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Guest Editorial

Stamps Bring Us Together

Bill Welch

Like the Roman God Janus, Stamp collectors have two faces - a private one and a public one. To derive the fullest enjoyment from our hobby, we should be able to wear both.

We wear our private face when we retreat to our albums, content to be alone with magnifier, tongs, and catalogue, our stamps and covers. We wear our public face at club meetings, stamp shows, workshops, exhibitions and special cover functions.

However, some collectors allow themselves only one philatelic face. They are all yin, or all yang. On the one side are the so-called "lone wolf" or closet collectors, who spurn the social aspects of the hobby. On the other side, although in fewer numbers, are the "collectors" who are so consumed by the social aspects of the hobby that they somehow never get around to building a satisfying collection.

Is it shyness that keeps some collectors on the private side? Concerns about security? Do they worry that they don't know enough to rub shoulders with the "experts"? Do they think stamp club meetings resemble gatherings of the Raccoon Lodge, complete with funny hats? We all have heard those and similar reasons advanced for staying "in the closet".

The best argument against such concerns is an event like a state or national exhibition. Certainly some of them came in search of first day covers, but most, I believe, were responding to the chance to share in a day of philatelic fellowship.

Club meetings, stamp shows, study groups provide all-too-rare opportunities to visit with others who speak our special language, who share our love for philately, who treasure the encounters in part because they are so infrequent. Collectors who deny themselves these pleasures of their hobby should face the fact that they are missing half the fun.

(Courtesy : The American Philatelist, 1989)

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The People Behind the Portraits on South Africa's World War II stamps

by Derrick Olmesdahl

From 1941 to 1942 South Africa issued a set of stamps commemorating the country's role in World War II. Some of these feature weapons used during the war, such as tanks and a gun, while others depict groups of people or individuals who contributed towards the war effort. The portraits in the series are of actual people.

The 1d stamps in this series bears the portrait of a nurse, Barbara Robey Palmer (later Fried - lander), while the 2d stamp features the portrait of a sailor, Clive Edward Peter. Elizabeth Liebenberg (later Taylor), a Second Lieutenant in the Women's Auxiliary Army Corps is the woman depicted on the 3d stamp. Considering that the Battle of Britain, which raged over London during the summer of 1941, was still on many South African's minds at the time, the portrait by Neville Lewis of a well known fighter pilot, Robert "Bob" Kershaw was an appropriate choice for the 1½d stamp, issued on 12 January 1942.

Robert Harold Carlisle Kershaw DSO, DFC and bar, who died on 6 May 1998*, is believed to have been the last survivor of the people depicted on this series.
(Courtesy : Setempe, SA, 1998)

Monthly Second Sunday Meetings

With President Mr. G. Balakrishna Das on the Chair, 24 members attended the meeting on 12.10.2010. Patron Mr. Madan Mohan Das spoke on "World stamp Exhibitions 1989 and 1997"

STAMPS NEWS

DR. Y.S. RAJASEKHARA REDDY

02.09.2010

500

0.4 mill

Yedugiri Sandinti Rajasekhara Reddy was born on 08 July 1949 at Pulivendula, Andhra Pradesh to Y.S. Raja Reddy and Jayamma. He studied Medicine at Mahadevappa Rampure Medical College, Karnataka, and completed his House Surgeonship at S.V. Medical College, Tirupathi, Andhra Pradesh.

Y.S. Rajasekhara Reddy practised medicine for some time from the hospital his father built for him at Pulivendula.

In 1978 he contested from Pulivendula to State Assembly election on the platform of Reddy Congress party. Later he joined the Congress party and from 1980 to 1983 he was a minister holding important portfolios related to Rural Development, Medical, Health and Education under T. Anjaiah Cabinet. He was elected to the Lok Sabha from Kadapa four times and was elected to Andhra Pradesh State Assembly six times. As an M.L.A. he was instrumental in obtaining water from Tungabhadra River for the Pulivendula Branch Canal and fought for projects like Ryalaseema Thermal Power Plant at Muddanur.



In 2003, he undertook a 1400 KM long padayatra, covering the State to understand its ground realities and the living conditions of the people which resulted into landslide victory for the Party. He was elected Chief Minister. His main thrust was implementation of Social Welfare Schemes.

In his first tenure as chief Minister, the State achieved allround growth. As many as 70 Irrigation projects were implemented. Farmers were given free power supply. Under the Rajiv Arogya Shree scheme, a health insurance and emergency services scheme for rural masses was implemented.

He guided his party back to power in the election for State Assembly held in 2009. Reddy was sworn in as Chief Minister for the second term. However destiny willed otherwise. The helicopter in which he was traveling on 02 September 2009 crashed tragically cutting short the life of this charismatic leader.

Theme : Personality, Leaders, Politicians, Chief ministers.

BRIHADEESWARAR TEMPLE

26.09.2010

500

0.4 mill

Brihadeeswarar Temple was built by king Raja Raja-I of Chola dynasty at Thanjavur, the capital of his Kingdom, in Tamil Nadu.

Originally named as Rajarajeswaram by Raja Raja Chola, it is now called Brihadeeswaram in Sanskrit and Peruvudaiyarkoil in Tamil. The construction of this granite temple began in AD 1003-04 and it was consecrated in the year AD 1009-10. One of the outstanding temples in South India, the Brihadeeswarar Temple is a tribute to the Chola dynasty's power, wealth and artistic merit.



The temple occupies an area measuring 800x400. The 64.8 m tall tower over the sanctum sanctorum is testimony to the engineering skill of the Cholas. 13 tier pyramid shaped by a huge monolithic cupola carved from an 81.3 tonne block of granite.

Dedicated to Lord Shiva, the sanctum sanctorum houses "Mahalingam" in the shrine, measuring 4 meters in height. A monolithic Nandi chiseled out of a single rock, measures 5.94 meters in length, 2.51 meters in breadth and 3.66 meters in height.

The temple is replete with famous series of paintings by Chola, Nayak and Maratha artists. Beautiful Chola fresco paintings of about 1000 AD and the Nayaks paintings of 17th Century can be seen on the four side wall of the central cell along the circumambulatory passage.

Theme : Temples, Hinduism, Religion, Architecture.

XIX COMMONWEALTH GAMES, 2010

03.10.10

4x500

0.4mill each

The XIX Commonwealth Games, 2010 are to be held in Delhi between 03rd October and 14th October 2010. It is for the first time that the Commonwealth Games will be held in India.

85 Commonwealth Nations are expected to participate in 260 games in 17 disciplines.

The opening and closing ceremonies of the Games will take place at the Jawahar Lal Nehru Stadium, New Delhi. It will showcase the sprit, talent and rich fiber of Indian culture. The mascot of the game, 'Shera', combines modern and traditional India and embodies the values, majesty, power, charisma, intelligence, grace and elegance of the tiger.



The official slogan of the Commonwealth Games, 2010 is "Come out and play". The logo tagline is an invitation to ever person across all divides - Indian and Commonwealth to participate in the Games to the best of their abilities, in the true spirit of the Games.

India post has already issued two sets of stamps on themes : One set on the Queen's Baton Relay and a second set on the Jawahar Lal Nehru Stadium and Talkatora Stadium. Now India Post celebrates the spirit of the XIX Commonwealth Games, 2010 on the inaugural day of the Games by issuing a set of four stamps on tennis, archery, hockey and athletics.

Theme : Sports, Games, Commonwealth Games.

INDEPEX 2011: POSTAGE STAMPS OF PRINCELY STATES OF INDIA

06.10.2010 4x500 0.4 mill each

India prior to 1947 consisted of India under the British Rule and Princely States or Native India . A Princely State was generally a nominally sovereign entity under British rule in India that was not directly administered by the British, but rather by an Indian ruler under a form of indirect rule such as suzerainty or paramountcy.



There were as many as 586 states in India before Independence. These native states ceased to exist after Independence as per the provisions of the India Independence Act, 1947.

However, some of these Princely States left a legacy which is valuable in philatelic circles. The set of four commemorative postage stamps on Princely States depict the stamps issued by the Princely States Sirmur, Indore, Bamra and Cochi.

The postage stamps issued by the states carried the portraits of the kings and princes, regal insignia or symbols. Printed using a variety of methods and colours, the stamps were sometimes overprinted too. The history of each state was inextricably linked with its postage stamps and stationery.

The stamps of Sirmur are sometimes considered the most attractive amongst the feudatory state stamps. Generally in denominations of pies and annas, they were issued from 1879 onwards.

Theme : Stamp on stamps, Indian States

THE DOON SCHOOL, DEHRADUN

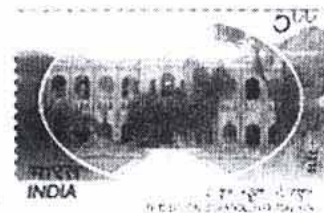
22.10.2010 500 0.4 mill

In 1935, Shri Satish Ranjan Das, a prominent Kolkatta barrister inspired by the British Model Public Schools, founded the Doon School as an Indian Public residential school run for Indian boys in the foothills of the Himalayas.

Its ideals are imparting modern education besides, building the character, mind and a good and

healthy body. The Academic curriculum is supplemented by leadership programmes, sports and societies and other co-curricular offerings.

The School has managed in an increasingly competitive educational environment in India, to achieve academic excellence without any sacrifice in co-Curricular involvement. A newspaper, the Doon school Weekly has been making its appearance every Saturday at breakfast regularly since 1936.



The school pioneered three other key educational practices. The first is an elected School Council which has members from the boys and masters to assist in the governance of the school. The second is adventure and mountaineering.

Boys and masters of the school have also been involved in social and community service.

The Doon School is owned by the Indian Public Schools' Society (IPSS) and run by a Board of Governors.

The Doon School has an array of distinguished alumni excelling in all spheres of life. The Economist magazine once described the Doon School alumni as being the second most influential network in the world after Harvard alumni.

Theme : Institutions, Schools, Education.

SANT SHADARAM SAHIB

25.10.2010 500 0.4 mills

Sant Shadaram Sahib, was born on 25th October 1708 in Lahore now in Pakistan.

According to the ancient history of Sindh, during the rule of Gulam Shah Kalhor people were suffering. During this unrest period Sant Shadaram Sahib was born bringing hope, comfort, spiritual joy, peace and divine light to the hearts of the people.

Even as a child he preached the people & advised people to turn away from a Sinful life, do good deeds and to help the poor. At the age of 20, he undertook a long pilgrimage, visiting all important holy places in North India including the Pasupathinath Temple in Nepal. In 1768, he returned to Mathelo, a prominent city in Sindh. Here, he lit a holy fire and established the 'dukh bhajan dhuni sahib' (9bhashmi) and a well was dug and it is believed that both have miraculous powers.



Several shrines have been established to perpetuate the memory of saints. Among all these, the

"Holy Shadani Darbar" stands out as a unique shrine which over the last three centuries has served humanity with the guidance and blessings of eight shadani saints. Sant Shadaram sahib passed away in 1973.

His successors have revived the cult of devotion, in the tradition of the Bhakti movement. Presently 'Shadani Darbars' have been established in India in order to encourage spiritual growth leading to ultimate self-realization and enlightenment and to provide succor to the poor and downtrodden.

Theme : Sages & Saints.

KRANTI TRIVEDI

29.10.2010

00

0.3mill

Kranti Trivedi was born on 28th September, 1930 in Raipur (Chhattisgarh), in the family of Pt. Ravi Shankar Shukla, the first Chief Minister of Madhya Pradesh. She exhibited her writing skills in different forms of literature through simple language and interesting subject matter in order to arouse spontaneous interest as well as to inspire the readers to read more and more Hindi Literature. Simplicity of language, easy flow and contextual relevance of the subject matter in her writings were evident in stories published in popular Hindi magazines such as Saptahik Hindustan, Dharmyug, Kodambini, Navneet, Sarika etc. Her most successful and popular story titled 'Phoolong Ko Kya Ho Gaya' has established its separate identity being included in the manifestation programme of the Internet.



The first six novels of Kranti Trivedi have proved to be milestones in creating interest in Hindi and well as in propagating Hindi Literature. Later, in mythological novels, she highlighted the varied emotions of a woman. 'Shagun Pakshi', 'Krishna Paksha', 'Amrit Ghat', 'Mohbhag', 'Bund Bund Amrit' and 'Aathvan Janma' are her powerful social novels in which the problems of women have been raised with great empathy.

While being natural, simple, interesting and touching, all her works contain valuable messages for humanity.

She was conferred "Pandit Deen Dayal Upadhyaya Puruskar" for 2002 by Uttar Pradesh Hindi Sansthan of the Government of Uttar Pradesh. She was also awarded 'Rashtriya Hindi Sewa Millenium Samman' by UNESCO and 'Nari Lekhan Puraslar' by Rashtra Bhasha Prachar Samiti of the Govt. of Madhya Pradesh. She passed away on 26 October, 2009.

Themes : Personality, Women, Literature

* * * * *

FRANCOIS FOURNIER

Fournier is dead, but his works live after him, and, scattered broadcast in collections all over the world, constitute a grave menace to Philately. The public-spirited action of the Philatelic Union of Geneva has effectively stopped the further dissemination of these dangerous counterfeits, and their illegitimate birth in the Fournier atelier.' So wrote Frederick John Melville in his introductory notes for the specially prepared Fournier album, *Album De Fac-Similes*.

Francois Fournier died on 12 July 1917. His appearance on the philatelic scene as a world class forger came at a time when philatelic mania was sweeping across the world.

The Spiro Brothers, a printing firm based in Hamburg, produced a mass of lithographed forgeries in the 1860s as a sideline from their usual beer labels and other sundries. Today they would hardly constitute a serious threat to collectors as these were crude representations. (So many appeared that Rev Earee published a 560-page book entitled *Album Weeds or How to Detect Forged Stamps* in 1882, describing many of these forgeries.) During the 1870s Gebrueder Senf provided large quantities of facsimiles, despite objections, until 1890. Other names, famous and relatively unknown, have contributed forgeries in one way or the other, providing interesting studies, marvels and outraged reactions.

Lucrative market

Many of these forgeries were made specifically for a very lucrative packet business, innocent looking from the outside but dangerous inside, or approval sheets, neatly arranged catching that moment to be plucked out and admired in somebody's album.

As more and more collectors took to the hobby, unscrupulous dealers arose to conquer a ready new market. The lack of knowledge and information only increased the output of forgeries designed to trap the unwary and inexperienced person. Sadly, collectors were willing to part with large sums. The demand for genuine material usually far exceeded its availability.

The earliest book on stamp forgeries was published by the Belgian dealer Jean-Baptiste Constant Moens in 1862. The book was received with such enthusiasm that within a few months a 32-page English translation by E Doble of Falmouth, *On the Falsification of Postage Stamps*, appeared. It was not the most accurate account of the subject at the time. Its introduction, however, simply sums up the problem. as the numerous counterfeits of postage stamps have daily increased, the nomenclature of them has been necessary. The positive signs which are found in this work allows us immediately to reject the essays, imitations, and forgeries of stamps which may be presented as real.'

Moens was also one of the early catalogue publishers, with *Manuel du Collectionneur de Timbres-Postes* in 1864, but many of the illustrations he used were actually of forged stamps!

Obvious fact

1863 saw the publication of *Forged Stamps: How to*

Detect Them by Thornton Lewes and Edward Pemberton, giving more accurate descriptions of these stamps. Its introduction again stated the obvious fact: 'It has long been evident to collectors of postage stamps that a really accurate description of all forgeries is as great a necessity as even a catalogue of genuine stamps.'

As the gradual development of the hobby continued the need for information became more vital than ever. Books on the subject started to appear in greater numbers and numerous philatelic magazines emerged. Unfortunately, these could also provide information to the forger, eager to add to the material he had on offer. In 1893 Stanley Gibbons published in October's *Monthly Journal* a warning of a new forgery of a New South Wales 'Sydney View' plate 1. December's issue provided a picture of a pair of the forgery, but the editor was cautious about providing specific details in case the forged item could be improved upon!

Fournier's approach to business

Francois Fournier was born on 24 April 1846 at Croix de Rozon, in the Com-pesieres District of Switzerland. Little is known about his early life. He became a French citizen and fought in the Franco-Prussian War. It was whilst serving in the army that he became noted for his methodical approach, an attribute that he would later bring to his business. He finally settled in Geneva and met Louis-Henri Mercier.

The fascinating feature of Fournier was his psychological development. At first he was somewhat quiet and timid, but the daily necessities of running a business dictated a more ruthless approach if he was to survive. He promoted his wares without bounds and was certainly not afraid to speak his mind or to react with indignity when it was called for. He was a man of method and efficiency driven by the sole object of promoting his own business and regarded himself as the best in the market.

Mercier, originally known as Henri Goegg, operated from 5 Rue Chaponniere. His business was advertised as: 'The only house which has up to this time attained absolute perfection in the reproduction of Swiss stamps. The re-impressions are printed one at a time on plates carefully prepared and on paper of the period of the originals, which is deceiving to the eye of the greatest connoisseur and most expert. All these stamps are cancelled.' He was noted for his forgeries of Fiji and Ethiopia.

Fournier became interested and began to learn the trade. He formally registered his business (No 16062) at the Federal Office of Intellectual Property in Bern on 2 July 1903 and established himself at 6 Rue Corratierie, advertising: 'Sheets and envelopes containing facsimile reproductions of old, obsolete Swiss and foreign postage stamps for sale by book dealers, stationers, tobacco merchants and others.' The business did extremely well and before long he moved to larger premises at 11 Rue du Rhone.

Respectable

Perfection in the early days of philately brought its rewards. Mercier even entered his facsimiles in international stamp exhibitions and won numerous awards. Such a thing would be unheard of today. Fournier also proudly boasted of his many awards (some of which were actually given for Mercier facsimiles after he had

ceased business). This was important to him as it gave him the status of a respectable dealer of international standing, a status of which he constantly made his customers aware. Added to that, on several occasions he served as a member of the jury at the International Stamp Exhibitions, notably at Marseilles in 1896 and Lyons in 1898.

The production and sale of facsimiles was at one time quite legitimate. The bulk of these were usually sold by newsagents from kiosks. It was expected that many would be purchased by regular customers together with their daily newspapers. These were produced with the word 'Facsimile' or 'Falsch' printed on the stamps. Fournier objected to this treatment. It was a sacrilege for such disfigurement to appear on his stamps. 'These would serve no useful purpose' was his view. The removal of the wording would simply be attempted.

Mercier's business declined and eventually went into bankruptcy in May 1904. Fournier took advantage of the situation by acquiring his entire stock and used Mercier's name by promoting himself as the successor to the business. He realised the commercial possibilities in selling facsimiles and commenced what could only be described as a most ambitious development of the business.

Like Spiro, Fournier exploited all aspects of lithography, a cheap but effective printing technique to produce stamps, including photo-lithography for the San Marino Coat of Arms issues of 1877-99superb examples of forgeries with the correct perforation gauge, only limited by the absence of a watermark.

Praise

His aim was to have a worldwide clientele. Agents were appointed to assure this coverage. Approvals were sent out, as is clear from the many letters received praising the stamps. He even used some of these as testimonials in his last catalogue of 1914, where it was stated that some 20,000 customers had dealt with him.

The approvals sheets were simply produced. They were made up of sheets of thin transparent paper with the stamps mounted on them with a blob of gum Arabic (a good pointer to watch out for is the remains of this on the stamps). Items were priced above each stamp or set of stamps in French francs and centimes.

He also established a new service; that of a 'repair clinic' where 'sick stamps' could be treated and repaired. He boasted at the sheer craftsmanship involved in providing this service. Any material, no matter what the condition, could be sent within reason.

Reprints and remainders

New markets were evolving in government remainders and reprints such as Seebecks. Many of Fournier's facsimile stamps were now also appearing in reprint form, including those of Alsace-Lorraine, the Papal States, Iran, Hamburg and Samoa. The competition to facsimiles provided by reprints the ultimate copy of the stamp posed a threat to a certain degree, but Fournier was not perturbed. 'I maintain that the Reprint is a good substitute in cases where the Original is unobtainable, but it is to be a substitute, not a presentation of the real stamp; it is wrong, therefore, to entirely condemn it altogether.'

Fournier's philosophy was that the facsimiles were in many cases far better than the originals, perfect in every

form. 'If you do not know my counterfeits, you are not a philatelist,' he said once. 'The cancellations on genuine stamps are usually thick, smudgy, greasy and covering most of the design. Cancellations on facsimiles are always applied carefully, representing an almost total genuine appearance so as not to offend the eye.' Many collectors at the time favoured collecting used stamps.

Vast array of cancellations

But he was not happy just to apply any cancellation to the stamp, he provided interchangeable letters and date numerals. He offered a vast array of Switzerland cancellations, for example a total of 103 were used. He also forged surcharges and overprints on genuine stamps. Examples were the first issues of Eritrea and many British stamps with departmental overprints that are quite dangerous. But sometimes the cancellations applied contained errors. An example being an Alsace-Lorraine cancellation inscribed: 'URBEIS 31 2 71 2-3N'. February 1871 had only 28 days, not 31.

It goes without saying that he also applied cancellations to comparatively cheap unused stamps in order to turn them into scarce used ones.

In 1910, his catalogue of material on offer listed 1200 items with 636 forged overprints. In 1914, it contained 796 sets and some 3671 varieties. Besides marketing his own 'stamps', his stock also contained material sold on behalf of other dealers. Serbia, the King Petar of 1911, Mexico, the unoverprinted Hidalgo issue of 1864, Venezuela, the issue of 1863 and the 1878 Guatemalan Indian Woman. The latter being described by Varro Tyler in *Focus on Forgeries*.

Growing resentment

But concerns were increasing, especially among disgruntled collectors who had been sold Fournier facsimiles as genuine stamps by unscrupulous dealers. Even the experts were being fooled by them. Strong resentment towards Fournier and his business grew between the pages of philatelic magazines and in the national press. His adverts were soon being rejected and gradually he was being cut off from his market. Fournier felt his reputation was being unjustly questioned. He was no swindler or rogue preying upon collectors as he was being portrayed. As far as he was concerned once the material had been brought from him, it was up to the individual to act accordingly.

He needed to respond positively and to reach a wider audience to stress his points of view. He decided to publish his own journal entitled *he Fac-Simile*, his *Organe Mensuel*, which appeared from August 1910 to August 1913, with an annual subscription of 3 Swiss francs. Here he finally had an unlimited space to express his opinions. He had never denied that his products were facsimiles and nothing else. He wanted to be known as an 'art publisher'. These were *objets d'art* and should be treated as such. As far as he was concerned he was providing a service that the collectors wanted; a substitute rather than the real thing and much cheaper. 'This the only stamp journal exposing speculators and their exploits', he said.

Daring

The journal was daring in concept. His articles appeared in various languages, the contents of which were audacious and often bombastic. One reads: 'Only fools pay more than 10 per cent of catalogue for any stamp.

Authentic facsimiles, often in better state than will reconstruct any damaged copy so as absolutely to defy detection at low cost. The average dealer would unblushingly sell you a restored copy anyway. Buy direct from us and save your hard earned money. Certainly none will know the difference.' Another: 'Instead of spending 3500 Francs for a set of Swiss Cantonals whose authenticity is always open to doubt, spend a few Francs for facsimiles which look better and you can't be swindled.'

No doubt the sheer cheek of his comments only further aggravated the situation.

It is not surprising that occasionally his activities provoked law suits. Supported by his legal counsel, he was, as far as he was concerned, an honourable man, openly making everybody aware of the nature of his business. At every court appearance allegations were dropped and he walked free. Swiss law at the time was totally inadequate to deal with these cases and no doubt his oratory ran clear with conviction!

The First World War certainly did not help the business; censorship to all mail was being imposed in Switzerland as in much of the rest of the world. With the business relying heavily on postal communication, within a few weeks the new restrictions were having a dramatic effect. Fournier was already in poor health and ulcers only made matters worse. On 12 July 1917 he died and was returned to his birthplace. The news of his death tore throughout the philatelic world. No doubt it was received with jubilation in certain quarters but his reign was not yet over.

Charles Hirschburger, a 37-year-old employee, took over the business, but he lacked the panache that Fournier had brought to it. He sought less publicity and preferred to carry on the business quietly. But the war and the focus upon matters other than collecting practically brought business to a standstill.

Important contribution

During Hirschburger's management, he made one important contribution to stamp forgeries, the 1892 Navigation and Commerce issues for the French colonies. The stamps of all 29 colonies were reproduced, plus the additional surcharges. These were all superbly executed and can easily be taken as genuine and often have been! Apart from some minor design details, the perforations give them away. In the genuine, these are 14x1314, while the forgeries gauge 13/4x14.

In 1922 Hirschburger moved to Mon-netier on the Saleve, where he died on 1 June 1927. The news of his death was one thing, but the question as to who would succeed him in running the business was another. The Union Philatelique de Geneva was seriously considering purchasing the entire stock in an effort to regain confidence amongst stamp dealers, collectors and the general public and to eradicate the menace once and for all. An agreement was reached with his widow to purchase the business in December 1927.

Some 8001b of forged material was left, together with equipment. The task of sorting and classification of this vast stock took several months. It was decided that rather than destroying it, special albums containing the forged material should be produced, and 480 of these were assembled in 1928. As a precaution, the stamps within them were all given distinguishing marks, either the word 'faux' in black on the front, if the stamp had gum, or

'facsimile' in blue on the reverse if without gum. The equipment that produced the forgeries was offered to the Geneva Museum of History.

Fournier's equipment

The standard of the equipment was quite remarkable. His presses allowed printings of 25 stamps per sheet (5x5). Printing blocks were made of various materials, including copper, zinc and wood, while cancellations were made of zinc, brass, boxwood and cork. The surcharges were in copper, whilst the Swiss cancellations had interchangeable dates.

The Album De Fac-Similes was available by subscription only, and consisted of 171 pages at a modest cost of £5 sterling. This comprised of some 3000 items which included blocks, singles and other combinations. The official announcement advertising it aroused great interest. The albums were quickly taken up by philatelic societies, collectors and dealers. Specially prepared large sheets were printed by F de Siebenthal and Co to accommodate the stamps. The mounting was undertaken by students from the Geneva School of Arts and Crafts, no doubt quite a tedious and

The introduction by the President of the Union, E Friedrich, was followed by a series of prefaces by well-known philatelists of the day, from France. Fernand Serrane, Italy Emilio Diena, Germany Heinrich Kohler, Spain, Manuel Galvez and Melville from Britain.

The material itself starts on page 10. This sheet contains the cancellations from the Azores, followed by the stamps and cancellations of Argentina. Pages 11 to 153 contain a magnificent array of countries such as Luxembourg with 89 items, Spain, 150 items, Greece with 48 items and Uruguay, 49 items, the stamps usually complemented with the cancellations used.

Cancellations and overprints

Page 154 commences another interesting array of cancellations, overprints and surcharges, starting with those of Wiirttemberg. These were arranged by country or area, each one struck either in black or blue directly on to the sheets or mounted on strips of paper. No attempt was made to modify the cancellations, they appeared in various 'natural' states e.g. thin, thick or partially impressed, just as if they had been applied at a post office. Page 163 is entitled 'Epreuve de clichés dont les timbres n'existent plus au stock'. The items in question were a block of four of the 1902-4 centimes of Somali Coast with the upper pair having inverted centres on piece. This is followed by an 1892 Obock 25 francs, an 1894 5f. Somali Coast and a block of four of the 1862 Nevis Id. The sheets concluded with the 1909 Somali Coast 2f. 'Warrior' on piece. This showed one of the stamps having an inverted centre. Finally, pages 167 to 171 were photographs in blue of further stamps, sold on behalf of other forgers.

Some sheets included 'die proofs' - the stamps imperforate with thick coloured borders around them. These included items for the Belgian Congo, Luxembourg and Wiirttemberg.

As the albums were being assembled, the material became progressively used up (some of the material was unusable, having been affected by damp during storage) and spaces began to appear, especially in

the later editions. These were marked with a stamped 'Mongue' (Lacking). Once the albums had been completed, the final phase was the destruction of any stock that remained by fire. This was supervised by Louis-Auguste Metral, a bailiff of the Canton of Geneva on 15 September 1928, together with members from the Union. The Union had assembled five albums consisting of 677 pages that were added to its library.

Excellent viewing

Pages from the Album make excellent viewing. Take the Cape of Good Hope: this section, starting on page 18, consists of the classic triangular issues of 1855-63, with a 4d. mint block of eight, a 6d. mint block of four, and a used pair and the 1s. bright green and 1s. deep green in mint pairs. The 1861 Woodblocks comprise 4d. blue and 4d. vermilion mint strips of three, complete with one triangular postmark. A total of 24 stamps and one postmark. Belgium, on page 12, consists of the 1866 1c. imperforate, the 1869 5f. yellow-brown in an imperforate block of six and a used perforated example, another 5f. in the red-brown shade in an imperforate block of six and five postmarks. Dreams are made of these!

In studying Fournier forgeries, one has to admit that some of the stamps produced by him were excellent. The albums provide a remarkable reference collection. Not all were exactly alike. The contents vary but only marginally, with one stamp being substituted for another depending what material was at hand.

Shades were important, as he was constantly striving to match those of the genuine stamps, including the rare shades. An example was the Belgian 5 Franc issue of 1878. He was also forever seeking to improve the appearance of the stamps being produced in his workshop. Excellent imitations of the finely engraved designs of die period are produced, prime examples being found among stamps of Bremen. He spent much time and patience in touching up the plates, constantly perfecting his art.

The Alsace-Lorraine 4 centime is one example of the time and effort taken by him. He carefully gave the face value its slight displacement to the left and even matched the vertical bar at the top of the 'T' of centimes. His achievement was noted at the time, when an example was bought by a collector for 900 francs from a unscrupulous dealer, who had quite obviously acquired it from Fournier for about 1 franc.

Even watermarks!

Fournier even went to the extreme of producing the occasional imprinted watermarked paper. Luckily, such material is scarce, since such an item could be classified as the ultimate forgery!

Over the years many of the albums have been broken up to allow collectors access to specific countries or areas. What appears in auction houses today are loose sheets or cut outs from the sheets the leftovers. Even these extracts achieve high prices, however, and a complete album was recently estimated at between £1500 to £2500.

Despite the Union's pledge to deal with the material at the time, some album pages have recently come to light in the estate of Mr Friedrich, the former president. By all accounts these were what remained after the albums had been completed.

Fournier was an extraordinary man. His outspoken approach to the business despite widespread condemnation, which never allowed him to be distracted from his goal, was remarkable. He was concerned by art, science and business; a rare combination that made him unique among the stamp forgers of his time.

ERRORS OF DESIGN IN OLYMPIC GAMES STAMPS

Oliver Andrew

Of all the subjects represented on stamps, Olympics quite possibly the one with most errors, certainly with most different kinds of error, says.

The International Olympic Committee, the IOC, has the copyright of the symbolic rings, charges for their use on stamps and elsewhere, and insists on their correct representation. But the number of stamps showing them wrongly is still quite large. Of course, their form is a severe constraint on designers, who may prefer to have them going round corners, as on Albania SG 1267/74, or strung out in a straight line, as on Peru 715 and Great Britain 495.

Symbolic inaccuracy

The colours, which symbolize the five continents, may not be changed, as they have been on Italy 2270, where the central ring, which should be black for Africa, is shown as grey, Dominica 1114, where they appear to be all red, and Central African Republic 159, where they are all white.

The interlocking symbol of our interdependence must be shown correctly, not too loosely as it is on Belgium 2231, or wrongly, as on Finland 503/6, Argentina 1875 and Luxemburg 815/20. (Taking the eight intersections from left to right, the first should have the blue ring going under, to the eighth where the green ring goes under the red. Note that the three central rings have four intersections each; the two outer ones only two). How tricky this is for designers can be seen from the fact that the rings are depicted correctly on Egypt 1847, wrongly on 1991, and correctly again on 2363. Nigeria has them wrongly on 759 and correctly on 813. The rings should not be merged into a single multi-coloured ring, as they have been on Cape Verde 701. And they should not be used for non-IOC meetings, as they have been for the West African University Games (Benin 645) for the First Youth Games of Madagascar (26) and for numerous others.

Factual errors

Often the facts presented on the stamps are themselves wrong, especially as regards past winners. Paul Radmilovic, gold medal winner for Britain at water polo in the 1920 Games, appears on Guyana 3091 as an East German ('GDR' instead of 'GBR'), even though East Germany did not exist in 1920. Guyana 5085 shows the Swiss four-man bob team the helmets bear the Swiss emblem - not that of the German team, as stated on the stamp. Niue 367 shows 'Allen Wells, England' winning the 100 metres at Moscow. It should read 'Allan Wells, Great Britain', and of course he was Scottish. Uganda 1778 shows Ed Moses, the great 400 metre hurdles

champion, but omits the word 'hurdles', so that he's credited with the wrong event.

With the huge quantities of stamps issued by countries such as Guyana, it seems inevitable that there should be an increase in the number of errors. After all, less must be allowed for their stamps mentioned above, and there are many others, should be avoidable.

Then there are non-Olympic events depicted on Olympic stamps as though they were part of the Games. These include: polo, Iran 1369; ten-pin bowling, Qatar 983; power-boat racing, Lesotho 1284; American football, Mexico 1125; ski-bobbing, Burundi 738; outrigger canoe racing, Wallis and Futuna 763; and lion-hunting, Egypt 823; and there are more. Tennis, shown as part of the 1948 London Games on Monaco 350 and as part of the 1960 Rome Games on Costa Rica 607, was not an Olympic event between 1924 and 1988. The Costa Rica set also included non-Olympic baseball (611). There are more. A wholly imaginary event, six-man bob, is shown on USA 1465.

Impossible techniques

Techniques are another fertile source of error. French Polynesia 90 shows a shot-putter. His right leg should be in front of his left leg, to ensure that the whole of his right side is behind the shot. A similar, even more obvious, case is the Maldives 262, 264, 266. Guinea 678 shows a 3000 metre steeplechaser, as the bar makes clear, not a hurdler as SG says. He's clearing a fence jumping far too high. However this may not be an error: the 1968 winner, Amos Biwott of Kenya, with a 'comically rustic hurdling style', jumped just like this, without putting his leading foot on the fence. 'He's turned the event into a cross between a 3000m flat race and a high jump' wrote one sports correspondent despairingly. Wallis and Futuna 596 shows a javelin-thrower; he's left-handed, but that's not illegal. However, his legs are positioned for a right-handed thrower; compare the classical thrower in the background, also left-handed. India 974 shows how not to highjump, and as for pole-vaulting, well! Bulgaria 4015 and Nicaragua 1122 show some of the ways you should not attempt this, even in the privacy of your own home. Spain 2159 is the same: poor hand-positioning, waving feet, too long a pole; and can that be a Catherine-wheel at the top of the pole? Strictly speaking, the Nicaragua stamp is not an Olympic commemorative, but the inscription says 'Tenth World Series of Amateur Baseball', so take your pick.



Then there's the equipment. At Olympic boxing events, all participants are amateurs and must wear helmets, not as on Cape Verde 475. Fencers should wear masks, not as on Germany 611, or San Marino 475.

Numbering problems

A prolific source of misunderstandings and errors is the word 'Olympiad'. The Greeks used it to refer to the four-year period between Games, which was the basis of Games is 'the Games of the ...th Olympiad', i.e. at the end

of the four-year period in question. But this does not help avoid errors in the numbering of the Games. 1916, 1940, and 1944, when no actual Games were held, still marked the end of four-year periods, and are included in the numbering. So that North Korea SG N1757 referring to the 'Vile Olympiade Anvers 1920', is correct; as is France 2635, 'Jeux de la XXIIIe Olympiade, Los Angeles'. Even better is Ethiopia 1921, inscribed 'Games of the XXVIIIth Olympiad, Athens' for 2004. But Venezuela 3243 is wrong: the Atlanta Games of 1996 were not the 23rd but the 26th. Incidentally, the North Korean stamp does contain an error: Paul Anspach and the Belgian fencing team won silver, not gold (won by Italy).

Also wrong is Togo 244, showing a downhill skier and inscribed 'VHlèmes Jeux Olympiques'. Perhaps Togo can be pardoned for not understanding all about winter games, but the designer was B Lehmann, not a Togolese. It is the case that the Winter Olympics of 1960, at Squaw Valley, were the eighth Winter Olympics, but the stamp forgets to specify Winter or Summer. And it says 'California USA', not 'Squaw Valley' as it should. It's the city or resort that is awarded the Games, not the state or the country. Incidentally, the boxing stamp of the same set shows one boxer hitting the other below the belt. Dominica 3486 and Nevis 1962 refer to the Winter Olympics as 'White Olympics'. Surely nobody there really believes that these are not for West Indians, because of their colour?

Lastly, there's Chess. For the Paris Olympics of 1924 ('The Games of the Vffth Olympiad'), the organisers wanted not just physical sports, but intellectual and artistic events. It's not entirely by coincidence that the French Decorative Arts set (406/11) was issued in the same year. The International Chess Federation, FIDE, was formed there and then; but chess had always included professional players and FIDE could not conform to the strict 'amateurs only' rule of the Olympic Committee. Instead, FIDE organised a biennial event, starting in 1926, which included both amateurs and professionals and has always been known as the Chess Olympiads. Apparent errors, such as East Germany E518/20, inscribed 'XIV Schach-Olympiade 1960 Leipzig', and the Cuban 1966 set 1405/ 1410, 'XVII Olimpiada Mundial de Ajedrez' are only apparent; but Argentina was definitely in error in inscribing the 1978 stamp (1604) 'Juegos Olimpicos Ajedrecisticos' (= Chess Olympic Games).

A Miscellany

Maldives 2414 is a good example of the sort of dog's dinner that a careless designer can serve up. That's Tower Bridge at the back, so these are the London Games of 1948. The 'flop' high jump technique was introduced by Dick Fosbury only at Mexico in 1968, and the caption says 'Pole Vault' Huh! Even more oddly, St Vincent and the Grenadines 2996 show Dick Fosbury himself, not 'flopping' at all, but doing the pole-vault! Bizarre, eh?

Nigeria 156. Here are three athletes hurdling a hurdle which has no visible means of support.

Chad 337 not only represents the Olympic rings wrongly, but is inscribed 'Marathon antique', though the picture is clearly of a sprint. And the marathon was not a competitive event in ancient Greece. After the battle of Marathon in 490 BC, a soldier ran all the way (40km, 25 miles) to Athens, bearing the news that the Persian invasion had been repulsed. He arrived in Athens, cried

'Joy, we win!' and fell dead. For the revival of the Games, in 1896, it was natural to run a race over the same route. Greek national honour was saved when this last event of the Games produced their only gold medal winner, Spiridion Louis. Only in 1908 when the race was run from Chiswick to London did the standard distance of 42.195km, 26 miles 385 yards, come in.

Guyana. The Paul Radmilovic stamp, referred to above, contains a further mystery: in the background are parts of two Winter Olympic medals from Garmisch-Partenkirchen 1936 and Innsbruck 1964 or 1976. What on earth are they doing here?

It would be easy to imagine that these mistakes in design are growing more frequent, on the principle that 'Things ain't what they used to be'. For some kinds of design, captions for instance, that is true. But there have been mistakes throughout the history of stamps. Here are some older, maritime, ones:

Greece 429 (1927). The inscription should read 'Sir Edward Codrington' not 'Sir Codrington'. A corrected version was issued a few months later, in 1928. Sir Edward was the British admiral, who, with the admirals commanding the French and Russian fleets, was responsible for destroying the Turkish fleet at Navarino, a critical step in the Greek advance to independence.

Fiji 251 (1938). The stamp shows a canoe sailing with nobody on board. Not a Fijian Mary Celeste, simply a mistake which was corrected in 1940 by the addition of a steersman.

Islands 99 and Niue 55 (1932). Cook's ship, Endeavour, is shown at anchor. A boat has put off and is coming ashore. But Endeavour is fully rigged, and must be sailing. Niue 38 and Rarotonga 70 show the sails correctly furled.

Since I started this series, my attention has been drawn to a book: *Errors in Postage Stamp Design* by D E G Irvine and M Seshold, published by the NPS in 1979. It lists a truly astonishing number of errors, classified by type (denomination, anachronisms, spelling, contradictions, etc), rather than by theme. It does not mention SG numbers, so that finding the actual stamp is less easy. It has a great deal of background information. Optimistically, the authors write: 'If our book spurs designers and their patrons to check their issues more carefully, and fellow-collectors to be less trusting and more critical, we shall feel that it has served a useful function.' How depressing that the intervening 30 years have produced so many more errors! Time to repeat that worthwhile message, then. Do you know of any errors in design? If so please send details; any novelties referred to in future articles will, be acknowledged, of course.

(Courtesy : Gibbons stamp monthly, 2009)

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CATHEDRALS AND CHURCHES OF GERMANY ON STAMPS

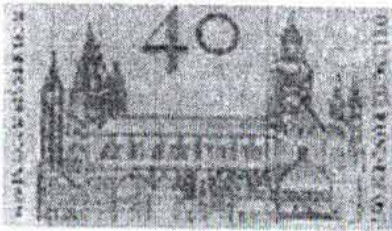
Anthony New

In a previous article (GSM, November 2005), and with the aid of the very many attractive stamp illustrations, I gave a brief account of French cathedrals, tracing their building styles from the 11th and 12th centuries up to the present day. In the course of that long period the regions of France were gradually united, but Germany on the other hand had already formed into a coherent whole in what we tend to call the Dark Ages, and later reverted to a conglomeration of lesser states and monarchies. It was not until quite late in the 19th century that these were again drawn together in a single Reich. Boundaries in the earlier times were relatively undefined, even under sovereigns as powerful as Charlemagne (8th century) and Friedrich II (13th century). As well as the Holy Roman Empire, the latter also held the crowns of Sicily, Lombard, Burgundy, and Jerusalem. In an architectural survey it would thus be logical to include buildings outside present-day Germany, and a collection on these lines might well extend at least to stamps of adjacent countries such as Poland, Austria and Switzerland.

Romanesque

The influences of Roman architecture spread from Italy, not only into France but also northwards over the Alps

and down the Rhine valley, where many of the most important Romanesque churches are found. At Trier the cathedral (SG 1208) was founded as a basilica (a part of the palace of Helena, mother of the Emperor Constantine) in the fourth century and was probably converted into a church in the Roman period. What is seen today, including the tower in the stamp picture, is mostly of the 11th and 12th centuries. But the most significant building of this early period is the cathedral of Aachen (which the French call Aix-la-Chapelle) built by Charlemagne (FR15) about 800 as the Coronation church of Holy Roman emperors and as his own mausoleum. Its domed octagonal design closely resembles the 6th century church of St Vitale in Ravenna, Italy, which is notable in its turn for Byzantine influences.



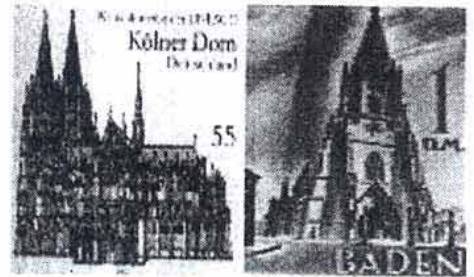
A German stamp (2938) commemorates it with Charlemagne's portrait within the eight-sided plan shape. The dome added over the octagon in the 17th century can be clearly seen in two town views (465 and 1681). The addition of the fine late 14th century choir and a later steeped tower have given Aachen a more traditional spired Gothic silhouette, but the original nucleus, known as the Pfakkapelle or Palatinate Chapel, fortunately survives.

The Palatinates were lands ruled by Counts Palatine under the Holy Roman Emperors, and in addition to the Rhenish Palatinate (the Rheinland-Pfalz, familiar on

stamps) there was an Upper Palatinate which became merged with Bavaria. Incidentally another possibly useful reminder is that the German word 'Dom' means 'cathedral', not 'dome'.

An architectural feature at this period largely confined to Germany was the church plan with apses, i.e.

semi-circular terminations, at both ends. An early instance, only found by excavation, was the cathedral of Paderborn, of which the somewhat later tower appears



on a stamp (2912), together with the altar consecrated there in 799 by the same Pope who crowned Charlemagne. Much more complete, albeit substantially rebuilt since its virtual destruction in World War II, is the abbey church of St Michael at Hildesheim. In the catalogue the stamp view (1250) is wrongly attributed to the nearby cathedral. Both buildings were founded at the beginning of the 11th century and are in the form derived from aisled Roman basilicas, but St Michael's was the more advanced, in the geometry of its symmetrical plan and in the grouping of its internal arches in threes to avoid monotony. The formalised end-on representation includes the four lesser circular towers but only one of the two identical big square ones that mark the crossings of the transepts at both ends.

Worms Cathedral (FR8) is very similar to the Hildesheim church, but has a single octagonal central tower and more ornamented corner ones; its western apse is very clear on the stamp. Maria Laach Abbey (1164) and the cathedrals of Mainz (Mayence) (FR10 and 1738) and Speyer.

(Spires) (379 and 1280) also have splendid displays of towers over their crossings and corner stairs. The latter however suffered from a fire in 1689 and the resulting Classical dome and portico are clearly seen on a third stamp (2296). The neighbouring Protestant church in soaring Gothic style (3287) only dates from about 1900 and is a reminder that since the religious Reformation of the 16th century the



northern parts of Germany have remained largely Protestant and the southern Roman Catholic. The two views of Speyer also show another characteristically German feature very well, the 'Rhenish helm'. This is a square spire twisted in relation to its tower so that the angles of the spire lead up from the crowns of the gables. England has one medieval example at Sompting in Sussex.

Halberstadt cathedral in north central Germany, begun in 1230 and consecrated in 1491, has an imposing two-towered west front, echoed, as can be seen on the stamp (2702), by the somewhat smaller 12th century St Mary's (Our Lady's or Fmuenkirche) behind. It is notable for its splendid vaulted Gothic choir and stalls. Further east

is Magdeburg, dominated by the very imposing twin-towered mosdy 13th century cathedral (E234) which suffered severe war damage. Also visible in the townscape (3374) are the two spires of the Benedictine abbey, an early (for Germany) example of Gothic.

Gothic

The pointed arches of Gothic architecture were evolved in France, whence they were gradually introduced into Germany, though not with much conviction until the middle of the 13th century. The seven-towered cathedral of Limburg on its rock by the river Lahn (2098), built in the first half of the century, is in a transitional style, Romanesque again in general form and in its plain vaulted roofs, but clothed with pointed windows and ornamental wall-arcading. But the most complete and best preserved church of this period is that of the abbey of Maulbronn (2827), which was contemporary with and similar to that of Fountains in England, as well as a string of Cistercian monasteries that stretched across Europe and even as far as Beirut. It retains its cloister with chapter house and refectory, all shown in plan on the stamp.



The cathedral of Freiburg (FBI 3, 1868, 2208) was the only Gothic one in Germany to be actually completed between the 12th and 16th centuries. It is notable for its single tower with a lace-like spire 370 feet high and for its richly decorated entrance porch and chevet in French style. Somewhat similar is Ulm (1827) begun in 1377 but not finished until 1890. There the steeple is the highest of all, at 528 feet.

Another type found extensively in Germany is the hall-church or haUekirche, in which the aisles are of similar height to the nave and there are thus no clerestory windows over the arcades. Externally this resulted in immense expanses of sloping roof like those of St Martin's church at Landshut (3250), built in 1389-1500, St George's at Nordlingen (1427-1505) (2828) and the red brick Frauenkirche of Miinchen (Munich) (1468-88). The last, with its twin onion-domed west towers prominent in all views of the city, is now a cathedral (A109, 2573). Internally, this kind of church design tended to produce large sweeping areas without the very positive west-east vistas usual in French and English Gothic.

Possibly even more impressive in its elevated situation is the cathedral of Erfurt (E238), where the choir was rebuilt in 1349-70 in towering Gothic and the 12th century Romanesque basilican nave and aisles were superseded in 1455-65 by a hall-church with a huge roof. The cathedral is renowned for the 15 very tall choir windows with medieval glass, and for the giant bell in the central tower. Alongside stands the needle-spired church of St Severus, which really does stand as close as the stamp view (2455) suggests, and both are prominent in the formalised medieval townscape on an East German stamp (E2876). Another hill-top cathedral is that of Meissen (E3040), a place better known



for its porcelain. Remarkably small, it shares the site with the Albrechtsburg casade and is largely Romanesque, but with twin spires barely a hundred years old.

Stamp design

At this point it is perhaps interesting to consider for a moment the characteristics of German stamp design rather than that of the buildings. It is very different from that of France. Buildings are drawn in much less detail, frequently in formalised and simplified architectural elevational views, contrasting with the detailed pictorial treatment and (usually) correct perspective preferred by the French. With some exceptions of the 1930s and of the issues for Berlin, few are recess-printed, and interior views are lacking. Much use is made of the traditional type of panoramas of towns in some cases based on actual medieval or later engravings like that of Weimar (E1802). On many such stamps it is possible to identify the cathedrals and principal churches. Some views however offer such a plethora of spires that it is hard to tell which are actually churches, though very often a greatly exaggerated cross on top provides a clue. However, in the case of Weimar there is also an up-to-date view (E1804) with the Town Castle in the foreground, and centrally the church of St Peter and St Paul (known as the Herderkirche after the theologian Johann Herder). The enormous roof shows that it is another hall-church; it contains a famous altar-piece triptych by Lucas Cranach the elder and his son, dating from 1555. (Courtesy : Gibbons stamp monthly 2005)

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