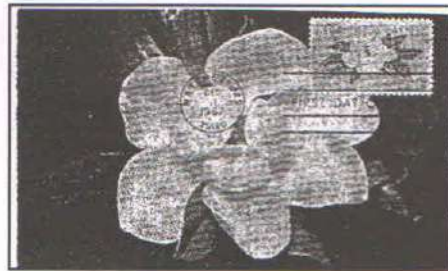
In Europe Maximum Cards have been quite popular for many years and there are International Exhibitions where only Maximum Card collections are shown. Two basic types of Maximum Cards prevail: cards printed by a philatelic organization especially for use with a specific stamp; and ordinary commercially printed picture postcards. The obvious advantages of the specially prepared cards are their assured availability for each stamp issued and their relative uniformity of style and quality; but for anyone not content to limit his collection to a subscription service, there is the alternative of seeking an appropriate card for each stamp from a variety of sources.

In the USA, Maximum Cards seem to be limited to random purchases from dealers who might have a few from time to time. There are a few individuals who have made a speciality of their study and preparation of Maximum Cards. Unfortunately these collectors have all too little contact with each other. Some years ago a society named MACSA was formed for the study and collecting of Maximum Cards but that organization soon floundered and became defunct. Most of its members, however, have continued their interest in Maximum Cards, and there have been some contacts and exchanges among these individuals through the years of organizational inactivity.

For those who do not have the time nor patience to locate and service their own Maximum Cards, there are several collectors who have duplicates that they have prepared and they are willing to exchange or sell. Regardless of whether you service your own, or exchange for them or purchase them from a dealer or another collector, Maximum Cards add a bit of drama, beauty and historical interest to your collection.

About Exhibiting

A collection of Maximum Cards provides a great deal of pleasure for those interested in having, at hand, an exact photograph or painting of the stamp displayed on them.



However, if you intend to use them competitively in an exhibit there are a number of things to be considered.

Most "Max" cards are in CTO (cancelled-to-

order) condition and with some exceptions are "First Days". The stamp appears on the picture side of the card with appropriate cancel. Neither the stamp nor the cancel should interfere with the important features of the portrait or picture on the card. Note Spain #1039 on a Christmas Max.

A true "Max" will show the stamp and picture to be as nearly identical as possible. Some purists believe there should be no deviation at all but that is up to the individual. There are occasions where the production of the stamp makes a positive likeness impossible. A good example is Germany #B-324, shown here on a card intended to be used as a "Christkindle" Max. The cancel is not a first day of issue cancel.

Since many collectors are not too particular about the design of the stamp being an exact duplicate of the picture on the card, there do exist many "Semi-Maximum" cards. A good example of this is France #435 shown on a Petain card. The use of France #445 would have shown Petain without his military cap, but evidently the sepia color of the stamp was the deciding factor.

It is possible to send Max cards through the mails if you provide sufficient postage on the address side of the card. This does not give postal validity to the stamp on the picture side of the card, even if the same stamp, or stamps, were used



for postage on the address side, but it is interesting to have a Max card received in this manner.

The use of Max cards in an exhibit helps break the monotony of just stamps and covers and provides additional elements. However, they should be used sparingly and in good taste. Too often an exhibitor gets carried away by the beauty and charm of these colorful cards and loads the exhibit with them. This not only detracts from



the philatelic aspect but often completely ruins the presentation.

It is generally felt by many exhibitors that Max cards provide the pictures they would like to use, in a more established philatelic manner, thereby eliminating any possible penalty from the judges. That is true, providing the amount of Max cards used is in proper proportion to the other philatelic elements in the exhibit. A good rule-of-thumb would be no more than one Max card for each 16 pages.

The use of all Max cards in an exhibit is not uncommon. This awesome display of color and eye appeal is sure to be a crowd pleaser and in many cases, will win the "most popular" award. However, only a superb job of topical information and research will bring such an exhibit a competitive award. If it is an exhibitor's pleasure to exhibit in this manner then he, or she, should do so. It is their exhibit and if the viewers are pleased, instead of the judges, so many it be!

(Courtesy : Topical Time, 1979)

WW II - INDIA - CENSORSHIP OF INLAND CIVILIAN MAILS, 1944 - 45

SANKARAN VISWA KUMAR

1944 was rather a quiet year in the Indian History. Gandhi was in detention at the beginning of it and was released in May 1944. Nothing much was happening in the political front but Gandhi and Jinnah were talking about separation on Hindu - Muslim lines that year.



Item (a) Postcard from Fort St George 16 June 1944, to Kunnathur in Chingleput District, some 25km inland from Madras. Received there next day. Censored at Madras, DHD/15 (type 6)

On the Indian eastern front, the battle of Imphal, the final offensive of the East Asia War, was mounted by three Burma-based Japanese divisions, and one Indian National Army Division headed by Subash Chandra Bose.



Item (c) The only example found in this cover, sent 24 August 1945 from Coimbatore to Kandykattan, both places in Madras Presidency. Censored at Coimbatore, DHCC/1 (type 6)

The campaign lasted from 15 March to 9 July 1944 and "Inland Censorship" (handstamp 12A) and "special Censorship"

WWII - India - Inland censorship (contd)

Item (d) From
Emswami,
13 October 1944,
who to Ramnad
District
Censored at
Coimbatore,
(type 7A)



British India.

Konrad Morenweiser stated in his hand book (p12): The extension of Inland (general) censorship was announced in a press communiqué issued on 14th April 1944. It stated that all correspondence "opened by Examiner" but no notice would be given of the areas in which and the period for which the censorship would operate from time to time.

But what has not been recorded is that inland censorship of civilian mail was prevalent even in the south of India and all other areas. From the evidence available, this seems to have started after the above mentioned 14th April communiqué. I have been unable to find censored inland mails from areas other than eastern Indian censor stations, for the reasons stated above. All military censored mails are also being excluded.



Item (b) From Kalyandevi, Bombay, August 1945 to Nagpur, 125km northwest of the city of Jodhpur. Nagpur delivery mark of 24 August 1945, on the reverse.

Censor Station Madras

The earliest recorded inland censorship is on the card below, sent on 16th June 1944, written by a civil servant working in Fort St.

George, which even today houses the state government offices, writing to a friend to come and meet him privately and to talk about a partnership. (Item a)

I also show a postal stationery cover, with PC90 label, sent from Madras to a small village some 380 km away on 31st January 1945. (Item b)

I have been able to find examples of such inlands censorship of civilian mails of Madras up to the 11th March 1945, and this could have continued until the end 1945, when all other censorship ceased.

Item (a) Postcards from Fort St George 16 June 1944, to Kunnathur in Chingleput District, some 25km inland from Madras. Received there next day. Censored at Madras, DHD/15 (type 6)

Item (b) postal stationery cover from Madras 31 January 1945, to a Village in the north of Ramnad District, inland from the straits separating Ceylon from India.

(12B), were being done in the eastern states of India to forestall rumours and to prevent information leakages through mails emanating from Eastern parts of

Censored at Madras, DHD/4 (type 6)

Censor Station Coimbatore

Item (c) The only example found is this cover, sent 24 August 1945 from Coimbatore to Kanadukattan, both places in Madras Presidency. Censored Coimbatore, DHCC/1 (type 6)

Censor Station Cochin

From the erstwhile princely state of Cochin to Madras Presidency, three examples have been dated 13 October (item d) and 25 December 1944, and 24 January 1945.

Item (d) from Ernakulam. 13 October 1944, also to Ramnad District. Censored at Cochin, Q 3 (type 7A0)

Censor Station Karachi

The two items in my collection are both of 1945. As before, there should be Inland mails censored at Karachi from April 1944.

Item (e) From Karachi 31 July 1945 to Abahar on the North West Railway. Censored B40, at Karachi (type 7A).

Censor Station Bombay

All Inland censored examples from Bombay are seen only on 1945 mails. Other such censored mails should exist from April 1944.

Item (f): From Kalpadevi, Bombay, August 1945 to Nagur, 125km northeast of the city of Jodhpur. Nagur delivery mark of 24 August 1945, on the reverse.

Conclusion

There is a strong evidence that there was a random censorship of all inland civilian mail after April 1944 all over British India and not just the Eastern parts. The missing examples of this kind of inland civilian censorship from other stations like Quetta, Rawalpindi, Delhi etc. should be there somewhere.

References

K. Morenweiser: British Empire Civil Censorship Devices Worlds War II, Section 4, Asia, 4th edition, 2005, CCSG. (Courtesy : CCSG Bulletin 2006)

REFUGEE RELIEF

A MODERN INDIAN PHENOMENA

Madan Middha

In early 1971, lakhs of the residents of the then East Pakistan, (Now Bangladesh), effected by the severe repressive activities of the Military rulers of Pakistan, fled

their homes and lands. So many political and social reasons were behind these activities, which we do not need to discuss here. The largest proportion of these people entered India as Refugees. By October 1971, the number of these Refugees reached the staggering Ten Million (One Crore) and India had to look after them properly, on grounds of Humanity. The expenditure on the basic needs of these refugees was huge and was creating financial problems for the Government of India. Though some help for the purpose was coming in from the World resources but that was not adequate. Most of the expenses were being met by the Indian Government from its own resources meant for other purpose. Some new resources were also to be looked for.

This was the time and reason when the Hon'ble President of India issued an ordinance, by which a mandatory special tax was imposed on every postal transmission. This ordinance was later enacted into a law of the Parliament, namely, "The Tax on Postal Articles Act 1971; 47 of 1971". The act had provisions to exempt some items from this obligatory tax which included Post Cards, News Papers, Literature for Blinds, Mails from some sectors of the Field Post Offices and Articles posted from the state of Jammu and Kashmir. But from 1st July 1972, the exemption for the articles posted from J & K State was withdrawn.

This obligatory tax was to be charged at the rate of Five Paise per article, from November 15th; 1971. In money orders and telegraphic transmissions, this tax was to be charged in cash alongwith the prescribed fees; but on postal articles this was to be affixed on the article itself, in the form of an additional special postage stamp or special hand stamp meant for the purpose.

One interesting fact about this tax was, that though it was prescribed at the rate of the 5 paise per article by the act, but when any article was posted without affixing or paying this tax in advance, it was being charged at the rate of Ten Paise per article, from the receiver, as other postal charges were charged after being due.

One more interesting and unique feature in this tax was, that along with the public this tax was to be levied on all government postal articles and transmissions too. Perhaps it was the first time in the history when any Government charged itself any tax, for relief purpose.

As everybody and every such transmission in this vast and diversified country was to be covered by this tax, an unaccountable number of applications, types, overprints and other allied processing philatelic studies and collections of India, in the course of time. The present values and availability of the Refugee Relief materials is a very clear indication of this trend.

Here an attempt is made to record the Refugee Relief phenomena, with philatelic point of view. Any degree of incompleteness may be found anywhere in this recording and it will be a pleasure to add, receive and rectify or amend any information, incorporated in this recording, on the basis of the information received from

any of the readers.

On the basis of information available, the Refugee Relief Philatelic materials can be recorded as hereunder:

A. Refugee Relief Postal Stamps :

(a) Overprinted Stamps :

1. Manuscripted Overprints
2. Handstamped Overprints
3. Typewritten Overprints
4. Cyclostyled Overprints
5. Machine Printed overprints

- I. Local Overprints
- II. All India Overprints

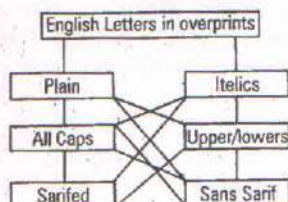
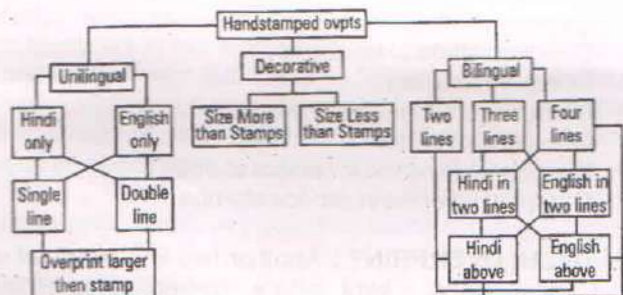
(b) Special stamps:

- B. Refugee Relief Meter Stamps**
- C. Refugee Relief Postal Stationery**
- D. Refugee Relief Post Marks**

- (a) Pre Paid in Cash Post Marks
- (b) R/R Due Post Marks
- (c) Other Related Post Marks

E. Other than Postal, Refugee Relief Issues

- (a) Revenues
- (b) Cinderella Issues



F. Late Use of Refugee Relief Materials

For the first instance this attempt is made to describe the Refugee Relief stamps from the above, which follows:

A. REFUGEE RELIEF POSTAGE STAMPS :

Postage stamps were main and a major way to pay this tax on the articles transmitted through the mails. As is said earlier, every postal article was to bear a special postage stamp, as mark of the prepayment of this tax. There was very little time between the issuance of the ordinance and implication of the tax. It was not possible for the authorities to send stocks of the required special stamp to all the post offices in the country, neither the same were ready. Ultimately the authorities decided to authorise Head/Main

post offices to overprint available stamps of the required denomination (Five Paise), for the purpose, until the specially designed stamps reach them. Nasik Security Press also overprinted ordinary definitives before the issue of a special stamp for this purpose. Thus, a range of varieties and types in Refugee Relief overprints on stamps, exist as explained hereunder:

**** OVERPRINTED STAMPS:**

We know, the main post offices were authorised to overprint the available definitive stamps for the time being; and for the same reasons the main post offices extended this authority to other post offices. This resulted in a huge number of overprint varieties and designs, alongwith a spectrum of overprinting processes; because no standardisation was made available to these offices.

These overprints can be grouped as hereunder, according to their processes, designs and types:

1. MANUSCRIPTED OVERPRINTS : These overprints exist, possibly, originated from the post offices situated at far and remote areas. At several such places in India, facilities of printing or making rubber stamps are not available even today; and this may very well be the cause of these overprints.

Manuscripted overprints, originated from cities and towns are also found; but that is due to the lazyness of Indians, who preferred to convert the ordinary postage stamps to a R/R one by themselves, instead of going to post offices and keeping separate stocks of the R/Relief stamps.

These are available in every possible handwriting and ink. These are available in English or Hindi. Regional Languages are not seen on these. It is desirable to collect these overprints on covers only, washed or off-the-covers stamps or on-piece stamps are not of any importance from the point of view of a Refugee Relief Collection.

2. RUBBER STAMPS / HAND STAMPED OVERPRINTS : These are also found in unaccountable types and designs; Unilingual or Bilingual; in various coloured inks; in various shapes and designs, and what not? These are found in several type even from single post office in several cases. After wearing off of one rubber stamp, postmasters got made second and then third and so on, understandably different from one another, and this practice caused this phenomena.

What is more interesting, these are found on map series definitives too. Denominations of 2 Paise and 3 Paise are also found overprinted with rubber stamps. 2 P. and 3 P. overprinted stamps were sold together as twin stamps and these were to be used together, making a total of R/R tax value of 5 paise. These 2 & 3 Paise denominations are seen in both, map and the contemporary series.

The available handstamped overprints can be grouped as per the table reproduced hereunder:

Remarks :

- (a) All bilingual, two line overprints have one line each for

Hindi and English.

(b) All bilingual four line overprints have two lines each for English and Hindi.

(c) Overprints are generally found in violet stamping ink, but are also seen in Black postal ink and Red pad ink.

(d) Are also seen in Green ink but rarely.

(E) Abbreviations are also used in these overprints.

(f) In some bilingual cases two different seals are used for the languages, resulting their varied position in every stamp.

(g) Decorative and unusual letters and types are also seen.

While collecting these hand stamped overprints, on covers, we will see some overprints which are exceeding the size of the stamps on which these are applied, and are partly printed on the bearing covers. These are the overprints which were made after the stamp was affixed on the covers. These overprints are found mainly in ornamental or unusual designs and cater to a different group of the R/R overprints.

3. TYPEWRITTEN OVERPRINTS : Stamps are also available with overprints made by Typewriters. The reasons for this process are same as for the manuscripted overprints. The users avoided to go to the post offices and converted definitives to the Refugee Relief stamps by type writing the word 'Refugee Relief' on them. This is found mainly on Service stamp because of easy availability of the typewriters at government offices, though ordinary are also seen.

These overprints are seen in English only. No Hindi or any other regional languages are seen so far on these. These are to be included in the collections, on covers only as the manuscripted overprints.

4. CYCLOSTYLED OVERPRINTS : Refugee Relief Overprints done by the cyclostyling process are also available on stamps. The reason behind these may be the urgency required and intentional avoidance of the Manuscripted, Rubber stamped or Typewriting Progress.

The following types are seen in this process so far :

1. A four line overprint with the following formation :

Refu -
gee
Reli -
ef.

letters are in upper / lower as above, serified letters. Reported used from VIZAGAPATNAM.

II. A two line overprint with following formation :

Refugee
Relief

All other details are as above type. Also reported used from the VIZAGAPATNAM,

5. MACHINE OVERPRINTS : Like rubber stamped overprints, these were also printed in three main types, viz., In English, in Hindi and Bilinguals. These were made in black colour only, though rarely are seen in other colour also; but the status of these other colours is doubtful and the origin unknown. These, previously were prepared at different regional places and finally at Nasik, for all India use and so was the status in every case.

The details of these machine overprints are as hereunder.

1. **LOCAL OVERPRINTS :** Overprints made by the different postal circles / post offices are covered under this heading. These are :

(A) BANGALORE OVERPRINT : A two line overprint in English only. Refugee is first line and Relief in second; in upper/lower, serified script, Refugee, 12.5 mm and, Relief 9.0 mm long. Both starting 'Rs' are Capital. It is found two broad settings :

1. R of Relief is half under the R of Refugee, &
 2. R of Relief is transported under the first 'e' of Refugee.
- This overprint is available on service stamps also. Variations, so far recorded in Bangalore overprint are :
- I. Overprint shifted Vertically.
 - II. Overprint shifted Horizontally.
 - III. Overprint doubled.
 - IV. Overprint doubled, one inverted.
 - V. Overprint inverted.
 - VI. Watermark inverted in service stamps.
 - VII. Overprint inverted in service stamps.

(B) DELHI OVERPRINT : Another two line overprint with all Capital, Sans - serif letters. Unilingual, in English. Refugee 9.0mm and Relief 7.0mm long. Printed by Rashtrapati Bhavan Printing Press. Minor spacing variations seen in different settings. Available on ordinary definitive stamps only. Following variations are seen :

- I. Overprint Double
- II. Overprint Double, One inverted.
- III. Overprint Inverted.
- IV. Kissprints of the overprint at the back stamp
 - a. Well positioned
 - b. Shifted Kissprint.

(C) JABALPUR OVERPRINT: Again a two line overprint, like Bangalore, unilingual in English, upper/lower, serified letters. Only one R, that of Refugee's first, is capital. R in Relief is a small one (r), Refugee 13.0 mm and Relief 8.5 mm long. Not seen on service stamps.

Variations seen are as hereunder:

- I. Overprint inverted
- II. First 'e' of refugee, inverted.
- III. Overprint variation II, inverted.
- IV. Overprint shifted.
- V. "Relief" for "Relief" in the overprint.

(D) GOA OVERPRINT: A single line overprint in English only. In upper/lower, sans-serif, with R of Refugee and R of Relief capitals. Length of the overprint is 14.5 mm. Available on ordinary definitives and Service definitives, both.

Variations seen/reported are as follows:

- I. overprint thin letters.
- II. Overprint in thick letters probably due to heavy inking.
- III. Watermark inverted in Service Stamps.
- IV. Overprint shifted side ways and part transported to another stamp.

(E) JAIPUR OVERPRINT-I: A double line, all English, all Capitals overprint with serified letters. 'Refugee' 12.0 mm and 'Relief' 9.0 mm long. Space between Refugee and Relief is 2.5 mm. Available in thick and thin letters, caused by over and under inking of the printing form.

Also available on service stamps but with a doubtful status. Seen/reported variations are:

- I. Overprint wrongly printed as Relief Refugee. I The Positions of this wrongly printed overprint. are Row 2, Numbers 1,2,3,4 & 5 in the overprinted sheet.
- II. Overprint Inverted.
- III. Relief missing from overprint.

(F) JAIPUR OVERPRINT -II : A four line, bilingual overprint with Hindi above English inscription. Both inscriptions are in two lines each. All capital serified letters in English inscription like Jaipur - I. "Sharnarthee" (Hindi for Refugee) 10.0 mm. A large number of settings is available in this overprint, with different inscription lines shifting forward and backward.

Available only on ordinary definitive stamps.

Reported variations are:

- I. Relief Missing in English Inscription
- II. Overprint shifted.
- III. Various Varieties with one or another letter broken.

(G) JAIPUR OVERPRINT - III : Another four line bilingual overprint like Jaipur III but with mixed processed printing. English version of Refugee Relief is printed by Typography while Hindi version is by Hand Stamping with Rubber Stamp. Colour of the both versions are Black and Violete respectively.

All capitals serified letters in English version like Jaipur - I, with Refugee 12mm and Relief 9mm long. The position of the Hindi inscription varies, because the same was applied by hand. Many setting variations in English inscription also exist. Not seen on service stamps.

Reported /seen variations of this overprint are :

- I. With English inscription as Relief Refugee.
- II. Overprinting with broken letters.
- III. Hindi (Rubber stamped) overprint also found in black postal ink.

(H) ALWAR OVERPRINT (JAIPUR IV) : Again a bilingual,

four line overprint Hindi inscription bigger than the Jaipur II, in two lines, above English inscription. English inscription in upper/lower, serified letters, also in two lines like Bangalore. Sharnarthee 11.0mm, Sahayata 10.5mm, Refugee 12.0mm. Relief 9.0mm. in length. Not available on Service stamps.

In this type following variations are recorded :

- I. An additional "point vowel" in "SHARNARTHEE", spelled as "SHARNARTHEEN" in Hindi.
- II. Overprint shifted upwards, resulting "Sharnarthee" missing (transported) from stamp.

(I) ALIPORE OVERPRINT (?) : A unilingual, only English, overprint in two lines like Bangalore, but in bigger size. Refugee 15.0mm and Relief 11.5 mm long. Height of small letters is > 2.0 mm (Bangalore < 2.0 mm).

*The overprint is recorded by some as Alipore (WB) but I have in my collection, on covers used from BALGHAT (M.P).

(J) GWALIOR OVERPRINT - I : A two line overprint in English only. Both 'Rs' of Refugee and Relief are capital and other letters are small from a serified script. Refugee 15.0 to 15.5 mm long and Relief 11.0 to 11.5 long Available on service stamps only.

Recorded variations are :

- I. R of Relief slanting backwards.
- II. Overprint inverted.
- III. Overprint printed partially, due to shifting.

(K) GWALIOR OVERPRINT - II : Another two line unilingual overprint but in Hindi this time. Sharnarthee 12.5mm and Sahayata 12.0mm long. In Hindi word Sharnarthee, letter sh. or Hindi is hooked and Na. is looped. Available on Service stamps only.

Variations seen in this are :

1. Overprint shifted.

(L) GWALIOR OVERPRINT - III : Same as Gwalior II, but with Sharnarthee 12.5 & Sahayata 11.0mm long. Sh. in this type is looped and Na is with open bottoms, in word Sharnarthee. Also, available on Service stamps only.

In Gwalior II & III, variations, with missing "matras" are seen, so far.

(M) UNKNOWN OVERPRINT - I : An only English overprinting in two lines. All serified capital letters. Refugee 14.5 mm and Relief 11.0 mm long. Overprint printed on stamps vertically with Refugee on left and Relief on Right side. Origin unknown. Found on Service stamps. Status doubtful.

II. NASIK OVERPRINTS :

Simultaneously, overprints were also made at Nasik Security Printing Press, Converting ordinary definite

stamps of 5 p deno, into Refugee Relief Stamps. It was a temporary measure, untill the special stamps for the purpose were ready. Only two overprints were made at Nasik undermentioned here:

(a) For Ordinary Stamps : A bilingual overprint. Hindi inscription, printed horizontal in two lines. Sharnarathi 8.5mm and Sahayata 8.0 mm long. English inscription printed vertically on the right side, upwards to Hindi inscription, in single line. Total English inscription is 12.5 mm long. Date of issue is 15th November 1971.

Following variations in this type are recorded :

- I. Overprint in thick letters.
- II. Overprint on creased stamps.
- III. Overprint shifted vertically.
- IV. Overprint shifted horizontally.
- V. Overprint partially printed (Dry Prints).
- VI. Overprint missing from one stamp in a pair.
- VIII. Overprint doubled.
- IX. Perforation shifted in overprinted stamps.

(b) For Service Stamps : This is also a bilingual but a four line overprint with Hindi inscription above the English. Measurements are Sharnarathi 9.0mm. Sahayata 8.5 mm; Refugee 8.00 mm & Relief 6.00 mm. Date of issue this overprint is also November 15th; 1971.

Following variations are recorded in this overprints :

- I. Overprint in thick letters.
- II. Watermark inverted.
- III. Kiss print on the back of the stamp.
- IV. Kiss Print doubled on the back of the stamp.
- V. Overprint doubled.
- VI. Overprint over inked and blurred.

** SPECIAL STAMPS

To replace, these different overprinted stamps two special stamps were issued by the authorities on December 1st; 1971. One of these was for general purpose and another for Service mails. Details of these stamps are as follows :



1. For General Use : This is a specially designed stamp. Design incorporates refugees with their belongings. Format is horizontal and denomination is Five paise. It is Carmine colour on white paper with Ashokan Capital watermark. Perforation is 14x14½. Sheet arrangement for this issue was 10 x 10 = 100 stamps per sheet.

Following variations in this issue are reported :

- I. Printed on Paper with Pinkish tint.
 - II. Double printing.
 - III. Perforation shifted vertically, resulting, English inscription of legend Refugee Relief not visible.
- 2. For Service Use :** This is a stamp with design similar to the contemporary service stamps. The design incorporates

the Ashokan Capital, with Hindi inscription of Refugee Relief on left and English inscription on right side. Bharat and India at top with denomination in two squares and Shaskeeya/service at bottom. Printed in yellowish green colour on ungummed whitepaper, with Large star & India Govt. watermark in sheets.

Following are the reported variations :

- I. Available on yellowish tinted paper.
- II. Watermark inverted.

Proofs (Printers Waste) of this stamp are also available in various forms on various types of paper.

This study is, in no way, a complete or exhaustive and a number of finding are still to be covered. Fellow collectors may also have gathered informations which may not be reflecting from this priliminary effort. A collective effort is required for exploration of the Refugee Relief Phenomenon. I feel priviledged to set the ball roling. Second article in this series is focused on the Refugee Relief Postal Stationery, which I hope to finalise soon for publication. Suggestions/information are welcome for the purpose. (Courtesy. Philately India Yearbook 1998)

THE ART OF POSTAGE STAMP DESIGNING

PAKRASHI

100000 POST OFFICES IN INDIA

India had the distinction of having one lakh post offices in July 1968. To mark the opening of the 100,000th post office in our country it was decided to issue a commemorative stamp, for which I received a request from the Department of Communications, Government of India for designing the same. It read :

17th April, 1968.

Dear Shri Pakrashi,

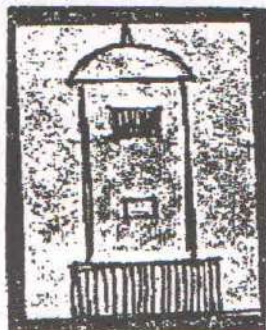
The Department will be issuing a special postage stamp to mark the Hundred thousand post offices in the country some time in June 1968. We should be grateful if you kindly intimate your considered views as to how best the stamp can be depicted. As the time is extremely short, I would request you kindly to send your ideas at an early date.

With regards,

Yours Sincerely,

(S.p. Chatterjee)
Philatelic Officer

My immediate task was to go through the postal literature and to have discussions with the postal system and how it was working in such a vast country as ours. I came to know that the system had to provide service to areas with diverse climatic condition like the desert areas of Rajasthan, icy cold areas of Himalayan region and also the watery areas throughout the length and breadth of this vast country. The plan of the Government was to reach postal



to every nook and corner so that the people of scarcely populated areas also got the facility of waiting the service. A post office even on the back of a camel was introduced to serve the faraway desert areas of Rajasthan. In city areas mobile post offices were often developed to the thickly populated areas to clear mail, more so during the seasonal rush. I also came to know about the dedicated band of workers known as runners and postmen who took the trouble of reaching the mail to every addressee whether in a congested city area or a remote corner in a village, a snow capped Himalayan region or a terrorist-troubled spot. The mails of all varieties had to travel to and fro from all directions within the country and outside. Then, there is the world organization known as the Universal Postal Union (UPU) which controls the movements of international mail all over the world. For mails posted in India for any country, Indian postage stamps are used. The revenue is earned by the Indian Government. But when it reaches any outside country it receives the same kind of treatment as it receives for their own mail. Similarly when mail from an outside country reaches India, similar treatment is given to it to reach its destination. This reciprocal arrangements of postal movement is controlled by the UPU. This world organizations of which most countries are members has headquarter in Geneva.

All these information prompted me to work for the visuals as the preliminary step. I selected a few items which are connected with the postal activities. Item like post horn which was used to announce the arrival of the post has some relevance with the postal activity. Similarly I thought of the letter box, the runner, which may provide some visual alternatives.

The motto of Postal services in India serving day and night appeared to me as the catchword of the theme. I associated the same with the letter box, which actually represents the motto in letter and spirit. It is ready to receive

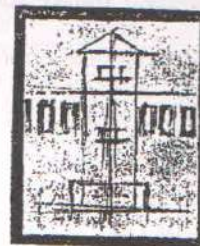


Figure 100,000 forming into a village Post Office



Figure 100,000, forming into an urban Post Office

mail throughout the day and the night. A few sketches were prepared and gradually the final lay out of the design emerged.



Letter box and figure 100000



While experimenting with the background in relation to the theme I chose two basic colours scarlet representing day and dark blue standing for night. Since the number of colours were limited I placed them in such a manner that the benefit of paper whgit could be utilised as an additional colour against the background which was either red or blue. The figure 100000 and part of the letterbox appeared in white. Black was added to bring about contrast in the design. The entire area of the stamp, which was trectangular in shape, was divided into four parts in red and blue to indicate days and nights coming in succession and served as meaningful background. The iinterplay of colours and white brought about a well balanced vertical composition which represented the theme- written at the top of the design in a semicircular style, aptly.

I prepared a double-the-stamp-size layout, making further modification in the design and presented the same to the postal authorities for their scrutiny and approval. To my relief they approved the design without making any change or even suggestion.

It was now time to prepare the final art work. Enlarged the design six times proportionately and used spray work to make the flat back ground areas in red and blue more dramatic and attractive by producing a vignette effect. The entire lettering in the design was done by hand. Since this was a design for which I was commissioned, there was no question of any uncertainty and the stamp was released on July 1st 1968 by the then Minister for Communication, Shri Jagjivan Ram at Brahmpur, Chaurata (District Shahabad) in Bihar which happened to be his birthplace and was therefore chosen for having the distinction of opening the 100000th post office in the country.



The stamp, printed in photogra- vure in two clours, has retained the intended effect.

The press released dated June 22 1968 is as under:

NEW DELHI, June 22-To mark the opening of the hundred thousandth post office on July 1st 1968 the Post & Telegraphs Department will issue a special 20-paise postage stamp on the date.

The design of the stamp is vertical and depicts a letter box as a symbol of Post Offices. The Stamp will be in two colours: scarlet representing day and monstral blue standing for night with the motto of P&T Department-Serving Day and Night in Sanskrit, on the top. The words and figures 100000 Post Offices appear along the letter Box in Hindi and in English.

The stamp is adopted from the design prepared by Shri C.R.Pakrashi, a Delhi artist and the design of the First Day cover based on an entry sent by prof. V.K. Sawai of Bombay.

GANDHI CENTENARY POSTAGE STAMP

In 1969 India planned to celebrate the Birth Centenary of Mahatma Gandhi in a big way. Various programmers including seminars, lectures, exhibitions etc. were organized not only in almost every corner of our country but in many other countries as well. To commemorate the event, it was decided to issue a set of postage stamps which would be a befitting tribute to the father of our nation. The Government of India thought it proper to involve all the designers of our country and an All India Gandhi Postage Stamp Designer competition was organized. As a designer I decided to take part in this competition which I thought would provide an opportunity of knowing that great man, who received love and respect from the people all over the world for his patriotism through non-violent activities.

I was, indeed, fortunate enough to see him at the Bhaiji Colony in Delhi, while returning home from my office those days. He used to deliver his daily evening lecture there. I didn't know what attracted me-a non-politician-to listen to his various topics, some related to the current political affairs and some on human relation particularly on communal harmony. Those evening congregations were often visited by leaders of great stature like Pandit Jawaharlal Nehru, Sarddar Baalvbhai Patel, Maulana Abul Kalam Azad, Badshah Khan, and unlike the present



The Art of Postage Stamp Designing / 17

day situation, only a few ordinary policemen were part of the security arrangement for those VVIP's.

When I came to know about the Gandhi Stamp design competition my immediate task was to know about that great man. What made him the mahatma, what moral values he stood for, what ideology he preached, how he tried to inculcate communal harmony in the minds of the people and above all, what made him so strong as to fight against so formidable a force as the Britishers were and



Design no.2 Another submitted design with Gandhi and Kasturba received commendation from the judging committee. The design was not issued.

how he led his countrymen to untidily struggle to attain India's freedom without waging a war!

Before engaging myself to the designing work straightway, I thought it necessary to know all these important points about this great leader. I visited the Gandhi Museums at Rajghat and held discussions with people like Sailen Chatterjee (the renowned journalist who covered Gandhiji's activities wherever he went including even Nokhali during worst communal disturbances) and Bhabani Sengupta (another distinguished author and journalist). I even visited Birla House where he was shot dead and talked to the caretakers. They equally enlightened me about the tenets of Gandhiji. I started scanning to find out the salient features about the Mahatma. My quest was to find out what was the most identifiable visual; objects associated with him that would distinguish this great leader from others. One such thing that immediately came to my mind was the 'Charkha'. This simple instrument became a symbol of Gandhiji's mass movement. It gave the nation it's first lesson towards self sufficiency. In our remote village in East Bengal I had seen in my childhood all the elders were engaged in spinning threads with the Charkha. We also did not wish to be left out in this pursuit and tried our hands whenever opportunity came.

Other ideas that flushed to my mind were those of the dun-representing Satya, his life long doctrine and a composit drawing representing communal harmony for which he fought till the

Sketch no. 1



Sketch no. 2



Ever since the philatelic world started to put a premium on rarity, frauds and forgeries grew as a clandestine practice. But it existed even before. As early as 1856 the British Post Office engaged an engraver to attempt forging its stamp just to make sure that the security features could not be breached by unscrupulous elements! The hackers of today in their previous incarnations! However, to guard against forgeries seems futile as fakes and forgeries continue to thrive defying all the preventives and precautions.

Anecdotes surrounding the postage stamp are endless. Stamps have provoked war between nations. It has made a king lose his kingdom! Postmarks on letters have been used as evidence in a trial for murder. In this section are presented some of the anecdotes which may seem stranger than fiction.

WORLD'S ENVY COLLECTOR'S PRIDE

Rarer the stamp, more are the stories surrounding it. But none perhaps has surpassed the 1856 British Guiana, black on magenta. Stories surrounding this has reached mythic proportion. For many years only one copy of the stamp was believed to exist. That too passed through many hands some of whom had no inkling of its true worth.

On 5th April 1922 it was put on auction in Paris in which the representative of King George V was also present, along with many other philatelists. The bidding started as soon as the hammer of the auctioneer fell. In no time the price soared to two hundred thousands francs. One by one the bidders dropped out, including the representative of his majesty. Finally only two men remained in the fray Mr.Arthur Hind of America and Mr.Morris Burrus from Alsace. At last the stamp was snapped up by Arthur Hind for an astronomical sum.

"So, How much would you sell it for?" Arthur asked the man, who quoted a fabulous price. Arthur paid and picked up the stamp. Do you know what he did after that? He lighted a matchstick and set the stamp on fire. Up went in smoke the black on magenta and all the money Arthur paid for it.

Another man possessing my sweetheart? Never. Arthur heaved a sigh of relief. No price was high enough to defend his pride of being the only possessor of the mythical lady wearing black on magenta. Collector's pride ! The world of philately must have envied Arthur on that day.

WAR ON A MERE STAMP

Wars are known to have been fought over women, in myths and reality. Which could be a better example than the Trojan War? Some of the great wars of the Roman era would not have been fought if Cleopatra was not born. But war over a stamp ! Yes, it may sound strange but stamp has also precipitated war between nations. A place called Gram Chaco used to be a disputed territory between Bolivia and Paraguay. In 1930 Bolivia issued a stamp with a map of the disputed area within the Bolivian territory. The territory was named Chaco Boliviano.

Paraguay quickly replied by issuing a stamp featuring a more detailed map of the territory which it named Chaco Paraguay. Many people might be knowing about the war that followed between the two countries, disastrous and sanguinary for both.

THE KILLER STAMP !

May sound like fiction. But a Parisian philatelist was indeed murdered for a stamp. His fault? The man, whose name was Gaston Leroux possessed a copy of the rare 2c Hawaiian Missionary. The mystery of the murder remained unraveled for long until the investigators stumbled upon a stamp album of the murdered man and found a stamp missing. The missing stamp was identified to be the rare Hawaiian Missionary. Half the mystery was cracked. The motive was established. Further investigation zeroed in on the killer, a fellow philatelist and a long time acquaintance of the victim. His name was Hector Giroux. Having located his residence the detectives sent a decoy collector of stamps who went and struck a conversation on stamps. Unsupicious Giroux became effusive and in an unguarded moment bragged about his possessing the famous Hawaiian Missionary. And that was the end of the detective's odyssey. Hector was finally felled by the arrow of Achilles" wit.

STAMP IN ESPIONAGE

Countries are known to have engaged beautiful women in espionage. But stamp in espionage? It may sound intriguing but yes, it is true. No wonder a male philatelist once described his stamps as a bevy of beautiful women. All his lovers, ever intoxicating, each drawing him into a vortex of delirious obsession and passion.

It happened during the first world war. One of the warring countries used to print stamps for another country (now its enemy in war) in an arrangement which existed before the outbreak of hostilities. The former used the opportunity to the hilt. The stamp paper was chemically treated. Then a special ink was used to write invisible messages on the back of the stamps thus forged. These were to become visible when treated with some chemicals. After forging these spy stamps the country gave these to its agents working in the enemy country. The stamps were affixed on apparently innocuous letters and postcards. When these reached the addressees they knew what to do with those.

STAMP THAT COST THE POSTMASTER GENERAL HIS JOB

Charles Connell was the Postmaster General of New Brunswick. He needed to print 5c stamps urgently as the stock was fully exhausted. He saw that it would take a long time to get approval for the portrait of Queen Victoria from London in those days only that could feature on stamps. Charles printed a good number of 5c stamp for use of his customers with his self portrait there on. Poor Postmaster General ! Not only the stamps with his portrait were not circulated, the maverick also lost his job. Courtesy : India Post - mile post

SAILING

Geoff MaAuely

Some years ago when I was looking for a new philatelic interest, I began to realise that most of my favourite stamps depicted sailing ships. These included Canada SG 284 Bluenose, USASG237 and 238 showing Santa Maria Columbus' fleet, and the 1930 Spanish Columbus set. I have no idea why this should be; perhaps the sea is in my blood. My grandfather captained the last working windjammer to trade out of Wexford. However, I obtained a copy of Collect Ships on Stamps, and a few volumes of E.W.Argyle's celebrated series of booklets, joined the Ship Stamp Society, and I was on my way.

At first I acquired everything I could find showing a sailing ship, and tried to arrange them chronologically. I hunted through box after box of covers and postal stationery at every dealer's stand or shop I could find. I found that the most difficult stamps to find, in mint condition, were definitive of 1925-1950, unless one is prepared to buy expensive complete sets. Many of the designs, though, can be found on postal stationery cards and envelopes. These add another stand to the collection, and can be collected mint or used. Special and slogan postmarks too give variety, and are not uncommon. Those relating to the Mayflower and Cutty Sark are often seen.

These expeditions into dealer' boxes have produced some pleasing items, such as the Western Union telegram envelope and the E1 Salvador postal stationery card. I saw the latter in an exhibit on Christopher Columbus at Stamp World London 90 and was most impressed. Some months later I found it in a box of Latin American postal stationery priced at \$1.

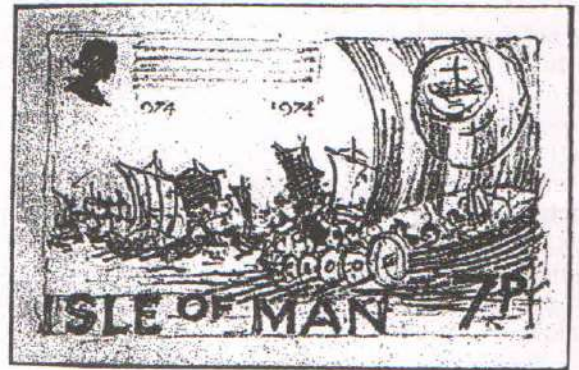
Maritime mail is another good source of variety. Many early entries bear the name of the ship on which they were carried, sometimes with the name of the Captain. If one can be found from a ship which actually appears on a stamp it is particularly desirable (I've only been able to find one), but sometimes it is possible to locate some information about the ship. It may happen that the type of ship is mentioned on the letter, and in addition the date of the duration of the passage.

There are several sets of stamps showing Falmouth Post Office Packers, and it is possible to find a letter carried on one of these.



With thematic collecting all important is the 'plan': my earliest attempts tried to be strictly chronological, with sub sections for each ship type (brig, barque, etc). Then I found myself adding sections for primitive and local craft, fishing and whaling vessels, and storms and shipwrecks, etc the whole situation was soon out of hand.

Some simplification was obviously necessary, and after many experiments the plan as used in my exhibit at Autumn Stampex emerged. Local craft and fishing vessels have been relegated to the back of a stock book with all the steamships and motor vessels I had to buy in order to obtain the sailing ships from the relevant sets.



The development of the sailing ship was driven by the needs of exploration, warfare and trade. While all these influences, and others, were ever present and overlapping, each became the dominant (but not the sole) stimulus at a particular period in history.

The first part of my exhibit is the Prologue: The Long Drawn, up to 1300 AD.

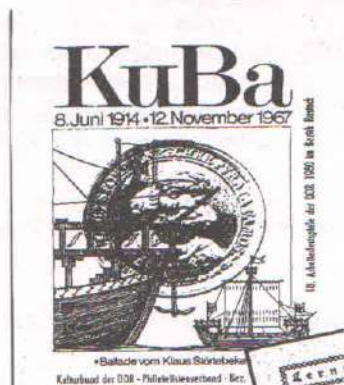
During this period ships rarely sailed out of sight of land, except in the Mediterranean.

Though navigation began in the Mediterranean Sea, and sailing craft were built in Egypt, Phoenicia, Greece and Rome, ships as we know them may be said to have originated with the Vikings. Their vessels were clinker built; that is, their lower edge of each side plank overlapped the one below it, and was nailed to it. This is clearly visible in a Swedish se-tenant block from a booklet issued in 1990. Viking ship-building is seen on Denmark SG 521. Early sails were made of wool, and were strengthened with diagonal strips of leather. There is good illustration of this on the cover of the booklet mentioned above. Later, striped sails became common, as depicted on Isle of Man SG 52. A drawing by the artist John Nicholson for this issue is shown in the characteristic high prow and stern are seen on the cover of a booklet issued in 1986 for the Isle of Man Heritage Year. The Vikings ranged far and wide, and their longboats can be seen on material from Ireland (bottom left corner of the 1988 Dublin Millennium stamp, sand in the Arms of Dun Longhair from the special postmark for the Borough Jubilee) and the Isle of Man (the 1968 slogan advertising new stamps). The slogan postmark for the Scarborough Festival of Norway in 1966 shows of Iceland and Greenland.

Very little change is evident between 900 and 1100 AD. The Norman ships shown on Guernsey SG 254 and France SG 1722 are enlarged copies of the Viking longboats.

Early in the 13th century forecastles and after castles appeared. At first they were flimsy superstructures. A 1967 postal stationery card from East Germany shows them very well. Later they were incorporated into the fabric of the ship. Vessels of this type began to appear in town seals and arms, for example of Paris (Luxemburg SG460, France SG1127).

The first cogs appeared in the 13th century. They were still clinker built, with a rounded bow and stern, and very broad in the beam. The main innovations were the stern rudder, which replaced the steering oar or steer board (placed on the starboard side), a deep draught hull and a bowsprit, as seen on Poland SG 740 and 734 show French and English cogs respectively. The French vessel has ratlines joining the shrouds horizontally, which made it easier to ascend and descend. After some experimentation the three masted cog emerged. Good examples can be seen in special postmarks for Landerau Philatelic Exposition, 1944, and Bremehaven, stamp Day, 1956., showing the arms of the city.



One of the chief agents for these changes was the Hanseatic League, a trading confederation of north German towns, dating from about 1240. The League eventually united merchants from over thirty German towns, and cogs were incorporated into many towns seals (Poland SG 1365 and 1366). Sweden SG 338 shows cogs at Stockholm. They can be seen more clearly on the cover of the booklet containing this stamp.

The second section of the exhibit is called 'The Needs of Exploration, 1300 - 1600'.

At the beginning of the 14th century the Turks closed the overland route to India, and the Portuguese, inspired by Prince Henry the Navigator (Portugal SG 1180) developed the caravel to search for the southern sea route. At this time the caravel was a two masted lateen rigged merchant ship, used for Mediterranean and coastal work (Portugal SG 1811; Singapore SG 371). The Portuguese soon developed a stronger, more seaworthy hull for use in the Atlantic (Portugal booklet containing SG 2099 the cover

shows Bartholemew Diaz's caravel).

CARAVELS

The next stage was the three masted square rigged caravela redonda. The 1927 and 1933 definitive of Denmark show a typical example. These can be found engraved or surface printed, and as indicia on postal stationery.

Caravels were the first ships to be constructed by building the skeleton first, and adding the strakes afterwards. These were laid edge to edge (caravel built) instead of overlapping as in clinker built vessels. There is an attractive miniature sheet from the 15th century Nuremberg Chronicles. This method of construction is used for wooden craft today, and a 1900 pictorial postal stationery card from the Belgian Congo shows a boat being built in the School of Navigation, Bandundu. They were among the most seaworthy of ships between the 14th and 16th centuries, and many variations were built. Bahamas 1989, 40c shows three different types.

Meanwhile Spain developed the carrack. Bigger and stronger than the caravel, in its earliest days it was a two masted ship, like that depicted in the Badge of Grenada, as seen on many of its stamps. Later carracks had three masts with a lateen sail on the mizzen, which provided the first half of the 16th century topsails were in general use on the mainmast (Poland SG 1459).

The most famous ships of this type was the Santa Maria, flagship of Christopher Columbus. No actual picture exists, but there have been many efforts to portray her. USA SG 237 uses an illustration identical to New foundland SG 98, but in the latter case it is supposed to be the Matthew. Costa Rica SG 226 includes the same ship in the 'Fleet of Columbus' but SG 144 from the same country has a different version which, curiously, agrees with USA SG 238! This latter version was also used, in a mirror image, on a United States postal stationery card for the World's Columbian Exhibition in 1893.



Admiral Guillen y Tato made what was probably the most convincing reconstruction for the Seville Exhibition in 1929. A bow view of this vessel is shown on Spain SG 593, and a stern view on SG 594. St Lucia. St Lucia SG 188 is identical to the latter, but part of the rigging is missing.

The movement away from high prows and aftercastles had its first manifestation in the galleon (Surinam SG 236 to 45). A distinctive feature of all galleons was the beak prow. The Spanish galleon had several full length decks and a tall aftercastle with up to seven decks (Pitcairn Island SG 65 and 6). Portuguese galleons were very similar to the Spanish, and there are several in a 1963 set from Mozambique. In the mid 16th century, English shipbuilders began to develop a lighter 'race built' version,



much smaller than the Spanish and better rigged. In one such vessel, the Golden Hinde (Great Britain 4s 6d booklet, September 1968), Sir Francis Drake, during his voyage round the world, sailed from Java to Sierra Leone, about 8,500 miles without touching any port. Another was the Mayflower (USA SG 556).

Vasco da Gama developed a three mast, six sail rig for his fleet which discovered the southern sea route to India in 1498. It consisted of main course and topsail, lateen mizzen and spritsail. His flagship Sao Gabriel is shown on the Mozambique Company triangular stamp SG 298 (another favorite of mine) and many other stamps depict vessels carrying this rig because it was used by small merchant vessels well into the 18th century. Portugal's 1898 set commemorating the 500th anniversary of Vasco da Gama's voyage is interesting. There are four conflicting versions of Sao Gabriel, and on two of them the flag on the masthead is flying into the wind.

My third section is The Needs of Warfare, 1550-1780.

Naval warfare now demanded more fire power than could be carried by the six sail rig, and began a series of developments which would gradually transform the warship. Other vessels followed suit in time. It is not proposed to go into detail here, but rather show some high lights of an involved and fascinating story. Great Britain SG 780 illustrates one development, a fourth mast, the Bonaventure mizzen.

The ideal solution was for the sail area to expand upwards, but tall masts were dangerous in gales. Sir John Hawkins, as Treasurer of the Royal Navy, introduced strikable topmasts, which could be lowered when necessary. By 1600 a third sail, the topgallant, was becoming common on fore and main masts (Great Britain 4s 6d booklet, August 1970).

In the 17th century the Dutch began to divide the latten into a triangular sail before the mast, and a four sided portion abaft. This was kept in place by a sprit set diagonally across it. Rumania SG 3837 reproduces a Dutch painting which illustrates this well. The diagonal sprit proved awkward, and was replaced by a spar running along the top of the sail. The Gaff Sail was born. The sloop Merlin, 1796, shown on British Honduras SG 169 to 71, and Cook's Endeavour (New Zealand SG 614) are examples.

Triangular canvases fitted along the chief stays of each mast appeared after 1660. These were the staysails (Christmas Island SG 37). The triangular jib, set on the stay

of the foremast, began to replace the spritsail about mance against the wind.

The shape of the hull also changed during this period. Soon the number of guns on warships was creating too much top weight. To balance this the point of maximum beam came just below the gun deck, and above this the sides curved or sloped inwards. This features was called the tumblehome (Netherlands SG 849).

The fourth section deals with The Needs of Trade, 1780-1870.

The final outcome of this long period of evolution was the full rigged ship. It had three sails on each mast, course, topsail and topgallant, all square rigged. The mizzen also carried fore and aft gaff sail, and thee were several jibs and staysails. The Chapman (South Africa SG 222 and 3) and the Sandbach (on Many British Guiana stamps) are two of many. They feature frequently on badges and coats of arms, from Mauritius to Costa Rica. Coats of arms often appear on postal stationery items, making pleasing additions to a collection.

As masts continued to increase in height, topsails became very large and difficult to handle, particularly in rough seas. The Atlantic (Sierra Leone SG 824) and problem, topsails were divided about 1841, making double sails. Balcutha (Penrhyn SG 178) is shown with only its double topsails set, and Wm D. Lawrence (Canada SG 818) show the new arrangements of the yards. Soon a fourth sail was added above the topgallant: it was called the royal. Eliza Adams (Tristan da Cunha SG 324) shows a royal on the mainmast only, while Betsey (Gilbert Islands SG 52) has royals on all three masts.

There are many variants of the ship. The brig is a two masted square rigged vessel. The after mast (mainmast) also carried a gaff sail (Sierra Leone SG 826). They were economical because of low harbour dues. A brig in harbour is seen on a German postal stationery card (Fig.7) They were versatile ships, being used for missionary work (Tuvalu SG 378) and exploration. Fane (BAT SG 66) reached latitude 74° south in 1833, the most southerly point reached for many years thereafter. They also carried cargo, passengers and mail. Figure 8 shows a Greenock Ship Letter from Jamaica carried by the 'Brig Mary, Capt Creighton' in 1809.



Sao Gabriel (left).

The barque has fore and aft sails on the mizzen mast and ius square rigged on the remainder. A Falkland Islands booklet shows a three masted barque in full sail with a following wind.

The brigantine was originally a two masted ship, with square sails and for eand aft sails on both masts (Finland SG 420). Later, the square sails were removed from the mainmast, leaving only the fore and aft canvas. New-foundland SG 54 is the earliest stamp showing this rig, and the first day postmark for Guernesey's 1983 'Goden

Era of Shipping' set has a very clear illustration. The Mary Celeste (Gibraltar SG 213) is probably the most famous example. It was found abandoned in good order in 1872, and the fate of its crew is mystery to this day.

The barquentine resembles a barque, but is square rigged on the foremast only, the main and mizzen masts being fore and aft rigged. There are not many on stamps, but Chile SG 697 and French Southern and Antarctic Territories SG 195 are particularly handsome.

Schooners have fore aft sails on all masts. Usually two masted, they can have up to seven. Newfoundland SG 29 is an early illustration. A full display could be mounted showing the many types, and there are a number of excellent postal stationery items to be found.

My final section deals with The Twilight of Sail, 1830 to date.

Sail was in its heyday, but already there was black smoke on the horizon. The first Italian steamship, Le Tromb di Fuoco, was built in 1790 (Fig 9) and the Savannah crossed the Atlantic from west to east in 1819.

In 1838 the little Sirius (Ireland SG 69) crossed entirely under steam power, arriving in New York on April 22, after a passage of 18 days. Steam soon took its place beside sail on the seaways of the world. Figure 10 shows a German stationery card depicting the Schleswig-Holstein Navy, 1848-50.

Steamship would soon provide regulars scheduled services, and sail was already attempting to do so in the form of the packet lines. Boston's first was the Jewel Line, and their ship, the Topaz, is shown on Pitcairn Islands SG 238 and 9. The Yorkshire is shown on a USA 28c postcard and the Lightning on Comores SG 543. Both were used in the Black Ball Line's first regular Transatlantic service.

One romantic development between 1850 and 1870 was the advent of the tea clippers. They were built to avail of the premium paid by London tea merchants on the first cargo of new season tea to arrive. Each year the clippers raced home with this valuable cargo. Guernsey SG 419 shows a typical route. The 1866 race was memorable. Nine clippers left Foochow on May 30. The

port can be seen on the Treaty Port local issue listed in Stanley Gibbons Part 17 China catalogue. Three arrived in London on the same tide on September 5. The Taeping docked half an hour before the others. Penrhyn SG 181 shows the ship but misspells the name as Teaping, perhaps a forgivable error considering her cargo. The most famous clipper of all was the Cutty Sark (Great Britain SG 781). She was built in 1869 to race Thermopylae (Australia SG 914) launched the year before, and made eight voyages to China and back.

All these improvements resulted in faster and faster passage. Figure 11 shows an entire to Dublin with Sydney Ship Letter mark of February 13, 1847, which took 155 days to reach its destination, as the Dublin receiving mark is dated 14 JUL 1847. Taeping achieved Foochow to London in 99 days in 1869. Dunedin (New Zealand SG 621) managed New Zealand to London in three months; Mermerus (Penrhyn SG 207) London to Melbourne in 66 days. There were exceptions, however, Carlisle Castle (Chad SG 751) took 169 days to reach home on her maiden voyage in 1868, due to the growth of weeds on her bottom.

Hulls continued to be constructed of wood up to about 1870, and many fine ships were built. Sandbach, already mentioned as appearing on many stamps of British Guiana, had sound timbers after 50 years of sailing. However, they were liable to attack by marine life, and had to be careened regularly for cleaning. New Zealand SG 772 shows Cook's Endeavour careened, and other examples are Jersey SG 307. (HMS Swallow) and Barbados SG 273 (W.L. Eunicia). Copper sheathing prevented growth on the hull, hence the expression 'copper bottomed'. HMS Dolphin (Tokelau Island SG 22) was one of the first naval vessels to be so treated.

After about 1870, a growing shortage of wood in Great Britain led to the building of iron ships. One such, Polly Woodside, built in Belfast in 1885, is still afloat as a museum ship, and can be seen on a 1985 Australian pre-stamped envelope. Steel hulls came next, longer and narrower than before. The height of the masts was reduced and the yards were extended. Many very large vessels resulted, including Fennia, built in 1902, which is shown on the cover of a Falkland Islands booklet containing 3p and 9p definitives. France II, built in 1912, was a five masted barque (France SG 2011, also shown on the first day postmark) while Preussen (West Germany SG 1820) built in 1902 was the only five masted full rigged ship ever launched. Sindhia, a four masted barque built in 1887



Fig 12.

(Comores SG 545) was one of the largest of all.

Schooners continued to be built, in many places and varieties, as an ideal small trading vessel. Tiare Taporo, built in 1913 (Cook Islands SG 173) was probably the most famous South Seas schooner; Atlantic Star (Anguilla SG 35) was considered the fastest schooner afloat, while Resolution (Norfolk Island SG 89) proved too slow for carrying fruit. They were also used for exploration. Fram (Norway SG 392) carried Nansen and Johansen close to the North Pole in 1893, and in 1910 Roald Amundsen used the vessel on his successful expedition to the South Pole (AAT SG 46). Figure 12 was carried on Fram in 1931.

The end was approaching, however. Garthpool (Falkland Islands 25p, 1989) was the last sailing ship to wear the Red Ensign. It was hauled down in 1920. Rickmer Rickmers, the last of that great fleet, later became the cadet ship Sagres (Mozambique SG 568). Christian Radich (Bermuda SG 361) sailed to New York in 1939 for the world's Fair, and was used as a submarine depot during World War Two. The last great gain race took place 1938; three of the ships taking part were of the Laeisz Line: Pamir (New Zealand SG L43), Pommern (Finland SG 624), and Padua (Germany SG 643). Another was the Olivebank (Tuvalu SG 167). World War Two effectively ended the commercial use of sailing vessels on anything like a large scale.

They still live on, as cadet ships, museum ships and replicas but that is another story.
(Courtesy Gibbons stamp monthly 2001)

RAPHAEL

The Master Painter Who Outshined His Painter
Father

Hedley Trembath

The National Gallery, London, displayed Madonna and Child by Giovanni Santi, an eminent Italian painter. Yet his son Raphael, recognized as a genius, grew

up to outshine his father in all aspects of art.

Experts maintain no commonplace works were executed by Raphael, the master painter, whose works have been reproduced on stamps by numerous countries.

It was the father's expert and conscientious instruction, skill and understanding which developed an inspiring spirit for art in the boy. This formed the basis on which the 11 year old Raphael built his future.

After the death of his father, Raphael lived and worked in Florence for about three years. Then he was called to Rome by Pope Julius II to paint and decorate the apartments of the Vatican.

It was apparently destiny because the "workaholic" Raphael went on to spend the rest of his life in



Rome.

Raphael became recognized as the head of the Roman School of Painters because of his superb craftsmanship. His work was highlighted because of his great skills in the proportionate developments of composition, design, coloring and the expression of his subjects.

Raphael was active both as an architect and painter. The Loggia, the colonnades of the Vatican, were decorated under Raphael's direction. The masterly works of Michelangelo in the Vatican's Sistine Chapel inspired Raphael in his execution of Isath and Sibylis. Among his oil paintings were St. Cecilia, Madonna di San Sisto and the Spasimo del Sicilia.

The Vatican possesses The Transfiguration, a picture painted by Raphael for Cardinal de Medicini. It depicted the figures of Christ with Moses and Elijah on either side of Him. In the foreground a group of excited people surrounding a boy, who is obviously possessed while the prostrate figures of Peter, James and John are on



the mount.

This was Raphael's last work and it is considered to be outstanding among all the paintings in Rome. It is still in the Vatican.



Raphael, who was born on April 6, 1483, at Urbino, died on April 6, 1520, in Rome. The 37-year-old painter was only ill for a fortnight before his death, but certainly his absorption with painting and continual work must have exacted a toll on his energies. He was given a state funeral.

In 1515, Raphael was busily engaged preparing the "cartoons" for the tapestry of the Sistine "Chapel, but three were lost and only seven remained. Bought by King Charles I, they were, in due course, placed in Hampton Court, London, by King William III where they remained until May 1865 when Queen Victoria loaned them to the Victoria and Albert Museum in Kensington, London. They are part of the Royal Collection.

The 500th anniversary of the birth of Raphael was celebrated in 1983 and many countries commemorated the event with stamp issues. Religious themes were featured on some of these stamp reproductions of his paintings.

Madonna and Child with St. John, Raphael's cabinet picture, was bought for the sum of 9,000 pounds in 1865 for the National Gallery, London. It can be said Raphael illustrated the 16th century superhuman image. The genius of the artist provided side effects later on which were not immediately foreseen.

Reports of some 80 years ago appeared to contain a touch of romance about the finding of Raphael's Massacre of the Innocents which apparently had disappeared for a couple of centuries. It was found in a cottage at Como.

This painting at one period belonged to Cardinal Yppolito, patron of Ariosto. It passed from the cardinal's hands into the ownership of Cardinal Luigi d' Este. After his death it was bought for a sovereign by a Reggio priest, who later refused to sell it for an offer he considered too low, but presented it to the Duke Alfonso d' Este, who gave it to his niece Princess Margherita Gonzago. The Duke of Urbino secured the painting when the princess died. Apparently from that period nothing more was heard about the picture until 1658 when Duke d' Este employed a Franciscan monk to find it.

After five years of intensive traveling and searching around Italy, the monk gave up the hopeless task. Then strangely the painting came to light in a Como cottage two and half centuries later.

Curiously enough several of the Old Masters, painted by Raphael, were purchased quite inexpensively. After paying a carpenter 50 francs for an old canvas which



turned out to be a variant of the Vatican Adam and Eve, a dealer in the Rue St. Lazare, Paris, sold it for 80,000 francs. The original of Raphael's La Bella Jardiniere was picked up again in a Paris second-hand shop for 44 francs while half a franc bought Raphael's original design for La Dispute del Sacramento, a masterpiece, which was taken to the Vatican in Rome.

At that period the sketch was valued at 10,000 francs - an estimation considerably less than its modern day worth. A priceless sketch indeed!

Glance through almost any stamp album and you will find a wide range of Raphael's work reproduced on the stamps issued by many countries down the years.

Courtesy : Scott Stamp Monthly 1987

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